

TRIO SORDINI



THE SECRET LIFE OF SOUNDS



HUNNIA RECORDS

TRIO SORDINI



Csaba Gyulai
gadulka, daf

Ádám Móser
accordion

Márton Kovács
violin

... sound strings of different origins, taken out of the system of a theatrical performance, can interact with each other and tell further intricate stories, both for the musicians and, even more so, for the audience. And as time goes by, more and more new melodies and rhythms emerge in Trio Sordini's sometimes seemingly endless labyrinth of sound. Composition and improvisation, a journey from everywhere to everywhere, an uninterrupted music flow ...



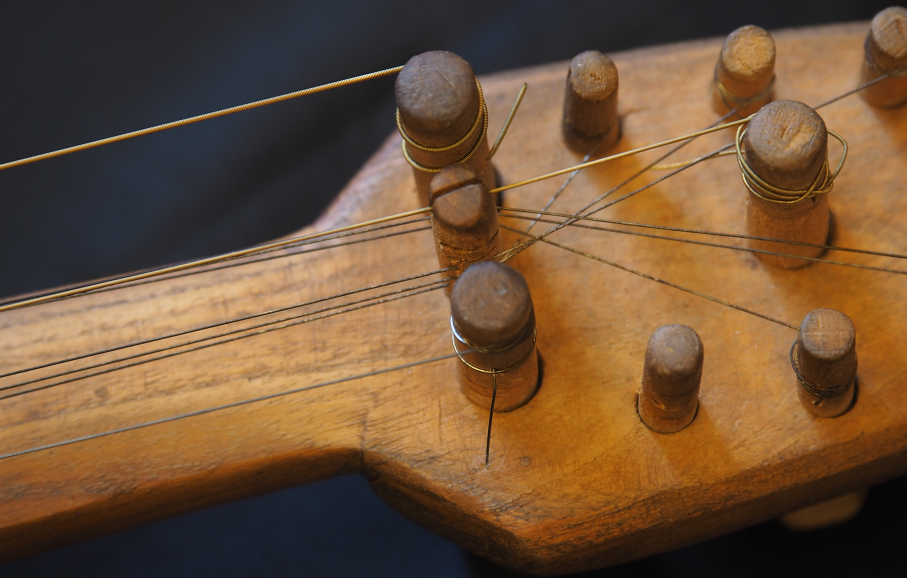
As a composer in my compositions, I am looking for the answer to how folk music can be present in Budapest today or in any part of the world as part of contemporary culture. What does the same rhythm mean in Transylvania, Szék if it sounds on a viola, and what does it mean in the tram when played on an accordion? I'm interested in the deep structure of folk music. The deep structure of different music, and their meeting and merging. The kind of structure that is behind the melodies. Tension of sounds, harmonies, and rhythms. What happens when the rhythm of the invertita meets the repetitive sequences of Astor Piazzolla. They are both fed by the same tension. These interest me. We are on this road with my friends, Márton Kovács and Csaba Gyulai.

Ádám Móser



During our work together at the Radnóti Theatre, it occurred to us that we could play in a trio the arrangement and further reflection of musical themes that deserve to be played. Thus, in the summer of 2019, an intensive rehearsal process took place, followed by the first apartment concert, which in fact also marked the birth of Trio Sordini. Since then, we have been working and playing not only the themes of theatre music, but also the cycle written for Trio Sordini by Ádám Móser, each of which offers ample scope for experiments in form, melody, rhythm and, not least, instrumentation. The music heard here is the latest stage in this process.

Márton Kovács



When I was in high school, I already knew that I wanted to be a musician. That's when I became interested in jazz. I started practising the violin to jazz music, against my teacher's objections, and I became interested in improvisation and the freedom that music could offer. I was increasingly interested not in musical perfection in the formal sense, but in expressing myself through sound.

I was 18 when I first heard the stringed instrument called gadulka, played by Szabolcs Szőke, who was then playing in the Makám ensemble. I did not know this instrument, I just felt that its sound spoke to me from the first moment I heard it.

Interestingly, at the same time I became intensely interested in various exotic Asian and African percussion instruments. To this day, this duality is what defines my musical thinking: the coexistence of melodic instruments and percussion instruments in my own musical thinking.

Csaba Gyulai



Recording setup

Accordion: **DPA4011A** stereo pairs

Violin: **DPA4011A**

Gadulka: **DPA4011A**

Daf: **DPA4011A** stereo pairs

Ambiance: **Schoeps CMC6+MK2H** stereo pairs

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

Sound Engineer: **Sándor Árok**

Track list

01	Sordini-overture	09:25
02	We'll get to it	03:38
03	Värna	12:42
04	78	07:28
05	Laur	11:06
06	Pankota	04:34
07	Dawn	05:30
Total time:		54:23

Recording at **ProVibe Studio, Hungary, 27-28 May, 2024**

Recording and balancing engineer: **Sándor Árok**

Mastering engineer: **Tom Caulfield**

Recorded audio format: **Pure DSD256**

Photo: **Réka Vereckei** - *cover*, **Csaba Gyulai** - *instruments*

Producer: **Róbert Zoltán Hunka**

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HRES2418