

From Honey to Ashes


deux-elles



Francisco Correa

Emily Andrews

Music by Stephen Goss

I have worked with Steve Goss on numerous projects since 2018 - from performances and premieres of new pieces, through recordings such as the *Winterbourne Preludes* (DXL1200), and finally this new album in duo with my wife, Emily Andrews.

It's always a special experience to work directly with a composer, and working with Steve is doubly special due to the high amount of autonomy he gives the performer, from asking them to improvise sections, to exploring sound colours - pushing our instruments to their extremes - and even instrumentation: what started as a flute and guitar album ended up with voice, piccolo, bass and alto flutes and even violin!

Steve talks in his notes about the living nature of music, and with his permission and encouragement we have allowed the music to take on elements of our personalities and imaginations. This is particularly evident in the *Welsh Folksongs*, which, although they have been recorded many times before in myriad instrument combinations, have taken on a new life in this recording.

Working with Steve is like performing in a trio, only with one member who is quiet during performances. Don't worry - he's loud enough backstage, and his voice is in every detail, from sound editing decisions to the typeface used on the front cover! ■

Francisco Correa

THE RAW AND THE COOKED: MUSIC ABOUT MUSIC

This is an album of my collected works for flute and guitar. However, all the pieces recorded here have their roots in pre-existing music written for other forces, some by me, some by others. Indeed, my music is often about other music. It is intertextual

in approach, plural in style. I've also never been comfortable with the idea that music is somehow fixed in a definitive notated version - an Urtext that represents the piece fully and eternally, like a beautiful butterfly dried and pinned in a display

case. Instead, I imagine music as a living, breathing entity, set free in space and constantly adapting to its surroundings and context. The social aspect of creating music is key for me.

The music you hear on this album has been shaped by my close collaborative work with Francisco and Emily, whose imaginative input has been invaluable. The compositions themselves, on the other hand, span a thirty-seven year period, bookended by two Welsh folksong settings – one to celebrate a wedding in 1988 (*Lisa Lân*), and one to celebrate a life in 2025 (*Ar Lan y Môr*). An important collaborator in the past was the guitarist Richard Hand (1960-2011), who commissioned the guitar duo, *The Raw and the Cooked*, in 2004. Most of the pieces in that set make reference to other music; sometimes these borrowings are near the surface (in the raw) and at other times hidden deep in the texture of the music (cooked). Richard's vision, creativity, and imagination contributed to a number of my works written between 2004 and his untimely death in 2011.

In the mid-2000s, Richard was playing regular concerts with the flautist Jennifer Stinton, and they

decided to adapt several movements of *The Raw and the Cooked* for flute and guitar. Richard and Jenny asked me if I'd like to write some new music to make a longer suite for them. The resultant piece was **From Honey to Ashes** (2007): a set of eleven highly contrasting miniatures. The movements range from original compositions (*Milonga*, *Interlude in a discrete mode*) to more or less straight arrangements (*Flutes and Fiddles*). Many of the other pieces make reference to composers, musicians and contrasting styles of music. *Brazil* is loosely based on Terry Gilliam's film of the same name and draws on fragments of popular songs from the 1930s. *Hot* was written as a tribute to Django Reinhardt, *The Raw* references the jazz guitar style of Allan Holdsworth, and *Malabar Hill* is built from snippets of a jazz-rock track by John McLaughlin's Mahavishnu Orchestra. *The Hotel Kempinski* uses part of a David Byrne groove, *Tango Brawl* is a homage to Piazzolla, *Alba* draws on the style of Satie's *Gnossiennes*, and *The Ajman* is infused with Arabic influences.

Taking the use of borrowed material one stage further, in **La Catedral Sumergida** (2024) I have added a flute part to two well-known solo guitar pieces in B ▶

minor – Fernando Sor’s *Etude Op. 35, No. 22* and the final movement from *La Catedral* by Agustín Barrios Mangoré – *Allegro Solemne*. The guitarist plays the Sor and Barrios pieces in their original form, while the flautist superimposes my new material. I had always thought of both guitar pieces as accompaniments cut adrift from their melody lines.

From accompaniments without melodies, to melodies without accompaniments. My settings of **Welsh Folksongs** are amongst my most widely performed and recorded pieces. *Dafydd y Garreg Wen*, *Wrth fynd hefo Deio i Dywyn* and *Lisa Lân* were arranged in 1988 and 1991, and three others were added in 2008, originally in a version for two guitars. Since then, they have been adapted for various vocal and instrumental combinations. For this album, Emily and Francisco commissioned two brand new Welsh folksong settings – *Ar Lan y Môr* and *Bachgen Bach o Dincar* – which frame the previous six. My setting of *Ar Lan y Môr* is a homage to my old school friend, the cellist David Watkin, who was taken from us at the age of 60 in 2025. The accompaniment is built from the open strings of the cello, forming a bell-like chord that pervades the elegiac setting.

