
25
orpus
quartet

We express our gratitude to our teachers, family members, former chamber music partners, and supporters who helped us along the path of our success with their love and sacrificial work.

Thanks to their support, we can proudly look back on the events and achievements of the past 25 years, which we recall in this book.

This book was written by the current and former members of the Corpus Trombone Quartet, their fellow musicians, supporters, and friends.

Edited and managed by: Gabriella Pálfyné Dénes

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Budapest, 2026

Foreword

An old saying among trombonists goes that the only thing more beautiful than the sound of a trombone is the sound of several trombones playing together. Hearing four trombones in harmony can be experienced in many settings—from Schütz to Wagner, all the way to various eras of jazz—but it is truly rare for an ensemble to inspire the creation of nearly 25 musical works simply through its existence.

The trombone as a solo instrument lies somewhere between the viola and the tuba, but when it makes an appearance, it steals the show—one need only think of the Tuba Mirum movement from Mozart's Requiem. In a classical orchestral setup, the trombone section belongs to the low brass family, rhythmically predestined for moderate tempos.

Listening to the Corpus Quartet, however, reveals that there are no boundaries—neither in depth, height, nor tempo. Taking full advantage of the instrument's capabilities—and in fact often far surpassing them—the ensemble achieves a sound that continually opens new possibilities for composers.

An ensemble can only thrive for 25 years if there is a kind of magic holding its members together. That magic is the sound itself. Of course, to achieve this sound, one must master the instrument at the highest possible level. In the Corpus Quartet, all the ingredients for this magic are present—and their completeness is crowned by human relationships.

László Gőz

Introduction

25 years... The feeling is similar for everyone: "Where did the time go?"

Looking back, it certainly flew by fast, but we filled these fleeting years with so much rich experience that every single moment remains vivid in our minds, living within us. And when you, dear reader, flip through the pages of this book, perhaps you will catch a glimpse of the many stories we lived through over the years. I have been here from the very beginning, and since it is hard to remember every single event of 25 years, I admit: creating this book was my idea.

As the unspoken rule of artistic etiquette states: "Only present to the audience what you yourself would enjoy listening to, at the level and quality you would expect as a listener." The path leading here was long, yet filled with joy—not exhausting labor, but a carefree passion full of devotion that carried us here, 25 years later. I suppose it's no secret when I say: playing chamber music together was never a burden or a chore for any of us, as we had all experienced during our conservatory studies how wonderful making music together really is.



As I wrote earlier, I have been here since the very first steps, so I can offer the reader a truly comprehensive insight. Strictly speaking, those 25 years are actually 27...
But let's not get ahead of ourselves!

I was a conservatory student from 1994 to 1998, and I can say that chamber music was already a defining part of my life back then; in fact, I was already playing in orchestras during those years. It was during my conservatory days that I met my friend Péter Gyetvai, with whom my friendship continues to this day. We were students at the St. Stephen Conservatory, and between 1996 and 1998 we regularly held joint trombone department concerts with the students of the Bartók Conservatory. You should know that back then we didn't really mix with students from other conservatories, but my friend Peti, being a bass trombonist, nevertheless befriended the bass trombonist from Bartók, Csabi Wagner. After we met, the guys immediately pitched the idea of forming a joint quartet. Naturally, I was flattered by their request, and since I loved chamber music, I gladly said yes. However, the next question was: who should be the fourth member?

Following up on this, Csabi Wagner suggested his friend Matyi Veér as the fourth member. We accepted his proposal, and it worked out nicely to have two guys from Bartók and two from St. Stephen form a quartet. From there, things accelerated (for the sake of younger readers, I should note that back then, fortunately, life moved at a somewhat slower pace), and after a good number of professional discussions (clearly involving beer), we started working in January 1999.

Anyone who has read this far might rightfully ask: in '99??? Not in 2001?! Well, the answer is yes; something started in 1999 that actually became the Corpus Trombone Quartet in 2001. After a few rehearsals, my friend Gyetus (Peti Gyetvai) wasn't taking things too seriously back then, so we parted ways with him. By then—after a successful entrance exam—I continued my studies in Tivadar Sztán's "stable" in Budapest, at the Teacher Training Institute of the Liszt Academy of Music on Semmelweis Street. Don't get me wrong, this is not an autobiography, but my personal story is an essential part of telling the true story of this ensemble.

So, it was the autumn of '99, and a new member was needed for the team, which didn't

even have a name yet. In the trombone department of the teacher training institute, I noticed that Peti Fetzer, who was two years ahead of me, practiced from morning till night, so I threw his name into the hat. After a brief introduction, he became a full member of our quartet. By then, we already had quite a few performance requests, and since we loved playing together, we spent a lot of time hanging out. This meant that sooner or later, we had to choose a name for our ensemble. A lot of silly ideas came up, but in the end, the name Corpus won. Until 2001, Peti Fetzer, Matyi Veér, Csabi Wagner (now Herr Wagner), and I formed the quartet. In 2001—which is why we date our origins from here—we felt strong enough to enter our first international competition: the International Brass Chamber Music Competition hosted by the city of Passau. If I remember correctly, we submitted our application in June 2001, and then in August, Fetza (Peti Fetzer) announced that starting in September, he had signed a six-month contract as a musician on a Caribbean cruise ship. In his opinion, we could enter competitions anytime, but fortunately, the three of us (Matyi Veér, Csabi Wagner, and me) thought differently.

Then the brainstorming began: the three of us couldn't enter a competition with quartet pieces... So we needed to find a solution as soon as possible, as time was pressing. By then, my friend Matyi Veér was also a student at the teacher training institute (Csabi Wagner, on the other hand, was a student at the main Music Academy, but spent almost more time with us on Semmelweis Street than at Liszt Ferenc Square), so we knew our fellow trombone students well and were good friends with almost everyone studying there. Thus the idea was born: let's invite Mici (András Sütő) to join us, who agreed to work with us exclusively until the competition. What would happen after the competition remained an open question...

Fortunately, musically we tuned into each other quickly. (As I already mentioned, we were on good terms with every trombone student at the training institute; we regularly went to the library together and "read every book"...) Anyway, back to the main point: a serious

three months of preparation began in the life of the now Sütő–Pálinkás–Veér–Wagner quartet. We had 7–8 rehearsals a week, often supervised by our teacher, Tivadar Sztán, who helped us prepare with great advice and ideas. The joy was immense, because after three months of intense preparation, although we didn't place in the top three, we won the special prize of the competition.

In 2001, this was 1,000 German Marks, which we could use entirely to purchase sheet music. It was a huge boost in the life of our quartet, and after that, there was no question even for Mici that he would continue with us.


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Since this result was a huge recognition for us after three months of intense work, we all started thinking about a more serious continuation. We date our activity from here because it was a defining experience and memory for us.

After my short introduction, please welcome our book presenting our past 25 years with the same love with which we compiled it!

Péter Pálinkás

Tivadar Sztán

He was a Teacher with a capital T!

Was??? It is deeply hard to speak of him in the past tense, as he was an integral part of our daily lives for the last 25 years of his life. Through his kind, dedicated, and humble work, he honed his students' skills by thoughtfully addressing each individual's weak points. His unique expertise, problem-solving mastery, and cheerful, warm personality made him truly beloved by his students.



Tivadar Sztán was born near a small border village in a rural farming region on November 25, 1937. The only child of a farming family, he was touched by music early in life.

At the age of six, he began his musical journey playing the tenor horn in the Kétegyháza Fire Brigade Band. Later, after switching to the trombone, he passed the entrance exam and became a student at the renowned Békés-Tarhos Music School—an institution that produced numerous musicians who later went on to achieve fame.

Unfortunately, during the Rákosi era in 1955, the institution was shut down, so Tivadar continued his secondary school studies at the Debrecen Conservatory under the guidance of András Pehl (the legendary principal trombonist of the Hungarian State Opera).

In 1962, following a successful audition (while still a final-year student at the Music Academy), he was accepted into the Hungarian State Symphony Orchestra led by János Ferencsik, where he remained an active member for 27 years until his retirement in 1989. With the orchestra, the world opened up to him. It is worth remembering that under the communist regime, one could travel abroad once every three years at best.

Working alongside Ferencsik, he mastered his craft under world-class guest conductors and regularly toured Western Europe as a member of the orchestra. Meanwhile, starting in the late 1960s, he founded the brass department of the 6th District Music School, nurturing students such as László Gőz and László Préda. In 1983, alongside his active orchestral playing and following the tragic death of his teacher András Pehl, he won the teaching position at the Budapest Teacher Training Institute of the Liszt Ferenc Academy of Music.

Although a decade and a half later, this was where Tivadar's life intersected with the story of the quartet. In 1998, Mici (András Sütő, who only became an official Corpus member in 2001) first entered the institute to study under him; in '99, I followed; and in 2000, Matyi Veér also joined his class after a successful audition.



Back then, we didn't fully realize—or perhaps even appreciate—what a treasure we had found in "Gingi" (as we fondly called Tivadar among ourselves). Professor Sztán made us deconstruct our previous, incomplete musical technique almost note by

note, and then rebuild it from the ground up together. Obviously, this kind of work can only be done with love so that the student accepts it with gratitude.

I feel I recognized early on the natural mutual affinity between the teacher and his students, so (being someone who loved having fun) I persuaded him to unwind from the intense work with a garden party at the end of each academic year. Gingi—and of course my trombone colleagues—were game for this; if I remember correctly, we organized the first one in the summer of 2000 in Professor Sztán's garden, where we also invited his former students. We held the last such gathering on June 18, 2022, in the garden of Tivadar's third home, compared to the original location on Ida Street. Unfortunately, his later declining health did not allow for any more, but we regularly visited him during his hospital stays, helped him in his daily life, and kept in touch with him until the day he passed away.



It is interesting that our professional development at the academy was directly proportional to our initial steps in the quartet. I won't go into detail about that now, as I described our early experimentation in the introduction. In any case, our individual professional growth—which we owed primarily to Gingi's affectionate instruction—led us to enter our first competition in Passau in 2001.

By then, we were regular performers at the Sztán class's departmental concerts. Obviously, Gingi—seeing our perseverance and determination—took us more and more seriously and frequently offered valuable advice. We experienced the result of our competition as an absolute success, and after that first competition, we stepped up our game regarding quartet rehearsals. Often out of pure initiative, Gingi stayed with us after his workday finished and guided our path with his assistance.

Of course, this is not a detailed biography, but we consider it important that his memory lives on and that his work—which he always performed with selfless love—reaches posterity through us. Naturally, we tried to return and repay the love we received from him, and we persistently carry forward what we learned from him. It is burned into our memory, and to this day we draw much from our memories of him. We consider him a role model not only professionally, but also as a human being.



Gratitude and thanks to our dear former teacher, Professor Tivadar Sztán, whose memory we will keep in our hearts forever!

Péter Pálinkás

We kept three things in mind: the trombone, beer, and girls... sometimes we smoked too, but not many people know that! That's how it is when you're not even 20 years old yet.

In 1998, with more or less success, we graduated from high school... a huge weight (if not the biggest) fell off our shoulders, and boundless freedom arrived. That was fine, but we still needed direction—a path we wanted to head in. Of course, during or after conservatory years, it roughly takes shape where everyone's path leads, but at the very beginning, nothing is certain at all. We attended (or didn't attend) classes, there were exams and concerts, both chamber music and solo, small and big gigs, and of course competitions as great opportunities ahead to test ourselves against the world.

