

# CHRIS DEVIL TRIO



Sounds of Devil



HUNNIA RECORDS

## **CHRIS DEVIL**

Sopano sax, Tenor sax, Bass clarinet, Kaval, Flute, Transylvanian whistle, Vocal

## **VIKTOR PACZÁRI**

Bass, Didgeridoo

## **DÁNIEL SEREI**

Drums, Post horn



## THE BAND

The Chris Devil Trio was formed in 2011 by first-year jazz students of the Liszt Academy of Music in Budapest. By a twist of fate, they were assigned to a Friday afternoon ensemble class—an unpopular time slot few were eager to take. The trio format, lacking a harmony instrument, presented an additional challenge, hardly an obvious choice for a university practice setting. This was reflected in the fact that the group was originally meant to be a quartet, but the trumpeter quickly rearranged his schedule and moved to another ensemble with a more convenient time and an easier setup.

A brief, spontaneous conversation in a hallway between the three remaining musicians ended with a simple phrase: “why not.” That “why not” became the starting point of a friendship and musical collaboration now spanning fifteen years.

Remaining as a trio, they soon discovered during their shared class that despite their different playing styles, they could collaborate remarkably well. These three distinct personalities create a sound that is unified yet richly diverse, forming a coherent musical voice.

Not long after, they made their debut under the name Sörpa Trio, an acronym formed from the members' names (Serei, Ördögh, Paczári). The following year, the ensemble adopted the English translation of the bandleader's name, becoming the Chris Devil Trio. While the trio forms a strong and cohesive core, it can also expand organically with guest musicians, having performed alongside artists such as János Ávéd, Kristóf Bacsó, Mihály Borbély, Mihály Gotthárd, Bálint Gyémánt, Krisztián Oláh, Zsolt Sárvári Kovács, Viktor Tóth and Zoltán Zana.

The group's repertoire consists primarily of original compositions. Just as the band's name is built on contrast—an oxymoron—their musical world is shaped by the collision of moods, styles, and musical characters. The concept of the album follows this duality: the pieces move between two extremes of the emotional spectrum—explosive tension and profound, all-encompassing peace.



# THE SONGS

## Thermidor 13

“La révolution dévore ses propres enfants” (French Revolution – 1794, month of Thermidor)  
This piece is about those moments in life when absurdity takes the place of normality. It is easy to sink into the mire. At the time of writing Thermidor 13, I felt there was no way out of the situation I was in. Like a child slipping in a puddle, I was blindly absorbed in my own pain, feeling sorry for myself instead of standing up, shaking it off, and accepting that I had been hurt—wet and covered in mud, yet still able to move forward.

This piece carries anger—the anger of helplessness—and the urge to overturn everything, to destroy and rebuild. Not a grand revolution, but the burning and reconstruction of an inner world from its own ashes.

## Juci

I wrote this piece for my wife while traveling by train to one of our very first dates. The composition bears her name.

For a long time, I believed that true creative energy came from pain and negative experiences. This was the first piece through which I realized that joy, too, can be told in a genuine and meaningful way.

**VIKTOR PACZÁRI**



## **Straight Away**

There is a saying about running headfirst into a wall.

This piece is exactly about that.

Headfirst into the wall. Ten times.

Stubbornness is one of my defining traits. At times it is a great strength, at others a limitation. Sometimes it holds the solution to everything—other times, it is the very thing I must struggle against.

## **Fable**

In this piece, I am telling a story to my daughters. I am with my family, my daughters leaning against me, a storybook in my hands—this intimate moment comes to life in music.

## **Dragon**

This piece is about the freedom that comes from making peace with oneself—being at peace with the dragon.



**DÁNIEL SEREI**

## Four for Four

This was the first composition of mine in which rhythmic ideas do not take the lead. Instead, the focus shifts to melody and its simplicity. The piece was inspired by working together with a quartet—hence the title: a steady four-four pulse shaped by the influence of four fellow musicians.

## Nine Life

This is the first piece I ever wrote. The foundation of the composition—the bass ostinato—is based on the Eastern-tinged scale of the Moldavian kaval, an idea that emerged during a collaborative improvisation with a Romani musician colleague during an artistic project in Germany.

The first rehearsal took place on March 15, 2013. We practiced in a barely heated room at a sports facility. The day before, Hungary was struck by heavy snowfall—tens of thousands were stranded on the roads, and 146 settlements were temporarily cut off. That morning we spoke: “We’re still rehearsing, right?” “Yes.”

I chose this piece as the closing track of the album because for me it represents a return home. Folk elements appear throughout the composition, which have always been an important source of inspiration for me.

At the end of the piece, I sing a folk song with the following lyrics:

*The pond stands empty, waterless and worn,  
The cattle wait, their eyes on the herdsman torn.  
O Lord, my Maker, send the gentle rain,  
Let weary beasts find fertile ground again.*

**Chris Devil**

**CHRIS DEVIL**



# THE RECORDING INFOS

## **Microphones**

Woodwinds: Neumann U67 tubes

Vocal: Neumann U67 tubes

Drums: 2x Neumann M149, Neumann U47 Fet, Shure SM57, 3x DPA4011

## **AD/DA**

Merging Hapi

## **DAW**

Pyramix MassCore

## **Analog Mixing Console**

Studer 962

## **EQ**

2 x GML 8200

Prism Sound Maselec MEA-2

## **Effect**

Bricasti Design M7+ M10

## **Compressor / Limiter**

Manley Variable MU

Prism Sound Maselec MPL2



## TRACK LIST

|             |                |       |
|-------------|----------------|-------|
| 01          | Interlude 1    | 00:34 |
| 02          | Termidor 13    | 02:55 |
| 03          | Interlude Bass | 02:33 |
| 04          | Juci           | 05:32 |
| 05          | Interlude 2    | 01:02 |
| 06          | Straight Away  | 05:31 |
| 07          | Fable          | 07:59 |
| 08          | Dragon         | 10:02 |
| 09          | Interlude 3    | 01:09 |
| 10          | Four for Four  | 05:47 |
| 11          | Nine Life      | 12:14 |
| Total time: |                | 55:18 |

All compositions written by Chris Devil

Recorded in **Hunnia Records/ ProVibe Park Studios** at February 4-5, 2026

Balance and recording engineer: **Sándor Árok**

Mastering engineer: **Tom Caulfield**

Recorded audio format: **DSD256**

Photo: **Sándor Bikali**

Producer: **Róbert Zoltán Hunka**

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