



REZERVÁTUM ORCHESTRA

Szilveszter Miklós

drums

Péter Ajtai

contrabass, percussion

Ádám Mészáros

guitar, percussion

Dániel Cseke

saxophones, percussion







SÁRKÁNYTÁNC

Handwritten musical notation on a staff, showing notes and a treble clef. The notes are written in a cursive style, and the staff is part of a larger sheet of music.

A close-up of a musical staff with handwritten notes and a pencil resting on it. The notes are written in a cursive style, and the staff is part of a larger sheet of music.

Handwritten musical notation on a staff, showing a sequence of notes and rests.

Handwritten musical notation on a manuscript page. The notation is written on a five-line staff. The notes are written in a cursive, handwritten style. The text "EDWARD ANDERSON" is visible below the staff.

Handwritten musical notation on a staff, showing notes and the text "D ADDED".

Handwritten musical notation on a tablet, showing a melody line with notes and rests, and the word "DAM" written below it.









It took a long process of waiting and reflection before the music you hear here could assert itself. Nowadays, when an unimaginable amount of music is being recorded, it's an appropriate question to ask how to participate in this dumping. But rather than dwelling on this, here are a few more personal sentences to give you some orientation to the pieces:

The first piece is one of my earliest and fondest memories, centred on my great-grandfather, or rather, sitting. My great-grandfather was a self-taught watchmaker in a small village in Vojvodina, and the house they lived in was full of various clocks and clock faces. I have fond memories of this house and the yard next to it. Perhaps the most cherished was the evening when, entering the kitchen, I saw him sitting at the table having dinner. The table was in the middle of the small kitchen, surrounded by old kitchen furniture, with countless clocks playing a symphony of their own. It was perhaps the first moment of magic in my life.

The second piece is based on a composition by Béla Bartók, which can be found in the third booklet of Mikrokozmos. This piano piece, arranged for orchestra, is for me a clear demonstration of Bartók's genius. This is followed by an original composition, Blumen, inspired by a painting by Anselm Kiefer.

And Avala, the concert's finale, was born from a more complex story. There was a period in my life, spanning several years, when I used to travel regularly on the Budapest - Belgrade railway line. The name of the train that ran here was Avala. These journeys south were always tinged with a strange melancholy. More than once, I imagined Miklós Radnóti making the same journey for the last time in his life, perhaps seeing the same scenery as I did. One of my most shocking experiences was the realisation that Bori Radnóti's notes were written in an Avala printed notebook. As a closing encore to our concert, we played John Coltrane's The Drum Thing, which we read as a prayer for all those who are alone or feel alone in the current world situation.

Szilveszter Miklós









RECORDING SETUP

Merging Hapi, Pyramix DXD 352.8KHz

Saxophones: NLP Elam 251

Percussions: NLP Elam 251

Contrabass: NLP U67

Guitar amplifier: Shure SM57

Drums overhead: NLP KM 84

Bass drum: Shure Beta 52A

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TOWARDS SOUTH

Track list

1. There Is A Time	14:01
2. Dragons' Dance	05:01
3. Blumen	01:55
4. Avala	09:04
5. The Drum Thing	11:00

Composed by

Szilveszter Miklós (track 1, 3-4)

Béla Bartók (track 2)

John Coltrane (track 5)

Live recording: April 10, 2022 at **House of Music, Hungary, Budapest**

Balance and recording engineer: **Gábor Szendi**

Mastering engineer: **Tom Caulfield**

Recorded audio format: **DXD 352.8KHz** (Pyramix, Merging Hapi)

Producer: **Róbert Zoltán Hunka**

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