An average day for us looked like this: we went to college in the morning, started playing the trombone, had various classes in between, but didn't put down the instrument until evening! We were attached at the hip, practicing not in separate rooms, but crammed together in one room, because the other rooms were occupied by teaching until late afternoon. That was life. Then by afternoon or evening, classes ended, we played our hearts out on the trombone, but didn't scatter; we visited "libraries" (there were several) to enrich our theoretical knowledge as well... those who were there understand, and for those who weren't, it doesn't matter anyway!

During one such visit, together with my friends Péter Gyetvai and Péter Pálinkás, we managed to get so "smart" that we figured out our future: "We want to play in a trombone quartet! Let's make a trombone quartet!"

Trombone quartet = four trombones, but there were three of us. Having realized this, we agreed that we needed one more person. But who should it be? We didn't advertise

auditions, but we called our friend Mátyás Veér, told him the plan, and he joined our idea —making us four. We planned, practiced, and things took their course. We needed to rehearse. Okay, but what? There were sheet music pieces from here and there, but basically we didn't really know what to build or how to build it. I remember it wasn't easy, because our options were quite limited in terms of both time and space.



Meanwhile, word started spreading that we were playing in a quartet. Requests came in, the first one on October 1, 1999, on the occasion of World Music Day, on the steps of the National Museum.

Due to difficulties in scheduling time, Peti Gyetvai eventually left the ensemble. His place was taken by Péter Fetzer. He always played his trombone sitting on the railing of the college's second-floor circular corridor. He never fell off, so the ensemble moved forward with him. We started attending chamber music classes, and fortunately, we were in very good hands both inside and outside the school! It was a great feeling that when the teachers working with us and our fellow students saw how much we wanted to do this, how much potential was in us—regardless of individual talent and background—they believed in us and supported us! Requests started coming, and we got more and more opportunities. We made promotional material and a recording as well.

In 2000, the Passau International Brass Chamber Music Competition was announced. Applications were welcome in any format from quartet to sextet. We applied too and began preparing. In May 2001, Peti Fetzer mentioned that he had signed a contract and from September would be playing music on a cruise ship in the Caribbean for six months. Thus, participating was out of the question for him, because the competition was right in

September 2001. We acknowledged his decision, but we didn't want to give up! Matyi Veér and I were just "reading" on the Római Riverbank (Római-part). We figured out that we should call our friend András Mihály Sütő, who answered the phone—we interrupted him right in the middle of "reading"—and he proved to be very open! Something like this:

– Mici, are you coming with us to compete in Passau?

– Ok!

And we hung up the phone. We didn't overthink it, as we were all properly "read" by then. A few days passed, and we met. Pálesz, Mici, Matyi, and I. We had three months to prepare for the competition. We started working and didn't spare ourselves!

Practically all summer long, we played the trombone from morning till night! We also went to extra chamber music lessons. We always asked someone to listen to us. It was a very intense period!

Csaba Wagner

Boom, right into the middle of it!

Well, that's how I got into the team too...

Long story short, our joint work and shared path began. One of our first rehearsals was held in the living room of Matyi's house in Csillaghegy. His mother (Mrs. Edit) carefully placed 4 mops at our feet for us to drain the water/condensation. But the rehearsal didn't last very long, because after a thorough playthrough of Gershwin's Portrait, I announced that I was "spent" for the day... (embouchure-wise). Since then, I've managed to gain some stamina, and I can blow through a 1.5–2 hour concert if needed...

András Sütő

It all started somewhere around there, when four young guys full of confidence, naivety, and deep respect for beer decided they were going to conquer the world.

Passau: the famous brass competition where Frigyes Hidas was the jury chairman. The Corpus Trombone Quartet was still just forming, but even then we were certain that we were born for something big. It wasn't guaranteed that we'd become professionals, but somehow we always felt that the path was straight and everyone would be able to find a place in the profession later. Our enthusiasm was boundless. None of us seriously thought we'd return home with an award from our life's first test—at most a few empty bottles and a good story. Back then, the international brass world seemed like something distant and unattainable to me: superstars you only heard legends about. People said they were only human too—but I somehow found that hard to believe. Honestly, I always undervalued myself a bit. I thought what I knew was somewhere between "enthusiastic amateur" and "still room for improvement," while abroad everyone probably played perfectly in tune and could perform Ravel's Bolero even if woken up in the middle of the night.

We didn't have much time for preparation; we also had a quick member swap—that's when Micike stepped in. It quickly turned out that even a "less experienced" team could sound surprisingly good. Honestly, I wouldn't have thought any of us was soloist material or world-class. We were only twenty years old, and back then if someone won an audition, well, we'd rather throw a party in their honor. Though Csabi was accepted into the Opera, and Mici got into the Dohnányi Orchestra. Present company excepted, of course.

The concept of socialization for us back then meant the Holy Trinity of "friends + alcohol + music." But who wouldn't want to have a good time when young—especially if you can play the trombone at the same time?

The big day arrived: off to Passau. Péter Pálinkás and I were relatively good at grant writing and organization, so we managed to secure money for the trip. I don't even remember exactly how we arranged accommodation in that pre-internet world. There were no smartphones, no Google Maps, no AI, no YouTube, no Spotify. Just us, a map, and one of Pálesz's relatives who somehow arranged a place for us to sleep. Communication was assigned to Mici's childhood German skills as our "main weapon." The rest of us excelled in non-verbal communication—a form of international body language known as: smile + offer beer.

Around that time, somewhere around 2001, we hung out a lot in the instrument repair shop in the basement of the college. That's where I bought one of the greatest treasures of my life from János Órendi (OJ): a Fiat Tipo. Naturally aspirated diesel, low fuel consumption. It was Car of the Year—just in the previous millennium. The four of us squeezed into the car along with the instruments and set off toward Passau. Within the first few kilometers, it became clear that the vehicle's top speed was 110 km/h—depending on the wind. In the Vienna hills, this dropped to eighty, but in return, it barely consumed any fuel. We arrived, checked into our accommodation, and immediately went to the most important place: the Getränkemarkt. There, we bought four crates of beer and a few bottles of spirits.

Csabi drank a beer before the round because it "loosens the lips." I didn't dare try this method; I was still inexperienced back then. After the first round, we received a special prize—which at the time felt roughly like an Oscar to us. Our sound was unrefined, of course, but our enthusiasm conquered all. We stayed longer, listened to the others, and of course, partied every night. Honestly: if we hadn't received anything there, the whole Corpus story probably would have ended in Passau. But we did, and that little push was enough for us to say: okay, let's keep going, seriously. Everyone had their own difficulties. Csabi and Mici were the anchors, while Pálesz and I navigated nicely in the middle.

What was truly surprising to me was that an ensemble could sound so good made up of less experienced musicians (back then I really thought so). I don't say this out of disrespect, but rather from the realization that music isn't about individual perfection, but about how you can breathe together with others.

Along with the special prize, we received a stack of sheet music—a whole world of new music. From then on, there was no question that we would keep going.

And somewhere there in Passau, with a Fiat Tipo and four beer-scented twenty-year-olds, something started that truly changed our lives...

Mátyás Veér



HARSONÁS - TUBÁS - MERKUR 7. oldal

Hírek, tudósítások röviden

A fiatal harsonásokból álló Corpus Quartett a Passauban (D) rendezett versenyen elnyerte a zsűri különdíját, 1000 DM-t. Gratulálunk, és további sikereket kívánunk!

A Corpus Quartett balról jobbra: Sütő András, Veér Mátyás, Wágner Csaba, Pálinkás Péter.

Two years passed after Passau. Two slow, leisurely, "why rush?" years. The only person pushing us was my grandmother, who persistently asked Mici: "Son, why do you smoke?" Back then, we rehearsed a lot at my place in Csillaghegy, in the basement of our house. 35 degrees Celsius, 100% humidity—more than ideal. Csabi farted next to Mici once, and that was the last straw. Mici blew a fuse, went outside to smoke, but returned quickly because Morcos, our slightly nerve-damaged Kuvasz dog, assumed an attack stance.

We kept practicing, giving concerts, and secretly dreaming that one day we would stand on stage among the best trombonists in the world, looking down at the audience like demigods.

Mátyás Veér



In the meantime, everyone got a job, which proved to be another complicating factor for scheduling quartet rehearsals, but we didn't lower our standards! Often, ahead of a competition or performance, we would rehearse for two hours starting at 7 AM, and then everyone went about their business. We filled every single free hour when we didn't have to play in an orchestra or attend class with trombone quartet rehearsals!

Csaba Wagner

All of this had a huge positive impact on individual performances as well! We handled Academy obstacles and solo tasks much more easily and quickly. The instrument was literally on our lips all day, so orchestral work (I have been a BDZ member since 2000) fell firmly into the relaxing category—and still does to this day.

András Sütő

In 2003, we participated in three competitions.

We won two of them!

In the spring, we took part in a chamber music competition in Mulhouse (France). Here, ensembles of any formation could apply, from flute-harp duos to string quartets to trombone quartets. We made it to the second round! We considered it as a success because we knew that at such a competition, where there might be only one horn player sitting on the jury as a brass representative (not even sure there was one), achieving anything with a trombone quartet was an remarkable feat. We were happy just to be there, and thrilled that we could play in the second round too!

Afterward, at the hotel, we met with two off-duty French police officers. I don't know what they were doing there, but they were very sweet; after "reading" a book or two, we understood each other's language wonderfully, and we even played the material for the third round of the competition for them. With that, we won that competition too!

Csaba Wagner



Versenyek itthon és külföldön

Corpus Harsona Kvartett eredményeiről

Idén márciusban sikeresen kijutottunk Molhouse-i /Franciaország/ Nemzetközi kamaraversenyre. Ezt a versenyt immár 13. alkalommal rendezték meg és idén32 kamaraegyüttes indult a világ minden részéről. Sikeresen fújtunk az első körben és bejutottunk a második fordulóba a 9 legjobb együttes közé. A második körben ismét kihoztuk magunkból a maximumot, de a döntőbe sajnos csak 3 francia együttes jutott be.

CD felvétel kiküldése volt amely elbírálása után értesítettek minket, hogy 2 amerikai kvartettet és minket hívtak ki az augusztus 5-9 megrendezendő ITA fesztiválra Helsinkibe.

Ez a fesztivál döntője a versenynek és itt lehetőségünk van a legjobb harsonaquartettnek járó fesztivál nagydíjat megszereznünk.

Idén márc. 16-17. között *Pálinkás Péterrel* részt vettünk a debreceni Országos Rézfúvós-

Fent: Sütő András, lent (balról jobbra): Pálinkás Péter, Christian Lindberg, Wagner Csaba, Veér Mátyás

Lelkesedésünk szerencsére nem lankadt, mert a legjobb eredményt elért rézfúvós együttesként itthon felkérést kaptunk 2 egész estés hangversenyre amelyek közül az elsőt április 16-án tartottuk meg decemberben, és a következőt május 2-án Kiskunfélegyházán.

