

“Among the other players [at the New York Guitar Festival], perhaps William Kanengiser (once a pupil of Romero’s) was the most memorable. I could have listened to him all day. In music by Fernando Sor — the Chopin of the guitar — he filled the hall with a rich, resonant tone, molding the music’s impassioned phrases with the same gravity and poise that a great pianist would coax out of a Steinway.”

— *NEWSDAY*

“Kanengiser affirmed his credentials as a soloist in an imaginative program. ... He articulated Fernando Sor’s Elegiac Fantasy with particular sensitivity and neatly caught the rhythmic snap of a Fandango by Dionysio Aguado. ... Brian Head’s Sketches for Friends had the guitarist doing animated country and jazz riffs. And in Carlo Domeniconi’s fascinating, Turkish-flavored Koyunbaba, which uses nonstandard tuning, Kanengiser captured the exotic atmosphere in subtly virtuosic fashion.”

— *BALTIMORE SUN*

“One of the extraordinary masters of the instrument.”

— *SEATTLE POST-INTELLIGENCER*

“There hasn’t been an event with this much ‘just right’ since Goldilocks broke into the Three Bears’ house.”

— *STAR-TELEGRAM (Fort Worth)*

“Performed with grace and beauty. Kanengiser’s arrangement of the Bach Chaconne, from the Partita No. 2, BWV 1004, proved most satisfying: It’s a gorgeous piece, and the guitarist played it to perfection.”

— *THE ST. LOUIS POST-DISPATCH*

“Kanengiser has a relaxed, playful manner with an audience that contrasts with his controlled, intense playing.”

— *THE ST. LOUIS POST-DISPATCH*

“It hardly suffices to call William Kanengiser a classical guitarist. He is a classic musician. He performs with a manifest love for his instrument and an embracing sense of musical style.”

— *MILWAUKEE SENTINEL*

“Kanengiser has an amazing talent for creating delicately honed, lucid phrases from technically difficult passages. With dizzying execution and alacrity, he nonchalantly kept matters under control, giving the music exceeding vitality and warmth.”

— *LOS ANGELES TIMES*

“His legato technique and subtly gradated nuances were heard easily. In the slow movements, his phrases flowed unpretentiously and the ensemble supported with pillowy softness.”

— *LOS ANGELES TIMES [Vivaldi Concerto with the Los Angeles Mozart Orchestra]*

“Guitarist William Kanengiser breathed steamy life into Rodrigo’s “Concierto de Aranjuez,” with seductive attention to the pacing and shading in the work’s flamenco-inspired figurations. The USC faculty member brought sophisticated technique to serve an astute sense of style and keen ability to communicate.”

— *LOS ANGELES TIMES [Rodrigo “Concierto de Aranjuez” with the Pacific Symphony]*

“It was his technical ease and sense of style that impressed the most.”

— *THE NEW YORK TIMES*

“A brilliant, sensitive, sparkling musician, full of feeling, knowing his instrument down to the ground, willing to take chances, and using all his gifts to communicate the inner life of each work to his audience.”

— *SAN DIEGO READER*

“Kanengiser’s sunny elegance and breathtaking technique thrilled the sold-out house.”

— *SEATTLE WEEKLY*

“The complete guitarist, capable of ranging with perfect ease from baroque through classical and romantic to jazz and boogie-woogie, William Kanengiser held a knowledgeable audience in rapt attention.”

— *DESERET NEWS (Salt Lake City)*

“This is top class stuff with an enjoyment factor of 100 per cent. ... Illustrates the excitement which can be achieved by a combining of classical and jazz styles. ... Using the ‘Desert Island Discs’ ideology, if a person could have eight guitar recordings only then this should be in that list somewhere.”

— *CLASSICAL GUITAR [Review of “Classical Cool”]*

“An outstanding recording.”

— *SOUNDBOARD [Review of “Classical Cool”]*

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