



**from**

**HUNGARY**

# JAZZ FROM HUNGARY

(History, musicians, contacts)

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MUSICIANS

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# A HISTORICAL SURVEY

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## **The Beginnings**

The art of jazz in Hungary can not look back at a long history. The years between the two World Wars were merely a period of getting acquainted with this musical language. Hardly any original jazz bands or soloists appeared in East—Central—Europe at that time. But jazz exerted a strong impact on the excellent Hungarian instrumentalists playing dance music abroad. Under this influence the phrasing of these bands became more swinging, giving place for hot improvisation. This kind of dance music was played by the big bands of Jenő Orlay(Chappy), Sándor Heinemann, Ede Buttola and some outstanding musicians like Imre Szamosi (reeds), Árpád Weisz (dr), Jenő Beamter (dr-vib) and György Vig (reeds) whose son, Tommy Vig was a child prodigy and is now a well known vibraphonist and big band leader in the United States.

The Second World War was followed by a short period of prosperity. The influence of jazz on light music could be felt stronger, the Radio began broadcasting jazz and the record market also started blooming. There emerged a number of talented and technically, stylistically educated musicians who deserve a special chapter in Hungary's jazz history albeit they worked in bars and restaurants with dance bands. Such musicians were Zoltán Piroška who was pioneering bop saxophone playing, guitarist Elek Bacsik who later emigrated to the States, and pianist Lajos Solymossy. Others like Kornél Kertész (p), Iván Zágón (p), Gábor Radics (p-vib) played definitely modern jazz. The best big bands were led by Ákos Holéczy, Já-

nos Fóthy, Filu (Fülöp Schenkelbach) and Lajos Martiny. The Dance Band of The Hungarian Radio collected well trained musicians, occasionally making jazz records. This also holds true for its descendant, the still existing Studio 11.

## **The Ominous Fifties**

Unfortunately, by the end of the 40's this short period of flourishing was over. The government at the time can be blamed for opposing all styles and art forms of any abstraction and Western origin. It also tried to sift out jazz from the music life and even attempted to sweep out the jazz elements from dance music. Luckily enough, there remained a few groups playing modern, jazzy compositions, like the duo of József Szabó (p) and Jenő Beamter (dr-vib), Menyhért Tóth (p) and Lajos Horváth (g), and especially the Martiny Quintet whose up-to-date bop style proved to be an oasis in this musical desert. The members of this historical ensemble were Lajos Martiny (p), Andor Kovács (g), Gyula Kovács (dr), Jenő Kratochwill (b) and György Váradi (reeds).

It is clear today that these obscure years played a special role in the history of Hungarian jazz. This was an age of accumulation and concentration of energies, with a new, talented generation maturing under the surface directed by pure musical interest and devotion rather than by professional concern. This gave birth to circles representing the new generation of musicians as the later world-famous expatriate Gábor Szabó (g), then Csaba Deseő (v), Sándor Dobsa (p), János Gonda (p), Tibor Gyimesi (p), Géza

Komjáthy (sax), Egon Tritz (g), Tibor Buvári (b), Lajos Kabók (b) and Ferenc Ruttká (dr).

The second half of the 50's was still part of the period of preparation and maturing although more and more could be heard of the new generation. The crystallizing of jazz brought up promising talents like the hard bop and latin pianist Attila Garay, the late Péter Tihanyi (p), bebop pianist Tibor Pitó, and Aladár Pege Jr., the virtuoso bass player. The most important events turned out to be the big-time jam sessions that revealed the urgent need and enthusiasm for this previously suppressed music.

### **The Sixties: A Green Light**

At last, the turn of the 50's and 60's meant the long awaited "green light" to the development of jazz. For the first time, jazz, as an independent art form, got through official publicity and entered the concert halls. This was also the beginning of the establishment of an organised jazz scene, a process that helped jazz achieve an organic place in Hungarian music culture. Surveys and articles tried to define the essence and values of jazz and helped to make clear the differences between jazz and dance music. Two pioneering books were published in the middle of the decade, the historical survey of András Pernye and the scientific analysis of János Gonda that was acclaimed by international criticism.

One of the important events of these active and dynamic years was connected with the opening of the Dália jazz club. The president of this popular, central club was Kornél Kertész who contributed in many ways to the widening of Hungarian jazz culture. Dália became a meeting place for all leading musicians where lectures, discussions, concerts and jam sessions enriched the program.

The seasons of straight ahead jazz concerts and festivals arrived, and the

state owned Hungarian Recording Company set its Modern Jazz series off. The first record was made by the Qualiton Ensemble led by János Gonda, the second by the Attila Garay Quartet and the third by the Kornél Kertész Combo. These records were followed by a decade when anthologies were released exclusively. The groups possessed only 6—8 minutes per record which had the result that this exciting, lively period of Hungarian jazz has been documented fragmentarily.

Among the most characteristic groups of the 60's we should mention the Kornél Kertész Quartet with Péter Káldor (vib), Ernő Rahói (b) and Tibor Várnai (dr); they played a special type of jazz somewhere in between cool and hard bop. The quintet of vibraphonist Gábor Radics (Ernő Rahói — b, János Szudi — dr, Sándor Varga — fl, György Vukán — p) made its name known by composed, unusually structured pieces. The Qualiton Ensemble played basically polyphonic chamber jazz with vocalist Márta Szirmai as soloist. At that time Aladár Pege appeared mostly with Béla Szakcsi Lakatos (p), Géza P. Lakatos (dr), Dezső Lakatos (as), János Németh (ts) and Mihály Ráduly (reeds). At the 1970 Montreux Jazz Festival, Pege and Ráduly were awarded „The Best European Soloist” prize. Also, the 60's saw the starting of György Szabados, the most noted representative of Hungarian avant garde who, almost parallel with the free revolution in America, began to play the same kind of music. Later he, more consciously, mixed the free style with Hungarian folklore and the elements of contemporary composed music, thus creating his sovereign "free musical world". Another pianist, Attila Garay appeared with considerable success at international festivals, winning the first prize in Karlovy Vary in 1962. Csaba Deseő, Gyula Kovács and Aladár Pege also toured abroad successfully while János Gonda, as a musi-

cian, composer and teacher, received an invitation to Australia for some months.

### The Lively Seventies

Despite the rock explosion that turned away the interest of almost the whole young generation, the Hungarian jazz scene remained lively in the 70's. It was especially favourable that while the great stars of jazz (Duke Ellington, Oscar Peterson, Lionel Hampton, Dizzy Gillespie, Count Basie, Stan Kenton, Ella Fitzgerald, Keith Jarrett, the Modern Jazz Quartet, Charles Mingus) made their debut in Budapest, the public interest in Hungarian jazz didn't seem to decrease. The two thousand seats of the second Opera House, the Erkel Theatre were always full at the concerts of local groups, too. Besides the Alba Regia International Jazz Festival in Székesfehérvár, Hungarian Radio started its annual festival series in different towns (Nagykanizsa, Szeged, Békéscsaba, Miskolc) of which Debrecen became the most important. There had never existed as many jazz clubs as in this decade, though of the 40—50 clubs that worked regularly in cultural institutions and universities none functioned in the Western sense of the word.

Among the established groups, the „institutionalized” Benkó Dixieland Band performed abroad the most frequently, often with international guest stars. Constant units of this time were the Montreux winner and internationally acclaimed Tomsits Quartet that played modern mainstream jazz; the dynamic, swinging trio of Gusztáv Csik (p), János Fogarasi (org) and Vilmos Jávori (dr); the popular jazz-rock group Rákfogó and the Gonda Sextet that mixed jazz with Far—Eastern and Hungarian folk elements. In 1972 György Szabados won the first prize of the free category at the San Sebastian Jazz Festival with his quintet, though his complex music had yet difficulties in reaching the audience in

his homeland. Aladár Pege's name became familiar on the international jazz scene. After a long absence, Attila Zoller and Gábor Szabó, the two world-famous, expatriate guitarists visited their native country again.

### Jazz Now

Entering our decade, we must come to the conclusion that the 80's brought a decline into Hungarian jazz life albeit with contrasting tendencies. Parallel with the decrease in the number of clubs, festivals and concerts for the local groups, the list of world stars performing at the new Budapest Sports Hall reached a previously unimaginable length. Jan Garbarek's popularity compares with that of the rock idols so it is understandable that he appears almost every year in Hungary... Furthermore, despite the expenses (even with the sponsorship of the New York based Soros Foundation), the Budapest Big Band, uniting leading musicians, has been formed, followed by the Creative Art Ensemble made up of the Budapest Brass Band and the Super Trio featuring reedman Dezső Lakatos. This big band renaissance also has its manifestation in the countryside, to mention bands in Pécs, Szekszárd and Szombathely.

The worsening existential possibilities lead to the growing fluctuation of the musicians. Many of them look for job abroad or give up jazz (which has been an ever existing tendency in the history of Hungarian jazz) and the loyalists must fit into various musical surroundings for their living. Consequently, it is becoming quite difficult for the bands to work, play and develop consistently. This doesn't refer to the traditional groups which, owing to the wave of nostalgia, are very popular with their style, like the professional Budapest Ragtime Band. The ingenious management of Benkó Dixieland helps this formation to a series of world tours from Singapore to the United States and Mexico. The

Molnár Dixieland Band, cultivating traditional jazz and swing at the same time, is also a frequent participant at the international festivals.

On the list of the established, modern combos the Super Trio should be mentioned first. The unit of György Vukán (p), Balázs Berkes (b) and Imre Kőszegi (dr) has had successful performances, for example at the Pori Jazz Festival. The trio often features guest stars Kati Bontovics (voc) and Dezső Lakatos (reeds). The specific-sounding, popular Dimension, consisting of young musicians, is led by reedman László Dész who is very active as a composer, too. Tony Lakatos, the co-leader of Things is well known throughout Europe. The Dresch Quartet, wearing the name of leader Mihály Dresch, is celebrated by the fans of the avant garde.

As a part of a new tendency, certain musicians of a strong personality and original conception draw a circle of followers around them that comprise their performing groups. This is especially the case with György Szabados. The avant garde music, which is now labelled as "East-European New Wave", has gained a surprising popularity in the 80's and plays an essential role even in Hungarian jazz life.

Continuing the list of leaders, heading various formats the names of Gyula Babos (g), Csaba Deseő, János Gonda, Gyula Kovács, Imre Kőszegi and Aladár Pege also need mentioning. Special colors on the jazz palette are the quintet Hot Club Budapest bringing about historical associations, and the Berki Team that reflects life through ironical texts.

### **The Young Generation**

Finally, some words about the young talents that will probably define the shape of (Hungarian) jazz to come. With few exceptions, they have all attended the Jazz Faculty of Béla Bartók Conservatory and have obtained a significant place in today's music life.

Among the reedmen we have already mentioned the names of László Dész, Mihály Dresch and Tony Lakatos, but similarly excellent musicians are Pege's regular partner Gyula Csepregi (sax, fl), Gábor Czvikovszky (flh) and Zoltán Zakar (tb). There are quite a few pianists such as Károly Binder who won the first prize of Hungarian Radio's jazz competition in 1986 and made recordings with John Tchicai; László Gárdonyi who released a record featuring Polish star Zbigniew Namysłowski and attended the Berklee College of Music; then Viktor Bori, Zoltán Csanyi, Gaszton Gaál, Frigyes Pleszkán, László Süle and Róbert Szacsky who have already proven their skill abroad, too. The number of promising guitarists is also impressive, including Gábor Gadó, Sándor Horányi, Attila László, Ferenc Snétberger and Gyula Tóth. Splendid musicians are bassmen György Czvikovszky, Béla Lattman, Tamás Tóth, Pál Vasvári and avant garde player Attila Lőrinszky, drummer Gábor Szende, vocalists Márta Téli, Edit Geri and Gábor Winand.