The melancholic atmosphere of *Ar Lan y Môr* returns in **The Autumn Song** (2009) which is inspired by the various ancient Chinese poems and stories about the parting of lovers during the long period when men were conscripted to serve in the building of the Great Wall of China. The music evokes the melancholic character of loss – in particular, that quality of ambiguity caused by the fact that neither partner knows if the loss is temporary or permanent. Originally written for cello and guitar, this piece has been adapted for flute, violin, and viola, with guitar or piano accompaniment.

American Pastoral (2010) is a suite of five musical landscapes originally for violin and guitar, reworked here for flute and guitar in a new version assembled in collaboration with Emily and Francisco in 2023. The flute part has been significantly rewritten, and the *Outlaw Bluegrass* movement has been transposed up a perfect 4th to better suit the tessitura of the flute. The piece gets its title from Philip Roth’s novel of the same name, which is set in New Jersey during the social upheavals of the 1960s and early 1970s. ‘The American Dream’ is not all it seems. The opening movement is a road

trip through the geography of Roth's novel – *Route 46* dissects Morris County, NJ. In contrast, *Echoes of Silence* evokes the breath-taking wilderness of Monument Valley in Utah, where cathedral-like monolithic sandstone formations tower above the red desert. The car chase sequence in the 1967 film *Bonnie and Clyde* was the starting point for *Outlaw Bluegrass*, while *Nocturne in Blue and Silver* suggests a smoke-filled Manhattan jazz club in the small hours. *American Pastoral* concludes with *24/7* – a cruise down the strip in Las Vegas.

Another of my musical landscapes is **The Sea of the Edge** (2010) for solo flute, which portrays one of the oceans of the moon. While much music depicts the moon romantically, from the safe distance of the Earth – here the cold, desolate lunar landscape is placed in the foreground. In 2024, Milton Mermikides added icy electronics to this piece and that version can be heard on *Landscape and Memory*, Deux-Elles (DXL1202).

The final work on the album is **First Milonga, Last Tango** (1992/2002), a pair of pieces for flute and guitar that pays homage to Astor Piazzolla.

First Milonga was written as an elegy in the week following Piazzolla's death in 1992; at bar 45, it refers directly to his *Histoire du Tango*. *Last Tango*, written ten years later, is the final piece in a series of tangos constructed using fragments of material from Piazzolla's *St. Louis en l'Île*. *Last Tango* also draws on material from the Talking Heads album, *Remain in Light* (1980).

This selection of pieces offers a sample of my musical preoccupations through various recurring tropes – homage, storytelling, music about music, musical landscapes, and collaboration. It also reminds me that none of my pieces are ever truly 'finished'. They are always open to adaptation, transformation, and reworking, both by me and by others. On this album, Emily and Francisco reveal qualities in my music that I had totally missed – perhaps an unimagined character or mood here, perhaps a radically different but more convincing tempo there. For all three of us, interpretation is subjective and plural, not objective and singular. ■

Stephen Goss



STEPHEN GOSS

Stephen Goss's music has been recorded on over a hundred albums by more than a dozen record labels, including Decca, EMI, Virgin Classics, Naxos, Deutsche Grammophon, and Deux-Elles. His work is widely performed internationally, often at leading venues such as Wigmore Hall, and the Royal Festival Hall in London, Carnegie Hall in New York, and the Tchaikovsky Hall in Moscow. His output embraces orchestral and choral works, chamber music, and solo

pieces. Recent work includes several projects with the legendary guitarist John Williams, who has recorded and toured Goss's Guitar Concerto with the Royal Philharmonic Orchestra.

His music is marked by a fascination with time and place—both immediate and remote—and the musical styles that evoke them. In many of his compositions, contrasting styles are juxtaposed through abrupt changes of gear. As BBC Music Magazine noted '*Goss weaves together an eclectic range of influences – at once retrospective and forward-looking*'. His compositional voice is shaped by his parallel career as a guitarist – that is to say, as a performer, transcriber, arranger, improviser and collaborator with other composers and performers. Not surprisingly, his music often tests the boundaries between all these activities and original composition.

