

PM6 // MÁTÉ POZSÁR SEXTET
BLACK STORK



HUNNIA RECORDS

János ÁVÉD, Dániel CSEKE, Gergő KOVÁTS, Márton MENYHÉRT, Máté POZSÁR, Ernő HOCK





BLACK STORK // CICONIA NIGRA

Highly protected bird species, nature conservation value: HUF 500,000. In Hungary there are only a few hundred pairs of black storks. They prefer wetlands surrounded by old, undisturbed, willow-poplar or hardwood floodplain groves, as the sturdy trees of old-growth forests provide nesting places, shallow backwaters and cubic pits (that gradually dry out in summer) provide feeding places for them. 2-3 pairs nests in the Csongrád Nagyrét Nature Reserve, in the forests of Tisza and Körös floodplains. In autumn, black storks migrating south of Poland land in groups to feed on the wetlands of the Csongrád Nagyrét Nature Reserve, which is locally protected. This protection was initiated by Association of Environment and Nature Conservers Csongrád and implemented by the city council of Csongrád. The area is also part of the NATURA 2000 network as a nature reserve and special protection area for birds. The continuous preservation and biodiversity monitoring of the natural values of the Csongrád Nagyrét Nature Reserve is carried out by the Association of Environment and Nature Conservationists Csongrád. The attached photo is also from the association. It's member was Tamás Koncz-Bistritz, who recently won the title of Young Nature Photographer of the Year in 2019. Black storks are also affected by climate change because they do not like too high water levels or dehydration of wetlands.

When the water levels of the Tisza and the Körös are high and the floodplains are covered with water, or the cubic pits have just dried up, they go out to the backwaters on the saved side to feed. These areas are also locally protected in Csongrád. Presumably due to climate change, a black stork pair nested a few years ago in a smaller planted poplar forest on Bartók Meadow, also known as Liliomos (which is the only marsh in Csongrád). This area is located farther from the Tisza floodplain and was named after one of the owners of the Bartók meadow, while the Liliomos could be named after the colorful orchids (flesh-colored marsh-orchids, jersey orchids, *epipactis bugacensis*). In recent years, there weren't larger floods, so floodplain of backwaters and cubic pits dried up more permanently offering less good feeding grounds for the slowly growing black stork population in Csongrád. In contrast, precipitation falling on the Bokros Vineyard Hill into the sandy soils is good for them. The water leaking and breaking to the edge of the Vineyard Hill in the form of groundwater on the Bartók meadow (Liliomos) permanently provides shallow water levels. This is also the natural habitat of the local amphibian population, which is one of the main food sources for black storks. Unfortunately, the trees in the forest near Bartók Meadow were cut down, so now the storks have to look for a new nesting place. The felling of old poplars and oaks also reduces their nesting places, which is one of the biggest threats to them. Preservation of these old-growth forests is so important because of the survival of the Black Stork population. Increase in weather and water extremes (persistently high sudden floods or complete floods) and climate change is also unfavorable for their nutritional options.

József DEÁK, Dr. József Áron DEÁK
Association of Environment and Nature, Csongrád





ABOUT THE BAND

I founded my sextet in 2018. I wanted a band which definitely needs new solutions in orchestration and gives me new possibilities in both improvised musical concepts and composition. I thought it's important that the orchestration should also be suitable for sounding my polyphonic ideas of modal harmony. I had an easy task choosing the members. I was able to choose from my friends with whom we understand each other perfectly, both in the human and musical way. Two of my former conservatory students (Dániel Cseke and Márton Menyhért) are also featured in the production. I invited János Ávéd, Ernő Hock and my best childhood friend Gergő Kováts to join the band. The members are musicians who are thorough, very responsive to opportunities, smart, they can adhere to instructions and yet they can easily handle the musical material as well. During the creation of the music, among other things I have created systems of rules that break with the process models I usually use or I know as part of an improvised musical tradition. For years, I have developed a close relationship with simultaneous utterances of the seven-degree modes in pandiatonic harmonies. The multi-layeredness is also very attractive for me, when different sections travel in different modal sounds. Our music's central elements are these harmonic sounds, which appear in every recorded piece. The results of our first two years of work can be heard on this recording.