As to theory, the two periodicals Jazz and Jazz Studium are of importance. These magazines and Géza Gábor Simon's first comprehensive Hungarian jazz discography reveal a need for matured jazz criticism and scholarly investigations.

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Hungarian Music has always been rich in talents. Our classical artists, vocalists, instrumentalists, dirigents, chamber and symphonic orchestras are welcome all over the world. Jazz musicians have taken the same road. Hopefully they will be provided with a better chance to prove this statement. The publishers of this booklet feel responsibility for contributing to its practical realization with up-to-date news on musicians, working groups and organisations.

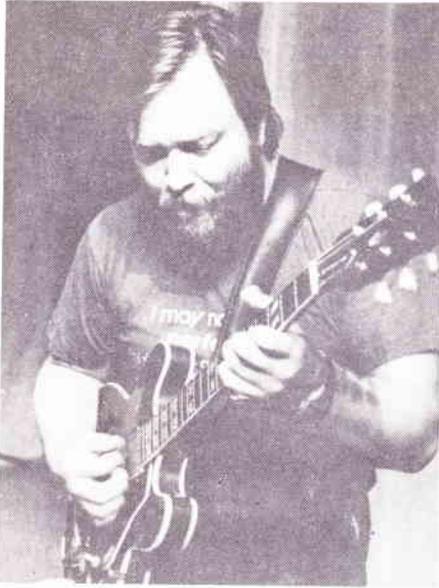
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# MUSICIANS

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## Gyula Babos

(guitar)



Born in 1949, this excellent guitar player received his tutoring at private music schools and studios. In 1967 he appeared with Aladár Pege, and in 1968 with guitarist Andor Kovács. In the early 70's he shared the success of the pioneering jazz-rock band in Hungary, the Rákfogó Quartet. His style is strongly swing, blues and rock, enriching fusion music with bop guitar phrasing. At the beginning of the 80's he became a co-leader of the unit Saturnus that released two records. His collaboration with pianist Béla Szakcsi Lakatos goes back for more than a decade.

Gyula Babos in 1986 came up with his own band named The Babos Trio Plus, which combines electronics with the bop feeling and voicing. For many

years he has been the guitar teacher at the Jazz Faculty of Bartók Conservatory, as well as at the Tatabánya summer courses. As a sideman in demand, he has also contributed to dozens of pop recordings.

**Records:** Session at Night (Pepita SLPX 17566 — 1979)

Saturnus (Pepita SLPX 17602 — 1980)

Saturnus: Snail Shells (Kréms SLPX 17693 — 1982)

**Contact:** Babos Gyula H-1052 Budapest, Petőfi S. u. 6.

Tel.: (36-1) 374-886

## Balázs Berkes

(Bass)



The most sought-after double-bass player in Hungarian jazz was born in 1937. He obtained his diploma at the Ferenc Liszt Music Academy in 1962.

He was one of the founding teachers of the Jazz Faculty of Bartók Conservatory and is still a lecturer of the institution. From 1962 to 1978 he was the member of Hungarian Radio's Studio 11 band, and since then he has concentrated his activities almost exclusively on jazz.

At the turn of the 60's and 70's he scored a great international success with the now legendary Tomsits Quartet. His collaboration with György Vukán, the pianist of the quartet, proved to be life-long, because now for almost thirty years they have been relying on each other's sensitivity either as a duo or in larger formats. The most consistent working unit was the Vukán—Berkes—Jávori trio from 1974 which from 1980 went on as the Super Trio, with Imre Kőszegi replacing Jávori at the drums. During his eventful career, Balázs Berkes has also served as a „Jolly Joker” bassist for the international jazz workshops organized by Hungarian Radio, a central force in the country's jazz life. To mention all the important musicians he has worked with would mean a long list, but we should mention Kenny Wheeler, Albert Mangelsdorff, Juhani Aaltonen, Ernst-Ludwig Petrowski, Tony Scott, Teddy Wilson, Jimmy Owens, Charles Tolliver and Zbigniew Namysłowski.

The list implies that Balázs Berkes feels comfortable in quite different styles and musical settings, although his favourite line is modern chamber jazz. He has appeared at a great number of international festivals from Havana to Yerevan, from Porĭ to Palermo. His musicality and experience make him a perfect accompanist and an enjoyable soloist.

**Records:** Vukán—Berkes—Trantaliadis: Clarification (EMI—COL 14C 062 71168 — 1980)  
The Super Trio: Together Alone (Krém SLPX 17691 — 1982)  
Csaba Deseő: Blue String (Krém SLPX 17823 — 1983)  
Andor Kovács: Nuages

(Krém SLPX 17910 — 1985)  
Gonda—Kruza—Pleszkán:  
Keyboard Music (Krém SLPX 17916 — 1985)  
The Super Trio: Birthday Party (Krém SLPX 37047 — 1987)

**Contact:** Berkes Balázs, H—1122 Budapest, Ráth Gy. u. 58.  
Tel.: (36-1) 552-064

## Tamás Berki

(Vocal, leader, composer)



A true sense for the stage, vibrating personality, witty intellectualism, flexible voice — these are the main characteristics of Hungary's top male singer. Tamás Berki was born in 1946, received his musical tutoring at the Jazz Faculty of Bartók Conservatory from 1969 to 1972 and has been active on the scene since then. He has worked with a number of leading Hungarian jazz musicians including Imre Kőszegi, Gusztáv Csik, János Gonda, Vilmos Jávori and the Benkó Dixieland Band. With the fusion band Interbrass they received a Golden Diploma at the 1973 Prerov International Jazz Competition in Czechoslovakia. His greatest personal success was

marked by the first prize of the International Competition for Jazz Vocalists in Lublin, 1977. The same year he won the second prize at a competition in Sotchi, the Soviet Union. His name could be found on Jazz Forum's reader's poll in 1986.

As a vocalist, he was first influenced by blues and spiritual singers, later he turned to the songbook of swing and bop standards while in the 80's his efforts were manifested in creating a special kind of jazz-chanson, singing his ironical texts in Hungarian. He is now leading his own Berki Team.

**Records:** Gonda Sextet: Shaman Song (Pepita SLPX 17484 — 1974)

Berki Team: Real Paradise (Krém SLPX 17792 — 1984)

**Contact:** Berki Tamás, H—1122 Budapest, Gaál József u. 21/A  
Tel: (36-1) 559-111

## Károly Binder

(Piano, composer)

The winner of the 1986 Hungarian jazz competition was born in 1956. He studied piano from the age of five, and attended the Jazz Faculty of Bartók Conservatory between 1976—1979. He formed his quartet (later quintet) back at that time, thus coming out with the most original and progressive program of the new generation. The group found its roots in the spirit of the black avant garde of the 60's, adapting it to Hungarian musicality. At the turn of the decade they appeared at festivals in Novi Sad, Athens, Stockholm, Leipzig and achieved notable success.

Meanwhile, in 1981, Károly Binder won the first place of the International Competition for Jazz Pianists in Kalisz and this anticipated the direction of his activities. After releasing an outstanding record in 1983 with the title „Binder Quintet Featuring John Tchicai”, the group was disbanded and he went on his own. He worked in



duo with Attila Lórinzsky (b) and Ferenc Körmendy (viola), and in 1985 released a record with guest musicians titled "In Illo Tempore", but since then he has been performing solo. He played in Aschaffenburg, Boswill and Copenhagen. 1986 was again a fruitful year in his career for he was awarded the first prize of Hungarian Radio's National Jazz Competition. His piece "Kontinentspiel" gained the full appreciation of the international jury. Binder's "world music" conception mingles the elements of Japanese, la-maist, gamelan, Indian and African music with the diatonic harmonies of classical music and the improvisational freedom of jazz, in a unique amalgam, using acoustic and altered piano at the same time.

An intelligent, quiet-speaking person, Károly Binder has found his way of creating a sovereign musical world.

**Records:** Binder Quintet Featuring John Tchicai (Krém SLPX 17759 — 1982)

In Illo Tempore (Krém SLPX 17828 — 1985)

**Contact:** Binder Károly, H—1133 Budapest, Tutaj u. 1/F.

# Kati Bontovics

(Vocal)



The leading Hungarian female jazz vocalist (born in 1953) made her name known at her first public appearance in 1969 when she won an amateur talent-contest which qualified her as a professional performer. She began her career as a rock, rhythm and blues and soul singer, and attended the Jazz Faculty of Bartók Conservatory between 1973 and 1977. In 1979 she entered the International Competition for Jazz Vocalists in Lublin, where she received the second prize among 23 participants.

Kati Bontovics's jazz life has been closely connected with pianist György Vukán and The Super Trio. She is the guest vocal soloist of the group, appearing at various tours and festivals in Yugoslavia, Poland, the Federal Republic of Germany. She is also a featured star on Hungarian TV's retrospective jazz series. Her favourite styles are swing, bebop and soul, with an unhidden admiration for Ella Fitzgerald, Sarah Vaughan and Betty Carter. She possesses an individuality of her own to capture the audience with her strong, middle-registered tone and attractive appearance.

**Records:** Innocent Sin (Pepita — 1980)

**Contact:** Bontovics Kati, H—1125 Budapest, Rózse u. 1/B.  
Tel.: (36-1) 553-959

# Csaba Deseő

(Violin, leader)

A violin-player with two hearts for music: one for the classical heritage (since 1961 he has been the member of the Hungarian State Symphony Orchestra); and one for the beloved jazz. Born in 1939, this remarkable soloist is a devoted representative of pure swing music played with taste and stylistic buoyance. (He also favours bop and fusion.)

During the 60's and the 70's he led his own groups, played at festivals in Bled, Warsaw, Prague, Bratislava and made tours in Austria, West-Germany, Holland, Finland and Italy. He developed a long-lasting cooperation with Yugoslavian vibraphonist Bosko Petrovic. From 1984 he has been co-leader, with old friend Andor Kovács, of Hot Club Budapest in the Django Reinhardt groove. His melodic inventiveness and rhythmic flexibility make him suitable to adapt himself to different contexts whereas the sound of his instrument adds a special flavour



to the music. As a frequent participant of Hungarian Radio's international workshops, he has played with many noted instrumentalists such as Albert Mangelsdorff, John Lewis, Jean-Luc Ponty, Ake Persson, Günther Lenz, Marilyn Mazur, and Juhani Aaltonen. His name regularly can be found on the top lists of Jazz Forum.

**Records:** Four String Tschaba (MPS 2022366—3 — 1974) Ultra-violola (Pepita SLPX 17504 — 1976)

Blue String (Krém SLPX 17823 — 1983)

Andor Kovács: Nuages (Krém SLPX 17910 — 1985)

**Contact:** Deseő Csaba, H—1117 Budapest, Bercsényi u. 36. Tel.: (36-1 650-802)

## Attila Garay

(piano)



Born in 1931, this musician of the experienced generation of Hungarian jazz started his career in the 50's. He got a lawyer's degree at the university and soon became involved in the jazz circles of the capital. His melodic bop piano style made him one of the central figures of the developing jazz scene. The now legendary Garay Quartet (Aladár Pege — b, Géza Söptei — sax, Viktor Tarkófi — dr) attracted legions of delighted fans to the bar of

Hotel Gellért. Later, he regularly undertook jobs abroad in show business, including countries like Turkey, Sweden, Denmark and Poland. In the first half of the 60's he made triumphal performances at important European festivals and won the first prize in Karlovy Vary in 1962. During the time his piano style has been enriched by afro-cuban harmonies and rhythmic formulas.

At present Attila Garay is still active, working on week-ends at Hotel Thermal, considering clubs and bars to be the only real home for a relaxed jazz atmosphere. He has been the vocal teacher of the Jazz Faculty of Bartók Conservatory since 1980 and a teacher of jazz piano at various studios.

