

GABOR VARGA JAZZ TRIO



HUNNIA RECORDS

COOL JAZZ RELOAD

Ambitions to revive the music of a bygone age are pointless; however, evoking an atmosphere or a feeling may be a legitimate goal. It is not the easiest task to release a jazz record as a Central European musician, as this genre originates outside Europe and has roots completely alien to Hungary. Although there is a Hungarian jazz history and culture, it is actually an imprint of the worldwide expansion of its original source. Jazz has spread all over the world and most often mingled with local music. Countless fine examples may be cited in Hungary, too. Hungarian folk music, Bartók's legacy or the idiosyncratic sound of our excellent Roma musicians make Hungarian jazz unique. Still, that was not the path I chose to take. It has been 10 years that our band released the album 'Cool jazz', which has earned great international acclaim. I have made records with numerous musical ensembles in recent years; yet, I am the most at ease in a trio. And what's more important for me is the working method; namely, finding the right emotional state for recording. That's where the connection to the cool jazz of the '50s and '60s comes in. We don't want to play or copy that style. Rather, we want to create music for the same spiritual and emotional reasons that has once brought it to life. Of course, this is highly paradoxical. How could we be the same? Our language, culture, continent and era are different. I believe that the right inner motivation and emotions are the key to resolving that paradox. We hadn't written songs for this album. We came to the studio with the intention to make a record, and all six tracks were born there, ideas transformed into sounds. And there was another very special circumstance, which is probably the greatest innovation in recording technology in 21st century piano music. The recordings were made with an amazing Bogányi piano designed in Hungary. The capabilities of this instrument go far beyond those of any currently known grand pianos. Upon first try, I was shocked by its dynamic range. The length of notes and the quality of key depression were opening up brand new horizons for me. This piano has a matchless capacity for translating the manual abilities of the pianist into sounds. As if you've changed your common car to a thousand-horsepower superb sports car. Its dynamism and sensitivity are fascinating. This was how we started recording on a hot summer day.

For the opening track, 'Hunting', my only guidance to the bassist of our trio, Tibi, was to repeat the notes D and A. I only had a distinct pulse in mind. The final sound and rhythm are thanks to Gyuri and Tibi. It was recorded at first attempt – a feeling not composed or worked out beforehand and yet authentic to the last note. We were surprised, too, how straightforward it was. Almost all of the other tracks were made in the same way. Only in the case of the composition 'Hungarian Dreams' I had a chord progression ready, but it received a 6/8 beat pattern on site in the studio. In almost all cases, our first try was the best and has become the final version. Of the six recordings, maybe three were recorded twice, and only to try a different tempo or structure during improvisation. We were done with recoding in an hour or so. It is this working method that best reflects the current emotional state, the musical cohesion of the trio and the musicians' mastery of their instruments. There was no opportunity to rehearse, compile or plan, we only needed to feel in the same way. If we set aside the homeland and roots of jazz as a genre, and think about it exclusively as performing together and improvisation, we have a free hand within its general rhythmic and formal structures. As such, it is the most authentic means to translate my emotions – our emotions – into music, in my view.

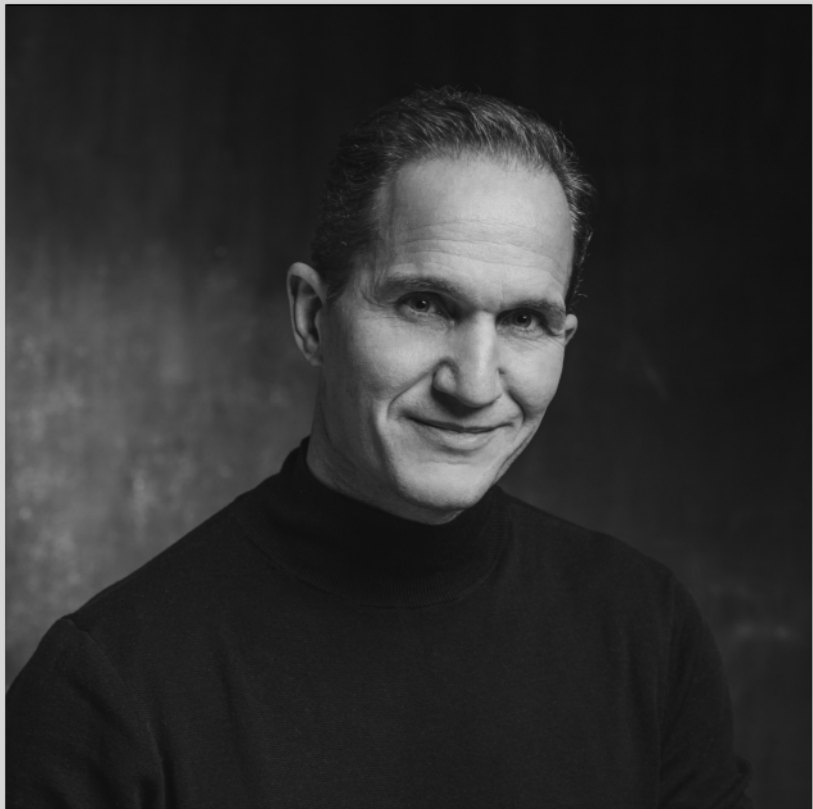
Ours is a special band. The three of us have made quite a few records, with a wide variety of music, from very conventional to free forms, and many times featuring guest instruments and singers. And yet I believe that we have truly found ourselves in this sound. We have become an expression of ourselves. No ideas, concepts, musical heritage or compositional restrictions set a limit to this album. We only wanted to play music and took a leap into the void. But we did not have to be afraid of falling, as falling and floating were the goal here, and there was no ground to hit. This record is a milestone, a manifestation of our almost 15 years of playing together. It was a pleasure to record it and to listen to it. I have a feeling that it is a beginning, impetus to a great leap forward. This is 'THE' album. Gábor Varga Jazz Trio Cool Jazz Reload.