Idén januárban beneveztünk az ITA harsonaquartet versenyére. Az első forduló egy 2 számból álló versenyen ahol a 3. helyezett *Boros Ádám*, a 2. helyezett Pálinkás Péter, és az I.helyezett osztottan *Vörös József* és jómagam lettünk. Ezenkívül sikerült kiérdemelnem a Debreceni Egyetem különdíját is.

Ui.:A kvártett megnyerte Helsinkiben az ITA versenyt,
Szeretettel gratulálunk!
(A szerk.)

Donald Beyer verseny

Lezajlott a Donald Beyer kazettás tenorharsona verseny, melynek fődíja 100,000 forint volt.

A nemzetközi zsüri *Zwickl Ágoston*-nak ítélte az első helyet. További sorrend: 2. *Kelemen Lajos* és *Horváth Szabolcs* megosztva; 3. *Veér Mátyás*. Gratulálunk!

Zwickl Ágoston

Mélyrézfúvós Verseny

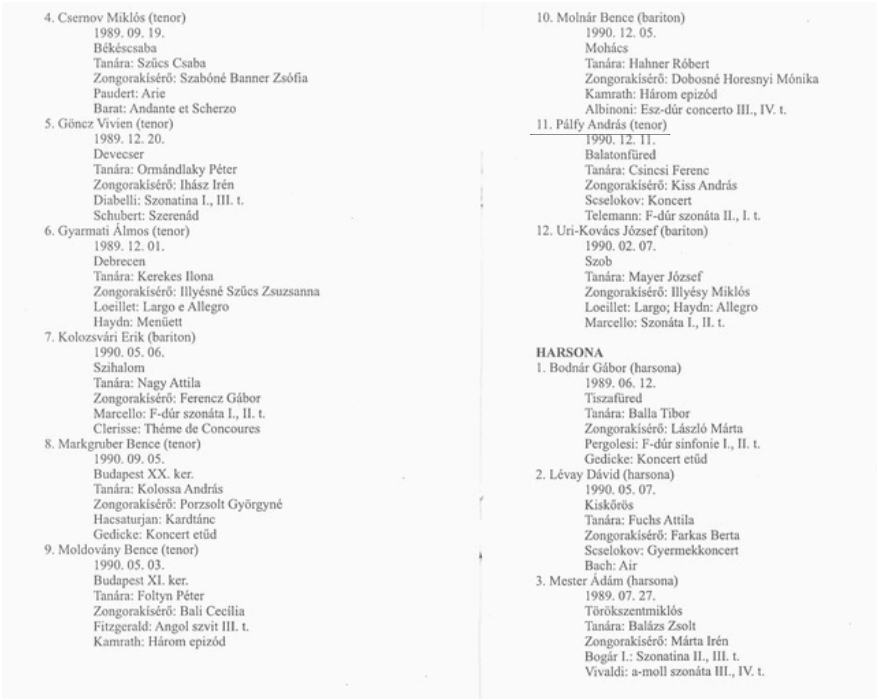
2003. május 4-én zajlott Kiskunfélegyházán az Országos Zeneiskolai Mélyrézfúvós Verseny. A zsüri elnöke FEJÉR ANDRÁS, tagjai SIMON ISTVÁN (Szeged), KOVÁCS ATTILA (Budapest), NAGY ZSOLT (Szeged), BEKÉNYI JÓZSEF (Zeneiskolák és Művészeti Iskolák Szövetsége), JANKOVSZKI FERENC (ig. Kiskunfélegyháza) voltak.A négy korcsoportban zajló verseny legjobbjának a MAHATUSZ felajánlotta, hogy felléphet a jubileumi hangversenyen.

A zsűri balról jobbra: Jankovszki Ferenc, Kovács Attila, Fejér András, Simon István, Nagy Zsolt

Before I became a member, we had a memorable encounter. As a music school student, I was competing in Kiskunfélegyháza; my mother accompanied me on the piano. At the gala concert, the quartet played in its founding line-up. At night, we were sleeping in the dorm room when suddenly people burst in on us—with an urgent mission. It turned out later: the "Men's Restroom" sign had "accidentally" ended up on our door. Perhaps the unexpected guest (Csabi Wagner) was most surprised when the light turned on. That's where my story with the quartet began.

Olivér Gáspár





4. Csernov Miklós (tenor)
1989. 09. 19.
Békéscsaba
Tanára: Szűcs Csaba
Zongorakísérő: Szabóné Banner Zsófia
Paudert: Arie
Barat: Andante et Scherzo
5. Göncz Vivien (tenor)
1989. 12. 20.
Devecser
Tanára: Ormándlaky Péter
Zongorakísérő: Ihász Irén
Diabelli: Szonatina I., III. t.
Schubert: Szerenád
6. Gyarmati Álmos (tenor)
1989. 12. 01.
Debrecen
Tanára: Kerekes Ilona
Zongorakísérő: Illyésné Szűcs Zsuzsanna
Loeillet: Largo e Allegro
Haydn: Menüett
7. Kolozsvári Erik (bariton)
1990. 05. 06.
Szihalom
Tanára: Nagy Attila
Zongorakísérő: Ferencz Gábor
Marcello: F-dúr szonáta I., II. t.
Clerisse: Théme de Concoures
8. Markgruber Bence (tenor)
1990. 09. 05.
Budapest XX. ker.
Tanára: Kolossa András
Zongorakísérő: Porzsolt Györgyné
Hacsaturjan: Kardtánc
Gedicke: Koncert etűd
9. Moldovány Bence (tenor)
1990. 05. 03.
Budapest XI. ker.
Tanára: Foltyn Péter
Zongorakísérő: Bali Cecília
Fitzgerald: Angol szvit III. t.
Kamrath: Három epizód
10. Molnár Bence (bariton)
1990. 12. 05.
Mohács
Tanára: Hahner Róbert
Zongorakísérő: Dobosné Horesnyi Mónika
Kamrath: Három epizód
Albinoni: Esz-dúr concerto III., IV. t.
11. Pálfy András (tenor)
1990. 12. 11.
Balatonfüred
Tanára: Csincsi Ferenc
Zongorakísérő: Kiss András
Scselokov: Koncert
Telemann: F-dúr szonáta II., I. t.
12. Uri-Kovács József (bariton)
1990. 02. 07.
Szob
Tanára: Mayer József
Zongorakísérő: Illyésy Miklós
Loeillet: Largo; Haydn: Allegro
Marcello: Szonáta I., II. t.

HARSONA
1. Bodnár Gábor (harsona)
1989. 06. 12.
Tiszafüred
Tanára: Balla Tibor
Zongorakísérő: László Márta
Pergolesi: F-dúr sinfonie I., II. t.
Gedicke: Koncert etűd
2. Lévay Dávid (harsona)
1990. 05. 07.
Kiskörös
Tanára: Fuchs Attila
Zongorakísérő: Farkas Berta
Scselokov: Gyermekkoncert
Bach: Air
3. Mester Ádám (harsona)
1989. 07. 27.
Törökszentmiklós
Tanára: Balázs Zsolt
Zongorakísérő: Márta Irén
Bogár I.: Szonatina II., III. t.
Vivaldi: a-moll szonáta III., IV. t.

András Pálfy—who played the tenor horn at the time—won a special prize at this competition and went on to join the Corpus Trombone Quartet in 2025.

The big goal was the International Trombone Festival. Not just because of the competition, but because of Helsinki. The West! Freedom! The rocky metro tunnel!

Mátyás Veér

Helsinki will always remain a beautiful memory too. We met a galaxy of star trombonists previously known only from cassette tapes (or CDs). In August 2003, we could see and hear Joe Alessi, Dave Taylor, Jay Friedman, Christian Lindberg, Michel Becquet, Nils Landgren, and Conrad Hervig live—just to name the most famous ones.

This is the annual festival (ITF) of the International Trombone Association (ITA). Essentially, it is a recorded competition where applicants send in recordings of required pieces specified in the competition rules; an international jury evaluates them, and if an applicant is in the top three, they get the opportunity to be judged live. I had the pleasure of gaining deeper insight into this later, as I served as a jury member for several tape competitions, and a few times I even sat on the final jury alongside Chris Houlding or Scott Hartman when I attended the venue. The first round of this competition can be called relatively simple, as recording within four walls doesn't carry a high stress factor.

Pálinkás Péter

Dzsindzsi, or Tivadar Sztán, was a huge help in our preparation. We submitted the recording, waited, waited... then came the notification: we were in the top three. By then we were giving thanks for the Passau special prize—the sheet music. In fact, we came up with a little trick that practically doubled our supply. We called it creativity. Others called it "roguery."

The journey itself was the adventure of a lifetime. My mother's sandwiches, a roll of bologna, canned tripe, a bottle of Unicum, some euros, and five thousand forints—armed to the teeth, I set off into the wide world.

At the airport, 15 euros flew out of my wallet at the duty-free shop, but in exchange I got a bottle of 60% Russian vodka, which proved sufficient for four days. In Helsinki, the driver drove to the accommodation as if the gas pedal were tied to the seat with a rubber band—we almost threw up in the minibus.

Mátyás Veér



2003 INTERNATIONAL TROMBONE FESTIVAL

HELSINKI CONSERVATORY — HELSINKI, FINLAND

ITA Trombone Quartet Competition

First Prize

THIS CERTIFICATE PRESENTED TO:

Corpus Trombone Quartet

ON THE 5TH OF AUGUST, 2003

Nathaniel Bricken, President
International Trombone Association

Vern Kagarice, Coordinator
ITA Competitions

And yes, our very first 1st place.

It was an euphoric feeling!!!

András Sütő

So the first round of the competition basically meant submitting a pre-recorded tape. The harder part, however, is participating live in the finals. Because there is only a first-prize winner; the other two finalists leave empty-handed. Fortunately, we didn't have to experience that feeling; we placed first—for the first time in an international competition in our lives. It was a euphoric feeling. Especially because our chamber music teacher at the time, Pali Makovecz, was in the audience, and—having listened to all three finalist teams—didn't offer us any encouragement after the competition, as the other two (American) quartets proved to be strong opponents. We didn't overthink things after the final; we left to play music at the wedding of Pali's sister-in-law in the Helsinki Cathedral on the city's main square. After the successful wedding, while enjoying our well-deserved foamy beverages, we began speculating intensely: who was going to win the competition. Since we weren't fortune tellers, we tried to distract ourselves and passed the time trying out instruments. That was the first time we encountered the name Michael Rath Trombones and its maker, Mick, whom we later got to know much better.

Before that evening's concert, the results of the solo competitions were announced, and at the very end, the quartet competition as well. It's indescribable what we felt then... A young quartet from a small country was able to show itself to the best on the world trombone stage. And won!

And whoever hadn't heard our name before could listen to us the next day at the gala concert to see that we deservedly stood at the top of the podium. Interestingly, at the gala concert, the solo winners (there were solo trombone competitions in several categories) and we joined forces to perform an abbreviated arrangement of Sibelius's Finlandia, rewritten for 8–10 trombones, conducted by Jay Friedman. For those unfamiliar with the name, he was the principal trombonist of the Chicago Symphony Orchestra (CSO) for more than sixty years.

Pálinkás Péter





During the festival, we wrote on our lanyard badges: "Winner" and "1st Prize." We were extremely proud of ourselves.