**Records:** Attila Garay Plays His Piano (Supraphon 0164 — 1962)

The Garay Ensemble (Qualiton 7219 — 1962)

**Contact:** Garay Attila, H—1149 Budapest, Varga Gy. A. park 8/A.

## László Gárdonyi

(Piano)

This pianist is a major figure of the new generation emerging in the 80's. He was born in 1956, attended the



Jazz Faculty of Béla Bartók Conservatory between 1976 and 1979, and since then has been seriously working on creating his musical identity. From 1979 to 1982 he was the member of Imre Kőszegi's international quartet, then formed the Bacillus Combo with Tony Lakatos, and in 1983 came out as a leader, featuring Zbigniew Namysłowski in his quartet, releasing a record, too.

The big jump came in 1983 when he received a full scholarship to the Berkeley College of Music which he completed within two years, graduating „Magna Cum Laude”. In Boston, where he still lives, he formed his own band Forward Motion, and also plays in Ahmad Mansour's Quartet. During his jazz years László Gárdonyi has appeared at festivals like Bracknell, Prague and Kamoos, played with musicians such as Dave Liebman and Miroslav Vitous (their meeting in Boston evoked a positive review in Boston Globe), John Abercrombie, Mick Goodrick, Tiger Okoshi, and Phil Wilson.

László Gárdonyi started his jazz studies under the influence of Stravinsky, Bartók, Miles Davis, Keith Jarrett, John Coltrane and the early Chick Corea. Beginning to speak his own language, he moved towards an improvised, contemporary acoustic jazz that unites the European and American tradition. He is undoubtedly on the way to establishing his name on the international jazz scene.

**Records:** Imre Kőszegi: For Kati (JG Records 049 — 1980)  
 Tony Lakatos: One Two Three Four (COL—EMI 14C 06271254 — 1982)  
 Tony Lakatos: Sing Sing Song (Aliso 015 — 1982)  
 Tony Lakatos and His Friends (Krém SLPX 17817 — 1983)  
 László Gárdonyi: Reggae for Zbiggy (Krém SLPX 17841 — 1983)  
 Toto Blanke's Electric Circus: Bella Donna (Aliso 1014 — 1983)

László Gárdonyi: Is Really This It? (Plainisphere — 1985)

Forward Motion: The Berkeley Tapes (Hep — 1985)

Forward Motion II. (Hep — 1986)

**Contact:** Gárdonyi László, H—1147 Budapest, Kerékgyártó u. 13/A. or: László Gárdonyi, 241. W. Newton Str. 8. Boston, MA 02116.

## János Gonda

(Piano, leader, composer)



Musician, composer, author, teacher, organizer — all in one person. The activities of János Gonda, who in the last decades has made an enormous contribution to the development of jazz in Hungary, can not be summed up in one sentence. He attended the Ferenc Liszt Academy of Music between 1953—1961, first completing his studies in musicology and later in piano. He was one of the first to recognize jazz as a musical art form in itself. He wrote numerous articles on the subject, and recorded the first modern Hungarian jazz LP.

As a musician, he has had three established groups during the years, and this signaled his musical development. From 1962 to the end of the 60's he led the Qualiton Ensemble that played classic chamber jazz under the influence of the MJQ. The Gonda-Kruza Quartet between 1969—1972 changed to modern mainstream jazz coloured with free notations. The Gonda Sextet, which existed from 1973 to 1977, became special for its dramatic trends of synthesizing modern composed music and free jazz with the elements of Hungarian, Far-Eastern and Siberian folklore. The last ten years have found him playing solo performances or in chamber-formats.

As a composer, Gonda's musical world covers a great diversity of territories. Most of his jazz pieces have been recorded, but he is also a noted composer of music accompaniment for ballets, theatre and films. Besides, he has written modern songs for contemporary poems and longer compositions for symphonic orchestras, combos and big bands.

As a musicologist, he published his book "Jazz — History, Theory, Practice" in 1965 that was reprinted in a revised and updated edition in 1979. In 1982 he came out with a new book entitled "What Is Jazz?". Further important publications of his: "Europe and Jazz" — in: In Memoriam Stravinsky (Editio Musica); "Jazz Research and Musical Science" (Studia Musicologica); "Problems of Tonality and Function in Modern Jazz Improvisation" — in: Jazz Research, Jazz Forschung (Universal); "International Jazz School Directory" (Editio Musica). He also works for Music Education, Jazz Forum and Music Maker. In addition to all this, he has given lectures at the music academies of Graz and Remscheid, the University of Stockholm, the Conservatory of Sidney, and the world congresses of ISME in Bristol and Innsbruck. He has led seminars in Trondheim and Trossingen.

As a teacher, János Gonda participated in the establishment of the Jazz Faculty of Béla Bartók Conservatory and has been the head of it ever since with alumni like Károly Binder, László Gárdonyi and László Süle. He was the main inspiration for integrating jazz into the primary level of music education in Hungary. He is the artistic director of the International Summer Jazz Camp in Tatabánya, was elected a member of the board of the Association of Hungarian Musicians and the leader of the jazz section. He also was the founding and board member of the International Jazz Federation where between 1972 and 1984 he worked as a vice president.

During his rich musical life, János Gonda has had the opportunity to present his music in a number of countries and at festivals. He performed in Bled, Bilzen, Warsaw, Paris, London, Stockholm, Zurich and many other West-European cities. He made tours in Australia in 1965, 1972 and 1980. Being featured at the important local jazz events, he belongs to those few jazz musicians whose music can be heard at the concert hall of the music academy. He has been awarded high artistic decorations including the "Erkel" prize.

**Records:** Qualiton Jazz Ensemble (Qualiton LPX 7211 — 1963)  
Gershwin: Rhapsody in Blue (Qualiton LPX 13669 — 1968)  
Gonda Sextet: Shaman Song (Pepita SLPX 17484 — 1974)  
János Gonda: Elective Affinities (Pepita SLPX 17597 — 1979)  
Gonda—Kruza—Pleszkán: Keyboard Music (Krém SLPX 17916 — 1985)

**Contact:** Gonda János, H—1121 Budapest, Remete u. 12.  
Tel.: (36-1) 150-557

## Péter S. Horváth

(Reeds)



Born in 1954, multireedman Péter S. Horváth received his jazz diploma at the Jazz Faculty of Béla Bartók Conservatory in 1977. This was followed by the formation of his own trio, but he also worked with János Gonda and drummer Gyula Kovács. In 1984 he teamed up for an exciting duo with drummer Antal Faragó and appeared at the Debrecen Jazz Days. In the last few years he has mainly concentrated on solo performances. His instrumental arsenal includes all saxes, clarinet, bass clarinet, flute plus violin. Stylistically he was influenced by John Surman and Anthony Braxton, though more European and Hungarian in character. Compositions: "Where Do We Come From, Who We Are, Where Are We Going?", "Echo -1", "2+3+4", "Parallels".

**Contact:** S. Horváth Péter, H-1118 Budapest, Muskotály u. 5.

## Vilmos Jávori

(Drums, leader)

A top drummer in Hungary, Vilmos Jávori was born in 1945. He studied music at the Béla Bartók Conserva-

tory in the early 60's and his international career began in 1966. The steps are as follows: 1966 Stockholm with Aladár Pege, Warsaw with Andor Kovács, 1968 Montreux with Rudolf Tomsits, 1972 San Sebastian with György Szabados, 1973 Paris and Nurnberg with Aladár Pege, 1975 Basel with Gusztáv Csik, 1976 Novi Sad with György Vukán, 1980 Bombay with Aladár Pege, 1981 Belgrade and Greece with his own band, 1986 Tbilisi with Tony Lakatos. Among his greatest successes, the 1968 Montreux press-prize and the 1972 San Sebastian free first prize deserve special mentioning.

As a versatile drummer, Vilmos Jávori has contributed to dozens of radio broadcasts and recordings as well. His most noted formats were the Csik-Fogarasi-Jávori Trio in the early seventies, the Vukán-Berkes-Jávori Trio in the late seventies, the Team with Tamás Berki around the turn of the eighties, and lately his own quartet with various line-ups of talented young musicians. He feels especially at home in modern swing and fusion. Now he is also the member of the Hungarian Jazz Quartet.

**Records:** Gusztáv Csik Quartet (Pe-pita SLPX 17506 — 1977)

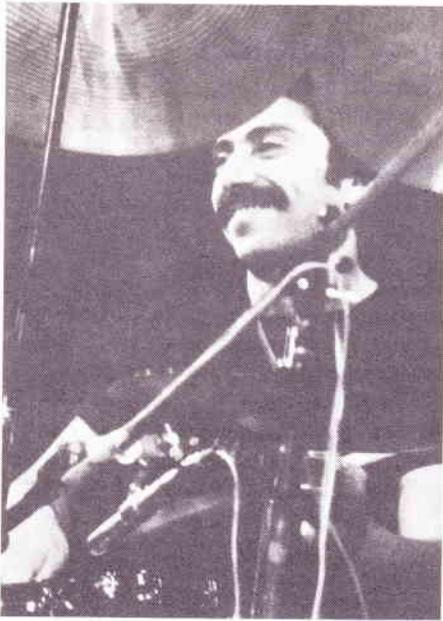
**Contact:** Jávori Vilmos, H-1082 Budapest, Üllői út 46.

Tel.: (36-1) 342-413



## Imre Kőszegi

(Drums, leader)



Hungary's premier drummer was born in 1944 and got his degree on drums at the Béla Bartók Conservatory in 1963. He then joined Aladár Pege's group which won the first prize of Hungarian Radio's jazz competition. During the 60's they appeared at a number of Western festivals and clubs, gaining international recognition. In 1975 he hit the road with his own band, the Kőszegi Rhythm and Brass, which had a unique line-up of two reedmen, a drummer and a percussionist. In 1980 he led his international group of American bassist Jack Gregg, Polish saxophonist Zbigniew Namysłowski and Hungarian pianist László Gárdonyi, and made successful tours in Western Europe. Also in 1980, he joined György Vukán and Balázs Berkes to form the Super Trio. Besides all this, he reorganizes his bands from time to time, surrounding himself with young musicians.

Kőszegi was mostly influenced by bebop and free swinging jazz, but his musical openness is well characterised

by the fact that he helped to give birth to György Szabados' groundbreaking record "The Wedding", and has contributed to a great number of jazz and pop recordings. As one of the true jazz personalities of the local scene, his concerts always attract full houses. His timing is absolutely sure, his musical vocabulary is rich, letting himself express freely. Now he finds himself most engaged with the dynamic, swinging music of hard bop. He is amongst those few Hungarian jazz musicians, who, despite the technical difficulties, are regularly involved in the European jazz circuit. A brief list of his fellow musicians: Kenny Wheeler, Frank Foster, Teddy Wilson, Carmen Jones, Charles Tolliver, Jimmy Owens, Chico Freeman, Pony Poindexter, Tommy Vig, Tony Scott.

**Records:** Tommy Vig: Live in Budapest (Mortney MR 71425 — 1971)

György Szabados: The Wedding (Hungaroton SLPX 17475 — 1974)

Session at Night (Pepita SLPX 17566 — 1978)

Saturnus (Pepita SLPX 17602 — 1980)

Saturnus: Snail Shells (Krém SLPX 17693 — 1982)

Super Trio: Together Alone (Krém SLPX 17691 — 1982)

Lajos Dudas: Sunshine State (Konnex — 1984)

The Super Trio: Birthday Party (Krém SLPX 37047—1987)

**Contact:** Kőszegi Imre, H—1142 Budapest, Királyhida u. 30.  
Tel.: (36-1) 841-990

## Richard Kruza

(Vibes, arranger, composer)

Born in Chojnice (Poland) in 1931, Richard Kruza received his musical education in Torun. He formed his first band in 1963 and a year later won the first prize both with the group

and as a soloist at the Jazz On The Oder Festival in Wroclaw. In 1968 he moved to Hungary and became the co-leader of the Gonda—Kruza Quartet that took away the second prize at the Alba Regia International Jazz Regia International Jazz Festival in 1969.