/Máté POZSÁR/





Gergő KOVÁTS, János ÁVÉD, Ernő HOCK, Dániel CSEKE, Márton MENYHÉRT, Máté POZSÁR





Máté POZSÁR



János ÁVÉD, Gergő KOVÁTS, Dániel CSEKE



Márton MENYHÉRT



Ernő HOCK

ABOUT THE CONCEPT

Every creative process is instructive. From the idea of music to the recording, a lot of things happen to the creator. For the past two years, since the band's inception, I've been through a lot of professional and human crises. At such times, I always realize that this is actually why I am engaged in creative work, to be able to swing beyond these crises. There are many questions between a vague musical idea and the final mastering, or the cover design of a record, a lot of decisions have to be made. This booklet is not the right platform for my theoretical essays, so I just want to lament on two of the many questions that have been raised and answered for myself: how is linguistic and visual content associated with music? What makes a title of a piece, what makes the cover of a record? Surely the experts in music aesthetics and music philosophy have already realized what is described here. Here I write about my personal experiences from the spark of thought of the material to the concrete "production". The cover of the disc shows an abstract image of a black stork. I'm especially grateful to graphic artist Sára Ulrich, who said she finally had allowed herself to draw a stork so freely. How did the stork get on the cover? How did the black stork come into the picture? Certainly not because I would have ever thought of any kind of animal while making this music. I had an experience that was one of the most blessed moments of my life. This moment was very similar to the experience when we first performed with the sextet.



In summer of 2020, my friend Mihály Samu and I cycled a lot in the Tisza and Körös regions, the floodplains neighborhood, on the embankments. On one of our tours we were on our way to Szelevény. The water level was so high, the floodplain forests were completely flooded by the Tisza. Birds hiding in the floodplain were pushed out of their natural habitat. That was when we saw a family of black storks. It is a very rare animal in this area, conservationists know of only a few pairs. We probably met all of them on this tour. This bird has become a symbol of this period for me. I also noticed that the sound of the environment is very varied. We were surrounded by completely different sounds (voices) of animals. During the listening of the several voices from a distance I still felt an organic unity in the complex sound. This experience was the same as I felt while composing and playing the piece titled Field, which was recorded two months earlier. Pastures were interrupted by geometric shapes, arable land, and foil tents for example. Nor can it be a coincidence that we also touched Mindszent and Mezőtúr on our tours. The former is János Ávéd's , the latter is Ernő Hock's birthplace. During the cycling I decided to ask József Deák, my former teacher (The president of Environmental and Nature Conservationists of Csongrád) to write a text on the cover of the recording. The material of the album is not the musical projection of river Tisza. I realized that I am projecting the basic experience of my existence and my basic motives into my own reality. In the sacred moments of my life I am surrounded by the same bunch of emotions. These moments aren't similar, but I feel the same way in these experiences. That is also the reason these musicians are my friends, and why I am attracted to such musical formations; all my decisions are determined by a basic mental position. If I had recently experienced this basic experience in a completely different environment, the cover and title of the album would have been completely different as well. So this is not program music. It's not about the countryside, it's not about the sounds of animals, or the endless flat spaces, the fresh air, and not about the black stork itself. It's about the basic experience I'm looking for everywhere, in my music too. In summer I could project this basic mental position to a part of my external universe.