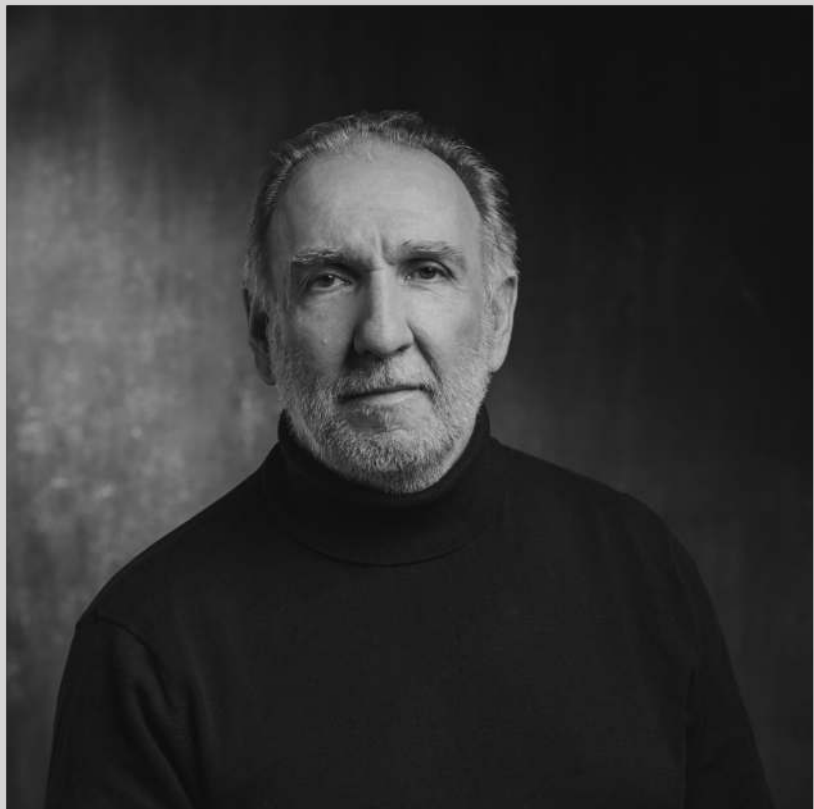
Listen to it with an open heart as it was recorded in the same spirit.

COOL JAZZ RELOAD

No one has written songs for this album, and yet songs were born. No one had been rehearsing for this album, and yet it was recorded on the first try. No one wanted this album, but everybody loved it. This album is intuitive, honest, a reflection of itself. It does not want to come from or belong anywhere, it only wants to be played and listened to. Human is the message it wants to convey, which is also its sole purpose. It does not want to explain anything, and yet everybody will understand it. It is who we are. Thank you.

Gabor Varga







BOGÁNYI B-292 GRAND PIANO

THE CRIMSON CAST IRON PLATE

To match the enhanced sound in stability and design, we have developed a new cast-iron frame that is unique to its kind. The crimson red of the cast-iron plate is our trademark of brave and innovative solutions. It not only holds the 21 tons of string tension easily, but also realises our philosophy: Beautiful functionality and power in harmony with design.

AN ENLARGED COMPOSITE SOUNDBOARD

The soul of the instrument, the soundboard, has been further enlarged and proportioned to enhance our Sound beyond time for more power and roundness in the desired tone. The construction technology for composite elements has been modified to fit the demands of the enlarged body.

KEYBOARD AND ACTION

We have created our own keys from original materials. We also now truly combine modern materials with each other with a carbon fibre action, custom designed for us by Wessell, Nickel & Gross.



COOL JAZZ RELOAD

1. Hunting	5:22
2. First Time When I Saw You	3:51
3. Together	6:56
4. Hungarian Dreams	6:40
5. Five In Four	4:44
6. Alone	5:19

All songs are composed by **Gabor Varga**

Gabor Varga

Bogányi B-292 Grand Piano

Tibor Csuhaj-Barna

Double bass

György Jeszenszky

Drums

Recording at **SuperSize Recording**, 8 July, 2021

Piano technicians: **Mihály Magyar**

Balance and recording engineer: **Dexter, Tibor Lahó**

Mastering engineer: **Tom Caulfield**

Recorded audio format: **Native DSD256** (Pyramix, Merging Hapi)

Photos: **Miklós Horváth, Zalán Biros**

Producer: **Róbert Zoltán Hunka**

©2021 **Hunnia Records & Film Production**

www.hunniarecords.com

HRES2123



HUNNIA RECORDS