For some years he was teaching at the Jazz Faculty of Bartók Conservatory. After that as a vibist, arranger and musical director, he has worked in Canada and in Poland. He attained success as an inventor by developing a jazz vibe that needs no motor, thus giving more room for the player's technical dexterity. As a keyboard player, he became an expert of synthesizers, in 1985 publishing a book on the practical use of the instrument.

Kruza first began to play jazz under the influence of the MJQ and John Coltrane. Later he absorbed contemporary and fusion elements in his playing, which he exploits in different musical settings either as a soloist or a studio player. He is the member of Hot Club Budapest and the Berki Team.

**Records:** Csaba Deseő: Blue String (Krém SLPX 17823 — 1983)  
Andor Kovács: Nuages (Krém SLPX 17910 — 1985)  
Gonda—Kruza—Pleszkán:  
Keyboard Music (Krém SLPX 17916 — 1985)



**Contact:** Kruza Richárd, H—1098  
Budapest, Aranyvirág sétány 1/III.

## Tony Lakatos

(Reeds, leader)



Born in 1958 in the family of a famous gipsy violinist and bandleader, by the middle of the 80's Tony Lakatos became the best known and accomplished young Hungarian jazz musician in Europe. Despite his quite young age, Tony's career is marked by many important events. In the middle of the 70's he attended the Jazz Faculty of Béla Bartók Conservatory, co-founded the contest-winner jazz-rock group Kisrákfogó, and played with Imre Kószegi and Aladár Pege. In 1980 he formed the Bacillus Combo with László Gárdonyi, and after a successful period he moved to West-Germany in 1983 to join Toto Blanke's Electric Circus. Since then he has been living the life of a travelling musician, playing at festivals like Bracknell, Le Monde, Singapore, Tbilisi, Warsaw,

Leverkusen, Frankfurt, Copenhagen, Helsinki. He has worked with such internationally known musicians as Manfred Schoof, Joachim Kühn, Jasper van't Hof, Art Farmer, Rainer Brüninghaus, Charlie Mariano, and Michael Sagmeister. Contracts regularly call him to touring in Europe, for example in 1986 with Kenny Wheeler.

Back home again in 1985, Tony Lakatos formed his new Hungarian group Things which combined electronics with funky rhythms and boppish solos. At the same time he was appointed the saxophone teacher of the Jazz Faculty of Bartók Conservatory. An open-minded, all-round musician, Tony Lakatos doesn't bind himself to any specific styles but aims to fit into all musical contexts, from bop to modern swing, from free to fusion, with the same ease. He is a virtuoso saxophone player, a born soloist, developing a distinctive sound on tenor and soprano saxophones. Tony stands all demands of becoming an international master of the instrument.

## Aladár Pege

(Bass, leader)



**Records:** Aladár Pege (Pepita SLPX 17596 — 1980)

Kisrákfogó (Krém SLPX 17692 — 1982)

György Szabados: Adyton (Krém SLPX 17724 — 1982)

Toto Blanke: Bella Donna (Aliso 1014 — 1983)

Tony Lakatos Quartet: One Two Three Four (EMI-COL 14C 06271254 — 1982)

Tony Lakatos' Bacillus: Sing Sing Song (Aliso AL 1015 — 1983)

Tony Lakatos and His Friends (Krém SLPX 17817 — 1983)

Jasper van't Hof-Özay Altinay Band (Mood — 1984)

Hores Band (Falirea — 1985)

**Contact:** Lakatos Antal, H-1067 Budapest, Weiner Leó u. 17.  
Tel.: (36-1) 312-824

Aladár Pege is an exceptional phenomenon we might say not only in Hungarian jazz, but jazz in general. Born in 1939 in a dynasty of gipsy double-bass players, his name became the best known of the Hungarian jazz musicians' in the world. Of course, the international recognition did not come without saying: it is the result of a lifelong resoluteness and devotion to music and the instrument. Pege considers himself an artist of the bass who plays classical music and jazz as well, but in fact it is jazz that has crowned his efforts with frantic success.

It is still not typical for jazz musicians to graduate at the highest educational level, but Aladár Pege got his degree at the Ferenc Liszt Academy of Music in 1969. He was soon asked to stay on as an assistant professor, then from 1978 become a full professor. In jazz, he formed his first band in 1963 and has been lead-

ing his own groups, mostly quartets, ever since. With his band he won the second prize at the 1970 Montreux Jazz Festival, and he himself received "The Best European Soloist" award. From 1975 to 1978 he lived in West-Berlin where he attended the master-course of the renowned classical double-bass player, prof. Reinhold Zepperitz. Back in Budapest, he reformed his quartet and since that time he has only played his own compositions.

Pege's brightest year to date was 1980, when his first album with Walter Norris was released and garnered a four-and-a-half star review in Down Beat. His concert at the Bombay Jazz Festival, India, was a sort of sensation in the jazz world, inspiring Mrs. Susan Mingus to present him one of the four double-basses of her late husband. His triumph led to rave reviews in Down Beat, the International Herald Tribune and Melody Maker. In the same year he was asked to perform and record with Mingus Dynasty, and waxed his second LP with Walter Norris. In 1981 he was voted the first in the acoustic bass category in Down Beat's TDWR-list that was followed two times by first places in Jazz Forum in the next years. In 1982 he was invited to play at the famous Kool Festival in the illustrious company of Herbie Hancock, Tony Williams, the Marsalis brothers and Jimmy Owens. Meanwhile he regularly appeared at the noted West-European festivals and has been an especially frequent visitor to Vienna where he has built up close relations with Austrian and German musicians.

Getting to the musical point of his international procession, it can be said without any exaggeration that Aladár Pege is a rare virtuoso of his instrument, Joachim Berendt properly giving him the name „The Paganini of the double-bass". He has developed a technique for two or three fingers that uses guitar, saxophone and piano figures with fantastic ease and speed. There are no stylistic difficulties existing for him. His swing is strong and

massive, and his improvisations earn him a standing ovation from the audience wherever he appears. He is one of those bass players who can keep up the attention for solo programs without the help of any electronic devices. Having spent enough time with free and fusion, Aladár Pege is best at home in bop-oriented modern jazz where the feeling of swing is dominating.

**Records:** Aladár Pege Quartet: Montreux Inventions (Hungaroton SLPX 17418 — 1970)  
 Walter Norris — A. Pege: Synchronicity (Enja 3035, Inner City 3028 — 1978)  
 Walter Norris — A. Pege: Winter Rose (Enja 3067 — 1980)  
 Pege (Pepita SLPX 17596 — 1978)  
 Friedhelm Schönfeld Trio (Amiga 8.55.628 J — 1978)  
 Mingus Dynasty: Live at Montreux (Atlantic 99145 — 1980)  
 Charlie Antolini: Bop Dance (JPV 8202 — 1981)  
 Aladár Pege/Rudi Wilfer: Blues Fugue (RST — 1981)  
 Pege Live (Krém SLPX 17742 — 1982)  
 Pege Solo Bass (RST — 1983)

**Contact:** Pege Aladár, H—1025 Budapest, Zöldlomb u. 18. D.

## Frigyes Pleszkán

(Piano)

One time a child prodigy, Frigyes Pleszkán is the prodigal son of Hungarian jazz: Born in 1959, first he was influenced by Oscar Peterson's technical perfectness to such an extent that he was called the best Hungarian follower of the great pianist. Maturing himself, Pleszkán developed a technical flexibility that enabled him to express his admiration toward modern mainstream jazz, rhythm and blues and



## István Regős

(Piano, leader, composer)

A significant personality of the middle generation of Hungarian jazz society, István Regős was born in 1947 and attended the Jazz Faculty of Bartók Conservatory between 1968—1972. First he played in the groups of Károly Friedrich and Richard Kruza, and since 1973 he has been leading his own groups of different formats from trio to big band. He has introduced new talents in his bands, like László Dés, Mihály Dresch, István Baló, Zoltán Zakar.

In 1978—79 he directed a big band named "In Memoriam John Coltrane", making a tribute to the spiritual and musical heritage of the giant of modern jazz. In 1980 he had his author's evening in Budapest where he conducted his own compositions performed by a 19-piece band and a string quartet. Then he directed a series of concerts by various musicians, dedicated to the blues tradition.

István Regős's piano style is characterized by a standard international approach while his own pieces are interwoven by contemporary and folkloristic references. His present trio includes Zoltán Juhász (bass) and István Baló (drums). He has been a teacher of the Jazz Faculty of Bartók Conservatory since 1972.

**Contact:** Regős István, H—1132 Budapest, Alig u. 3.  
Tel.: (36-1) 400-920

funky. He attended the Jazz Faculty of Bartók Conservatory between 1977 and 1980 and, as early as 1976 he made his debut with his trio at the greatest concert hall in Budapest. The same year found him performing at the Pori International Jazz Festival.

In 1977 he won the first prize of Hungarian Television's talent-contest and in 1978 won second place and the press prize at the International Competition for Jazz Pianists in Kalis. After some years of hitting the road with rock groups, he reestablished himself as one of the most promising young musicians of the local scene. In 1984 and 1985 he gave solo performances in Nurnberg, Bayreuth, Hof, Leverkusen, and had highly successful concerts at the Debrecen Jazz Days. In 1986 he visited the United States.

Still in his twenties, Frigyes Pleszkán is following the main line of jazz, putting stress on melodic diversity and improvisational creativity, in accordance with the message: "It don't mean a thing if it ain't got that swing."

**Records:** Gonda—Kruza—Pleszkán:  
Keyboard Music (Krém  
SLPX 17916 — 1985)

**Contact:** Pleszkán Frigyes, H—2200 Monor, Jósika u. 9.



## Ferenc Snétberger

(Guitar)



The international jazz scene has no lack of good guitar players, so it is not easy to develop a personal sound. Ferenc Snétberger has succeeded in creating a style of his own. Combining the elements of Brazilian and Indian music with the improvisational technique of jazz, he captivates the audience with his harmonic inventiveness and mild, warm tone.

He attended the Jazz Faculty of Bartók Conservatory between 1978 and 1982 and since has played at festivals in Ljubljana, Belgrade, Bratislava and has made tours in Austria, Finland, and West-Germany. A leader of a trio with bassist Béla Lattman and conga player/flutist Kornél Horváth, he also works as a soloist. In addition, he is founding member of Trio Stendhal.

**Contact:** Snétberger Ferenc, H—1021  
Budapest, Furulya u. 5.  
Tel.: (36-1) 167-635

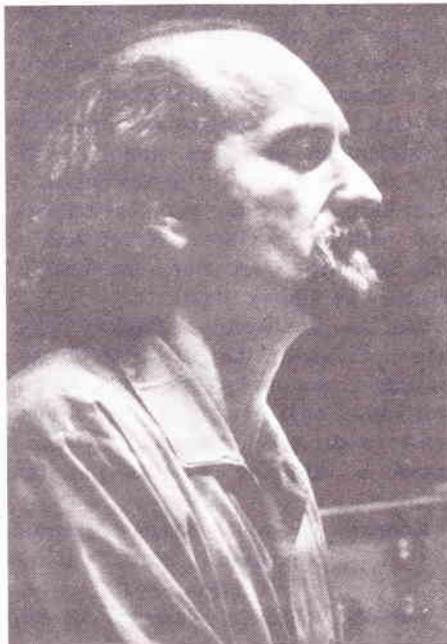
## György Szabados

(Piano, composer, leader)

One of the basic questions concerning the development of contemporary jazz is the proportion of ethnic dialects giving special characteristics to this universal language. Unfortunately, little is known about the peculiarities

of the East-European countries although, according to many, fresh impulses can be expected from this part of the Globe. The work and art of György Szabados is a genuine contribution to this process.