Goss has worked with many of the world's major orchestras, including the Russian National Orchestra, the Oregon Symphony Orchestra, the Orquesta Sinfónica Nacional de Colombia, the China National Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the Scottish Chamber

Orchestra, BBC National Orchestra of Wales, and the Barcelona Symphony Orchestra. In his role as composer-in-residence for the Orpheus Sinfonia, Goss wrote his Piano Concerto for Emmanuel Despax and the *Concerto for Five*.

The *Albéniz Concerto* was released to great critical acclaim on EMI Classics in 2010 and has since been performed in Europe, Asia, Russia, and the US. More recent concertos include the *Koblentz Concerto*, for two guitars and orchestra; and the very first concerto ever written for theorbo.

Recent commissions have come from percussionist Dame Evelyn Glennie, violinist Nicola Benedetti, lutenist Nigel North, and tenor Ian Bostridge; as well as guitarists David Russell, Xuefei Yang, Zoran Dukić, Miloš Karadaglić, and Łukasz Kuropaczewski. Goss's eclectic approach has led to collaborations with artists as diverse as Alt-J, Avi Avital, and Andrew Lloyd Webber.

Born in Wales in 1964, Goss studied at the Royal Academy of Music in London (where he won the Julian Bream Prize) and at the Universities of Bristol

and London (where he completed his doctorate in composition). His composition teachers were Edward Gregson, Robert Saxton, Peter Dickinson, and Anthony Payne. Goss is currently Professor of Composition at the University of Surrey, and Professor of Guitar at the Royal Academy of Music. In 2018 he was made a Fellow of the Royal Academy of Music, an honour limited to 300 living people. His music is published by Doberman Editions and distributed by Hal Leonard. He is an Arsenal season ticket holder. ■

'The compositions of Stephen Goss are utterly captivating'
– *The Independent*

'Simply marvellous'
– *Gramophone*

'One of the most innovative and appealing composers of our time'
– *British Music Society*

'Delicious bite-sized musical snacks'
– *The Guardian*

www.stephengoss.net
dobermaneditions.com/en/about-us/artists/goss-stephen



FRANCISCO CORREA

Colombian guitarist Francisco Correa has been praised by Gramophone for his ‘eloquence’ and by Soundboard Magazine for his ‘beautiful and expressive interpretation.’ Recognized for his captivating performances and versatility, Francisco has appeared as a soloist and chamber musician in over 20 countries across the UK, Europe, and South America.

Recently, Francisco was named an Associate of the Royal Academy of Music (ARAM) in London for his significant contribution to the musical profession and to the guitar, in recognition of his distinguished career as a performer, recording artist, and cultural ambassador.

Francisco has performed with major orchestras on both sides of the Atlantic, including the Grammy Award-winning Bogotá Philharmonic Orchestra and the National Symphony Orchestra of Colombia, and has been featured on BBC Radio 3’s In Tune as well as in numerous international broadcasts.

Passionate about chamber music, he tours the UK with flautist Emily Andrews (Duo Correa-Andrews), celebrating Colombian and Latin American music, and is a founding member of CarmenCo, with whom he developed the acclaimed show A Pocket Opera.

An enthusiastic advocate for contemporary music, Francisco has premiered and recorded more than 50 new works for classical guitar, collaborating with renowned composers such as John Williams, Gerald

Garcia, Stephen Goss, Mark Houghton, John W. Duarte, Pedro Barreiro, Carlos Lora, and Daniel and Lucas Saboya, among others.

Francisco is Artistic Director of the Bristol Classical Guitar Society and the Bath Guitar Festival, as well as Co-Artistic Director of the Ham Farm Festival, all dedicated to bringing music to diverse communities. He plays a guitar built by Philip Woodfield, is a D'Addario artist, and is supported by Mundo Music Gear. ■

'Correa is one of the most remarkable Colombian guitarists on the international stage. Excellent, highly recommended.' – *Classical Guitar Magazine*

'One of the most talented and creative guitarists of our time.' – *Guitare Classique Magazine*

www.fcorreaguitar.com

EMILY ANDREWS

Flautist and mezzo Emily Andrews studied Maths at Cambridge University and worked as a computer programmer for 3 years before following her heart and becoming a full time musician. She graduated in 2010 with Distinction from her Masters degree in flute performance at the Royal Academy of Music, but continued to study singing with acclaimed vocal teacher Neil Baker. Combining her effortless flute playing with her rich mezzo voice, Emily's recitals are supremely varied and colourful.



Emily performs a wide range of repertoire in different contexts, and is equally at home in the orchestra as performing recitals solo or in chamber groups, and with classical as with folk or world music.