/Máté POZSÁR/







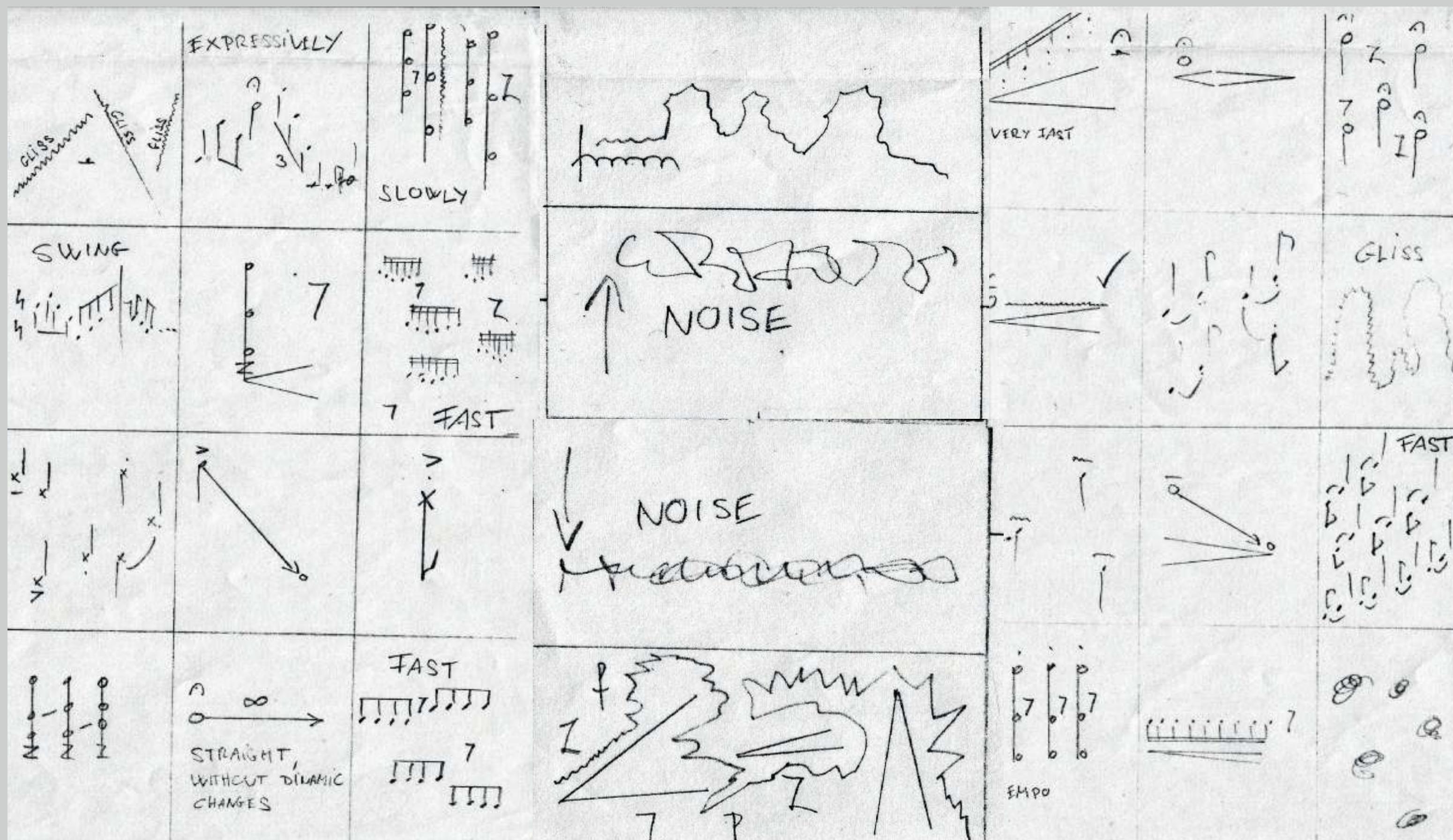
ABOUT THE PIECES

BREATHING

In this piece, the musicians breathe together. The task is to follow the conductor of the piece (in the recording the conductor player was János Ávéd). There is silence when the air is inhaled, when the air is blown out a chord is heard. According to the instructions, the respiration rate should be the lowest tolerable. The chords that sound during blowout are two-layered. Every reed plays a note of a pentatonic scale, and they gliss toward another note of the same pentaton. At the same time, the guitar and the piano plays a chord build upon the remaining 7-tone mode of the tempered 12 note system. As the pentaton, the complementary sound set also varies from chord to chord. The function of the bass is to counterpoint this geometric musical shape with free improvisation, without any restrictions.

FIELD I. // FIELD II.

The composition is also based on the juxtaposition of irregular organicity and geometric musical shapes. Much of the piece is improvisation. Improvisation based on a given library of gestures. I made drawings of the musical movements and gestures that can be used in the piece. It is the player's job to fit into the music around him with a complement sound with a gesture that is different from what is just heard, creating parallel layers in the musical process. This improvisation is interrupted by seven-part pandiatonic chords constructed by strict theoretical rules. Each of the chords on the record is a simultaneous sonority of one of the modes of heptatonia tertia (terminology of Lajos Bárdos). Each chord is builded with the repetition of a given interval.



