

GERGELY SZURGYI



HUNNIA RECORDS

IMPACTS

Gergely Szurgyi

Hanika 1a-DTL guitar (9-22 tracks)

Hanika E-85-EF guitar (1-6 tracks)

Hanika 8-Meister Custom guitar (8 track)

Hanika HE-Doubletop guitar (7 track)

When selecting the pieces for this album, I focused on composers whose music has a significant influence on my playing. These composers and guitarists have accompanied me over the past 20 years and have had a direct or indirect effect on how I understand and interpret music today.

Henry Purcell

Prelude in A Minor

Gigue in A Minor

Hornpipe in A Minor

Hornpipe in E Minor

Hornpipe in E Major

Ground in B Minor

Played on Hanika E-85-EF guitar

Henry Purcell's pieces were very popular among my peers, including myself, at the conservatory and university, so it was inevitable that I would record them, too. My primary source for these arrangements is the collection by Gergely Sárközy, who not only transcribed many works but also recorded them, offering valuable guidance for guitarists.

The suite I recorded is a self-made selection of dances that I chose from Sárközy's edition over the past few years. I selected these movements because they fit my taste in terms of energy, character, articulation, beauty, and contrast.

Dávid Pavlovits

Floating Islands

Played on Hanika HE-Doubletop guitar

Dávid Pavlovits has had a direct influence on both my musicality and guitar playing. He was my second guitar teacher, and later also taught me music theory and composition. He opened up a whole new horizon for me in terms of understanding music. Visiting his apartment was always a musical adventure, we analyzed famous pieces, listened to recordings, and played the guitar.

I feel proud to have performed and recorded several of his pieces both in trio and now in solo. Floating Islands is a piece I first heard a few years ago from my friend Marcell Nickmann. His performance and the piece immediately captured me. Later, he recorded the piece on his solo album, and I listened to it over and over until I decided to learn it myself as well. From the moment I started, I knew it had to be on my next recording. So here it is.



HANIKA
HE-DOUBLETOP
GUITAR

Antal Pusztai

Memory of Holocaust

Played on Hanika 8-Meister custom guitar

Tears

Played on Hanika 1a-DTL guitar

Antal Pusztai is one of my musical role models. His skills on the guitar are one of a kind and his ability to control time during live performances has given me unforgettable concert experiences.

I chose two of his compositions for this album, which I have heard from him live on concert and had a huge impact on me with their beauty and sadness. The piece "Tears" is especially important for me, as it was written for our mutual teacher, Ede Roth. I took the liberty of slightly changing the ending, as I felt that Pusztai's original resolution did not fully reflect the personal connection I had with Ede Roth. I believe, that this minor modification doesn't change the meaning of the piece, only gives it a different fade out.



HANIKA
8-MEISTER CUSTOM
GUITAR

Heitor Villa-Lobos

Chôros No. 1

12 Estudos, No. 11. Lent

Played on Hanika 1a-DTL guitar

On my previous album, I recorded new arrangements of Villa-Lobos's preludes using an 8-string guitar. This new approach to this well-known and frequently played repertoire has continued to interest me, and I have now made a new version of Étude No. 11 for the 8-string guitar.

Chôros No. 1 is great fun for me to play. I experimented with arranging it for 8-string guitar as well but ultimately decided to keep it in its original form, with some minor modifications to the form.



HANIKA
1A-DTL GUITAR

Béla Bartók

For Children

Book 1: No. 6 Study for The Left Hand

Book 3: No. 13 Ballada

Book 2: No. 26 Dance With Me

Book 3: No. 10 Funeral Song

Book 1: No. 10 Children's Dance

Book 3: No. 16 Lament

Book 1: No. 17 Round Dance

Book 1: No. 21 Allegro Robusto

Played on Hanika 1a-DTL guitar

I was captivated by Bartók's music, especially his folk-inspired works, during my years at the conservatoire, performing folk songs, choral works and listening to other instrumentalists. At first I was envious of violinists and pianists who could play so many pieces by Bartók on their instruments. However, Ede Roth showed me that there were many transcriptions for guitar, so I could finally play the music I had been longing to hear on my own instrument. Later on I have made some own arrangements for guitar trio as well.