Mátyás Veér





Well, appetite comes with eating!

In November 2003, we already found ourselves at one of the most prestigious competitions in France: the Philip Jones International Brass Chamber Music Competition. Here, not only trombonists tested their skills; brass applicants could enter in any formation from trio to sextet.

András Sütő

Now, setting my pride aside, I should phrase this carefully... We didn't expect to easily win this competition too, but the experiences gained in Helsinki gave us enough confidence that we were almost certain we'd be there in all three rounds of the three-round competition.

We had no idea where we were going; it seemed so far by car, and curiously we didn't even book accommodation in advance. Looking back, that was a bit daring from home, because after a 14–15 hour drive we didn't want to spend hours searching for a place to stay, but as always, we were lucky. Rolling into the parking lot of a guesthouse that looked like a country chateau, it quickly turned out they had two empty rooms for us at a reasonable price, perfectly suited to our comfort at the time.

The next day the competition started: registration, performance order, meeting several Hungarian ensembles, hustle and bustle. I remember we finished the first round relatively early, and trusting the schedule, went off wandering to explore the area. Returning at the scheduled time, we found no one there; we called one of our Hungarian colleagues, who informed us over the phone that the announcement of results happened earlier and Corpus had made it into the second round. The next day we also played early in the lineup, and retired from the competition venue as soon as possible, wanting no overthinking. I clearly remember that we learned the result of the semifinals while resting

at our guesthouse, notified over the phone by our tuba colleague Berti Tímár. There was no need to worry about advancing here either. Now I remember clearly that alongside the chamber competition there was also a tuba competition, which is why several Hungarian tubists were there. In fact, our friend Robi Vida took home the second prize!

The final of the chamber competition was quite interesting for us. In Guebwiller, a decommissioned church was set up as a concert hall. Acoustically a fantastic choice, but we didn't expect our final to be a ticketed concert. Imagine a church packed to the brim with people... Fortunately, I don't clearly remember our nervous state at the time, but back then we had a good trait of performing even better under pressure.

We and the other two finalist chamber groups (a brass quintet and a trumpet quintet) gave the first half of the concert, and after the intermission, the famous German Brass performed for half an evening. We could only listen with one ear to their stunning performance, as inside we were all weighing the final result. Needless to say, not much stuck with us from German Brass's concert that day, but at the end of the concert, confusion arose in our heads because they started listing the special prize winners in French, then third and second place, and we didn't hear our name anywhere. Even as I write this now, that euphoria I felt comes back when they pronounced:

"Premier Prix Quatuor Corpus"

meaning first prize goes to

the Corpus Quartet!

This is a competition result rarely won by a trombone quartet—especially a Hungarian trombone quartet. It is an incredibly big deal that the four of us won it there, leaving superb chamber groups behind us.

Snapping out of our euphoria, we found ourselves being congratulated by members of the world-famous German Brass; we also met trombonist Enrique Crespo, whose arrangements we still play today.

Then, when the buzz around us might have died down, we returned to our guesthouse where our host was throwing a private party, which we happily joined.



This was the moment that remained timeless inside me. One of the greatest experiences of my life! The prize money, however... well... I lost it.

Mátyás Veér

We received our first prize in cash, in euros. After the evening’s celebration, Matyi decided to hide the winnings so an intruder wouldn't make off with them. Yes, but by morning he had slept off his hangover, along with any memory of where that place was! Our smiles were doubly strained due to the previous day’s champagne consumption and the "lost" winnings. Finally, as a result of an hour of intense joint searching, the sum emerged from a never-before-used pocket of Matyi’s suit bag.

András Sütő

The guys almost lynched me. Csabi finally found the envelope, just in time so I didn't have to look for a new quartet.

Mátyás Veér

On the way home, we filled every open space in the trunk with local red wine, leaving not a single square centimeter empty in the back. I haven't mentioned yet that my father lent his newly purchased car for this trip. Our joy dampened when, on the highway near Linz on the way home, we suddenly found ourselves in a traffic jam (Stauzone). My successful stop was followed by an unsuccessful attempt behind me: a young girl who had just gotten her driver's license crashed into the back of my dad's borrowed Land Rover. According to the subsequent police report, at 80 km/h. That's no joke, into a stationary car. To say we weren't happy is an understatement. When four young men in their prime step out of a car with Hungarian license plates, I don't know what the Austrian girl thought, but she locked herself in her car and called the police in tears. They came out and almost blamed us for the incident.

To make a long story short, we rolled home from Linz at 80 km/h because the car in that condition was capable of no more. We finally arrived at Matyi's garden in Csillaghegy, and only after prying open the trunk (which wouldn't open after the crash) did we realize that neither the instruments nor a single bottle of Bordeaux nectar had broken.

Péter Pálinkás



Our confidence grew quite a bit, and we had good reason for it! We had so much to do! Recordings, concerts; we played at the Music Academy events, competition openings, evening concerts held alongside competitions, and live broadcasts from the Marble Hall of the Hungarian Radio.

Csaba Wagner





Spring of 2004... Back then, there was an exchange connection between the Munich College and the Music Academy: talented students were sent there from here, and German students came here from there. As it happened, in the spring of 2004, we got the opportunity with Corpus to play half an evening in Hitler's former Munich headquarters, which today functions as a college of music. In the first half of the concert, students from the vocal department showed their talent, and in the second half, we played, joined by Guszti Hőna for a few pieces.
The trip started well: Csabi and Matyi traveled in a minibus with the singers, while Mici and I traveled with Guszti and his wife, Nóra, in Guszti's car. To our surprise, a rattan basket sat between the two of us in the back seat stuffed to the brim with booze, which our traveling companions had brought for themselves, but fortunately offered us from their stock... So our trip was spent in great spirits.
When we cheerfully arrived at our Munich accommodation, Guszti immediately guided us to the famous Hofbräuhaus. After a successful evening, arriving back at the hotel, it turned out we hadn't consumed all the alcohol stock on the road; a crate of champagne was still waiting for us. You can imagine what state we went to bed in that night. The next day (concert day) didn't start very well; train tracks were pounding in our heads in the morning. We shouldn't have had that champagne last night, we thought...
In any case, we recovered from our 'condition' quickly, and by evening we felt fine.
After the successful concert, Mici even gave an interview in German (!) to the local radio.

Péter Pálinkás

After the performance, a woman came up to us asking if we knew that the Jan Koetsier International Trombone Quartet Competition was being held there at the end of the year?! Our answer was yes—in fact, we had already applied and were coming! The lady smiled and said: "Then there's no point in the others coming, because you're going to win anyway." Her words came true in November 2004!!

András Sütő



hochschule
für musik
und theater
münchen

Donnerstag, 6. Mai 2004, 20.00 Uhr, Großer Konzertsaal

Konzert

der Franz Liszt Musikakademie Budapest in Zusammenarbeit
mit der Hochschule für Musik und Theater München und im
Rahmen der 3. Europäischen Musikfestes EUROPAMUSICALE
Gefördert von e.on

Eintritt: €10/erm. €5

GYÖRGY ORBÁN (*1947)
Árnyék (Schatten)
Tücsök és a hangya (Die Grille und die Ameise)

Veronika Szabó (Sopran)
Am Klavier: Wanda Mazalin

Pause

ANDREW FOX
Fanfare für Posaune

ISTVÁN MÁRTA (*1952)
Per Quattro Tromboni

LÁSZLÓ DUBROVAY (*1943)
Solo Nr. 2

GOFF RICHARDS (*1944)
Suite for Trombones
Fanfare -Galopp - Lullaby - Finale

JÁNOS MÁSIK (*1952)
Déli banya (Südliche Hexe)

Corpus-Posaunenquartett unter Mitwirkung von Gusztáv Hona
Sebastian Förschl, Michael Kaszas (Schlagzeug)
(Klasse Prof. Dr.: Peter Sadlo)

The International Tuba and Euphonium Conference (ITEC) was organized by Jancsi Mazura in Budapest in 2004. Steven Mead was already a recognized and famous virtuoso euphonium soloist. A few months before the festival, he wrote that he needed a trombone quartet for his solo concert.

Since we were already a quartet with multiple competition wins under our belt, Mazura contacted us. Unfortunately, Mici was called away by orchestral work, but we didn't want to miss the request and opportunity, so we invited our colleague Peti Magyar for this concert. We practiced for months so that when we met Master Mead, we wouldn't be embarrassed. We prepared properly, but we didn't expect Steven's devilish tempos. Nevertheless, we played through it with him a few times until we got used to his requests, and I think we didn't embarrass ourselves at the concert. Since then, we look back on this opportunity as a fond memory, and in every subsequent meeting with Steven Mead, we reminisced about our shared memories.

Péter Pálinkás


Great Hall 16:00

"Singing and dancing with Steven Mead"

Steven Mead – euphonium (GB)
Maki Yamamoto – piano (J)
Corpus Trombone Quartet and Brass ensemble (H)
Italian Army Band (from CD)

1: G. Giordani (arr. A Bona): Caro Mio Ben... (Italian A.B)
2: Yasuhide Ito: A la Suite Classique (M. Yamamoto)
3: V. Bellini (arr. A. Bona) : Vaga Luna Che Inargenti (Italian A.B)
4: C. Hohne : Slavische Fantasie (M. Yamamoto)
5: G. Bizet (arr. Bale) : Gypsy Dance (Corpus T.Q.)
6: E. Toselli (arr. T. Ruedi) : Serenata (Italian A.B)
7: G. Puccini (arr. Bale) : Recondita Armonia from Tosca (Corpus T.Q.)
8: Pcelinka - Hungarian dance, (arr. Stueckelscweiger) (Corpus T.Q.)
9: P. Wilby (arr. S. Mead): Zeibekikos (Corpus Brass Ensemble)



Perhaps the only concert I haven't participated in over 25 years. I went on a Dohnányi tour. On that trip, my relationship with Ági "deepened"! 22 years... It was worth it!!! ❤️

András Sütő

This 4th prize was very bitter, but we learned from it, which soon bore fruit.

2004, again the international brass chamber competition in Passau. Back then, the city organized this prestigious event every two years, but in 2003 floods struck, so they postponed the competition. After the first round, advancing to the final was cleared, and after our performance at the town hall the next day, we felt this would be a podium finish too. Inside, we thought (and others later confirmed) that we played the final program with CD quality, without a single mistake. I write this only because unfortunately, when the final results were announced, we missed the podium. That was then—and perhaps ever since—the biggest professional setback in our lives. We brainstormed right at the venue about what we could have messed up, unable to understand the jury's decision. We lost all faith in for a moment in the quality of what we were doing. So much so that we lost interest in any further competition opportunities. Gingi was the first person we called then too, and no words of comfort could help us. The streak of success broke, and something broke inside us as well.


URKUNDE

Preis der
Europa-Stadt Passau
Internationaler Wettbewerb
für Blechbläser-Ensembles

Urkunde über die Teilnahme am
internationalen Wettbewerb für Blechbläser-Ensembles
(Quartett bis Sextett, beliebige Besetzung)
um den Preis der Europa-Stadt Passau vom
27.–31. Oktober 2004
Professionals

Corpus Trombone Quartet
Mit hervorragendem Erfolg
Finale

Oberbürgermeister

Vorsitzender der Jury

Stadt Passau, Rathausplatz 2, 94032 Passau

Péter Pálinkás

We weren't experienced, and it was hard to process the disappointment. Yet the situation wasn't complicated. We were the best; the jury just saw it differently. It happens. With my mindset I have today, I would be much happier for someone else's success than I was back then.

