



Gergely Szurgyi

Hanika *Lattice-Meister* 6-string guitar

Hanika *8-Meister* 8-string guitar

Hanika *7-Meister* 7-string guitar

Hanika *HE TorresCeder* guitar

Hanika *1a-Doubletop*

Scordatura (the out of tune consonance)

"Scordatura" is the technic, when the musician changes the standard or traditional tuning of an instrument. It has a great tradition on plucked stringed instruments. Altering a tuning changes the tension of the strings and the soundboard, which results a different sound character of the guitar. The player has the freedom to lower the tuning for more depth and warmth in the sound sacrificing some volume, to tune higher in order to achieve more brightness, brilliance and volume or to tune in both direction to completely mix up and change the sound. In most cases not only the sound will be different, but the fingerings and grips on the fretboard as well, because the intervals between the strings are modified, which can be disturbing and a great challenge for the musician.

My first encounter with alternative tunings was the tuning of the E6 string to D, often called *"drop D"*. Fortunately, the initial panic and lostness soon passed and I quickly became fascinated by the many new possibilities and how the sound of the guitar takes on a different colour when just one string is tuned differently.



HANIKA
LATTICE MEISTER
SIX STRINGS

tracks: 1-3, 9-12

The alternative tuning or scordatura, with varying intensity, was a constant presence in my repertoire. So much so that for one of my diploma concerts I had prepared a programme, where every piece was in a different tuning.

Although in theory the guitar can be played in any key without tuning, the open strings and technical limitations severely limit the number of keys that actually can be played well. With Scordatura, however, a guitarist can play a program across a much broader range of keys, adding more nuance and interest to the sound.

Inspired by these experiences with scordatura, I started playing first on 8-string and then 7-string guitars. Gergely Sárközy's playing and transcriptions were a defining experience on this journey. On guitars with more than 6 strings, the tunings are even more varied and not only the tonal possibilities but also the range of sound are greatly expanded. Whether it's an arrangement of a non-guitar piece or a reinterpretation of an originally guitar piece, the 7- and 8-string guitars are offering a truly great sound and fun for both player and listener.



HANIKA
8-MEISTER
EIGHT STRINGS
Tracks: 4-5

Most of the time choosing a piece happens intuitively, but sometimes it takes a lot of research and experiment.

In the program of this album, I wanted to give a partial summary of my *"life on the guitar"* so far, and to show how scordatura and extended guitars can open up new horizons in guitar playing.

Michael Praetorius's 4 Dances was one of my greatest experiences during my studies. These were the pieces that I prepared for my first music competition with Ede Roth and refined them for years afterwards. Thanks to these pieces and Uncle Ede I experienced perhaps the most intense and rapid development of my life.

For a long time, I only encountered Antonio Lauro's pieces as an audience or as a listener. The first two movements of the Suite Venezolana were the first pieces I played by the composer and they have remained my favourites ever since. It was Lauro's music that made me interested in South American guitar music, a truly colourful and vibrant blend of Western European classical and South American folk music.

Heitor Villa-Lobos's music is significant, and defining in classical guitar repertoire. His works are played everywhere in the world as their international popularity among beginners and professional guitarists is unbroken. However, reputation alone was not enough for me to start working with Villa-Lobos's music, but a wonderful performance of László Horváth's at an apartment concert in Győr changed my mind. I still remember the whole concert as one of the best I have ever been to, but I was particularly impressed by Prelude No. 2, which I play in a revised 8-string version on this album.



HANIKA
7-MEISTER
SEVEN STRINGS

Tracks: 6-8

I first met Márton Stummer when I was 14 years old and admired his level of guitar playing and musicianship as a conservatoire student, who was only a few years older than me. Through our mutual teacher we met often and later I played and performed his pieces on several occasions. His Sonatine la Exalté was the only piece I have ever played in which only two of the six strings remain in the original tuning. An extreme scordatura like that, changes the fingering on the instrument so drastically that I don't even know what exact notes I'm playing, I just remember the grips and the movement of my fingers. This can be both liberating and despairing, but these feelings are a great fit for certain sections of the piece.

