

HALMOS - BOROS - G. SZABO



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TRIGON



András Halmos – Levente Boros – Hunor G. Szabó

András, Levente and Hunor are long time friends, they are important figures in the Hungarian creative music scene, members of many influential bands. They have played together in different formations using two drummers, but they have never played together in this particular line up with three drummers. When they decided to record this album, they chose not to rehearse or plan anything for the session, so everything that is heard, is unedited full improvisation (though specific parts were selected from the 3 hours studio session).

Hunor G. Szabó is a well-respected drummer and composer in Hungary's jazz and pop scene. The characteristic flavour of his playing and style are inspired mainly by the music and sound of the 60s, and his professional music career goes hand-in-hand with a passion for vintage drums and instruments. Born in 1979 in Mezőtúr, a small farming town in Hungary, it was there he began his musical education attending drum, guitar and Hungarian folk music classes. In 2004, he graduated as a jazz drummer from the prestigious Liszt Ferenc Music Academy, in Budapest.

Gretsch 18"-12"-14" drum kit (1979)

Leedy Elite Professional NOB snare drum (1926-28)

Trans Stamp Zildjian Avedis 15" hi-hat

Intermediate K. Istanbul 20" ride

Trans Stamp Zildjian Avedis 19" Crash ride









Levente Boros was born in 1986, 25th of April, Hungary. He has been playing music since childhood, he started his studies in primary school music education, he attended choir and learned the piano. He started drumming at the age of 16 and has never stopped since. His specialty the groove. He is an ambassador of funk and hip-hop drumming, but is open to experimentation, whether it be free jazz or techno. He is an active member of several bands, many of which are 2 drummer concept formations.

Vintage Star 20"-13"-16" drum kit (from the end of the 60s)

Sonor Pancake Snare (from the 60s)

Paiste pre-serial 15" hi-hat (1973)

Bosphorus 22" Turk ride, 2000 gm.

Zildjian 16" efx crash with a splash on it









András Halmos was born in 1974 in Budapest and started playing the drums at the age of 17. On the advice and under the guidance of Hamid Drake, he began to study African polyrhythm, with a focus on Moroccan gnawa music. Improvisation and creativity are at the forefront in his style. He is a member of different ensembles and occasional formations, playing on a diverse dynamic and stylistic spectrum from free improvisation to complex compositions.

Vintage Tama Superstar 18"-10"-12"-14" drum kit (1982)

Slingerland Radio King one ply maple snare drum (late 1950's)

K Istanbul 14" hi-hat

Kruno Levacic 21" & 22" cymbals

Paiste Masters 20" light crash ride







I like vintage drums, their sound and feel. There are many types of amazing drums that are recently produced. Almost all drums can be tuned and played really well, but for me there is a homey feeling, when I play on a vintage one, even if many of them are not perfect. The question of vintage vs modern drums is not crucial, but if I have a choice, I'll always choose vintage ones, especially when I buy one for myself.

Of course many of us have preferences among brands and eras: after much searching, I've ended up with a 3 ply shell 1963's Rogers Holiday set (20",12",16" with matching wooden snare, produced in Cleveland), a mid-sixties Beverley (20",12",14",16" with matching snare), an 1982's Tama Superstar (18",12", 14"), with which I use a one ply maple Slingerland Radio King snare, that was made in the early 60's. I also have a 16" late 40's one ply maple Leedy marching snare, which I use as a bass drum and mix it with different toms from the sets mentioned above.

I had really sought after kits, that sounded perfectly, but I didn't like the direction they've led me. Next to their sound, this is the main reason I've stayed with my vintage sets: they keep me focused on a non-technic driven approach and supports me better to play with a non-metronomic time feel, which feels more natural for me. Finding the cymbals that works well for me, was even a longer trip. I was looking for the same qualities as with the drums. I've always knew, that "looking for the right one" is not that much important but it took me about 25 years to quit the habit of searching for it.

András Halmos





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01. One

02. Two

03. Three

04. Four

05. Five

06. Six

07. Seven

08. Eight

09. Nine

10. Ten

11. Eleven

12. Twelve

13. Thirteen

14. Fourteen

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