Gesture library of piece Field I. // Field II.

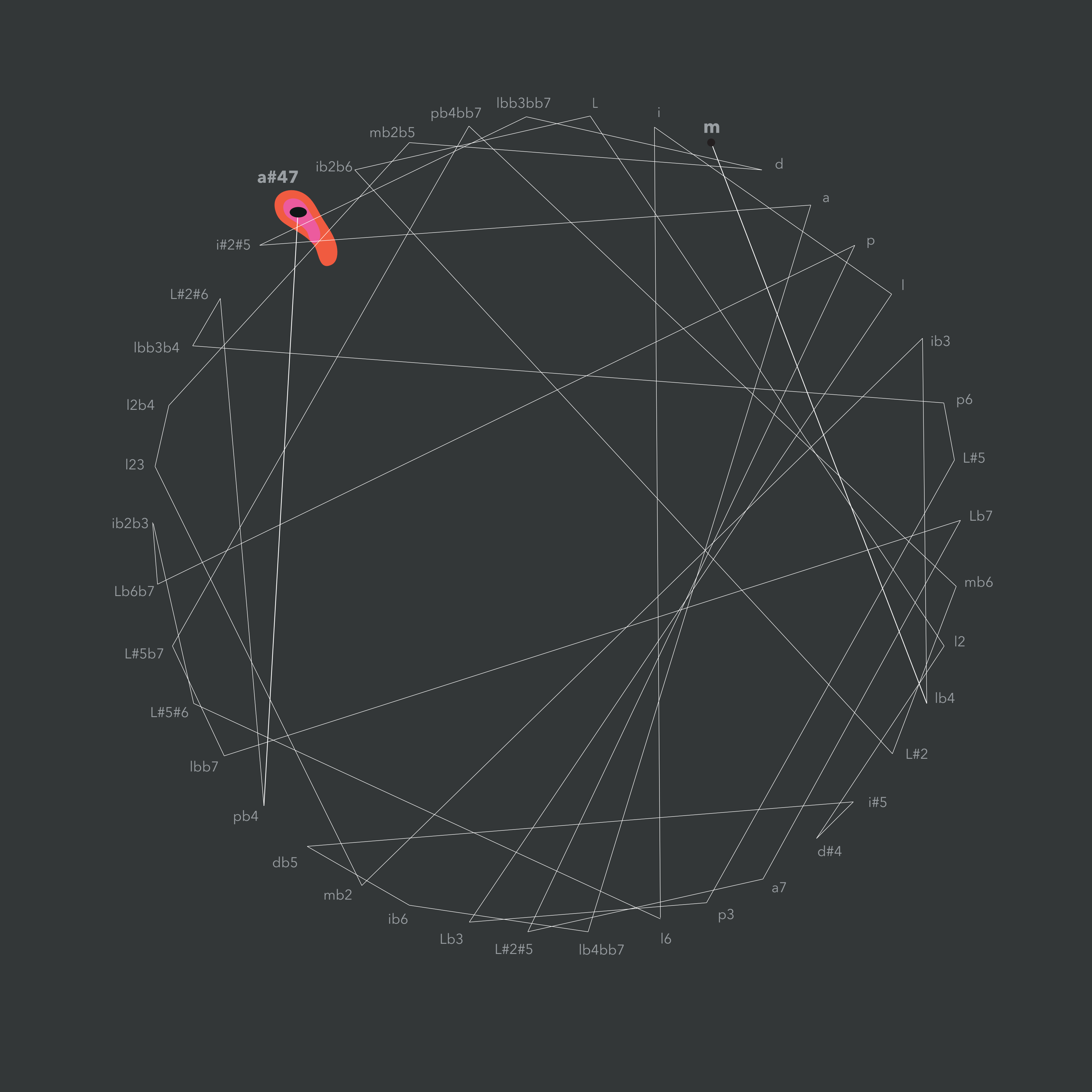
42

The diatonic bell is a theoretical work by Pierre Audetat, a Swiss pianist-composer. The bell shows the seven-degree tone systems on the circle of fifths. In this arrangement, it is clear what are the systems whose notes on the circle are close to each other, and the arrangement of notes is symmetrical. The first six lines contain the major, the melodic minor, the harmonic major and minor, the unital and the double harmonic tone systems. Each of the six tone systems has seven modes. This is a total of 42 modes.