Csaba Wagner

We didn't have much time to grieve, because a month later we were already headed to Munich for the Jan Koetsier Trombone Quartet Competition. We went to win, but with a different kind of confidence.

Csaba Wagner

If I remember correctly, this was also a three-round competition, and the namesake composer himself, Jan Koetsier, sat on the international jury. He must have been 92 years old by then; we saw him in a wheelchair, but his works written for the quartet fascinated us. Naturally, several Koetsier pieces were included in the competition program, and we learned them gladly.

Péter Pálinkás

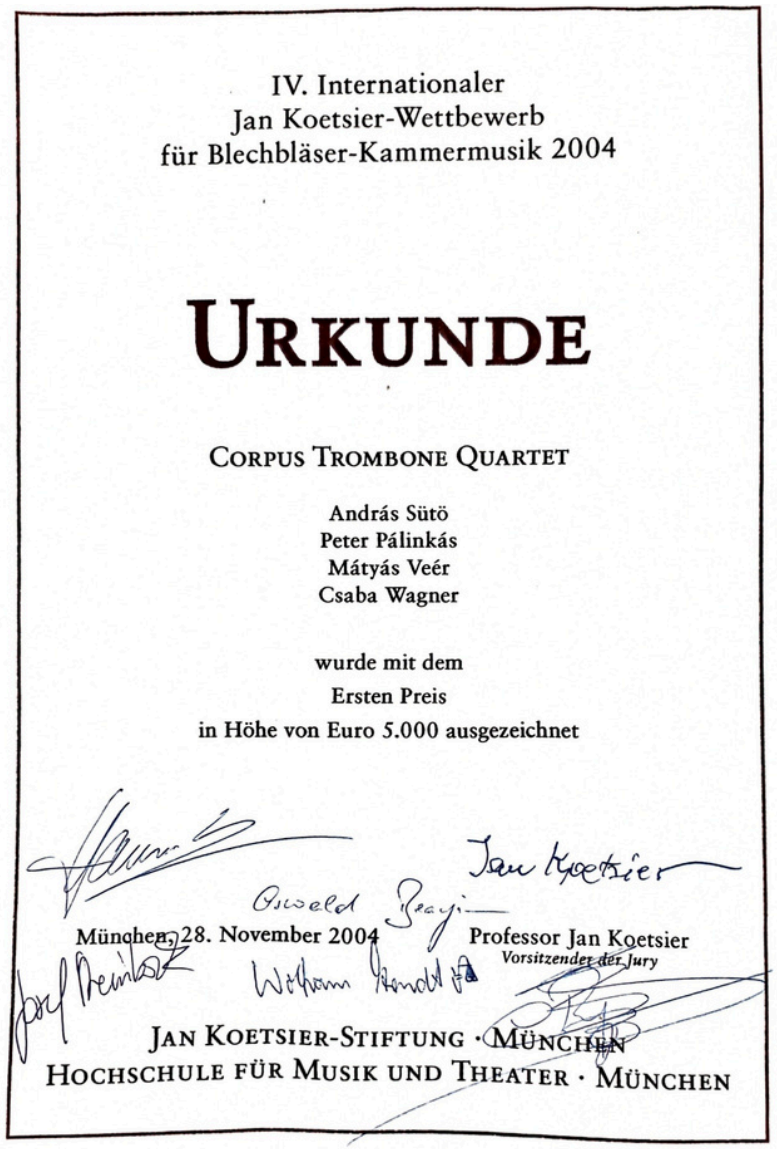
We finally won this one.

Curiously, this competition seemed somewhat easier, with less drama involved. Of course, we missed the award ceremony. This time because Pálesz wanted to buy AA batteries for his camera.



By the time we strolled back, half a pack of cigarettes and a drink per person later, people were already congratulating us in the stairwell. I don't remember the party afterward—it probably went very well.

Mátyás Veér



IV. Internationaler
Jan Koetsier-Wettbewerb
für Blechbläser-Kammermusik 2004

URKUNDE

CORPUS TROMBONE QUARTET

András Sütö
Peter Pálinkás
Mátyás Veér
Csaba Wagner

wurde mit dem
Ersten Preis
in Höhe von Euro 5.000 ausgezeichnet

München, 28. November 2004

Professor Jan Koetsier
Vorsitzender der Jury

JAN KOETSIER-STIFTUNG · MÜNCHEN
HOCHSCHULE FÜR MUSIK UND THEATER · MÜNCHEN

We won! We missed the award ceremony because we played relatively near the beginning and many ensembles followed us. In the meantime, we went to a "bookstore to buy books"... When we returned, they told us at the entrance that we had won!

We were very happy, but it was different now! A much more serious and deeper thing. It felt as if we had grown up... We were no longer 18 years old. We were 24 years old.... The difference between the two numbers isn't about the age difference! That's not big! It's about the 6 years of hard work we put in! That, however, is a huge thing!

They were the best 6 years of my life!

I think all four of us agree that we learned the most during those six years!

Csaba Wagner

I believe every artist or ensemble feels the need from time to time to leave a mark for posterity in the form of audio or video recordings. We were no different after three competition victories. I remember we embarked on it with great enthusiasm. We shot the album cover photo in Buda Castle, at the Fisherman's Bastion. We did it in style! Dressed in tuxedos, holding crystal champagne glasses filled with actual champagne! It was a true celebration for us as Corpus's first album was being made.

Our tight budget unfortunately did not allow for a studio recording. But we didn't despair, as we had enough high-quality live concert recordings to stitch together the album material. The recordings were made in the Small and Grand Halls of the Music Academy and the grand hall of the Pesti Vigadó. In unifying the soundscapes, Gusztáv Bárány helped us as audio engineer. We would like to thank him for his great work!

The title of our first album became The Hungarian Corpus Sound.

András Sütő



In 2005—already with three international competition victories under our belt—several composers dedicated their works to us. Thus, through our quartet's successes, we caught the attention of composer Máté Hollós. At that time, he was also the director of the Hungaroton record label, so the organizers of the Slovakian festival obviously knew him and asked him to recommend Hungarian performers. I believe that's how we received an invitation there. Our highly successful, sold-out concert took place in the Žilina Theater, ending with a standing ovation.

Péter Pálinkás





Our concert's opening piece was the overture from Prokofiev's opera The Love for Three Oranges. We decided to surprise the audience by marching in from behind them! To do this, we made our way through the concert hall's basement system. And it was perhaps the only occasion when we played a piece entirely from memory...

András Sütő

We spent quite a few days there, as after our concert we were also asked to give a masterclass. The only negative aspect was that our post-concert beers were interrupted by a local jerk yelling "f*cking Madarski", at which, being young men ready for action, we immediately jumped up from our beers. No fight broke out, but it was interesting that those who stole Upper Hungary 85 years prior to this incident were still angry at us Hungarians, instead of ever expressing gratitude for the stolen territories. Sad things...

Péter Pálinkás

In 2005, we also made it to Switzerland, specifically to Saint-Imier, home to the famous Longines watch factory. From our hotel window, we could see the factory. I remember the festival organizer was a bit of a crook: he promised everything (and more), and then didn't pay for the accommodation and travel expenses... It was quite an experience to see the name Corpus Quatuor plastered across the town streets, and also that after our concert, when we went for dinner at a local restaurant, people applauded us once again... That was likely the only restaurant in that small town where an audience thirsty for classical music could relax after a concert.



Overall, every competition and concert memory lives nostalgically inside me where the Corpus Quartet formed by Sütő–Pálinkás–Veér–Wagner traveled. Perhaps this is because those years were defining in shaping our ensemble.

Péter Pálinkás

In 2005, the Music Academy, together with the US Embassy, announced a competition for students, offering the winner the opportunity to attend an overseas event. To our delight, we won.

As trombonists, what else could have been more exciting for us than the International Trombone Festival?!

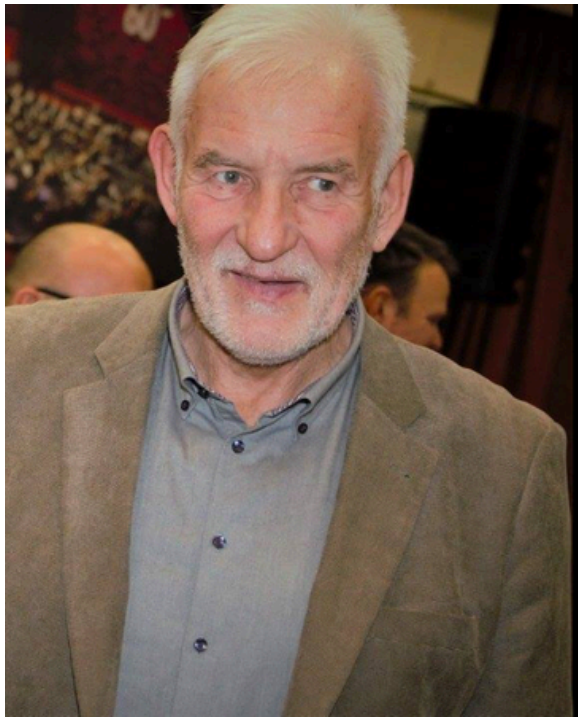
That year, New Orleans, Louisiana hosted the roving ITF. With immense drive and daily rehearsals, we "trained" for our American debut. We arrived at a world convention where we were one of only two European groups participating. The other ensemble was the now-iconic New Trombone Collective from the Netherlands.



Our concert was met with success; besides our Dutch colleagues, we got to know renowned American trombone artists. Here we met the justly famous Joe Alessi for the first time. Listening to him live was a massive experience. We participated in the legendary Cramer Choir concert; playing in an ensemble formed by teachers from American music universities was a huge thrill. The ensemble was conducted by John Marcellus, who has unfortunately since passed away. I must mention another important name: Doc Irv Wagner, whom we also met here and kept in regular contact with until his death a few years ago.

Gusztáv Hőna, our former teacher who was a professor at the Liszt Academy, was a legendary trombonist. His name is a benchmark in the profession; he was the first Hungarian trombonist to make it past the Iron Curtain to the West, to the United States for professional development. This happened in the late '70s and early '80s, and as a member of the Hungarian Radio Symphony Orchestra, he received permission twice to study at Florida State University during summer semesters under trombone professor William Cramer. Bringing back the knowledge acquired there, he was able to pass on information to trombonistsback home that would otherwise have been unattainable before the regime change.





As part of the scholarship we won, he came with us to New Orleans; furthermore, since we were already there, we rented a car and took a relaxed six-hour drive to Tallahassee to the aforementioned university, where we got to see the classroom of Ernő Dohnányi, who taught there until his death after fleeing Europe during World War II.

Now, back to Guszti and our shared stories...

