



Francisco Correa *Guitar*

Songs from
BEYOND

Jazz song arrangements
by John W Duarte

DEUX-ELLES: Chris and Francisco, it has been a real privilege working on this album with you. Chris, for you this is part of a much larger project to share your father's unpublished compositions and arrangements, is that right?

CHRIS DUARTE: Yes, when my father died in 2004, I inherited a huge amount of music that was unpublished. Original compositions, probably 80 or so. And then arrangements, including nearly 250 arrangements of lute music, which are still unpublished. I've been working with various publishers and record labels, and I also have a website set up with a searchable online catalogue of his music.

D-E: It sounds like a gargantuan project! How did you get started?

CHRIS: It was difficult to know where to start, really. My father was always hopping from one thing to another. When he completed one project, he was always looking forward to the next one. On top of that, he was an absolutely terrible proofreader, even with the music he published. A score would arrive from a publisher. He'd sit down at his desk with

the guitar, and he'd play it. But he was, I think, playing what was in his mind rather than what was on the page. If I'd known I was going to embark on a project like this, I would have had a thousand questions to ask him before he died.

D-E: So how do you address those questions now?

CHRIS: My wife and I have had to put our brains together and try to come up with what seemed to us to be sensible solutions. We've also reached out to other guitarists for help, like Francisco.

D-E: How did the two of you find one another?

FRANCISCO: We've been in touch on and off since 2020, when Chris first reached out to me unexpectedly. At the time, I had just released my first album of Colombian music and had begun exploring works by British composers like Steve Goss and Mark Houghton. I saw Jack Duarte as a natural next step in that journey—a strong candidate to continue that thread. I was especially interested in pieces that hadn't been recorded before or deserved a fresh interpretation. So, I approached Chris with

a simple question: *What still needs to be done?* He kindly responded by sending me a stack of music!

D-E: And what drew you to these songs in particular?

FRANCISCO: I love the arrangements. They are just so very well crafted, that was a draw immediately. You have all these lovely melodies on top, and a very clear three-part arrangement. It's very nice to play and very, how to say, grateful for both performer and audience.

D-E: You were also heavily involved in the edition of Cole Porter arrangements that form part of this album, right?

FRANCISCO: Yes, the Cole Porter arrangements were published by Faber in February.

CHRIS: That's right, with a similar format to the Faber edition of my father's Gershwin song arrangements, which came out about two years ago. Ray Burley edited those. And then there are the Jerome Kern songs as well, which I'm hoping they might do sometime in the future.

I was quite surprised by the Cole Porter songs. They were different in style to the Gershwin songs, so much more lyrical than I had expected. Maybe it's something to do with the same person writing the words and the music, as opposed to having a separate lyricist. They're very gentle and melodic. It was also quite interesting to hear differences in Francisco's way of interpreting the music.

D-E: What was your process in getting to know them, Francisco?

FRANCISCO: It was funny—I already knew all these songs, but through more modern interpretations. I was very familiar with the Jamie Cullum and Diana Krall versions, since those were what I heard on the radio when I first discovered jazz, years ago while living in France. But when we began working on the arrangements, I went back and listened to the originals by Ella Fitzgerald, Billie Holiday and many others. Their versions really brought the lyrics to life for me. It was a lovely surprise to later learn from Chris that Jack had been listening to Ella Fitzgerald at the time he wrote the arrangements. You can even hear echoes ►

of her interpretations in some of the harmonies and sections. I've ended up with a mix of phrasing from those old classic versions and some of the modern versions like Jamie Cullum's. And I feel the melody has been really taken care of by the way Jack arranged the songs.

CHRIS: And it works especially well, because these arrangements were done in the mid 80s, and yet my father would have had them in his head pretty much since he started playing jazz guitar. Back in the late 30s, all the way through the war, he was playing in dance bands twice, three times a week, maybe more than that. And in those days, of course, going to a dance was one of the main forms of entertainment, and you had to be able to play the tunes in lots of different keys depending on who was playing with you. I think that writing them down was probably quite difficult for him, distilling the ideas onto the page, knowing that that was going to be the version that people would think of as his version. But in fact it was just one of his versions.

D-E: You've also got some guitar duos on the album. Tell us about those.

FRANCISCO: We have *Stella* by Starlight by Victor Young, *Lush Life* by Billy Strayhorn, *Sophisticated Lady* by Duke Ellington and *Misty* by Errol Garner.

And then there's one outlier: this very special solo arrangement of *Body and Soul* by Johnny Green. Chris kept bringing it up—"You have to record *Body and Soul*," he'd say. And now I understand why. It's such a beautifully crafted piece. If I'm not mistaken, this arrangement was originally commissioned by Almeida—right, Chris?

CHRIS: Yeah, Laurindo Almeida. Some people call him the father of Bossa Nova. He apparently played in about 800 film soundtracks, and he was a friend of my dad's.

FRANCISCO: We're very grateful to Daniela Rossi, who recorded the duos with me. She already had some experience working with Chris on the Duarte album that just came out, so she knew Jack's music already. I think musically we connected really well. And listening now to the recording, both guitars

blend together and give the impression that sometimes there's only one guitar. It was a magical experience.

D-E: It's a magical album. Thanks so much to both of you. ■

JOHN W. DUARTE

John W. Duarte was born on 2 October 1919 in Sheffield, England and died in London on 23 December 2004. He was 100% British despite his name having Portuguese overtones. His father was Scottish and his mother, who was born in Philadelphia, USA, was English!