Born in 1939, he studied music privately. He formed his first band in 1955 and has appeared with his own groups ever since. Already in 1962—63, he was giving free jazz concerts in Budapest which, with their spontaneous emotional effect, their unusually complex harmonic and rhythmic realm, opened a new field in Hungarian jazz surprisingly synchronized with the avant garde phenomena in international jazz, especially the music of Coltrane, Shepp and Cecil Taylor. His conceptions burst open the framework of jazz forms and styles of the day. He instinctively built his musical idiom on the soil of the rubato type Hungarian folksong and the oriental asymmetric rhythm so familiar from Bartók's music — an idiom which revealed new dimensions of the genre and led to a strongly controlled, but free music performance of great improvisatory possibilities.



The first international success for Szabados came in 1972 at the San Sebastian Jazz Festival where he won the first prize of the free category with his quintet. His groundbreaking LP, entitled "The Wedding", summed up his musical achievements and was released in 1974. In the second half of the seventies he gained enthusiastic local public appreciation with his constant trio (Sándor Vajda — b, Antal Faragó — dr). The 80's have at last brought deserved international recognition of his music. His debut at the Daxberg Festival in 1983 turned out to be a grandioso success, and since then he has played at such noted places as the Oper of Cologne and the Alternative Music Festival in Vienna. His meeting with Anthony Braxton, for the initiative of the latter, resulted in concerts and a recording released in Hungary.

György Szabados is not only a musician but an artist (poet, author) devoted to expressing his ideas rooted in particular social and geographical determinations. His serious musical approach and individuality earned him an almost glorified respect in intellectual and jazz spheres. He is a true creator of Hungarian jazz and music in general, a schoolsetter musician, surrounded by a branch of followers. Szabados was a healing force of the Contemporary Music Workshop of Kassák Club, one of the avant garde centers in the capital, which gives home to a circle of young musicians teamed up to perform his compositions.

Today Szabados's compositional directions transcend the strict idiom of jazz: they cover various means of expression from minimal music to symphonic orchestration, recently focusing on the origins of ancient Hungarian music, i.e. the folk traditions of Middle-Asia, leading to long pieces like "Ceremony Music", "Time Music" and "A Peripheric Concert", resolving the different elements in his sovereign musicality. In 1985 he was awarded Hungary's top musical performing decoration, the "Liszt"-prize. His compo-

sitions are regularly performed at the Ferenc Liszt Academy of Music at contemporary music series.

György Szabados at present works with his sextet, the ten-piece MAKUZ Orchestra and also as a soloist, using both acoustic and altered piano.

**Records:** Szabados: The Wedding (Hungaroton SLPX 17475 — 1974)

Szabados: Adyton (Krém SLPX 17724 — 1982)

Szabados and Braxton: Szabraxtondos (Krém SLPX 17909 — 1984)

**Contact:** Szabados György, H-2626 Nagymaros, Táncsics u. 6.

## Béla Szakcsi Lakatos

(Piano, composer)



It there are so-called "born" jazz musicians, Béla Szakcsi Lakatos (1943) is one of them. He studied classical music until the age of sixteen, when jazz and dance music attracted him to the night life of show business. He played in Budapest and abroad in various bands, in the meantime preparing himself to become a full-time jazz musician. His talent was discov-

ered by guitarist Andor Kovács who hired him for his group. In the second half of the 60's he joined Aladár Pege's Quartet that won the second prize at the Montreux International Jazz Festival in 1968.

In 1971, parallel with the birth of jazz-rock, he formed the Rákfogó Group which gained extreme popularity among the young audiences. After some triumphal years Rákfogó was disbanded and Béla Szakcsi Lakatos continued in duos with György Vukán and Imre Kőszegi, and in Pege's quartet again. The next step was Saturnus, formed with guitarist Gyula Babos in 1980. This band became the premier fusion unit in Hungary in the first half of the 80's. Later it transformed into B-D-Esz Collection and coloured its music with (gipsy) folkloristic elements.

Recently Béla Szakcsi Lakatos joined Hungarian Jazz Quartet and works solo, too. As a composer and keyboard player he contributed to the records of György Jinda's and Chielì Minucci's Special EFX in the United States. For many years he has been a teacher at the Jazz Faculty of Bartók Conservatory and at the Tatabánya Jazz Camp.

Szakcsi's mansided musicality is highly appreciated by Hungarian musical circles. (He has also composed two musicals that were premiered at the Operetta Theatre in Budapest.) To many, he is the most gifted jazz pianist who is always expected to come out with something great and special. During his musical adventures, he has tasted the free and fusion styles, but is also at home in bop and contemporary composed music. He speaks about himself as a blend of Keith Jarrett, McCoy Tyner, Chick Corea and Herbie Hancock, dissolving the influences in an individual approach. He is a master of harmonic progressions and melodic flows, his ballad-playing being especially fascinating. All in all, Béla Szakcsi Lakatos is an universal musician deserving wider international recognition.

**Records:** Pege Trio: Montreux Inventions (Hungaroton SLPX 7418 — 1970)  
Rudolf Tomsits: Dream and Reality (Pepita SLPX 17549 — 1978)  
Session at Night (Krém — 1979)  
Saturnus (Pepita SLPX 17602 — 1980)  
Saturnus: Snail Shells (Krém SLPX 17693 — 1982)  
László Dés: Behind The Wall (Krém SLPX 17771 — 1984)

**Contact:** Szakcsi Lakatos Béla,  
H—1083 Budapest, Szigony  
u. 4.  
Tel.: (36-1) 346-227

## Rudolf Tomsits

(Trumpet, arranger, leader)



Born, in 1946, Rudolf Tomsits studied music privately and soon was involved in dance music circles in Budapest. That was the time when the first official jazz club opened in the capital, giving a home to dozens of young and talented musicians. When 18, Tomsits became the trumpet soloist of Studio 11, the dance band of Hungarian Radio, and stayed with it until 1980. In the beginning of the 60's his interest led him to jazz and he played with musicians like Aladár Pege, Dezső Lakatos, János Kőrösy, and

Jan Johanson, Aarne Domnerus in Sweden. In 1965 he joined the Qualiton Ensemble led by János Gonda. In 1966 he formed his own quartet which in conception offered the most progressive modern jazz for the upcoming years. They won the first prize of Hungarian Radio's jazz competition and the prize of the press at Montreux in 1967. The quartet's chamber jazz approach was well received throughout Europe.

This period lasted till 1972, after which some years break followed. Tomsits formed his new sextet in 1978 with young musicians in the jazz-rock vein. But his inclinations attracted him towards big band music, so in 1980 he accepted the invitation to become the leader and arranger of the Novi Sad Radio and Television Big Band. He has worked with, among others, Sal Nistico and Tony Scott, and

to renew himself in new surroundings, in 1986 he became the trumpet soloist and arranger of the Belgrade Radio and Television Big Band. Parallely, he is also leading his new quartet (Bora Rokovic — p, Lala Kovacev — dr, and Misha Blam — b). His present direction is hard driving, modern mainstream. He is a great master of travelling as well, for every week he drives from Belgrade to Budapest to give trumpet lectures at the Jazz Faculty of Bartók Conservatory.

**Records:** Clark Terry at Montreux (Polydor 2391 011 — 1969)  
Rudolf Tomsits: Dream and Reality (Pepita SLPX 17549 — 1978)

Big Band RTV Novi Sad (RTB 2120240 — 1980)

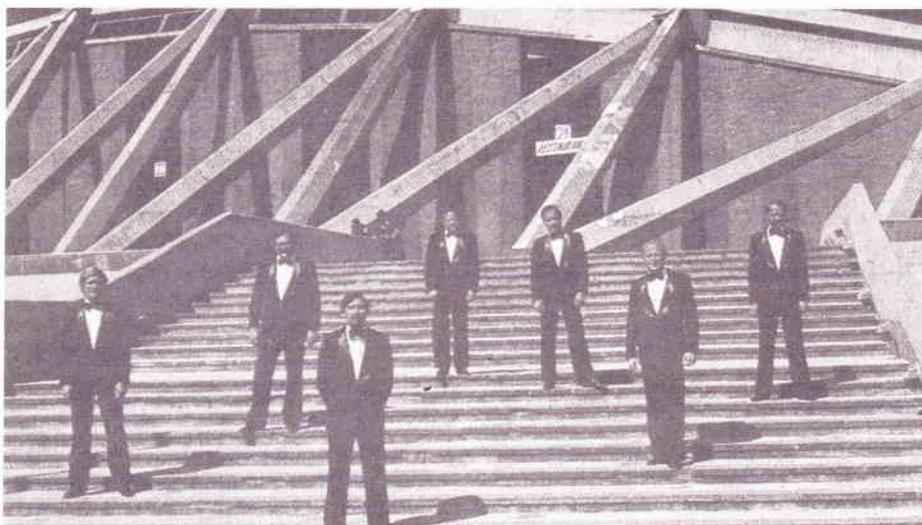
**Contact:** Tomsits Rudolf, H—1122 Budapest, Gaál J. u. 70/72. Tel.: (36-1) 550-026

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## GROUPS

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### Benkó Dixieland Band



Hungary's most popular dixieland band was formed in 1957. After winning the Budapest Youth Festival in 1960 and one of the prizes of Hungarian Radio's jazz competition in 1967, BDB made highly successful debuts abroad, for example in Dresden, Zurich, Cracow, and Munich. They ran away with the "European Class" prize at the Prerov Festival in 1971. The same year saw BDB capture the first prize in the traditional category at Montreux. In 1972 the band was awarded the Grand Prix of the audience in San Sebastian. Afterwards they were welcome in the whole of Europe and toured several countries of the old continent. The prestigious music magazine Music Week awarded the distinction "Hungary's Star of the Year" to the Benkó Dixieland Band representing the Hungarian record label Pepita, in 1976.

One of the major landmarks of BDB's career was the 9th Sacramento Jazz Jubilee where BDB received official public recognition due to the band's temperament and lively presentation. Consequently, the BDB was again invited to Sacramento, then made a tour in Mexico and in the Far-East. In 1982 they celebrated their 25th anniversary with guests like Ernie Wilkins, Joe Newman and Harry "Sweets" Edison, adding Freddie Hubbard in 1987 to the 30th anniversary. They are regular participants at Hungary's jazz and traditional festivals, often featured by the radio and television and they take part in popularizing music by giving concerts to the young generations. Their records are sold in very large numbers, the first having a sale of over a hundred thousand.

Benkó Dixieland Band was awarded

a high decoration by Hungary's Minister of Culture for international achievement and outstanding artistic performances. The leader of the band, Sándor Benkó, was decorated with the State Youth Prize in 1982, and received the "Liszt"-prize in 1984.

The band's repertoire includes a wide range of New Orleans and dixieland standards but they also feature their own compositions revealing a swinging character. The line-up is: Sándor Benkó (cl), Béla Zoltán (tp), Iván Nagy (tb) Jenő Nagy (bj), Vilmos Halmos (p), Sándor Vajda (b), and János Járay (dr).

The BDB was the first Hungarian jazz band to come out on video in 1985, and so far two books have documented the history and concert tours of the band.