These short pieces from the "For Children" collection were an extremely interesting learning experience. Although written for children and therefore quite short, Bartók managed to include many intense and profound musical ideas and motifs. His studies and folksong arrangements may be easy on the piano, but on the guitar they pose numerous technical issues and challenges. I truly believe that the guitar, with its polyphonic capabilities, range of tone colours, and expressive vibrato, can sometimes be the best instrument to interpret these pieces.

Johann Sebastian Bach

Lute Suite No. 4 in E Major, BWV 1006a

I. Prelude

III. Gavotte en Rondeau

VI. Gigue

Played on Hanika 1a-DTL guitar

The BWV 1006a Suite has been always around, since I started to learn music. Initially, I only listened to recordings and concert performances of the prelude. My most memorable experience was a concert of András Csáki at Szeged International Guitar Festival, when I was 16 years old. I was sitting in the first rows and to this day I remember it as one of the best guitar performances I have ever heard live.

That experience deeply motivated me, and I eventually learned the entire suite, performing it at one of my diploma concerts. For this album, I selected my favorite movements.

Gergely Szurgyi



Recording setup

Microphones

Guitar - DPA 4011A

Ambiance - 2 x DPA 4006

DAW

Pyramix MassCore

Hardware

Merging Hapi

Recorded audio format

Native DSD256

Sound Engineer

Sándor Árok

Track list

01	Purcell: Prelude in A Minor	00:48
02	Purcell: Gigue in A Minor	01:08
03	Purcell: Hornpipe in A Minor	01:15
04	Purcell: Hornpipe in E Minor	01:25
05	Purcell: Hornpipe in E Major	01:13
06	Purcell: Ground in B Minor	04:54
07	Pavlovits: Floating Islands	03:23
08	Pusztai: Memory of Holocaust	02:44
09	Heitor Villa-Lobos: Chôros No.1, W161	03:37
10	Heitor Villa-Lobos: 12 Estudos, W235, No. 11. Lent	03:52
11	Bartók: For Children, Sz. 42, BB 53, Book 1: No. 6 Study for The Left Hand	00:42
12	Bartók: For Children, Sz. 42, BB 53, Book 3: No. 13 Ballada	01:01
13	Bartók: For Children, Sz. 42, BB 53, Book 2: No. 26 Dance With Me	01:28
14	Bartók: For Children, Sz. 42, BB 53, Book 3: No. 10 Funeral Song	02:19
15	Bartók: For Children, Sz. 42, BB 53, Book 1: No. 10 Children's Dance	01:27
16	Bartók: For Children, Sz. 42, BB 53, Book 3: No. 16 Lament	00:59
17	Bartók: For Children, Sz. 42, BB 53, Book 1: No. 17 Round Dance	01:24
18	Bartók: For Children, Sz. 42, BB 53, Book 1: No. 21 Allegro Robusto	00:48
19	Pusztai: Tears	02:57
20	J.S. Bach Lute Suite No. 4 in E Major, BWV 1006a: I. Prelude	03:57
21	J.S. Bach Lute Suite No. 4 in E Major, BWV 1006a: III. Gavotte en Rondeau	03:17
22	J.S. Bach Lute Suite No. 4 in E Major, BWV 1006a: VI. Gigue	01:51

Total time:

46:29

Arrangements

Tracks 1-6 by Gergely Sárközy

Tracks 11-18 by Ferenc Brodsky

Tracks 20-22 by Gergely Sárközy



Recorded in **September 9 & 22, 2025** at Unitarian Church, Budapest

Balance and recording engineer: **Sándor Árok**

Mastering engineer: **Tom Caulfield**

Recorded audio format: **Pure DSD256**

Photo: **Borbála Takács**

Producer: **Róbert Zoltán Hunka**

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