In New Orleans—since we arrived a few days early—things happened that were far from ordinary. The day after our arrival, we set off on foot along the legendary local streetcar line to check out the venue for the trombone festival. I should add: streetcar tickets cost a pittance, but Guszti said "let's walk, it'll be good". Dear reader, you can imagine that in America, the distance between two streetcar stops isn't like home on the Grand Boulevard. For a while we persevered in May's 30-degree heat with 98 percent humidity, but when after half an hour of walking we were still only halfway there, we began to doubt. Guszti pushed: "let's keep going", but you should know that before the festival we stayed in a downtown hotel, an hour's walk from Loyola University. Under normal weather conditions this is no problem, but for the first time in our lives we were in a place with such high humidity. After five minutes we were soaking in our own sweat, with water pouring from our foreheads. So we turned back, this time by streetcar.

The next day we thought: in this heat, let's rent a car and head to the beach. After stocking up our supplies with cold refreshments, we set off for a quiet beach on the Gulf of Mexico. Upon arriving, there were only Black kids playing around besides us. When they saw Guszti in light red swim trunks—after laying out his Mickey Mouse towel—go into the water next to Matyi Veér, who was also wearing swim trunks, the kids walked up to them and naively asked Guszti:
Are you married?

At this, Matyi started explaining:
– No, he is my teacher.
The kids ran off laughing.

This hit Guszti and Matyi as a shock, as all of us are attracted to the female sex, but after returning to us and recounting what happened, we were holding our sides laughing for days.

Péter Pálinkás

In 2005, my relationship with the Corpus Trombone Quartet took a more serious turn when the guys and I received an invitation to the International Trombone Workshop in New Orleans. That's when we decided to play something together. We had material suitable for 5 trombones—and got more! Andrew Fox's Fanfare for Trombones was given, good for starters... To add something else—preferably Hungarian—I received three short movements titled Old Hungarian Dances from the 17th Century from László Czidra, which I "rearranged" for 5 trombones. If I remember correctly, that's how our joint work began. At these Workshops there is always an instrument exhibition; various companies show up. An unfamiliar company back then, Michael Rath Trombones, was also present—for the first time, as it turned out later. We were looking at his instruments when suddenly Csabi Wagner picked up a double-valve bass trombone, blew into it, and did something with it that made the air freeze in the huge exhibition hall.

Gusztáv Hőna

My friend Csaba Wagner blew a few 'fat' notes in the Rath trombone booth, and Mick's (Michael Rath) eyes lit up and he asked:
– Where did this UFO come from?

They engaged in a brief conversation, and Csabi came over to us with the news that we should try out the Rath trombones, because the owner would like to support us with his instruments. Although we were already sponsored by the Bach company thanks to Guszti Hőna and Karcsi Csider (Fon Trade), we felt honored that a young trombone manufacturing workshop offered us such an opportunity.

Péter Pálinkás



HARSONÁS - TUBÁS - MERKUR 5. oldal

Élménybeszámoló Münchenből és az USA-ból

KOETSIER KAMARAVERSENY MÜNCHEN:
2004 novemberében a Corpus Harsonakvartettel részt vettünk a Jan Koetsier Nemzetközi Harsonakvartett versenyen. A verseny anyaga Jan Koetsier: 5 Empromtus volt és 20 perc szabadon választott anyag. A kötelező anyagon kívül többek között előadtuk Vivaldi a-moll kettősversenyének 1. tételét, Márta István: Per Quattro Tromboni és Goff Richards: Suite for Trombones c. nagyszerű művét is. A zsűri tagja volt Michel Becquet és híres német harsonaművészek is. A verseny sikeresen zárult, így a dobogó legfelső fokára állhattunk.

A Corpus Harsonakvartett: Pálinkás Péter, Wagner Csaba, Veér Mátyás, Sütő András és Jan Koetsier

AZ AMERIKAI VERSENY ÉS A 2005-ÖS HARSONAFESZTIVÁL - NEW ORLEANS
2005 májusában lehetőségem nyílt részt venni a Van Haney Philharmonic Price basszusharsona versenyen New Orleansban. A verseny első fordulója egy CD lemez kiküldése volt. Az Amerikai Nagykövetség és egyéb támogatóink jóvoltával ötödmagammal (Corpus Harsonakvartett és Hőna Gusztáv) indulhattunk neki a nagy amerikai kontinensnek, ahol együtt és külön is sikeres koncertet adtunk. A verseny Vaughan Williams: Tuba Concerto 1. tételéből állt és 10 gondosan összeválogatott zenekari álláshoz Haydn: Teremtés-től Kodály: Háry Szvitjéig. Külön örültem, hogy a versenyen volt magyar zenekari állás is. A két másik döntős versenyző közül az egyik a Julliard School on tanult a másik az Eastman School-on.
Nagyon izgultam a verseny kimenetelétől mert egy nagyon jó Holton basszusharsona volt a tét. Szerencsére egy 1. díjjal és a kiszemelt hangszerrel együtt térhettem haza.
A Corpus Harsonakvartettel sikeres koncertet adtunk a fesztiválon, amelyen sok kortárs magyar művet is eljátszottunk. A hangversenyen érdekességként eljátszottuk Másik János : Déli bánya című művét is Hőna Gusztáv és két helyi ütőhangszeres hölgy közreműködésével.
A fesztiválon többek között meghallgattuk David Taylor, Joe Alessi és a New Trombone Collective hangversenyét.
Nagyon sok élménnyel gazdagodtunk és sok mindent tanultunk szakmailag.
/Veér Mátyás/

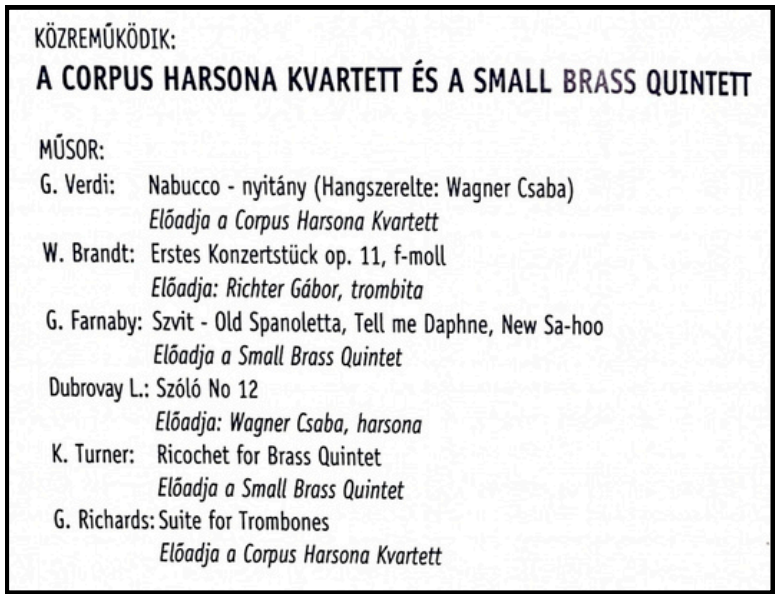
Én a Díjátadás közben

Hőna Gusztáv, Joe Alessi és a Quartett

A Quartett a Fehér Ház előtt

In 2005, an International Trombone Competition was held in Budapest, with Guszti serving as both the organizer and jury president. By that time, we had already traveled the world together several times: right before the competition, our most recent trips had been to New Orleans and Tallahassee. We were glad to have Guszti's company, as he helped us gain a lot of international exposure, and I think he also got to know us as great guys. It felt quite natural for us when he invited us to perform at the opening concert of the 2005 International Trombone Competition. We were delighted to accept, and if I remember correctly, we even played a couple of pieces with him there. It was always a thrilling experience to play on the stage of the Grand Hall of the Music Academy, even as a soloist (my graduation concert was held there as well). We had also performed there earlier for Mici's and Csabi's graduation concerts, which was a huge, euphoric experience.




KÖZREMŰKÖDIK:
A CORPUS HARSONA KVARTETT ÉS A SMALL BRASS QUINTETT

MŰSOR:

G. Verdi: Nabucco - nyitány (Hangszerelte: Wagner Csaba)
Előadja a Corpus Harsona Kvartett

W. Brandt: Erstes Konzertstück op. 11, f-moll
Előadja: Richter Gábor, trombita

G. Farnaby: Szvit - Old Spanoletta, Tell me Daphne, New Sa-hoo
Előadja a Small Brass Quintet

Dubrovay L.: Szóló No 12
Előadja: Wagner Csaba, harsona

K. Turner: Ricochet for Brass Quintet
Előadja a Small Brass Quintet

G. Richards: Suite for Trombones
Előadja a Corpus Harsona Kvartett

By then we already knew that in November of that year we would be traveling to Yorkshire, as Mick Rath had assured us of his support. He invited Guszti too, though Guszti didn't know yet that he would get an instrument as well...

Péter Pálinkás

There was a small complication at Budapest Airport upon departure. We were supposed to fly via Munich early in the morning, but our flight was canceled and they wanted to rebook us on a later flight, but with that we wouldn't have caught the Munich connection, so that was out of the question. We didn't panic; we thought: it'll work out somehow! And it did! They told us to wait and that they'd announce over the loudspeaker what passengers in the same situation should do. We sat down for a beer and waited.

Csaba Wagner

Guszti got into storytelling mode, telling old stories in vivid detail, and captivated us so much that we didn't even hear the loudspeaker, even though they called us three times for the rebooked flight. We missed that one too... Then a little later the situation started looking suspicious to us too, so we went to the information desk a second time to inquire about our flight. Here they informed us that "we had already missed that one." Quite a day: it was 1 PM, originally we should have been walking on British soil by then, and we were still waiting at Ferihegy... Since 7 AM. Parenthetically I note that waiting this long in a brass player's life back then (and now) meant drinking. Dear reader, you can imagine that at the airport bar they literally had to swap beer kegs because of trombonists left to themselves for that long. Bottom line: with the third flight around 4 PM we set off from Budapest to Manchester with a layover.

Imagine that the Rath workshop employee—who back then was Chris Beaumont—was waiting for us at Manchester Airport from 1 PM. Until 8 PM, when we finally arrived... We got into the car, where another hour's drive awaited us, and lo and behold, we stopped in front of the Red Lion pub an hour later. We thought: no problem, we like challenges. In this condition we met Mick and his wife Nikki again. It turned out they had also been waiting for our arrival in the Red Lion since 1 PM, not sipping raspberry juice... From the first moment, we hit it off immediately.

Péter Pálinkás



Our accommodation was in a real English pub, the Red Lion, which was also a small inn. The next day, the visit to an approx. 10-employees workshop began. The agreement was that each member could choose a model from semi-finished trombones and assemble the main parts according to taste: what alloy the body (corpus) should be, slide, leadpipe, mouthpiece size, etc.s

The guys were the future players of Michael Rath trombones; I was just testing, but I assembled a magnificent instrument anyway. Cooperation kicked off! A few days later the instruments were finished, and they organized a small tour so we could promote the young Rath company and Rath trombones in England. Manchester, Glasgow... We spread the word with instrument demonstrations combined with short concerts.

On the last evening, Michael asked us to play a small concert right there in the Red Lion for company staff, friends, and supporters. The pub was packed; we put together a great program. It was a resounding success, appreciating both the instruments and our music! The guys received their instruments sent by mail, and I thanked Michael for letting me be there to assemble a great instrument. I told him my request: if possible, engrave "Gusztáv Hőna model" on this type.