**Records:** Benkó Dixieland Band (Pepita — SLPX 17440 — 1972)

BDB: Budapest (Jazz Corner SPE 1724 — 1972)

BDB Plays with Fatty George and Albert Nicholas (Pepita SLPX 17479 — 1972)

BDB: Tin Roof Blues (Pepita SLPX 17522 — 1975)

BDB Jubileum (Pepita SLPX 17545 — 1977)

BDB: Blues (Pepita 17640 — 1981)

BDB: Face to Face (Krém SLPX 17727 — 1982)

BDB and their American Friends (Sacramento JR)

Side by Side (Krém SLPX 17764 — 1982)

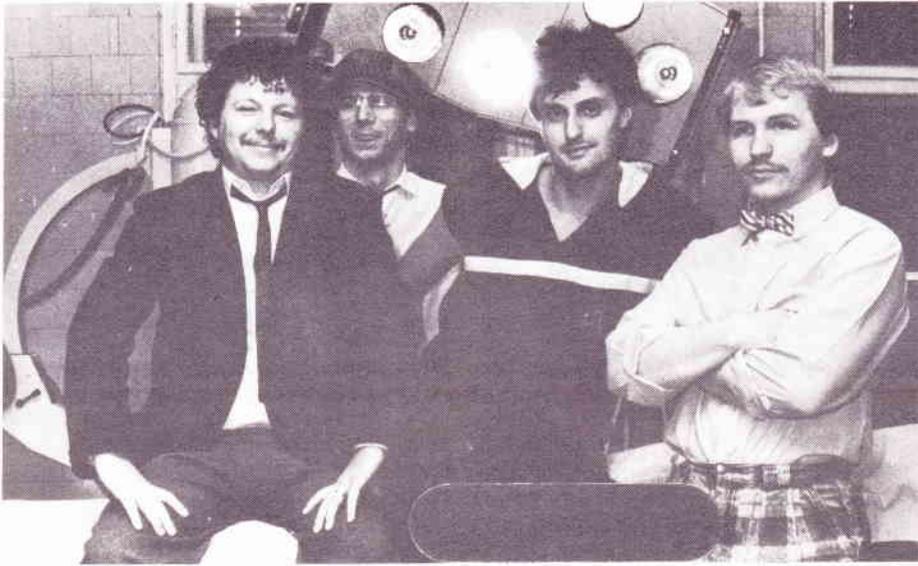
La Fiesta Grande (Krém SLPX 17925 — 1984)

**Contact:** Interkoncert, H-1051 Budapest, Vörösmarty tér 1.  
Phone: (36-1) 184-767

## Bop Art

The idea of forming this orchestra came from composer-keyboard player Attila Malecz in 1982. Not long after

its birth, the group presented itself in Bruxelles at the 1983 Hoelart Jazz Competition where they won fifth place. In the upcoming years it became a regular habit for Bop Art to enter



different competitions like Dunquerque (1983) to win the second prize, San Sebastian (1985) to become a finalist, Karlovy Vary (1986) and once again the Hoeilart contest (1986). It happened to be an exceptional honour for the group that its guest saxophonist László Dés was awarded the best soloist trophy in Dunquerque, San Sebastian and Karlovy Vary.

Bop Art represents the fusion efforts of modern jazz, playing the original compositions and scoring of Malecz. The line-up includes drums, percussion, electric bass, electric guitar, piano and keyboards, reeds and sometimes trumpet and female vocal. Although Bop Art is a combo, the sound, owing to

the synthesisers and the orchestration, is symphonic and big band-like. It also integrates the traditions of classical music and the rhythmic variety of rock. The group's affection for the theatre has been revealed through performances placed in dramatic contexts and scenery.

The guest stars for Bop Art are the outstanding Polish saxophonist Zbigniew Namyslowski and the talented Portuguese singer Marie Joao.

**Records:** The 20th San Sebastian Festival — 1985)

**Contact:** Malecz Attila, H—1088 Budapest, Baross u. 6.  
Tel.: (36-1) 134-951

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## Budapest Big Band

Although there are great traditions of hot big band playing in Hungary, at present one finds no professional big bands existing in the country. So it must have been a kind of sensation when, in January 1986, the Budapest Big Band held its debut concert in the capital. The new 20-piece band was formed with the significant financial

help of a foundation sponsored by György Soros, a Hungarian expatriate living in the United States. BDB's spiritual "fathers" are reedman László Dés, trumpet player Endre Sipos and trombonist Károly Friedrich, who are also the leaders of their respective wind sections, and have made a notable contribution to the local jazz life since the beginning of the seventies.



BDB is made up of musicians whose main interest is jazz. At first the band worked through a study of the scorings of Thad Jones, Count Basie and Duke Ellington, and then began incorporating the compositions and arrangements of the members, thus reaching the next level i.e. developing its own sound and repertoire. Besides vocalist Kati Bonto-

vics, the Budapest Big Band can boast excellent instrumental soloists, a fact that contributed to successful concerts throughout the country.

**Contact:** Sípos Endre, H-1116 Budapest, Bánhida u. 22.  
Tel.: László Dés (36-1) 321-488

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## Budapest Ragtime Band

Interestingly enough, the 80's brought a revival of traditional music in Hungary. This nine-piece band, for in-

stance, was formed in 1983. A collective of classically trained, Budapest-based musicians, the group has built up a considerable international fame: in 1984 they performed in Warsaw and Dresden, in 1985 in Holland, West-Germany, Austria, Yugoslavia, Bel-



gium, in 1986 in Holland, the Soviet Union, Austria, and West-Germany. Their repertoire includes mostly Scott Joplin and James Scott originals, transcribing the piano pieces into multicolored instrumental arrangements.

**Records:** Budapest Ragtime Band (Krém SLPX 17794 — 1984)  
BRB: Elite Syncopations (Pan — 1985)

**Contact:** Interkoncert, H—1051 Budapest, Vörösmarty tér 1.  
Tel.: (36-1) 184-767

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## Creative Art Ensemble

This unique co-operation of a classical wind ensemble and a jazz trio, with the help of the Soros-Foundation, dates back to 1986. The audiences of the Ferenc Liszt Academy of Music and the University Theatre, the two places for the debut concerts of the ensemble, faced a program first contrasting classical brass music and pure jazz, then synthesising the diverse components in a kind of Third Stream music. The 22 members of the Budapest Brass Ensemble are first class representatives of their genre and this holds true for the Super Trio in jazz. What they introduced collectively were the brand new compositions of György Vukán, featuring Dezső Lakatos on reeds.

Creative Art Ensemble is a common dominator of different musical worlds,



offering a fresh amalgam that transcends artificial musical barriers.

**Contact:** Interkoncert, H—1051 Budapest, Vörösmarty tér 1.  
(36-1) 184-767

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## Dimension

A coherent unit of four equally devoted instrumentalists, Dimension was formed in 1980 by László Dész (leader, ss, ts), János Másik (p), Tamás Tóth (el. b) and Gábor Szende (dr). They issued their first LP in the fusion line in 1981. The same year brought another international success as they won the prize of the critics at the Wrocław Festival. It was followed by an active

period of appearing at festivals in Pori, Warsaw, Novi Sad, and Debrecen.

After a two-year break the quartet was reformed in 1985, with Róbert Szacszy having taken the role of the pianist. Absolving concerts at festivals in Borkum, Bratislava, and Umea, the group released its second LP in 1987. During the time, Dimension's jazz-rock style has moved towards a more intimate, emotional, acoustic chamber



music, relying largely on the outstanding improvisational capacities of the members.

Founder and leader László Dés (1954) is one of the most sought-after soloist

in Hungarian jazz. He had studied piano before he entered the Jazz Faculty of Bartók Conservatory. He got his degree in 1976 and since then has played on more than a hundred LPs, mostly pop and some jazz recordings. His solo LP, with the title „Behind the Wall”, was released in 1984. His open, meaty saxophone tone has earned him acclaim on numerous occasions. He was awarded the best soloist in San Sebastian (1976, 1985), Dunquerque (1985) and Karlovy Vary (1986). He is also the composer of numerous jazz and pop pieces. Both with his group Dimension and as a soloist, László Dés offers jazz something special.

**Records:** Session at Night (Krém — 1979)

Dimension (Krém SLPX 17651 — 1981)

László Dés: Behind the Wall (Krém SLPX 17771 — 1984)

Dimension: Avec plaisir (Krém SLPX 37071 — 1987)

**Contact:** Dés László, H—1137 Budapest, Pozsonyi út 25.

Tel.: (36-1) 321-488

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## The Dresch Quartet

Separations can occur when the participants lose something of their mutual inspiration, but there are also situations when the new, independent life brings forth previously concealed qualities. This is the case with Károly Binder and Mihály Dresch, strong representatives of their generation, who had developed a fruitful musical conception in their former group, the Binder Quintet, and after going on their own, could deliver their creative energies even more effectively.

Mihály Dresch, born in 1955, received his diploma at the Jazz Faculty of Bartók Conservatory in 1979. He worked with Binder until 1983, evolving a definite individual image. An impulsive triumph in his



career was the winning of the soloist prize at the Jazz on the Oder festival in Wroclaw in 1983. His quartet, after several trials and personal changes, has existed in the present form since 1984. The members are: István Gren-csó (reeds), Róbert Benkő (b), and István Baló (dr).

Originality is a fundamental demand in today's jazz world; but it was not as a consequence of external pressure, but rather the result of an internal development that encouraged the quartet to give up following the American and West-European jazz line, attempting to pioneer a specific path of their own. The group plays the compositions of Dresch, whose musical inspiration and roots can be found in Hungarian folk music. In his pieces the Hungarian musical idiom (pentatonic scales, parlando-rubato expression) meets the progressive avant garde attitude of the

60's black movement, thus resulting in a music which has a very distinctive ethnic flavour. It is a kind of "energy" playing encased in a Hungarian musical background. The warm reception of their atmospheric interpretations at festivals in Belgrade, Debrecen, Zürich, Leipzig, Nurnberg, Ljubljana and Novi Sad proves that there are open ears for this kind of music in the international music community.

The members of the Dresch Quartet are playing in other musical settings as well, especially in the various projects of György Szabados.

Compositions: Dirge, Flower Rain, Transylvanian Experiences, A bitter sigh, A good wish.

Cassette: The Dresch Quartet (Kassák Club)

**Contact:** Dresch Mihály, H-1054  
Budapest, V., Garibaldi u. 4.

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## The Gren-csó Kollektíva

This collective of young musicians, devoted to the avant garde, is largely inspired by the radiance of György

Szabados's musicality. The band plays the sparkling, strongly accented, often ironical compositions of its leader, reedman István Gren-csó, consciously avoiding and mocking the clichés of traditional and mainstream jazz. Gren-



csó also performed with Manfred Hering at the Leipzig Jazz Days, and with the band at the Novi Sad Festival.

The regular home for this four-plus-member group is the jazz club of the University of Economics in Budapest.

where they have played with musicians like P. Brötzmann, P. Kowald, D. Diesner, etc. The band is featured on cassette recorded by the Kassák Club.

**Contact:** Grencsó István, H—1085 Budapest, Makarenko u. 13.

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## Hot Club Budapest



Hot club bands exist wherever musicians have heard about the name and art of Django Reinhardt, but this Hungarian quintet is of a special character because of its leader, virtuoso gypsy guitar player Andor Kovács. Jazz people who have been lucky to listen to his unique technique and the melodic variety of his compositions agree upon the fact that he could have been one of the world's premier guitarists were he not living in a small country somewhere in the middle of Europe.

But Andor Kovács chose his adored Budapest and the life of an entertainer playing night by night in distinguished

bars and locals. For more than twenty years he has been solo guitarist in Hungar Hotel's Alabárdos Club. Fortunately, from time to time he renews his relationship with jazz. From 1951 to 1962 he was the member of the famous Martiny Quintet and since then he has been leading his own groups and works as a soloist. Being exceptionally many-sided he feels at home in swing, bossa-nova, Hungarian folk songs and the Spanish flamenco. Most of his repertoire have been broadcast by Hungarian Radio. He appeared at festivals and music halls in East- and West-Germany, Poland, Yugoslavia, and Italy. As a teacher, he has been an inspiration for generations of young guitarists.