He was educated at Manchester Central High School (1931-35) and Manchester University Faculty of Technology (1936-40). He worked as a professional chemist until 1969, then abandoned chemistry in favour of full-time music. His only formal musical education was lessons with Terence Usher (1934/36) in jazz-guitar playing; the rest was by self-instruction. His many friendships with great artists included one of 39 years with Andrés Segovia and an enforcedly shorter one with Ida Presti, who died at the age of 42. ►



He was the composer of over 160 works for the guitar and lute (often commissioned with funds provided by the Arts Council of Great Britain and other sources, official and private, both domestic and overseas). Many have been published and well over half have been commercially recorded, especially in a new series with Brilliant Classics. He was also the author of very many arrangements (several also recorded) and didactic works.

As the writer of countless articles, he was a regular contributor to *Soundboard*, interviewer and reviewer of books, music, concerts and recordings of many kinds in *Gramophone*, *Music Teacher* and *Classical Guitar*, and author of numerous concert-programme notes and about 250 liner notes for records and CDs of various kinds, including those for the complete reissue of Julian Bream's recordings for RCA (28 compact discs). He received a *GRAMMY Award* for his annotation to the reissue of Segovia's recordings of 1927-39. His *Appalachian Dreams op.121* formed the centrepiece of the 2001 *GRAMMY Award*-winning album *Dreams of a World* by Sharon Isbin and the *Joan Baez Suite op.144* was also the centrepiece of her 2010 *GRAMMY Award*-winning album, *Journey to*

the New World. In 2022, *Idylle pour Ida op.93* featured on Berta Rojas' *Latin GRAMMY Award*-winning album, *Legado*. He contributed regularly to *Music in Education*, *Guitar Review*, *Guitar International*, *Music & Musicians*, *Records and Recording*, and *Performance* and was a contributor to the revised edition of *The New Grove Dictionary of Music and Musicians*.

As a teacher he prepared many students for successful careers and he was Director of the Cannington International Guitar Summer School and Festival (1974-93), Course Director of the Bath International Guitar Festival (1994-95) and the Oatridge International Guitar Summer School and Festival, Scotland (1996-99). He worked as a teacher, lecturer and adjudicator in 29 countries outside the United Kingdom. At the Convention of the Guitar Foundation of America in October 1999 he received an Award for Lifetime Achievement.

More information about John W. Duarte, including a complete list of works, a selected discography, biography and photo gallery can be found at www.johnwduarte.com ■

FRANCISCO CORREA

Praised by Gramophone for his “eloquence” and by Soundboard Magazine for his “beautiful and expressive playing,” Colombian guitarist Francisco Correa is known for his nuanced and virtuosic performances. With a passion for both classical and Latin American repertoire, he has performed in over 20 countries across Europe and the Americas.

Francisco has appeared as a soloist with orchestras on both sides of the Atlantic, including the Grammy-winning Bogotá Philharmonic and the Colombian premiere of Stephen Goss’s Guitar Concerto. He has been featured on BBC Radio 3’s In Tune, as well as Colombian, French and US media.

A committed chamber musician, he regularly performs with flautist Emily Andrews (Duo Correa-Andrews) and the ensemble CarmenCo. He is also a champion of new music, collaborating with composers such as Stephen Goss, Gerald Garcia, Pedro Barreiro, John Williams and Carlos Lora, premiering over 50 new works.

His discography includes *Música de la Tierrita* and the 2023 release *Winterbourne* (Deux-Elles). In 2020, he

received the Ibermúsicas Prize to premiere and record *Suite Warmikuna*.

Francisco is an Associate of the Royal Academy of Music and Artistic Director of multiple UK festivals. He plays a Philip Woodfield guitar and is sponsored by D’Addario and Mundo Music Gear. ■

www.fcorreaguitar.com



1 I love Paris <i>(Cole Porter)</i>	2:55	11 Lush Life <i>(Billy Strayhorn, Duo*)</i>	3:44
2 Let's do it <i>(Cole Porter)</i>	2:05	12 Body and Soul <i>(Johnny Green)</i>	3:59
3 I've got you under my skin <i>(Cole Porter)</i>	3:01	13 I get a kick out of you <i>(Cole Porter)</i>	1:40
4 Stella by starlight <i>(Victor Young, Duo*)</i>	1:54	14 All the things you are <i>(Jerome Kern)</i>	2:41
5 Misty <i>(Erroll Garner, Duo*)</i>	4:00	15 I won't dance <i>(Jerome Kern)</i>	2:11
6 Just one of those things <i>(Cole Porter)</i>	1:33	16 Night and day <i>(Cole Porter)</i>	2:42
7 Begin the Beguine <i>(Cole Porter)</i>	4:23	17 The way you look tonight <i>(Jerome Kern)</i>	3:20
8 So in love <i>(Cole Porter)</i>	3:33	18 Ol' man river <i>(Jerome Kern)</i>	3:10
9 Anything goes <i>(Cole Porter)</i>	1:56	19 Smoke gets in your eyes <i>(Jerome Kern)</i>	3:34
10 Sophisticated lady <i>(Duke Ellington, Duo*)</i>	2:40		

Total playing time: 55:05

* with Daniela Rossi