To which he said:– Do you like it?

I listed everything:– The sound is very beautiful, intonation is good...

He interrupted:– Do you like it?

– The valve is very good, slide is super too...

He looked into my eyes, louder, almost shouting:

– DO YOU LIKE IT???

I blurted out:– Yes!
The response was stunning:– It's yours!

With tears in our eyes, we fell into each other's arms and both wept. An unforgettable moment and evening!

Only later did he learn that this became
my very first owned instrument!
Gusztáv Höna



Imagine, dear reader, this was granted to him for the first time at the age 57, whereas we as 25-year-old wippersnappers became sponsored by a manufacturer. The moment when Guszti emotionally accepted his life's first owned instrument is burned into our memories forever. To this day we are grateful to our friend Mick Rath for this!

Alongside our orchestral work, our shared ensemble always took center stage, and we cherished our new instruments, which were essential daily tools... And still are to this day.

Both sides made sure to meet at least once a year. Sometimes we went, sometimes they came, and time after time our meetings reinforced our friendship. Truth be told, Mick didn't just gift the instruments, but if we traveled to a notable festival, he covered our travel expenses too. And since we were ready for action, we traveled plenty.

With Mick's help, we made it several times to the United States, Japan, France, Italy, and Malta—where, due to a flight cancellation, he had to buy our plane tickets twice. Someone might think we received so much help undeservedly, but for example in 2012 in Paris, when we played at the ITF, the Rath trombone factory received three orders immediately after our concert. Before our 2005 meeting, no one in Hungary knew these trombones. It is perhaps partly thanks to us that Hungarian trombonists were able to acquire secondhand or even brand-new instruments.

Anyone wanting a new trombone from them now must join a waiting list of at least a year. Not only because orders are growing, but because Mick's position is that even with more orders he won't expand the factory, as skilled labor doesn't grow on Yorkshire trees either.



■ **SHOP FLOOR:** Brass instrument maker Michael Rath (front) with the Corpus Trombone Quartet (from left) Andras Suto, Matyas Veer, Csaba Wagner and Peter Palinkas. Inset: The Red Lion at Jackson Bridge (5561-1-05)

One thing is certain: he is a gem of a person without whose help we certainly wouldn't be where we are today. Mick and Nicola Rath are almost family members to us today. Mick, Nikki, thanks for everything!

Péter Pálinkás

My life changed direction in 2006.

A period of auditions began. I moved abroad. It was a tough decision, because everything we built at home had to be left behind. But I made up my mind! This farewell was naturally not a final farewell. Friendships, memories, and last but not least, the knowledge remained!

Csaba Wagner



In the spring of 2006, Duna Television invited us to one of its shows featuring prominent Hungarians, which also supported young talents. I think Guszti recommended us there, as winning three consecutive international first prizes was a rare feat for a trombone quartet.

I remember we played and talked with reporter Andrea Kalocsai on the show, and Guszti was there with us too. During our conversation, we were surprised when they presented us with an award founded by Duna TV: the Magyar Csillag Díj (Hungarian Star Award).

Before us, a Hungarian celebrity was interviewed: mechanical engineer Dr. Ferenc Anisits, who settled in Munich as a refugee of the 1956 revolution and was the developer and inventor of BMW diesel engines. Shaking hands with him was quite an honor!



Péter Pálinkás

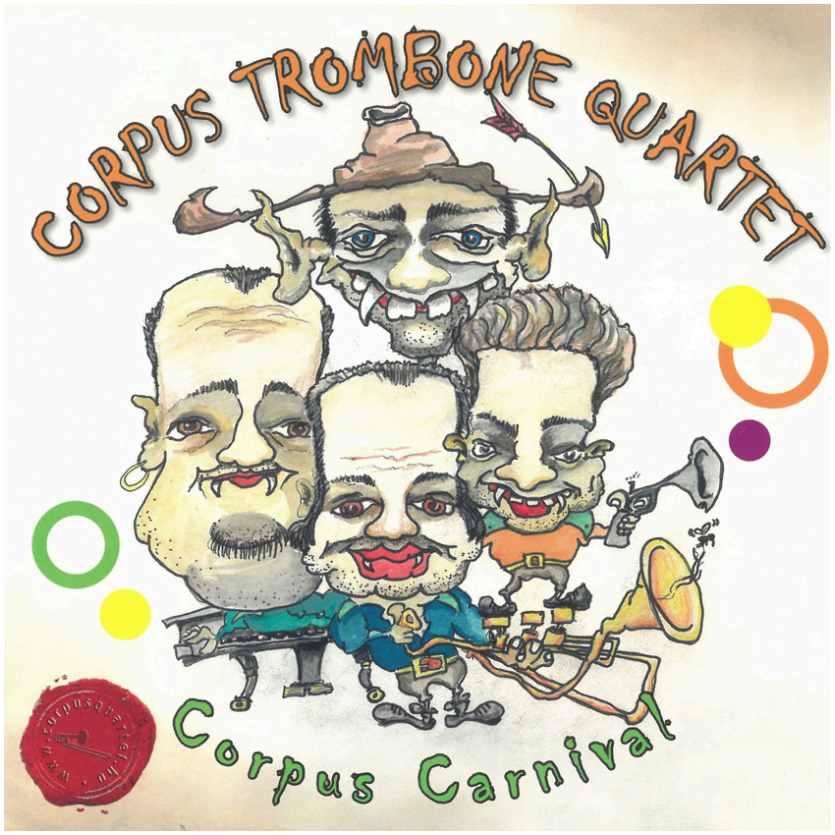
I was wearing a dark orange shirt that vibrated so much against the studio background, you wouldn't believe it!

András Sütő

Surprisingly, we didn't have to wait long for our second album, as alongside first prize at the autumn 2004 Munich competition, we received a special prize for a studio recording session with Leipzig Radio. This recording took place in 2006, for which we prepared with Robi Káip, as Csaba Wagner went to work in Berlin and unfortunately left the quartet. There was great excitement in us, as this was our first recording made in a professional studio under high-standard conditions.

The only stipulation was that Maestro Koetsier's piece, 5 Impromptus, had to be included on the album, which was also a required piece in the competition final! We happily complied, as we are talking about a brilliantly written piece.

The team split for the trip. First Pepi and Matyi traveled out to scout the terrain, as Robi and I were working on soprano Andrea Rost's album with the Radio Orchestra. So literally from studio to studio, we tumbled from Budapest's Studio 6 into Leipzig's. The two days of work went very smoothly; I'd like to add that whenever the team stood before a microphone, we worked in a very organized and professional manner—several sound engineers complimented us on this!



The title of our album became Corpus Carnival. Its cover is a caricature of us in the style of the gringos from the animated film Cat City (Macskafogó).

András Sütő

There are friendships that last until the end of earthly life, and perhaps beyond.

Well, that is what my friendship with the members of the now 25-year-old Corpus Trombone Quartet is like. Friendship with founding members Péter Pálinkás and András Sütő began more than 20 years ago when, perhaps as young academy students, they appeared on the forest stage of Muzsikál az erdő (Music in the forest). I still remember their faces when they stepped out ov the car in Kazár dressed elegantly in suits and patent leather shoes, smiling; I put them in the off-road vehicle with instruments and we headed up the mountain. We didn't stop until Riolittufa (the rhyolite tuff formation), where they had to balance on a narrow ridge with trombones onto the "stage." When the audience took their places on the rock ledges at the end of the forest walk, our artists had already warmed up and greeted those arriving for the extreme experience with trombone sounds. The venue had incredible acoustics, a truly special experience hearing classical music ring out in the wild. For whoever was present, it meant an everlasting memory. Ferenc Glatz, then-president of the Hungarian Academy of Sciences, opened the event.



Since then, Corpus has toured the country and the Carpathian Basin with Muzsikál az erdő. Their concerts were infused with the elemental soundscape of trombones, good humor, and friendship. As ambassadors of classical music and trombone art, they delivered outstanding quality even in the wildest forest environment.

The ethos and values of Muzsikál az erdő shaped the outlook and art of the band members, just as Corpus's art and individual personalities shaped me and the festival. The Corpus Trombone Quartet actively joined the Muzsikál az erdő collaboration, taking a key role in this visionary journey where the movement tries to turn society toward an environmentally sustainable way of life through the power of the forest and music.

At forest concerts, the forest's ancient energies affect not only the audience but also the musicians with elemental force through scents, colors, sounds, and touch. The canopy and trunks of trees gather arriving artists and participants into one shared space. Trees, musicians, participants, and forest creatures become a breathing, feeling, spiritual and ecological whole to the rhythm of music during a forest concert. This experience—becoming part of the forest community—and the special forest acoustics deeply inspire the artists. New possibilities unfold through connecting with the forest and fellow artists.



Regular performers of the Muzsikál az erdő event series are Balázs Szokolay Dongó and the Corpus Trombone Quartet. The joint creations of Corpus & Dongó and their resulting albums are living examples of how entirely new musical dimensions open up in the fertile, natural environment of Muzsikál az erdő. From the meeting of our musicians, a new musical world emerged from the marriage of folk music and classical music.



It so happened that at Kossuth Radio in Budapest, I took part in a studio discussion with two excellent artist friends, where Péter Pálinkás (classical music) and Balázs Szokolay Dongó (folk music) discussed live before radio listeners the possibilities of artistic fulfillment at Muzsikál az erdő. During the conversation, we were carried away by our shared experiences lived together. The exciting, rambling, intertwined flow of thoughts didn't end with the studio conversation, but continued in a nearby café.

Between Dongó and Péter, a shared creative spark was ignited. The idea, determination, and artistic vision were born to make a joint album. We can enjoy the special musical fruits of this collaboration today.





Thank you, my friends, for supporting and taking part in this forward-looking movement, bringing about harmony between man and nature. Long live the Corpus Trombone Quartet, long live friendship, long live Hungarian solidarity!

Lajos Szabó
Forestry engineer,
head organizer of "Muzsikál az erdő"





In 2007, we visited the Rath family again, giving a concert in Yorkshire.



Then we closed the year with Fon Trade's Christmas party in the company of many fantastic artists.

The recording of our third album took place in 2008 in Studio 22 of Hungarian Radio. Our musical director here was again the excellent Gusztáv Bárány. The theme of the album was contemporary Hungarian trombone quartet works. And here we must stop for a moment: Corpus always considered it remarkably important that new quartet works be born, for the entertainment of both ourselves and the audience. As a new piece is born and takes shape, it is always a unique and unrepeatable moment. We worked with two types of composers. One type would retreat after an initial conversation and check in later with the finished piece. The other stayed in contact with us throughout the creative process. They asked questions, came to our rehearsals, and together we refined everything—for example, what suited each of us on the trombone, what our strengths were in range, depth, technique, etc.

Obviously the first process is more comfortable, but the second is all the more exciting. Guszti Hőna steered us onto this path, to whom we owe, among many other things, our commitment to contemporary music. He always said an artist has almost a duty to collaborate with composers and leave an accurate time capsule of the given period!

I hope Guszti has been proud of us ever since

as we "carry forward the flame"!