Hot Club Budapest is Andor Kovács's latest working band, with his old friend, violin-player Csaba Deseő and young musicians in the line-up. It is a splendid tribute to the work and heritage of the late Django Reinhardt and Stephane Grappelli, that reflects the group's own colors as well.

**Records:** Andor Kovács: Nuages (Krém SLPX 17910 — 1985)

**Contact:** Kovács Andor, H—1145 Budapest, Törökőr u. 40.  
Tel.: (36-1) 421-003

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## Hungarian Jazz Quartet

This new group is a fruitful mixture of experienced and talented young musicians. Its line-up is: Pál Vasvári

(b), Béla Szakcsi Lakatos (kbds), Gyula Csepregi (ts, fl), and Vilmos Jávori (dr).

The leader, Pál Vasvári was born in 1957 and attended the Jazz Faculty of Bartók Conservatory between 1978 and 1981. As an active jazz musician he

established his name in the bands of Gábor Füstí Balogh, Imre Kőszegi, and Tony Lakatos. In 1984 he came out as a leader of a fusion band composed of young musicians. He has played at festivals in Prague, Bled, Belgrade, Leipzig, Athens, Munnich, and made tours in Greece, West-Germany, Austria, Finland, Yugoslavia, and Czechoslovakia. His group has included such soloists as the noted Polish violinist Krzesimir Debski and the Yugoslavian fluegelhorn-player Stepko Gut. His music fits in with the trends of bop, fusion and modern mainstream. His combo was among the four to be honoured at Hungarian Radio's jazz competition in 1986.

Hungarian Jazz Quartet is a combination of generations, dissolving straight-ahead jazz ideas in contemporary vocabulary and fine musicality .



**Contact:** Vasvári Pál, H—1072 Budapest, Majakovszkij u. 43—45.  
Tel.: (36-1) 216-903

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## Makám

The Makám ensemble was formed in 1984 with the purpose of establishing a peculiar form of community played music, and trying to show the common characteristics existing in music cultures of different peoples and contrast-

ing musical forms. This is a sort of improvisative chamber music containing the elements of classical music as well as contemporary jazz and rock. Its melody and rhythm are influenced by East-European folk and oriental music. Believing that the ancient Hungarian folk music is deeply related to Eastern traditions, the group arrived



at cultures geographically far away from Hungary.

The name of the group, Makám, is a word of Arabic origin, referring to the structural significance in improvisational music. Particular chords in the band's style are due to the rarely heard rhythms and melodies on one hand, and, on the other to the original collective sound of instruments never experienced in the same way before. Besides the classical instruments such as oboe, guitar, double-bass, the tunable tabla and two ancient stringed instruments, the Balkanian gadulka and the Indian sarangi, play an important role in the group's sounding. Furthermore, several exotic stringed instruments plucked with a plectrum, and percussion instruments, such as marimba, kalimba, bamboo sansas, ektar, talking drum and bells, colour the harmony of the music. Most of these instruments are made by the group's members. Makám does not stand rig-

idly on the original functions of the instruments but tries to explore new possibilities in playing techniques, tonality and scoring.

The members had played together in several groups before. They have made many discs and radio recordings of classical music and folk-jazz in Hungary and abroad, and have given concerts in festivals, concert halls and jazz clubs throughout Western Europe with great success. One of the predecessors of Makám was the renowned Kolinda.

Makám is now: László Bencze (b, perc), Endre Juhász (oboe, fl), Zoltán Krulik (g, perc) Péter Szalai (tabla, ektar, sansa, bells), Szabolcs Szőke (gadulka, sarangi, kalimba, sansa), and Balázs Thurnay (marimba, derbukka, perc).

**Contact:** Makám Group, H—1725 Budapest Pf. 2.

Tel.: (36-1) 358-421

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## Molnár Dixieland Band



Originally formed in 1964 with the name Old Timers Band, this Szeged-based traditional group is still continuing energetically in its third decade. Growing out of university cir-

cles, they won national amateur competitions in the sixties. In the 70's the band established itself as one of Hungary's top traditional formations. 1972 brought a remarkable success in their career as they won the title „European Classic” at the Prerov Jazz Festival. This was also the beginning of their international conquest manifested in more than 40 appearances since that time. They have made tours and concerts in Austria, West-Germany, Holland, Norway, Czechoslovakia, the German Democratic Republic and the Soviet Union. They regularly participate at the famous International Dixieland Festival in Dresden, always gaining the enthusiastic response of the audience.

At home, as well as in its native town, the band has become a permanent performer at various jazz events Hungarian Radio organized throughout the country. They have started their own club in the capital, too. The lively and dynamic rendering of the

band serves as a basis for their success. Their repertoire includes melodic standards from the Chicago period and the evergreens of the English neodixieland school. The ideals for the group are the Louis Armstrong All Stars from the fifties, the Chris Barber Jazz Band, the Acker Bilk Paramount Jazz Band and the Kenny Ball Band from the sixties. Orchestrated spirituals and rags also color the program, as do some swing pieces.

The leader Gyula Molnár is really a European classic on clarinet and tenor saxophone. The general effect of the band gains speciality from the vivid

vocal and piano contribution of Márta Garay, too.

**Records:** Szeged Oldtimers (Pepita, SLPX 17520 — 1976)

Szeged Oldtimers (Beerendonk Records, B.R. 99913 — 1982)

Szeged Oldtimers: Tiger (Beerendonk Records, B.R. 99919)

Molnár Meets Mortimer (Krém SLPX 17967 — 1985)

**Contact:** Molnár Gyula, H—6726 Szeged, Pinti u. 7/5.

Tel.: (36-62) 55-804

## No-Spa



The intellectualism of the one time historic cool style is seemingly an attractive force for the younger generations in Hungary. This sextet also favours that reflective, controlled lyricism which they combine with the rhythmic and harmonic devices of present-day jazz. The original compositions are mostly written by leader Mihály Farkas (kbds). The trombone player of the group is László Góz, who received both classical and jazz tuition

and plays in avant garde, minimal and pop formats as well. The other members, too, are all in their twenties.

No-Spa was formed in 1985 and a year later finished up amongst the best four groups of the national jazz competition, a promising first step on their hopefully straight-ahead jazz-road.

**Contact:** Góz László, H—1028 Budapest, Dutka u. 4.

## Studium Dixieland Band

This eight-piece band was formed in 1982 and won nationwide acclaim by ending at the top of the talent-contest

festival of Hungarian Television. As a result, they had a chance to tour in Cuba the same year. In 1984 their first SP was released and in 1986 they gave successful series of concerts at the Palast der Republik in Berlin. During the years their repertoire of dixieland

moved slightly more towards swing, due largely to the presence of the guitar. Keeping the multifold character of their program, their success is advanced considerably by the full-warm

jazz tone of their vocalist, Marianna Falussy.

**Contact:** Rókusfalvy Pál, H-1114  
Budapest, Bartók B. u. 35.



## The Super Trio

Pianist György Vukán, bass-player Balázs Berkes and drummer Imre Kőszegi have been an important part of the forefront of the Hungarian jazz since the beginning of the 60's. They have had concerts at almost all the major festivals and in towns of Europe (West-Berlin, Palermo, Athens, Prague, Zurich, Warsaw, Vienna, Rome, Nurnberg, etc.). Vukán also spent one month as a soloist in the United States in 1985 where he played with musicians in eight towns (Jimmy Owens, Charlie Haden, Philly Jo Jones, Clifford Jordan, Billy Higgins, and Milcho Leviev). Vukán and Berkes played in the Tom-sits Quartet from 1968 until 1972, then they worked mainly in duo and trio formations. Kőszegi played in various groups between 1970 and 1975, then he formed his own group in 1975 in which he proved to be rather successful both at home and abroad.

The three musicians started the Super Trio in 1980. During their cooperation they have appeared with several well-known guest soloists (Kay Winding, Zbigniew Namysłowski, Juhani Aaltonen, Frank Foster, Jimmy Owens, Linda Hopkins, and others). They have made a number of recordings, too.

The trio goes all out realizing the principle of making music in a maximum equality of rank: real chamber playing and swinging. Disregarding free jazz, all kinds of style elements can be found in their style. Their repertoire is composed mainly by Vukán, but the compositions are formed and worked out together. They play as a unified group to a degree seldom achieved by rhythm sections, not only in Hungary, but also in Europe.

Composer, pianist György Vukán was born in 1941. He got his degree in piano at the Ferenc Liszt Academy of Music in 1960. He was a teacher of



composing, arranging and singing at the Jazz Faculty of Béla Bartók Conservatory from 1964 to 1980. He has had numerous piano concert appearances, mostly jazz, in Europe and in the States, composed music for about sixty films, and ballet, symphony and chamber ensembles, theater, big bands, radio and tv plays, and especially movies.

His awards are: Helikon Prize in 1957, Chopin Prize in Poland in 1962, compositions prize of the Hungarian Record Company in 1970, press prize at Montreux in 1969, Béla Balázs prize in 1979, and Hungarian Radio's performing award in 1981. He is an author

of manuscripts on singing, arranging and improvisation and has worked out "The Relative Axial System" for composed and improvised music.

**Contact:** Interkoncert, H—1051 Budapest, Vörösmarty tér 1.  
Tel.: (36-1) 184-767

**Records:** Vukán—Berkes—Trantaldis: Clarification (EMI-COL 14C 062 171168 — 1980)  
The Super Trio: Together Alone (Krém SLPX 17691 — 1982)  
The Super Trio: Birthday Party (Krém SLPX 37047 — 1987)

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## The Szekszárd Jazz Quartet



In a country where one fifth of the population is living in the capital, a twofold effort is needed to keep up with things from the countryside. It is no wonder that almost all professional jazz musicians are located in Budapest, although some of the bigger cities can take pride in a lively jazz scene. One of these places is Szekszárd which boasts a big band and a jazz quartet.

Originally formed as a trio, the Szekszárd Jazz Quartet developed to its present line-up in 1981. The members are doctors and engineers, though without any amateurism in performance,

and possessing refined musicality. Namely: Endre Kelemen (vib), István Hulin (p), Gyula Lőrinczy (b), and Tibor Rudnai (dr). The instrumentation recalls the Modern Jazz Quartet which serves as an ideal for the group's musical direction, that is chamber jazz. The repertoire, however, is mostly Tombeau Debussy, Last Dance, The Clown). The group, in 1984, performed made of originals (Homage á MJQ, in Paris, in 1986 in Poland, and has been featured on tv programmes.

**Contact:** Kelemen Endre, H-7100 Szekszárd, Szabó Dezső u. 7.

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## Synapsis



This new group is led by László Süle, the most promising among the talent on today's Hungarian jazz scene. Born in 1955, he has been studying piano since the age of seven. From 1978 to 1981 he received private tuition of composing and music theory, and from 1981 to 1984 attended the Jazz Faculty of Bartók Conservatory, where he later became a teacher of music theory and arranging.

He formed Synapsis in 1982. In 1985

the group took part at the Karlovy Vary jazz competition where they were awarded the Silver Fountain Prize. In the same year Süle won a special prize at the International Competition for Jazz Pianists in Kalisz. 1986 was again a successful year for the band, for they took away the first prize of the Kromeriz festival and were positioned amongst the four to be awarded at Hungarian Radio's jazz competition.

It was classical and contemporary

music that led the way for Süle to jazz, and this background left a strong influence on his compositional and improvisational approach. His music is bound neither to the old-fashioned nor to the "free" trends of jazz. His idea is to create a compositional chamber-like jazz music which at the same time sounds contemporary and relates to the valuable jazz heritage. He is a think-

ing composer and an energetic improviser, being able to involve the public in his musical world. Both with Synapsis and as a soloist, László Süle is a highly original representative of the jazz trends in Hungary in the 80's.

