



TRITONUS GUITAR TRIO
FORM & FLOW



HUNNIA RECORDS

TRITONUS GUITAR TRIO

Levente Molnár - *center*

Gergely Szurgyi - *left side*

Bálint Varga - *right side*

Played on Hanika Guitars

SOUNDPainter

Ádám Darázs



DEAR LISTENER,

We would like to invite you on a musical adventure where you can discover new works for guitar trio from the 20th and 21st centuries and get to know a unique style of improvisation called Soundpainting. All of the Soundpainting tracks were created in the studio during recording, and each one is unrepeatabe.

The improvisations were completely free, guided only by the Soundpainter (Ádám Darázs), who gave us instructions to control certain aspects of what and how we played.

The elements of this music combine our collective musical experiences and influences gathered over more than 20 years of playing and learning. If you happen to recognize motifs from classical, rock, blues, metal, Hungarian, Balkan, or minimal music, it is no coincidence.

The program of this album embodies several contrasting qualities. The improvised pieces can be listened to as many times as one wishes, but they can never be performed live in exactly the same way again. The composed pieces, though written in the 21st century, sound almost “classical” compared to the “painted sounds.”

The unpredictability and restlessness of the improvisations stand in strong contrast to the composed and calming atmosphere of the written works.

Freedom and control are always in a state of perpetual balance, both in improvisation and in composition. While improvising, we try to maintain some control over the freedom of rhythm, key, tempo, and mood; in composition, our greatest challenge is to breathe life and emotion into the written notes as we uncover the intentions of the composers.



WHAT KIND OF GUITARS DID WE PLAY?

6-string, 8-string, and contraguitar.

These instruments, with their special tunings, allow us to go far beyond the conventional sound and range of the classical guitar.

WHAT EXACTLY IS SOUNDPAINTING?

Soundpainting is a universal multidisciplinary live-composing sign language for musicians, actors, dancers, and visual artists. As of 2025, the language comprises more than 1,500 gestures, which are signed by the Soundpainter (the live composer) to indicate the type of material desired from the performers.

The Soundpainter shapes the composition in real time through combinations of these gestures. The Soundpainting language was created by Walter Thompson in Woodstock, New York, in 1974.

We were introduced to Soundpainting at Széchenyi István University, where Samu Gryllus presented this exciting form of music-making to interested students. Our friend Ádám Darázs later delved deeper into it and became a certified Soundpainter. Since then, we have performed numerous concerts together in this format, and we are proud to present here the first recorded versions of our own Soundpaintings.



LÁSZLÓ SZABÓ: TOCCATA

László Szabó is a member of the Los Ungaros Guitar Trio, a group that is one of the reasons we began playing together as a trio in the first place. Their playing and arrangements were deeply inspiring to us.

Toccata was one of the pieces that made the greatest impression on us, yet we didn't have the courage to ask for the score for almost a decade.

Last year, we contacted László Szabó, and to our great joy, he kindly shared his sheet music with us. We immediately began learning *Toccata* and are very proud to present this recording here.

ROLAND DYENS: O TRIO MAGICO

We encountered this piece through an international project honoring the life and work of Roland Dyens. In this project, renowned guitarists from around the world recorded 100 of Dyens's compositions. We had the privilege of being invited to record the only trio piece in the entire undertaking.

The piece is dedicated to Alfredo da Rocha Viana Filho – better known as Pixinguinha – a Brazilian composer, arranger, flutist, and saxophonist from Rio de Janeiro. He was a great role model for Dyens, who not only dedicated the piece to him but also gave it the subtitle *Trio de Janeiro*.

From the very first moment, we enjoyed playing this beautiful music, which was quite different from most of what we had performed before. We were happy with our self-produced recording, but we could never have imagined the impact this piece would have on audiences at live concerts.

It has often been named by listeners as the highlight of our program – something we did not expect at all during preparation – so it has remained a stable part of our repertoire ever since.

