

LATIN SPIRIT

BORBÁLA
SERES



PRIMA
CLASSIC

LATIN SPIRIT

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1. **Francisco Tárrega:** Capricho Árabe (5:19)

Joaquín Turina: Hommage à Tárrega Op. 69

2. Garrotin (2:34)

3. Soleares (2:07)

4. **Fernando Sor:** Les Adieux Op. 21 (4:49)

5. **Isaac Albeniz:** Asturias (Leyenda) (6:41)

Francisco Tárrega:

6. Prelude No. 1 (1:36)

7. Prelude No. 10 (0:57)

8. **Manuel de Falla:** Danza del Molinero (2:57)

Agustín Barrios Mangoré: La Catedral

9. Preludio (Saudade) (2:34)

10. Andante religioso (1:57)

11. Allegro solemne (2:47)

12. **Federico Moreno Torroba:** Vieja Leyenda (2:19)

13. **Roland Dyens:** Tango en Skaï (2:57)





LATIN SPIRIT

Latin Spirit is not a single narrative, but a mosaic. Each piece is a window into a different soul, yet all are united by the guitar's voice - a voice that whispers, sings, and cries with unmistakable Latin color. This album is more than a collection of masterpieces; it is a journey through the emotional landscapes of Spain and South America. The guitar becomes a storyteller, carrying centuries of history, culture, and imagination. In these works, spirit is not one meaning - it is infinite, each expressing a different shade of this spirit. From the elegance of Fernando Sor to the mysticism of Agustín Barrios, from the folkloric colors of Torroba and Turina to the fiery brilliance of Albéniz or Dyens and the poetic intimacy of Tárrega, this album is a kaleidoscope of Latin identity. It is farewell, prayer, legend, passion, fire, and dream, woven together into the colorful tapestry of Latin music and soul.

Capricho Árabe is one of Francisco Tárrega's (1852 - 1909) most famous works. It embodies the duality of Latin spirit: nostalgic and lyrical, yet fiery and rhythmically alive. It shows us, moment by moment, how only the Latin soul can transform itself: one moment with a temperamental, lively, fiery dance, the next with a lyrical, almost bashful glance. It is a perfect example of Tárrega's poetic intimacy. His music is the spirit of poetry, of memory, of dream. Two further examples of Tárrega's unique musicality are his **Preludes No. 1 and No. 10**. Although Tárrega's best-known work is perhaps *Capricho Árabe*, his shorter preludes reveal a quieter, more intimate side to the guitar and Latin identity.

Tárrega's preludes offer further evidence of his mastery in composing short, memorable, and intimate pieces. These smaller works display the subtle nuances of the Spanish soul and highlight the influence of the Romantic era on Tárrega's compositional style.

Joaquín Turina' (1882 – 1949) **Hommage à Tárrega** Op. 69 is a famous suite for solo classical guitar featuring evocative Spanish-style movements like "Garrotín" and "Soleares". This significant work captures the spirit of Spanish folk music, expresses the Latin soul by fusing Andalusian folk idioms—flamenco rhythms, modal harmonies, and passionate melodic lines—with French impressionistic harmony. Through this synthesis, Turina shows that the Latin spirit is not static—it is a living force, born from folklore but enriched by dialogue with modern art. It is passionate, rhythmic, and deeply expressive, yet sophisticated enough to stand alongside European classical traditions.

Les Adieux in French or **La Despedida** in Spanish, op. 21 by Fernando Sor (1778 – 1839), was known for a long time only as Les Adieux, which was published in Paris in 1825. However, according to our latest information, it had already been published earlier in Spain under the title La Despedida. In the newly discovered Spanish edition, has the word "Paisiello" written above the music at the beginning of the second part. French guitarist Sébastien Lemarchand, offered a possible explanation for this: the composer Paisiello died on 5 June 1816, just under two months before 28 July 1816, the date on which it seems likely that Sor first performed this

piece. If so, then its lyrical melancholy and expressive farewell theme may be a true farewell, a last goodbye from Paisiello. The piece is structured in two contrasting movements: the first lyrical and reflective, the second lively and virtuosic, together creating a musical narrative of farewell.

Isaac Albeniz' (1860 – 1909) **Asturias (Leyenda)**, named simply **Prelude** by the composer was originally written for the piano but now most famous in its guitar transcription. It embodies the spirit of dance, of earth and fire, of Spain's heartbeat. The emotional extremes of the piece—from fiery intensity to tender lyricism—reflect the ups and downs of legendary stories. The music itself tells us a story without words, full of drama and mystery, with the sounds of the Spanish soul.

Manuel de Falla' (1876 – 1946) **Danza del Molinero ("The Miller's Dance")** is one of the most iconic Spanish classical pieces, originally part of Falla's ballet El sombrero de tres picos (The Three-Cornered Hat). He built his musical language on the rhythms, modes, and emotional character of Andalusian folk and flamenco traditions. His work is often described as the sound of Spain itself. Its character is unmistakable: tense and full of contained fire.

Agustín Barrios Mangoré' (1885 – 1944)

La Catedral is one of the greatest masterpieces of the classical guitar repertoire, blending spiritual reflection with virtuosic brilliance. La Catedral is one of his most famous work, often compared to Albéniz's Asturias in importance for the guitar. The piece reflects Barrios's unique ability to merge Latin American spirit with European classical tradition, making it a bridge between cultures. It is both a musical prayer and a legend, embodying Barrios's deep spirituality and his Latin heritage, while standing as one of the most profound works ever written for the guitar. The work invites the listener on a spiritual journey: from the solemnity of the cathedral organ-like sound to the bustling, festive rhythms of the crowd celebrating in the streets.

Federico Moreno Torroba' (1891 – 1982)

Vieja Leyenda embodies the Latin spirit through its roots in Spanish musical tradition, blending folkloric storytelling with expressive guitar writing

that channels the emotional intensity and cultural identity of Latin heritage. It hints at the other side of the coin: the Spanish spirit that behind the temperament also knows sadness.

Tango en Skaï by Roland Dyens (1955 – 2016) is a short, fairly well-known piece that was published in 1985. The title literally translates as Tango and PVC (Skaï is French slang for imitation leather or PVC). This is Dyens' sophisticated way of expressing that this piece is a caricature of tango, or perhaps a witty imitation of it. Today, tango immediately evokes the Latin spirit and Latin-tempered rhythms and dance. It originated in Argentina and Uruguay, and its cultural influence spread rapidly throughout the world via shipping companies and migrant passengers. Tango en Skaï is undoubtedly the best-known piece in Dyens's vast oeuvre. This piece revels in excess, but never strays from the steady heartbeat of the tango rhythm and the passion of the Latin temperament.



BORBÁLA SERES

GUITARIST

"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 Kutná 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, Estonia and Spain.

Besides performing as a guitarist in 2024, she graduated summa cum laude with a dissertation on mental training and its application on the guitar. Since 2023 she has been teaching at the Liszt Ferenc University of Music, Béla Bartók High School of Music and Instrument Making Budapest.

CREDITS

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