As an orchestral freelancer she has performed with many of the UK's professional orchestras, including BBC National Orchestra of Wales, Royal Philharmonic Orchestra, Scottish Opera, the Philharmonia Orchestra (in London, Paris and Buckingham Palace).

Her flute and guitar duo The Andrews Massey Duo has won various prizes, and has brought out 3 CDs of their own arrangements of music from Mozart and Schubert to world music arrangements of Christmas

Carols – this CD was hailed by British Flute Society as ‘a true masterpiece of world music arrangement... delivered with flair, technical brilliance and beautiful sound by both players’.

Her trio CarmenCo developed the hugely successful show ‘A Pocket Opera’ which continually tours all over the UK, bringing opera and classical chamber music to new audiences through their humorous, irreverent and fresh approach to performing. ■

‘Clearly a multi-talented performer, as well as being a fine flautist she has a rich mezzo voice and a great deal of dramatic presence’ – Susan Elkin, Lark Reviews

www.emilyandrewsmusician.com

From Honey to Ashes was commissioned by Richard Hand and Jennifer Stinton who gave the first performance at Wigmore Hall, London, on 25th September 2007. Published by Doberman Editions DO 1000.

La Catedral Sumergida was commissioned by Emily Andrews and Francisco Correa for this recording. The first performance took place at the Michael Tippett Centre, Bath Spa University, 2nd May 2024. Doberman Editions DO 1535.

Six of the *Welsh Folksongs* were assembled for the Welsh-Argentine Guitar Duo who gave the first performance at The Minster, Axminster, Devon, on the 12th July 2008. Doberman Editions DO 981. The other two settings were commissioned for this recording.

The Autumn Song was commissioned by Natalie Clein and Xuefei Yang who gave the first performance at the Macau Festival, China, on 13th October 2009. They gave the UK premiere at the Wigmore Hall, London, on 3rd February 2010.

The flute and guitar version was commissioned by Susie Hodder-Williams in 2011. Doberman Editions DO 873.

American Pastoral was commissioned by Duo46 and first performed at the soundSCAPE festival, Maccagno, Italy, 22nd July 2010. Doberman Editions DO 873. The flute and guitar version was commissioned for this recording. The first performance took place at the Michael Tippett Centre, Bath Spa University, 2nd May 2024

The Sea of the Edge was commissioned by 'Music on the Edge' for Susie Hodder-Williams. Susie gave the first performance at the Guildford International Music Festival on 21st March 2011. Doberman Editions DO 890.

First Milonga, Last Tango was commissioned by William Bennett and Jonathan Leathwood who gave the premiere at the Guildford International Music Festival on 25th March 2003. Doberman Editions DO 875. ■

DXL1204

CD1

FROM HONEY TO ASHES (2007)

1	Hot.....	1:02
2	Milonga.....	1:23
3	Interlude in a discrete mode.....	1:25
4	Brazil.....	2:31
5	Malabar Hill.....	1:00
6	The Raw.....	2:22
7	Flutes and Fiddles.....	1:35
8	Alba.....	3:09
9	The Hotel Kempinski.....	1:16
10	Tango Brawl.....	1:02
11	The Ajman.....	2:00

12 LA CATEDRAL SUMERGIDA (2024) ... 5:41

WELSH FOLKSONGS (1988-2025)

13	Ar Lan y Môr.....	4:19
	<i>By the sea</i>	
14	Wrth fynd hefo Deio i Dywyn ...	1:25
	<i>As I went with Tom to Tywyn</i>	
15	Suo-gân.....	3:24
	<i>Lullaby</i>	
16	Lliw Gwyn Rhosyn yr Haf.....	1:29
	<i>White Rose of Summer</i>	
17	Lisa Lân.....	2:06
	<i>Fair Lisa</i>	
18	Hela'r 'Sgyfarnog.....	1:08
	<i>Hunting the Hare</i>	
19	Dafydd y Garreg Wen.....	2:28
	<i>David of the White Rock</i>	
20	Bachgen Bach o Dincar.....	3:11
	<i>The Little Tinker Boy</i>	

CD2

1 THE AUTUMN SONG (2009) 9:08

AMERICAN PASTORAL (2010/23)

2	Route 46.....	4:19
3	Echoes of Silence.....	5:54
4	Outlaw Bluegrass.....	2:03
5	Nocturne in Blue and Silver.....	3:44
6	24/7.....	3:24

7 THE SEA OF THE EDGE (2010) ...6:36

**FIRST MILONGA,
LAST TANGO (1992/2002)**

8	First Milonga.....	5:07
9	Last Tango.....	2:45

Total: 43:55

Total: 43:02