

Sunday, April 25th 2010, 3 PM
Concert in benefit of St. Peter's Church

“Cantate Domino canticum novum!”

Sing to the Lord a new song! (Psalm 96:1)

Dunstan Morey, Guitarist & Composer

Tárrega: Recuerdos de la Alhambra
¡Adelita!
Lágrima
Capricho Árabe
Bach: Fugue in A minor
Morey: New Life
Barrios: Julia Florida
Morey: When I had Wings

Christian Chuquihuara, Pianist & Composer

Chuquihuara: Prelude in D minor
Prelude in G minor
Waltz in B flat minor



So-Yeon Jenny Kwon, Violin; **Christian Chuquihuara**, Piano

Nakamura: Long Long Ago

Christian Chuquihuara, Pianist & Composer; **So-Yeon Jenny Kwon**, Violin; **Nelson Shang**, Violin

Chuquihuara: Prelude in A minor for two violins and piano

Intermission

Emilie Mover, Singer/Songwriter & Guitar Player

Nilsson: P.O.V. Waltz
Mover: Pain and Regret
Saved in the Bathtub

Tim Washington, Vocals; **Christian Chuquihuara**, Piano

Redding: The Dock of the Bay

Christian Chuquihuara, Vocals; **Nelson Shang**, Piano; **So-Yeon Jenny Kwon**, Violin

North: Unchained Melody

Christian Chuquihuara, Vocals & Piano

Mayfield: Hit Road the Jack

* Programme is subject to changes *

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Dunstan Morey is a classically trained guitarist and composer; graduate of the Humber College jazz program. Morey has performed as both sideman and leader in a variety of musical configurations, but now works almost exclusively as a solo fingerstyle guitarist (classical, pop, latin, R&B, jazz, etc). In addition to free-lancing, he has been the house guitarist at La Maquette restaurant in Toronto and every second Monday hosts an open stage for the *Toronto Fingerstyle Guitar Association* at *Ten Feet Tall* in Toronto.

Chris Chuquihuara has developed an interest in music at an early age; studying piano and performing at community events and local television. However he later changed his focus to computer programming. As a young man, he decided to be a classical pianist, composer and singer. His profound analytical thinking has helped him to analyse the music that he has composed in a complete different dimension. Chris is always looking for the beautiful tone and expression when he builds a melody. He possesses an amazing memory and infallible ear for music. His compositions possess fine orchestral sound that is the trademark of his style. He is working to achieve his first major professional work.



A passionate violinist, So-Yeon Jenny Kwon, was born in Seoul, South Korea and graduated from the professional Sun-Hwa Art School in Seoul, South Korea. She studied with prof. Pi in Korea and won the first place in Chamber music competition from the Art School. After moving to Canada, she studied with Vivian Waters at the Royal Conservatory of Music and with prof. Scott St. John at the Faculty of Music at the University of Toronto. She was a member of Victoria College Choir (2003-4) and sang as a soprano and performed violin solo. She performed as first violin player at The Hart House Orchestra and Chamber Strings during the year 2003-4 and 2008.

Nelson Shang is a 19 year old musician from the heart of down-town Toronto. He has been playing the violin for 12 years and the piano for 11 years. As a young child he has already participated in many musical events, and continued his career during highschool. Shang has performed in various locations including Massey Hall and the North York Centre for the Performing arts.



Tim Washington has been singing all of his life. He began performing on stage in 2008, in New York City's Lower East Side neighbourhood. He finds motivation in Funk, Soul, Alt / Rock and Electronica music.

Emilie Mover originally hails from Montreal and grew up between Toronto and New York City. The daughter of jazz saxophonist, Bob Mover, she soaked up a musical childhood and began singing professionally with her father at the age of 13. Not long after she began playing guitar and dabbling in songwriting. Living in Toronto in the early 2000s, she began working at the *Tranzac Club* in Toronto, often performing these songs for the clientèle. Since then she has enjoyed the success of playing alongside greats such as Richie Havens, as well as being featured in numerous commercial and television spots, including *Grey's Anatomy* and *The Ghost Whisperer*. She currently splits her time between New York and Toronto, playing, touring, and recording.



Classical guitar music is rightly associated with the country of Spain, largely because the two composers who popularized the instrument were both Spanish, **Sor** and **Aguado**. After their deaths, guitar music entered a period of neglect in the mid-nineteenth century. Its revival in the twentieth century is credited principally to another pair of Spaniards, virtuoso guitarist **Andrés Segovia** and composer **Francisco Tárrega**. Tárrega, a guitarist and pianist, transcribed many popular piano pieces for guitar, but also wrote a significant number of original works for the instrument.

Francisco Tárrega (1852-1909) / *Recuerdos de la Alhambra* (1896)

This piece showcases the challenging guitar technique known as “tremolo”, where a single melody note is plucked repeatedly by the ring, middle and index fingers in such rapid succession that the result is an illusion of one long sustained tone. The thumb plays a counter-melody on the bass between melodic attacks. Many who hear this piece initially in a non-live setting can mistake it for a duet rather than a challenging solo effort.

