



Moments

PRIMA
CLASSIC

BORBÁLA SERES



Moments

TRACKLIST

- 01 Johann Sebastian Bach (1685 – 1750) - Suite BWV. 1007 - *Prelude*
- 02 *Allemande*
- 03 *Courante*
- 04 *Sarabande*
- 05 *Minuett I-II*
- 06 *Gigue*
- 07 John W. Duarte (1919 – 2004) - *Idylle pour Ida*
- 08 Máximo Diego Pujol (1957) - *Tango*
- 09 Joseph Kaspar Mertz (1806 – 1856) - *Elegie*
- 10 Astor Piazzolla (1921 – 1992) - *Ausencias*
- 11 Heitor Villa-Lobos (1887 – 1959) - *Cinq Préludes: Prélude No. 5*
- 12 Napoleon Coste (1805 – 1883) - *Rondeau de concert Op. 12*
- 13 Agustín Barrios Mangoré (1885 – 1944) - *Una Limosna por el Amor de Dios*



Moments

"Music possesses much richer means of expression and it is a more subtle medium for translating the thousand shifting moments of the feelings of the soul."

Pyotr Ilyich Tchaikovsky

As Tchaikovsky wrote, music is a mirror of the moments of our lives, of our souls and feelings, and these moments intertwine to create our story. These human stories are reflected in each of the works on this album. Sometimes the composer himself suggests to us with the titles the images and emotions he dreamed, like Mertz's *Elegy*, Duarte's *Idylle pour Ida* or Piazzolla's *Ausencias*, and sometimes we find the unique emotions and moods or our mirrored story by listening to them. Borbála Seres guides us through these sometimes intimate, sometimes sad, or even joyful moments on one of the instruments that can truly sing with the voice of the soul.

The ***Prelude, Allemande, Courante, Sarabande, Minuett I-II. and Gigue*** are the movements of Johann Sebastian Bach' (1685 – 1750) first Suite BWV. 1007 from his six Cello Suites written for unaccompanied cello and they are some of the most frequently performed solo compositions ever written for cello. There are many transcriptions for numerous solo instruments, including for instance the violin, viola, double bass, piano, classical guitar, recorder, flute, horn, clarinet, bassoon, trumpet, trombone etc. The Suite on this album is transcribed by Borbála Seres. Each movement has its own unique atmosphere, the *Prelude* is like a peaceful, tranquil moment in a beautiful landscape, the *Allemande* like intimate moments of a love couple boating on a lake, or the *Gigue* as like the thrill of the hunt.

Idylle pour Ida was written by the English composer, and guitarist John W. Duarte (1919 – 2004), a friend of Ida Presti, after her death. Ida Presti was one of the greatest guitarists of the 20th century and tragically she died very young. Duarte's music is dual, at once peaceful and passionately indignant, almost arguing with fate, but ultimately concluding with the promise of idyll.

Máximo Diego Pujol (1957) is an Argentine classical guitarist and composer. His work is strongly influenced by the also Argentine musician Astor Piazzolla. He strives in his works for a fusion of traditional Argentine music like tango and folk forms such as milonga, candombe and vals with formal academic concepts. His music is above all the expression of a universal lyricism, feeding on eternal feelings like melancholy, nostalgia, sensuality, passion, anger, and love. Pujol's **Tango** is the second movement of his Suite del Plata No. 1. and we can hear exactly the composer's typical motifs of passion, love or even the remembering and of course the characteristic and rhythmical tango.

Elegie ("Elegy") is one of Mertz's (1806 – 1856) most popular, dramatic and virtuosic concert work in the present day. Elegy means in music an instrumental song of lament for the dead or for some melancholy event. Mertz was born 1806 in Pressburg (now Bratislava), and originally called Joseph Kaspar Mertz, not Johann Kaspar as is erroneously claimed, but he always signed his works as J. K. Mertz. His guitar music followed in the Romantic piano styles of Chopin, Mendelssohn, Schubert and

Schumann. His Elegie shows us both our saddest moments and our angry moments of desperate grief searching for reasons, and finally we say goodbye to our lost loved one with the pain of acceptance.