I constructed the chordal sounds for each of these 42 modes also using a software programmed by Gergő Kovács. 42 seven-part chords were formed based on a common note (D note). The saxophones play three voices, the guitar plays two, and the piano plays three of each chord. The continuous bass note is played by the guitar's delayed note and the double bass. After the recording, it became apparent that the sound required the presence of a completely homogeneous instrument. I decided to thicken the sound of the chords with a harmonium. Thanks to Ágoston Tóka, I was able to record the harmonium tracks in the House of Prayer of the Baptist Church in Újpest. I was looking for a sequence of these constructed chords, an order where all of the voices are moving in every chord change, while the total amount of movements is minimum in the piece. I wanted the saxophones to be able to slide from one note to the next, and never, any instrument should repeat its note in any voice at any chord change. This problem proved unsolvable for me. I called my childhood friend, the mathematician Gergely Vincze for help. After a short thought, he told me that there is no general solution to this problem of graph theory - we were faced with an unsolved mystery for days. Still, he tried to find a way through the 42 chords for me, where my given conditions are met. He finally made it. This order of the chords is our composition titled 42.

"Answer to life, the universe and everything, including the number of the used chords in this track. The question is only the order of these chords, to find it out, we've needed a map of chords containing the connections and the distances, all of the distances lower than a predefined number. But what is this distance? In nutshell the effort, what the musicians have, to change between 2 chords. This map and the path containing all of the chords can be calculated by a computer program, and that it is. A proof of a theorem."

/Gergely VINCZE/



Full path in the graph build of 42 pandiatonic chords (from aeolian 4;7 to mixolydian)

BLACK STORK

The Black Stork is an earlier study of composition 42, a choral born of the intuitive order of my former five-part chords of the 42 modes.



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János ÁVÉD - soprano saxophone, tenor saxophone

Dániel CSEKE - tenor saxophone

Gergő KOVÁTS - baritone saxophone, tenor saxophone

Márton MENYHÉRT - electric guitar

Máté POZSÁR - piano, harmonium

Ernő HOCK - doublebass

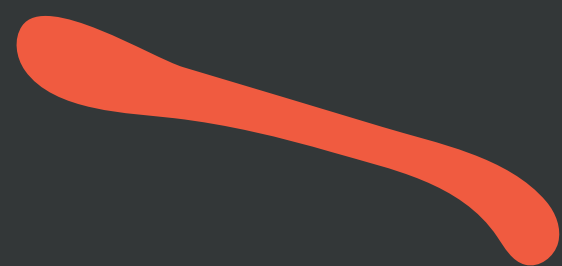


TRACK LIST

1. Breathing	11:15
2. Field I.	11:41
3. Field II.	18:34
4. 42	15:45
5. Black stork	03:22

Compositions and concepts by Máté POZSÁR

Composition 42 is composed by Máté POZSÁR and Gergely VINCZE



MÁTÉ POZSÁR SEXTET: BLACK STORK

Recorded at the Supersize Recording Studio, Hungary 2020

Recording, mastering engineer: Dániel FEJÉR (Dexter)

Cover design: Sára ULRICH, www.behance.net/ulrichsara

Booklet design: Máté POZSÁR

Bird photos: Tamás KONCZ-BISZTRICZ, Nature Reserve Csongrád

/International Bird Photographer of the Year, 2019/

Band photos: Máté POZSÁR, Kristóf VÁCZI */Café Analóg/*

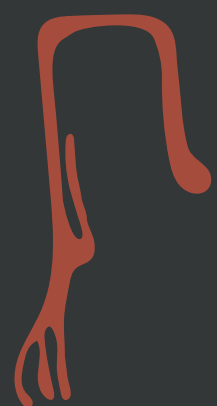
*Special thanks to Ágoston TÓKA, Újpest Baptist Church House of Prayer
for the harmonium recording*

Special thanks to Gergely VINCZE implementing my theoretical idea in piece 42

Producer: Róbert Zoltán HUNKA

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