



Zsófia Boros En otra parte

Zsófia Boros *En otra parte* • Record Label: ECM, 2013 •
<http://www.zsofia-boros.com/>

Canción Triste; Callejón de la Luna; Eclipse; Un Dia de Noviembre; An Idea; Te Vas Milonga; Green and Golden; Se Ela Perguntar; Ecrovid; Cielo Abierto; Un Dia de Noviembre, Var

PERSONNEL.: Zsófia Boros, solo guitar

By: Nora McCarthy

Duke Ellington is quoted as saying, "There are two kinds of music. Good music, and the other kind." I'd like to further add to that statement after listening to the brilliantly gifted Hungarian guitarist Zsófia Boros' stunning ECM debut recording, that there's good music and there's heavenly music—the music on *En otra parte* (*In Another Place*) is most certainly heavenly. Not only is her musicianship exquisite but her soul and her ability to transmit emotion, and intuit thoughts and feelings is quite extraordinary.

I listened to the CD repeatedly and as it moved through its story, was held captive by its beauty. From the first note to the last, it was a complete experience that I didn't want to end.

What passes as art in music today is too often anything but and stands only on

the hype that supports it. However, it is quite the contrary with *En otra parte*; the music came first and spoke to me from a place of truth and honesty. Though not intended to be a blindfold listening test for review, this CD was inadvertently mislabeled as being that of another artist, whom I was also unfamiliar with. After listening several times I started my review, but noticed the name on the CD player was different than the one on the information I was given. What a delightful surprise it was to discover this amazing young artist, Zsófia Boros in such a magical way. But of course it would have to be so, as it is apparent from the onset that her playing is enchanting.

Some of the world's most outstanding classical composers contributed to the music on *En otra parte* primarily Cuban composer, Leo Brouwer—a major inspiration for Boros; also Dilermando Reis; Quique Sinesi; Francisco Calleja; Dominic Miller; Abel Fleury; and American composer Ralph Towner.

"Canción Triste" (Sad Song) the story begins setting a soft and pensive mood that beckons the listener to enter into that "other place." It captivates with its reflection of a memory, a remembrance of that special moment we've all experienced and stored away in our hearts, this music evokes the original passion that was lost to time. Vicente Amigo's, "Callejón de la Luna" (Moon Alley), a tribute to the spirit of flamenco, masterfully embellishes the theme with expert fingering skill and swells of emotion. Moving past the cobwebs of perception blowing off the dust it restores the emotion to its original patina with "Eclipse."

On "Un Dia de Noviembre" (A November Day); "An Idea;" and, the reference of tango in "Te Vas Milonga;" Boros' movement on her instrument is seamless, her technique impeccable—crisp precise and laden with expression. Ralph Towner's classic "Green and Golden" reminded me of an alternate version of the beautiful jazz ballad "My Romance" written by Rogers and Hart. "Se Ela Perguntar," (She is Asking) an entrancing waltz

written by Dilermando Reis was played with a coy passion that simulated a dance between two lovers. The resolving moment of realization, bittersweet in its acceptance and wisdom, follows with the piece "Ecrovid." Its heavy emotion is swiftly reconciled by the rhythms of candombe and milonga on Quique Sinesi's "Cielo Abierto," filled with hope and possibility. Boros then takes us back to "Un Dia de Noviembre" to return to perhaps begin again.

Boros caresses each string of the guitar as if she were speaking, reciting, or singing—the notes coming off of her fingers with just the right amount of intensity; she explores her choices tastefully with perfect execution, very tempered, fluid, and with a natural rhythmic movement she dances with her instrument in synchronicity with life, without struggle in complete abandonment to the art she embraces with an innocence and inquisitiveness of a child yet with a maturity and knowing beyond her years—a fine balance of mastery and youthful curiosity.

This artist has successfully achieved with this solo recital, a courageous and revelatory undertaking for any artist, something that all artists ultimately long to achieve—that they be a mirror reflection of the music they interpret. Zsófia Boros' performance on *En otra parte* elicits the same kind of poetic response as it suggests—this CD is a gracefully expressive, romantically beautiful and uplifting accomplishment.

Named for the poem by Roberto Juarroz, "Todo comienza en otra parte" ("Everything begins somewhere else,") Boros's album was recorded in Lugano in 2012 and produced by Manfred Eicher.