ANONYMOUS: RÓKATÁNC AND SALTARELLO LA REGINA

We usually perform these dances in a ternary (A-B-A) form, with a slower middle section. This time, however, we replaced the middle section with a Soundpainting improvisation.

This improvised segment is mainly inspired by the characters and motifs of the dances, but it sometimes takes completely unexpected turns.

Our biggest and most interesting challenge was finding a way to return naturally to the dance as the improvisation came to an end.

TIHAMÉR KOVÁCS: CHACONNE

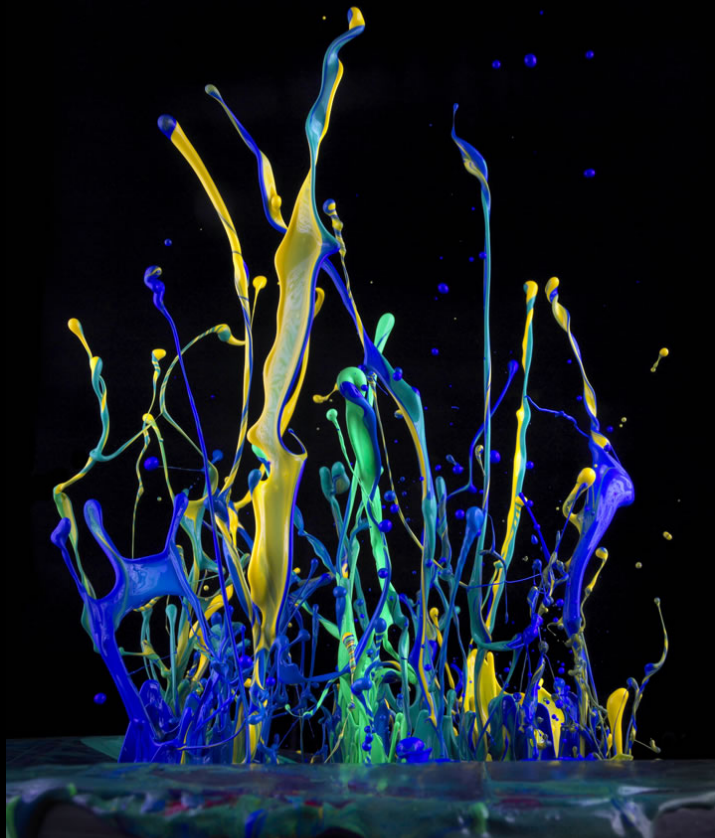
The story of this piece is a special one. We were invited to perform at a Chaconne Festival, where we were told to prepare a program consisting exclusively of chaconnes. This is extremely hard even for traditional ensembles – and impossible for a guitar trio, where there are practically no original chaconnes at all.

So we asked Tihamér to compose a new piece for us, while we also created some new arrangements ourselves. In the end, it turned out we were the only artists at the festival who actually followed the guidelines – but we didn't mind at all, because this amazing piece was the result.

GERGELY BALÁZS: SUNSET

This piece won a prize in a composition competition dedicated to Sándor Szokolay a few years ago. We were first asked to record it on video, then to perform it at the competition's gala concert at the famous Vigadó of Pest.

With its polyrhythmic elements and interesting harmonies, it has remained part of our concert program. It is one of the few pieces in which all three lines are equally important – so much so that it is impossible to clearly assign a player to the melody, accompaniment or bass.