The first section of the piece is written in A minor and the second section in A major; this gives the song a melancholy mood at the beginning which resolved into an uplifting one. This device is used in other Spanish guitar songs as well, such as the anonymous “Spanish Romance”.

Recuerdos de la Alhambra has been used as as soundtrack for several films including *The Killing Fields*, *Sideways* and other.

Francisco Tárrega (1852-1909) / ¡Adelita! – Mazurca para guitarra

Tárrega was deeply inspired by the works of Chopin, especially his magnificent mazurkas. Tárrega’s mazurkas take on a sad and painful expression of love, thus creating the “Spanish mazurca” as a slow version of its Polish cousin while maintaining the same rhythmic structure.

This charming mazurca, being a prime example of his salon music, is light and immediately appealing in its Spanish flavours and slightly exotic, carefree spirit. The pacing throughout is relaxed, the mood nocturnal, and the music more than vaguely reminiscent of the intimate but lighter side of Chopin. *Adelita* opens with a simple theme of mostly descending contour, a catchy if almost too obvious creation. The second subject is a bit brighter, its shape arch-like and its music imparting a bit more of a playful sense. The main theme returns briefly to close out this delightful piece. Guitar mavens and even some listeners partial to piano music will find this short mazurca an attractive offering.

Francisco Tárrega (1852-1909) / *Lágrima* – preludio

After playing the first part of a much-anticipated concert in London, Tárrega was so overcome by homesickness for his family and his Spain, he left the hall for a break and stood on a balcony facing the direction of his home. He lit a cigarette and felt a tear fall down his cheek. He was called back in to play the second part of the concert which he began with an improvisation, later known as “Una Lágrima” (a tear).

Francisco Tárrega (1852-1909) / *Capricho Árabe*

Capricho Árabe, among Tárrega’s most famous, is an original composition for guitar that takes a glance back in time, reminding one of the strong Moorish influences in Spain. Dedicated to the famed composer Tomas Bretón, this is one of his most emblematic pieces recalling the Arabian deserts with the camel’s steady pace as the Moor plays his love song on a *chirimia* (an Arabian oboe).



Johann Sebastian Bach (1685-1750) / *Fugue* from “The Great” Prelude & Fugue in A minor, BWV 543

BWV 543 was written originally for organ, when Bach was a court organist to the Duke of Saxe-Weimar (1708-1717). Because of the piece’s overall Rhapsodic nature, most Organists can play this piece in any tempo they want, and it can be easily transcribed to a different instrument. Liszt transcribed it for the Piano, and we will hear an arrangement for the guitar, by **Jean-Maurice Mourat** (1946-). The fugue is in 6/8 time, and ends in one of Bach’s most Toccata-like, virtuosic cadenzas in the harmonic minor.

Dunstan Morey / *New Life* – The composer will introduce his composition

Agustín Barrios (1885-1944) / *Julia Florida* – *Bacarola, Vals, Op. 8, No 4*

The Paraguayan Agustín Barrios Mangoré was a touring guitar virtuoso and composer who demonstrated the enormous possibilities of his instrument to audiences throughout South America, the Caribbean and Europe. Recently his music, much of it recovered through transcriptions from old recordings, has enjoyed a major revival and has claimed its rightful place in the guitar’s repertoire.

This gentle barcarole contributes to Barrios’ reputation as the *Chopin of the guitar*. Over the rocking barcarole rhythm, a tender, highly romantic melody twists around the staff, but soon the movement is less melodic than harmonic as the piece enters a section of thematic fragmentation and emotional dislocation. Melody returns to the fore, but now in an even more intricate and finger-twisting form (although Barrios’ genius is that this never sounds like a display piece). The simpler opening cradle-song material eventually returns to bring the piece to a reassuring conclusion.

Dunstan Morey / *When I had Wings* – the composer will introduce his composition.

Christian Chuquihuara – the composer will introduce each of his compositions:

- Prelude in D minor
- Prelude in G minor
- Waltz in B flat minor

Yuriko Nakamura / *Long Long Ago* – for violin and piano (1994)

Yuriko Nakamura, Japanese composer and pianist, was born in Yokohama. Due to the influence of her father, a painter, Ms. Nakamura was fond of painting in her childhood. Inspired by the sound of raindrops and picture books, she started composing music. She won a musical composition contest sponsored by Yokohama city at the age of thirteen. Some of her songs were used for the soundtrack of Shusuke Kaneko’s *Summer Vacation 1999*. This piece is one of the “Blessed Days” listings and was used in *The Next* (MBC) as the main theme song. She was the second Japanese composer whose work was appointed as a main theme song of a TV drama in Korea.

Christian Chuquihuara / *Prelude in A minor for two violins and piano*

The composer will introduce his composition.

Intermission



Harry Nilsson (1941-1994) / P.O.V. Waltz

Nilsson's personal and musical style can best be described as witty and idiosyncratic. He failed to build on his early commercial success, preferring instead to switch musical styles over time ranging from rock to children's songs to nostalgia. His premature death is attributable in large part to his earlier partying lifestyle and health problems exacerbated by financial worries. His financial adviser embezzled most of his fortune leaving him in considerable debt just prior to his death.

