

*Beckett Songs**

Music by John Bechwith Poetry by Samuel Beckett

*Flower Arranger**

Music by Leslie Uyeda Poetry by Joy Kogawa

*The Truth of Matter**

Music by William Beauvais Poetry by Linda Hogan

Shadows

Music by John Rutter Poetry by various poets of the 16th and 17th centuries

Doug MacNaughton Guitar and voice

** Commissioned by Doug MacNaughton*

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Guitarias
Doug MacNaughton

Acknowledgements

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Credits

Recording engineer and editor - Paul Hodge www.paulhodgeaudio.com

Floor producer - Sung Chung

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Guitar - "Little Ed", made by Edward Klein in 2001 www.edwardkleinguitars.com

Samuel Beckett, "Roundelay", "Thither", "Something there" from *Collected poems in English and French*, published 1977, John Calder. Reprinted with their kind permission.

Joy Kogawa, "Flower Arranger" from *A Garden of Anchors*, published 2003 by Mosaic Press.

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Linda Hogan, "The Inside of Things," "Rain," "The Two Winds," "What Gets In" from *Savings*.

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Beckett Songs (TRACKS 1-3)

1. Roundelay 1:41
2. Thither 1:10
3. Something there 3:52

Flower Arranger (TRACK 4)

The Truth of Matter (TRACKS 5 - 8)

1. The Inside of Things 4:49
2. Rain 5:47
3. The Two Winds 3:23
4. What Gets In 3:57

Shadows (TRACKS 9 - 16)

1. Shadows 4:38
2. Gather ye rosebuds 2:06
3. Sonnet 3:30
4. The epicure 3:08
5. Sic vita 1:33
6. O Death, rock me asleep 4:42
7. In a goodly night 4:21
8. Close thine eyes 2:30



Bio

Doug MacNaughton began playing guitar when he was 13 years old; at the time he dreamed of becoming the next Steve Howe, or Robert Fripp, or John McLaughlin. His life took an interesting turn when he went to university and discovered singing. He made his professional singing debut with Edmonton Opera in 1982, at the age of 20.

Since then, he has sung extensively throughout Canada, the US and Europe, and he has developed a reputation for his acting as well as his singing. He is noted for his eclectic range of styles. He has performed equally well in comic roles, serious roles, musical theatre, contemporary music and concert work.

Career highlights include Papageno in *The Magic Flute* for Opera Lyra, Manitoba Opera, Cleveland Opera and L'Opéra de Québec, Elyros in Handel's *Xerxes* for Canadian Opera Company, Wozzeck in *Wozzeck* for Nouvel Ensemble Moderne/Banff Centre, Enjolras in *Les Misérables* for Mirvish Productions, The Vampire in *Le vampire et la nymphomane* for Chants Libres (one of his many world premieres), Handel's *Messiah* with Victoria Symphony and Symphony Nova Scotia (among others) and Orff's *Carmina Burana* with Alberta Ballet and the Grands Ballets Canadiens (among others) and *The Dangerous Kitchen*, a concert of the music of Frank Zappa for Québec's premier electronic music group ACREQ. He is a frequent performer at the Arts and Letters Club of Toronto, and has performed many times with the Talisker Players.

He has remained a committed guitarist since those teenage years in Brandon, Manitoba, and constantly has an instrument with him even on tour. This is his fourth recording as a singer, his debut recording as a guitarist.

Notes

Voice and guitar is a common combination in many forms of music, yet it is much less usual in the classical world, where most art song is written for voice and piano. There are some lovely lute songs by Elizabethan/Jacobean composers such as Dowland and Campion; early in the 19th century, composers such as Schubert, Mendelssohn and Weber wrote or arranged their songs for guitar accompaniment, and there is a body of work written for the duo of Sir Peter Pears and Julian Bream often referred to as the Bream/Pears legacy. In general, though, a singer's recital is assumed to consist of songs for voice and piano.

I am fascinated by the artistic effect of playing and singing at the same time. The guitar's portability makes it possible to perform in intimate and unusual acoustics. There's a deeper connection between the voice part and the accompaniment, because the singer is the accompanist.

We considered recording the voice and guitar separately, but in the end, we decided to record live in the welcoming, resonant acoustic of St. George the Martyr Church. Double-tracking would have required a studio setting, and the guitar and voice parts wouldn't have been able to spontaneously respond to each other. The music is much more alive when both parts have the freedom to perform expressively.

It was in 2007 when I first asked John Beckwith if he would write something for me for voice and guitar. We had long lunches many times that summer, discussing poetry, song, and guitar music. In the end, it was the poetry of Samuel Beckett which inspired him the most. I first played the Beckett Songs at the Arts and Letters Club in December of 2008.

After I received the Beckett Songs, I worked on them with William Beauvais, who has been my guitar teacher since I got serious about the guitar (again) in 1999. He loved the work, and started writing his own set of songs, based on the poems of Linda Hogan. *The Truth of Matter* was premiered at Somewhere There in September of 2010.

Leslie Uyeda and I first met in Banff, in 1983. She was one of the coaches for a production of *Ariadne auf Naxos*, in which I was performing the role of the Music Teacher. In 2010 I heard that a friend was performing some of Leslie's songs, and I immediately got in touch to ask her to write something for me. Flower Arranger had its premiere at a concert at the Richard Bradshaw Amphitheatre, while I was, coincidentally, performing the role of The Lackey in the Canadian Opera Company production of *Ariadne auf Naxos*.

I discovered John Rutter's *Shadows* in 2010 on a recommendation from Alexander Dunn. I first performed these songs as part of a concert for Brandon's Augustfest in 2011.

So, dear listener, here are the resulting *Guitarías* - it has been a tremendous pleasure to perform this beautiful music, and I hope you derive as much pleasure from listening to it.