I would like to write about the works of Joao Pernambuco and Miguel Llobet combined, even though they are not related in style or origin. The reason is that these were the pieces that I have subtly modified and transposed to the 7-string guitar. The use of the seventh string is common in South American music, so it's not surprising that Pernambuco's piece works so well, but also Llobet's Catalan folk song arrangements are elevated, both in sound and in effect, by the depths the seventh string gives.



HANIKA
HE-TORRESCEDER
SIX STRINGS
tracks: 13-14

The suite compiled by Gergely Sárközy from works of Gaspar Sanz and 13th Alonso was a great pleasure for me to learn. I did not learn these movements from sheet music in the usual way, but after listening, from a recording of Gergely Sárközy. These dances and songs have now been part of my repertoire for many years, because not only do I still have great joy in playing them, but the audience's response to these old dances is also unstintingly enthusiastic.

I have heard David Russel's Scottish transcriptions from him live and have liked them immediately. Within a very short period of time, I had looked up the sheet music and learned some of the transcriptions, and I had the privilege of playing the two pieces, which are on this album, for David Russell himself at a master class.

Gergely Szurgyi



HANIKA
1A DOUBLETOP
SIX STRINGS
tracks: 15-19



The tunings:

Tracks 1-3: *D, A, d, g, b, e'*

Tracks 4-5: *contra B, C#, F#, B, e, a, c#, f#'*

Tracks 6-8: *contra A, D, A, d, g, b, e'*

Tracks 9-12: *Eb, Bb, eb, ab, c, f'*

Tracks 13-14: *E, A, d, g, b, e'*

Tracks 15: *C, G, d, g, b, e'*

Tracks 16: *F, c, f, b-flat, d', g'*

Tracks 17-19: *D#, G#, d, f#, b, d#'*

The arrangements:

Track 4: *Gergely Szurgyi – for 8-string guitar, based on the live performances of Heitor Villa-Lobos and Gergely Sárközy*

Track 5: *Gergely Szurgyi – version for 8-string guitar*

Track 6-8: *Gergely Szurgyi – version for 7-string guitar*

Track 9-12: *Gergely Szurgyi – based on the version from John Williams*



Recording setup

Mics: guitar DPA 4011A

Ambiance: Schoeps CMC6+MK2H pairs

Sound Engineer: Sándor Árok

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

Track list

01	Gaspar Sanz, 10th Alonso, Gergely Sárközy: Suite in D major, Introduction	01:25
02	Gaspar Sanz, 10th Alonso, Gergely Sárközy: Suite in D major, Zarabanda Al ayre Español	01:41
03	Gaspar Sanz, 10th Alonso, Gergely Sárközy: Suite in D major, Cantigas de Santa Maria	03:45
04	Heitor Villa-Lobos: Prelude Nr. 1.	05:04
05	Heitor Villa-Lobos: Prelude Nr. 2.	03:12
06	Pernambuco: Sons de Carrilhões	02:03
07	Miguel Llobet: El Noi de la Mare	02:12
08	Miguel Llobet: El Testament d'Amelia	02:06
09	Michael Praetorius: 4 dances from Terpsichore, Courante I.	01:40
10	Michael Praetorius: 4 dances from Terpsichore, Courante II.	01:56
11	Michael Praetorius: 4 dances from Terpsichore, Ballet	01:41
12	Michael Praetorius: 4 dances from Terpsichore, La Volta	01:11
13	Antonio Lauro: Suite Venezolana, Registro	01:57
14	Antonio Lauro: Danza Negra	03:13
15	Niel Gow, David Russel: Lament on the Death of His Second Wife	02:35
16	David Russel: The Bucks of Oranmore	02:24
17	Márton Stummer: Sonatine la Exalté: I. Exalté	03:53
18	Márton Stummer: Sonatine la Exalté: II. Tristement	02:35
19	Márton Stummer: Sonatine la Exalté: III. Relief	03:06
Total time:		47:39

Recording at **St John the Baptist Church in Pestújhely, May 7-10, 2024**

Balance and recording engineer: **Sándor Árok**

Mastering engineer: **Tom Caulfield**

Recorded audio format: **Pure DSD256**

Photo: **Borbála Takács**

Producer: **Róbert Zoltán Hunka**

©2024 **Hunnia Records & Film Production**

www.hunniarecords.com

HRES2417