RECORDING SETUP

Microphones

Guitars - 3xDPA 4011

Ambiance - 2xDPA4006

DAW

Pyramix MassCore

Hardware

Merging Hapi

Analog Mixing Console

Studer 962

EQ

GML 8200

Prism Sound Maselec MEA-2

Effect

Bricasti Design M7+ M10

Compressor / Limiter

Manley Variable MU

Prism Sound Maselec MPL2



TRACK LIST

01	Toccata	02:18
02	Whistle	04:56
03	Rókatánc	05:54
04	Improvisation 1-2-5	02:25
05	Scratch Card	03:43
06	O trio magico	04:20
07	The Iron Teeth of Time	03:58
08	Saltarello la Regina	05:07
09	Q&A	00:36
10	The Death of A Blowfly	04:38
11	Cliff	02:40
12	Hanger	03:11
13	Chaconne	04:30
14	Heavy	02:13
15	Doubt - Solution	01:31
16	Sunset	02:52
Total time:		54:52

SONIC SCULPTURES

Martin Klimas

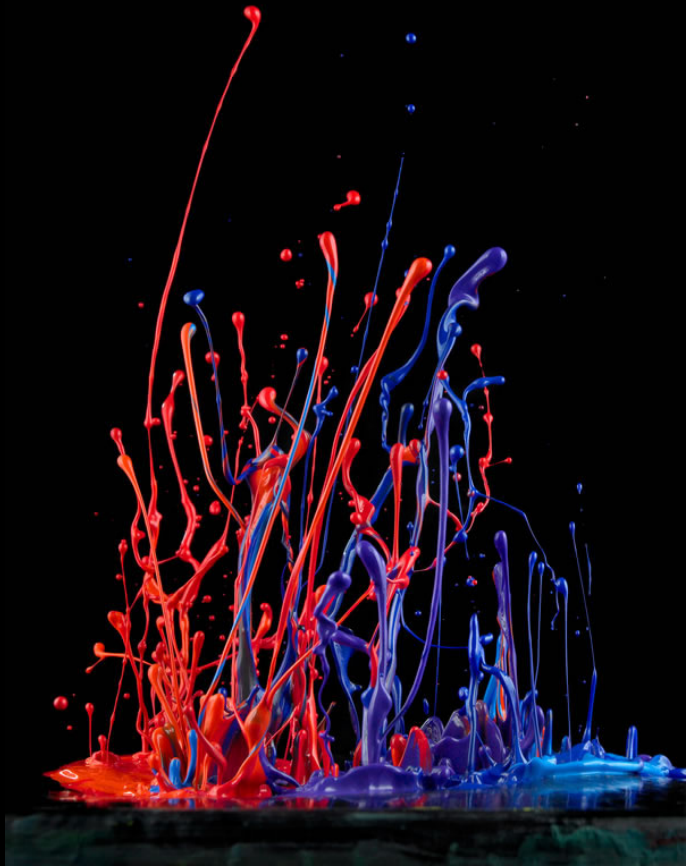
Cover: Velvet Underground and Nico, Run Run Run, 2011, Ed of 8, 56 cm x 42 cm

<http://www.martin-klimas.de/de/sonic.html>

The New York Times Magazine

Like a 3-D take on Jackson Pollock, the latest work by the artist Martin Klimas begins with splatters of paint in fuchsia, teal and lime green, positioned on a scrim over the diaphragm of a speaker. Then the volume is turned up. For each image, Klimas selects music – typically something dynamic and percussive, like Karlheinz Stockhausen, Miles Davis or Kraftwerk – and the vibration of the speaker sends the paint aloft in patterns that reveal themselves through the lens of his Hasselblad. Klimas rose to prominence in the art world four years ago for a series of photos that captured porcelain figurines just as they shattered. For this series, Klimas spent six months and about 1,000 shots to produce the final images from his studio in Düsseldorf, Germany. In addition to the obvious debt owed to abstract expressionism, Klimas says his major influence was Hans Jenny, the father of cymatics, the study of wave phenomena. The resulting images are Klimas's attempt to answer the question "What does music look like?"

Julie Bosman



Recording at ProVibe Park Studios, 11 August, 2025

Balance and recording engineer: Sándor Árok

Mastering engineer: Tom Caulfield

Recorded audio format: Pure DSD256

Photo: Levente Molnár, Ádám Darázs

Producer: Róbert Zoltán Hunka

©2025 Hunnia Records & Film Production

www.hunniarecords.com

HRES2517