The **Ausencias** in English means „absence“ and written by the above mentioned Argentine bandoneon player, and composer Astor Piazzolla (1921 – 1992). He revolutionized the traditional tango into a new style termed nuevo tango ('new tango'), for concert use rather than dancing. He composed more than 40 soundtracks for movies and this tango appeared as part of the soundtrack for one of his last ones: "Tango: The Exile of Gardel" released in 1986. As the title suggests, we can certainly hear a gentle nostalgia or a remembrance in this beautiful piece.

Prélude No. 5 is the last of the **Cinq Préludes** by Heitor Villa-Lobos (1887 – 1959), published in 1940, which has become a standard in the classical guitar repertoire. Villa-Lobos was a Brazilian composer, conductor, cellist, and classical guitarist and probably the most significant creative figure in 20th-century Brazilian art music. He gave descriptive subtitles to the Préludes, the No. 5 has Homenagem á Vida Social – "Aos rapanzinhos e mocinhas fresquinhos que frequentam os concertos os teatros no Rio" (Homage to Social Life – "To the Young Teenagers Who Frequent Rio's Concerts and Theatres"). While the other preludes incorporate the influences of Bach, the Impressionists and the Brazilian natives, this prelude remains mostly within the framework of Brazilian traditional music, with a reference to the romantic lyricism of Frederic

Chopin in the second part. If we take the phrases suggested by Villa-Lobos' subtitle as a starting point, it is not difficult to imagine in this work the emotional and social roller-coaster that characterizes teenagers. At moments joyful and uplifting, at others shockingly painful and sad.

Napoleon Coste's (1805 –1883) ***Rondeau de concert Op. 12*** is an early work, believed to have been written and published around 1840. He was a French classical guitarist and composer and he was a major figure in guitar composition of the mid-nineteenth century. Coste's work is a real romantic "delicacy", presenting from the very first moment highly dramatic, operatic characters, moods and feelings. It is as if we are really watching and listening to a mini-opera - in this case on six strings - full of overwrought emotions, big orchestral virtuosic passages or even lyrical solos.

Agustín Barrios Mangoré's (1885 – 1944) ***Una Limosna por el Amor de Dios*** ("An Alm for the Love of God"), written shortly before his death in 1944, is one of his most beautiful and moving compositions. The story surrounding this work refers to Barrios' last days in San Salvador. One afternoon when Barrios was giving classes to his student, a little old lady knocked on his door, and in a pleading voice said to Mangore: UNA LIMOSNA POR EL AMOR DE DIOS. When the class was over, the knocking on his door inspired Barrios and thus was born this last work. The piece remained untitled until his death so several names were tried for it, basically by his students. It is often called "El Ultimo Canto" ("The last song"), or "El gran tremolo" (The great tremolo"). Tremolo is a special technique by which the guitar can create the illusion of a continuous melodic line.



Biography

"Her music: warm-hearted, dreamy and always oriented towards the listener. She does not push herself into the foreground, even in technically difficult passages, but conveys feelings and takes the listener with her into her world."

Klaus Lipinski, Recklinghäuser Zeitung

Borbála Seres belongs to that class of musicians who moves the emotions of her listeners and engages them in a constant dialogue. She is one of the pillars of the outstandingly talented international artist community. It is a lesser known fact, that almost every single international competition Borbála has entered she has finished in the top three. This is an exceptional accomplishment in the mainly male dominated field of classical guitar.

In 2011 she graduated with honours at the University of Music and Performing Arts Vienna in the Class of Prof. Alvaro Pierri. She has been participating successfully in national and international competitions starting from a young age. She won first prize at the 12th International Biennial Guitar Competition in Kutná Hora at the age of 16.

She has been participating in competitions in the highest age category since 2009 and won several prizes. Among other things, she won the first place at the Forum Gitarre Wien in 2012 and at the World Guitar Competition in Serbia in 2010, 2nd Place in Kutna Hora and as well as the 3rd Place in the international guitar competitions at Rust in Austria, in Split, in Belgrade, in Petrer and Coria in Spain.

She performed a number of independent concerts at home as well as at many prestigious international festivals in European countries like Austria, the Czech Republic, Slovakia, Germany and Spain.

Besides performing as a guitarist she is engaged in a doctoral programme at the Faculty of Arts of the University of Pécs with mental training and its practical use on the guitar.



Credits

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