**Contact:** Süle László, H—1147 Budapest, Czobor u. 43/A.  
Tel.: (36-1) 832-617

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## Things

This is a group of musicians in their late twenties, united by common musical tastes. It was co-founded by reedman Tony Lakatos and guitarist Attila László in 1986.

The idea behind forming the sextet was to produce a contemporary, electronic group with elaborated arrangements, funky rhythms, and extended solos. Formerly some of the

members belonged to the one-time noted fusion band Kaszakó, among them Attila László. Mr. László was a member of Hungarian Radio's Studio 11 band, and has contributed to a sum of recordings, one being for the American Apon Records.

"Things" made its debut at the 15 th Debrecen Jazz Days, in the summer of 1986, and since then is often featured in the programs of Hungarian Radio.

**Contact:** László Attila, H—1125 Budapest, Galgóczy u. 27.



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## Trio Stendhal

This brand new group of the Hungarian jazz scene was formed at the end of 1987 by Ferenc Snétberger (g), László Dés (reeds) and Kornél Horváth (perc). The members, known from other formats as well, are all masters of their instrument who united their exceptional improvisational skill in playing acoustic chamber jazz, based

on the subtle interaction of the saxes and the guitar, enriched by the rhythmic colours of the percussion. Despite its short existence, the trio has made a successful tour in Austria, and attracted the attention of the organizers of great international festivals, such as Bombay and Montreux.

**Contact:** Dés László, H—1137 Budapest, Pozsonyi u. 25.  
Tel.: (36-1) 321-488.

# INSTITUTIONS

## **ASSOCIATION OF HUNGARIAN MUSICIANS**

H—1051 Budapest, Vörösmarty tér 1.  
Address: H—1364 Budapest, Pf. 47.  
General Secretary: **Éva Csébfalvi**  
(36-1) 184-243  
Leader of the Jazz Section: **János Gonda**

Lacking an independent jazz federation in the country, the only official organisation for jazz is the Jazz Section of the Association of Hungarian Musicians. This organizes lectures, concerts and conferences, promotes and coordinates the jazz activities of different cultural institutions, keeps up foreign contacts and takes part in the organisation and preparation of certain jazz events like the Tatabánya Jazz Camp. The Jazz Section is the Hungarian branch of the International Jazz Federation. It has published the International School Directory and the periodical Jazz.

## **HUNGARIAN MUSICIANS' UNION**

Section of Music Education  
H—1068 Budapest, Gorkij fasor 38.  
Secretary: **Zoltán Laczó** (36-1) 428-927  
Head of jazz department: **János Gonda**

## **EDITIO MUSICA**

H—1051 Budapest, Vörösmarty tér 1.  
Address: H—1370 Budapest, Pf. 322.  
Jazz contact: **Dorritt Révész**  
(36-1) 184-739

## **HUNGARIAN TELEVISION**

H—1054 Budapest, Szabadság tér 17.  
Address: H—1810 Budapest  
General manager of light music and jazz: **Péter Módos**

## **INTERKONCERT** (International Concert Management)

H—1051 Budapest, Vörösmarty tér 1.  
Manager of jazz and light music: **Zsolt Pentz**, Tel.: (36-1) 179-621  
Office of International Music Competitions and Festivals: **Tamás Klenjánszky** (36-1) 179-910

Interkoncert is the state management office that acts on behalf of Hungarian artists and groups abroad, organizes their foreign performances and signs the contract with artists coming to Hungary. A special department of Interkoncert is the Office of International Competitions and Festivals that organizes local music competitions and delegates young Hungarian artists and jury members to foreign contests.

## **HUNGARIAN RADIO**

H—1088 Budapest, Bródy S. u. 5—7.  
Address: H—1800 Budapest  
Tel.: (36-1) 338-330, 339-330  
Jazz manager: **Imre Kiss** (Music Production Department)

Aside from studio work and programs for broadcast, Hungarian Radio takes credit for organizing and managing many international and local jazz events, concerts, festivals, and competitions in the country. It is the co-organizer of Hungary's most important international festival, the Debrecen Jazz Days.

## **HUNGAROTON HUNGARIAN RECORD COMPANY**

H—1051 Budapest, Vörösmarty tér 1.  
Address: H—1364 Budapest 4, Pf. 31.  
General manager: **Péter Rákosi**  
(36-1) 178-078

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# EDUCATION

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## JAZZ FACULTY OF BÉLA BARTÓK CONSERVATORY

H—1065 Budapest, Nagymező u. 1.  
Tel.: (36-1) 217-514

This faculty was founded in 1965 as one of the first such institutions in Europe, and since then has been working continuously. The curriculum is based on a four-year program. The students are above 18, usually aiming to become professional jazz artists and jazz teachers. The head of the faculty is **János Gonda**. The teachers of the main branches are: **Gyula Babos** (g), **Balázs Berkes** (b), **Gyula Csepregi** and **Tony Lakatos** (sax), **Attila Garay** (voc), **János Gonda** and **Béla Szakcsi Lakatos** (p), **Gyula Kovács** and **Iván Nesztor** (dr), **Dezső Selényi** (tb), **Rudolf Tomsits** (tp).

## OTHER FORMS OF EDUCATION

The network of primary jazz education has been taking shape in music schools since the middle of the 70's. The largest faculty, with about 200 students, works at the Postás Erkel Ferenc Zeneiskola in Budapest, which serves as a preparatory level for the Jazz Faculty of Bartók Conservatory. In the countryside it was Salgótarján that started jazz education first. In the improvisational workshops of the music schools of Pécs and Komló, both classical music and jazz are bases for education. Further jazz faculties of music schools can be found in Nagykanizsa, Szekszárd, Siófok, Székesfehérvár and Debrecen.

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# SUMMER COURSES

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## TATABÁNYA INTERNATIONAL JAZZ CAMP

Organised by the Puskin Cultural Centre

H—2800 Tatabánya, Kossuth u. 4.

Tel.: (36-34) 12-509

Director: **Benedek Benkő**

Artistic leader: **János Gonda**

International contact: Association of Hungarian Musicians (see there).

The most important international summer jazz camp is held in Tatabánya biennially, in the first twelve days of August. Local and foreign students planning to become full time musicians attend the camp. The teachers have been well known Hungarian musicians: (**Gyula Babos**, **Balázs Ber-**

**kes**, **János Gonda**, **Dezső Lakatos**, **Imre Kőszegi**, **Aladár Pege**, **Béla Szakcsi Lakatos**, **Rudolf Tomsits**) and international experts (**Richard Dunscomb**, **Jasper van't Hof**, **Egil Johansen**, **Runo Ericsson**, **Hans Koller**, **Charlie Mariano**, **Fritz Pauer**, **Janusz Stefanski**). The Hungarian Section of Jeunesses Musicales also participates in the organisation. The next date: summer, 1988.

## SIKONDA JAZZ CAMP

Leader: **Géza Gábor Simon**

Three or four days every year for fans and amateur musicians, organised by the Baranya megyei Művelődési Központ, Pécs, in midsummer.

### **SZÁZHALOMBATTA JAZZ CAMP**

Organised by the Barátság Művelődési Központ.

H—2440 Százhalombatta, Pf. 18.

A week biennially in the summer, for amateur musicians.

Next date: 1989.

### **SZOMBATHELY IMPROVISATIONAL MUSIC WORKSHOP**

Organised by the Megyei Művelődési és Ifjúsági Központ.

H—9700 Szombathely, Ady Endre u. 2.

A week every year for musicians interested in modern and new wave jazz and the pedagogy of improvisation.

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## **FESTIVALS**

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### **DEBRECEN JAZZ DAYS**

Organised by Hungarian Radio and the Kölcsey Művelődési Központ (H—4026 Debrecen, Hunyadi u. 1—3.)

Contact: **Imre Kiss**, Hungarian Radio International jazz festival for 4 days, at the end of July, every year.

### **ALBA REGIA JAZZ FESTIVAL**

Every three years usually in May, last time in 1987, in Székesfehérvár.

### **OTHER EVENTS**

Jazz week-ends in Nagykanizsa, Szeged and Miskolc. Dixieland festivals in Tata and Salgótarján.

Contact: **Imre Kiss**, Hungarian Radio.

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## **CLUBS**

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**Benkó Dixieland Klub** (traditional jazz)

H—1093 Budapest, Török Pál u. 3.

Open: every wednesday.

**Építők Műszaki Klubja** (modern mainstream)

H—1052 Budapest, Petőfi S. u. 5.

Open: every thursday.

**Belvárosi Ifjúsági Ház** (traditional jazz)

H—1056 Budapest, Molnár u. 9.

**Jókai Klub** (modern chamber-jazz)

H—1121 Budapest, Hollós u. 5.

**Kertészeti Egyetem** — University of Horticulture (modern mainstream)

H—1118 Budapest, Villányi u. 35—45.

**Marx Károly Közgazdasági Egyetem** — University of Economics (avant garde)

H—1093 Budapest, Dimitrov tér 8.

**Fészek Művészklub** (modern mainstream)

H—1073 Budapest, Kertész u. 36.

Open: every wednesday.

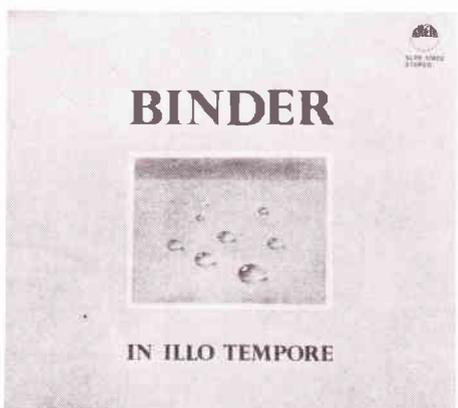
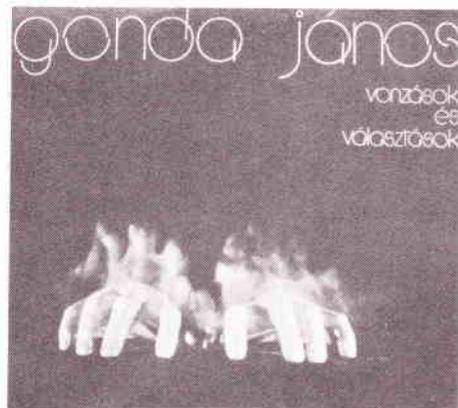
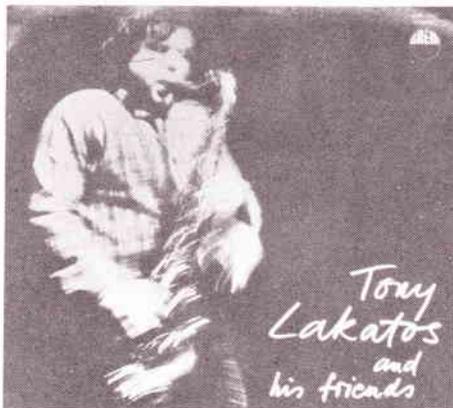
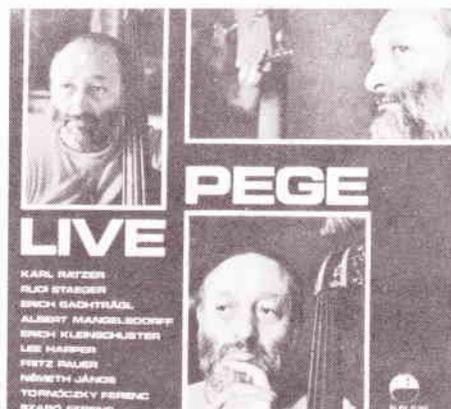
**Kassák Klub** (modern and avant garde)

H—1145 Budapest, Uzsoki u. 45.

**Kati Bár** (night club jazz)

H—1008 Budapest, Szentkirályi u. 8.

Open: every night except for Sunday.





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