And suddenly
The strangest things are happening,
I hope it's not the last time.

I had a drink or two
An hour so ago,
It made me think of you,
And now I know it's not the last time.

Flying high up in the sky,
I wonder why
I think I'm gonna fall,
Think I'm gonna fall.
There I go again, I'm up again, there I go again,
I hope this isn't all.

Hey.
As long as were up here,
We might as well stay
In sweet harmony.

Flying high up in the sky,
I wonder why I have to have another.
Point of view,
To see me through,
And now I think I'm gonna fall
I hope this isn't all,
And on top of that,
I hope it's not the last time.



Emilie Mover, Singer/Songwriter & Guitar

- Pain and Regret
- Saved in the Bathtub

Otis Redding (1941-1967) & Steven Cropper (1941-) / The Dock of the Bay (1967)

“(Sittin’ on) The Dock of the Bay” was released in January 1968 amid the fall-out of Redding’s death. The song shot to number one on the R&B and by the summer of that year it topped the pop charts. The album, which shared the song’s title, was released and became his largest selling to date. The song gained worldwide popularity, and later won two Grammy Awards: Best R&B Song and Best Male R&B Vocal Performance. This song was the first posthumous number-one single in U.S. chart history.

Sitting in the morning sun,
I’ll be sitting when the evening comes,
Watching the ships roll in,
And I watch ‘em roll away again.

Sitting on the dock of the bay,
Watching the tide roll away.
I’m just sitting on the dock of the bay,
Wasting time.

I left my home in Georgia
Headed for the ‘Frisco bay,
‘Cause I had nothin to live for,
And look like nothing’s gonna come my way.

Look like nothing’s gonna change,
Everything still remains the same.
I can’t do what ten people tell me to do,
So I guess I’ll remain the same.

Sittin’ here resting my bones,
And this loneliness won’t leave me alone.
It’s two thousand miles I roamed,
Just to make this dock my home.

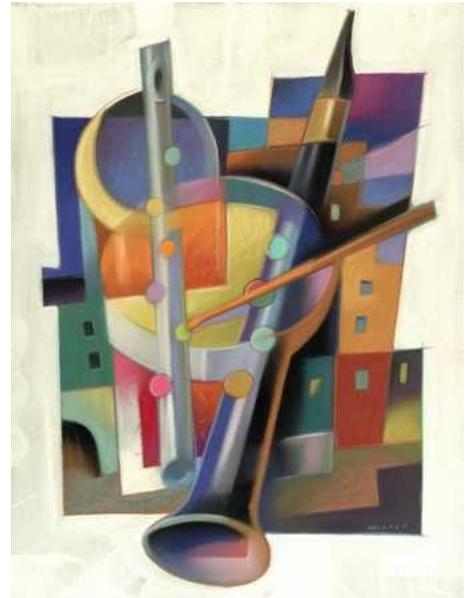
Music by **Alex North** (1910-1991); Text by **Hy Zaret** (1907-2007) / *Unchained Melody* (1955)

In 1955, North used the music as a theme for the obscure prison film *Unchained*, hence the name. Todd Duncan sang the vocals for the film soundtrack. Les Baxter released an instrumental version which reached #2. Then song recordings were released by Al Hibbler reaching #3 on the Billboard charts, Jimmy Young which hit #1 on the British charts, and Roy Hamilton reaching #1 on the R&B Best Sellers list and #6 on the pop chart. Hundreds of other recordings followed.

It was the July 1965 version by *The Righteous Brothers* that became a jukebox standard for the late 20th century, regaining massive popularity when used in the 1990 blockbuster film *Ghost*.

Oh, my love, my darling,
I've hungered for your touch,
A long lonely time.
And time goes by so slowly,
And time can do so much.
Are you still mine?
I need your love,
Godspeed your love to me.

Lonely rivers flow to the sea,
To the open arms of the sea.
Lonely rivers sigh "wait for me, wait for me"
I'll be coming home, wait for me.



Percy Mayfield (1920-1984) / *Hit the Road Jack* (1961)

First recorded by singer-pianist Ray Charles, this song hit number one for two weeks on the Billboard Hot 100, beginning on Monday, October 9, 1961. The song was also number one on the R&B Sides chart for five weeks, becoming Ray Charles' sixth number-one on that chart. The song is ranked #377 on the Rolling Stone magazine's list of The 500 Greatest Songs of All Time.

Hit the road Jack and don't you come back no more...
What you say?

Woah, woman, oh woman, don't treat me so mean,
You're the meanest old woman that I've ever seen.
I guess if you say so
I have to pack ma things and go.
That's right!



Well baby, listen baby, don't ya treat me this-a way,
'Cause I'll be back on my feet some day.
Don't care if you do 'cause it's understood,
You ain't got no money you just ain't no good.
Well, I guess if you say so
I'd have to pack my things and go.
That's right!