At the time of writing this publication, 25 Hungarian composers have dedicated works to Corpus, and discussions are ongoing with 3–4 more. Interestingly, new works were also born from friendships made during our travels. Thus, for example, Slovak composer Eugen Irshai, Austrian Guido Mancusi, Maltese Ruben Pace, and French composer Jean-François Michel wrote pieces for us. But the line was opened in 2003 by Ilona Meskó with her work FO(U)R Corpus, which also became the title track of the album. Our friendship with Ili remains unbroken, and we will never forget that she was our first!

This was followed by Gyula Fekete's Christmas Quartet, then László Dubrovay's brilliant

Exorcist (Ördögűző).

The master tailored this work so personally for us that after every performance, the hall "explodes"! He developed many innovations and special effects for wind instruments, and it always reaps unanimous acclaim with audiences. We have always been passionate advocates of contemporary music, and without exaggeration I can claim that at almost every concert we play something from these works!

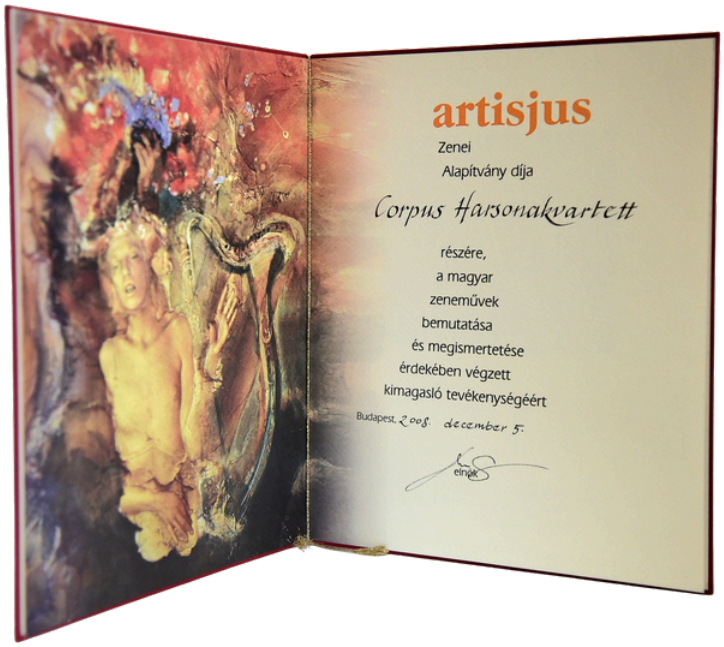
Our contemporary album also featured—alongside the 3 composers mentioned above—works by Miklós Kocsár, Balázs Horváth, Péter Durkó, and Dénes Legány. Alongside quartet works, we also commissioned pieces for solo trombone for the National Corpus Trombone Competition that we organized for years. Among others, György Vukán, Miklós Malek, Péter Wolf, and Máté Hollós honored us with their compositions.

András Sütő



By 2008, eight contemporary composers had dedicated works to us, and if my memory serves me right, early in the year we recorded an album's worth of material at the request of Hungarian Radio, as part of a so-called "Z" recording session.

Since the Artisjus Award ceremony usually takes place at the end of the year, I believe we were nominated either for this recording or through the personal intervention of one of the composers. Since nominees aren't privy to such background details, I won't speculate further... Instead, I'll write that we received the award twice more, in 2011 and 2021. Also, it fills us with pride that over the past 25 years, 25 composers have honored us with great creations.



It was always important to us that new works be born for four trombones, so we are particularly proud of this. That this is occasionally awarded is just icing on the cake.

Péter Pálinkás





The Dutch trombone school is of a similarly high quality to the Hungarian one. Outstanding trombonists emerge from their schools, and perhaps the biggest difference is that they stick together much more than we do. The New Trombone Collective ensemble was formed there with top members. They organize the European Trombone Festival, Slide Factory, every two years. Its structure is similar to the ITF, but with many more European performers.

And so, in 2009, they invited us as well. By then Csabi Wagner was no longer playing with us full-time, so we went in the Sütő–Pálinkás–Káip–Veér lineup. Since they insisted on having Csabi there, we put together a great program where he played a couple of solo pieces, and at the end of the joint concert we expanded our quartet to five people. I remember: Matyi arranged the famous horn quintet Casbah of Tetuan for five trombones. Here Csabi could showcase his contrabass trombone skills, which our Dutch friend Brandt Attema also played at an exceptionally high level back then. After the highly successful concert, we had to hold a "clinic" for an enthusiastic audience of 200. Obviously, they wanted to know the secret of why there are so many superb Hungarian trombonists scattered around the world in top orchestras.

Naturally, we preferred playing for them, and showed nothing beyond a couple of warm-up exercises. Matyi showed how he usually did mouthpiece buzzing, but he probably didn't think of what happened there either... I think he hadn't cleaned his mouthpiece for several years before the incident, and when after taking a deep breath he blew into it, years' worth of accumulated moisture escaping from the mouthpiece splashed onto the forehead of the Asian enthusiast sitting closest in the front row. It was hard to endure without laughing; we barely managed. Naturally, the "lucky winner" didn't even dare to move. Overall, it was a successful festival where we could showcase our talent, and thanks to our excellent teacher Tivadar Sztán, we always arrived at similar events 150% prepared.



Péter Pálinkás

Later that year, we made it to Japan. Now that was the pinnacle of exoticism. We threw ice at Robika in his sleep in his hotel room; he leaped up so violently he almost broke his toe. The next day he yelled at the receptionist about who had let us into his room—while we just watched with suppressed, apologetic laughter.

After the concerts, however, we received a level of respect rarely experienced by European musicians. In Osaka at an "all-you-can-drink" place, they brought beer in two-liter mugs with double whiskeys. It was a short-lived offer, but all the more memorable. That offer wasn't designed for Hungarian trombonists in their twenties—the place definitely lost money that day. After a rural concert, we arm-wrestled, sang, and communicated using hand gestures with local tractor boys. The guy at the grill burnt all the food to complete ash, but we happily ate it anyway. At the end, Pálesz even received a practice samurai sword. Incredible!

Mátyás Veér

After Slide Factory, Matyi left us too, having been accepted into the newly formed Qatar Philharmonic Orchestra. Viktor Dániel Nagy (Sly) joined us.

At that time we were looking for new challenges, and since we hadn't previously managed to win the Passau competition, in 2010 we entered that year's competition. Rumor had it that previously no Hungarian ensemble could win there because Frigyes Hidas—who was president of the Passau jury—thus secured his presence and seat on the jury. There might have been something to it, as countless Hungarian brass ensembles had tried before us, and anyone aware of the quality those ensembles represented could find no other explanation for why a Hungarian team hadn't won there earlier.

Hidas unfortunately passed away in 2007; however, strictly from the competition's perspective, this offered new hope. About a month before the competition, we knew we'd start the first round at 9 AM. So, reconsidering and overriding our previous warm-up routines, everyone developed an 8–10 minute warm-up that helped with the early start. Secondly, an ensemble only performs well in the morning if prepared for it. Since all of us were orchestral musicians in those years, we could prepare between 8 and 9 AM for the early competition start. This, as turned out later, worked successfully. However, our journey out held surprises as well.

For younger readers, I note that in 2010 passports were still required to enter Germany. Since we timed things to rehearse on travel day from 8 to 9 AM (as the competition started the next day) and only set off afterward on the approx. 6-hour drive, we were extremely saddened when Sly called at 8:10 to say he had left his passport at home, so he had to go back for it. He arrived around 9, so we set off without a rehearsal...

We weren't overly happy, as we were starting the competition the next morning. To add insult to injury, we had a squabble on the road, and by the time we reached Passau, the three of us went left, he went right. In that moment, all I could think was that we were falling apart, end of the hoped-for first prize. But lo and behold, the next morning we executed the first round flawlessly; by 10 AM we were drinking beer again as good friends... The competition spirit got everyone back on track, and from then on we focused solely on that.

Advancing to the final was clear, but since there were many good chamber ensembles besides us, we couldn't even speculate on what would happen in the next day's final. It was already a bit suspicious when, on the day of the final, we went into the warm-up room of Passau's wonderful town hall... The foreign ensembles, upon learning who we were, promptly left us alone in the warm-up room. We didn't know what to make of it then, and even after the successful second round, we waited anxiously for the results. We only got excited when we didn't hear our name called for 3rd or 2nd place either. Shared with the In Medias Brass quintet (also Hungarian), we won first prize.



Péter Pálinkás



With these four international competition victories, to our knowledge, we are unique in the world in the trombone quartet category! Opinions within the profession vary regarding competitions. True, a competition offers only a snapshot, but the connections, the broader worldview, the positive outcomes, and of course the preparation periods forged us so deeply—both personally and professionally—that we definitely look back on them as inspiring memories!

András Sütő

Sad as it is to write, by 2011 the relationship between Robi Káip and Viktor Dániel Nagy had deteriorated significantly. Without exaggeration, this affected the whole quartet too. Yes, but invitations kept coming; in 2011, we got the opportunity to perform at the ITF again, which that year was hosted in Nashville. Why there? In 1971, the International Trombone Festival had started there, and the organizers wanted to bring the 40th anniversary edition back to its roots. Jon Bohls was president of the ITF at the time; he had always helped us a lot, and by then we greeted him as an old friend. The three of us set off, as Dani was frequently subbing with the Festival Orchestra at the time, and on the day we left, he still had a concert with them. Our American trips turned out adventurous once again.



After 17 hours of travel, we arrived at the Nashville university campus, where no one was waiting for us. Luckily, during our layover in Chicago, we had bumped into Mick Rath and his son Oli in the airport restroom and greeted them as good friends. So in Nashville, in the middle of an unfamiliar world, our only option was to call Mick for help on where to go.

Fortunately (as luck was, is, and always will be on our side), our friend happened to be having drinks with Jon Bohls, so our problem was quickly solved and we found our accommodation. Dani was supposed to join us the next day, but since a severe tornado was raging in Chicago, he ended up sleeping on top of a baggage carousel at the airport and arrived a day late. We met many new people and formed great friendships in Nashville as well. After our successful concert, we headed downtown to party. Nashville is the capital of country music; live music poured out of every pub on every corner. We were nevertheless surprised that women's attire, without exception, consisted of denim skirts and western boots... As we immersed ourselves in the downtown night atmosphere, a sweet local couple warned us: "Don't go any further than this; beyond this point, it isn't safe for you." We found that strange too; back home we had never experienced anything like that.

Péter Pálinkás

When the MÁV Symphony Orchestra was planning its 2010–2011 season, at the request of their principal guest conductor, Irwin Hoffman, a new work written for trombone quartet and symphony orchestra was included in their program. Irwin Hoffman was well past 80 at the time. Previously, he had been an assistant conductor to Georg Solti at the Chicago Symphony Orchestra (CSO). In 2011, he served as the principal music director of the Costa Rica Philharmonic Orchestra. He brought the piece from there: one of his clarinetists was also a composer who had written a Concerto with symphony orchestra accompaniment for the Costa Rica Trombone Quartet.

The MÁV Orchestra knew that Mici was actively playing in a quartet, so they invited us for this noble task. We gladly accepted. Dani was still with us at the time, as his successor, Gabi Hegyi, could only join the ensemble at the end of the year. Unfortunately, it raised objections (especially from the aging conductor) that Dani couldn't attend every rehearsal. Despite this, as part of the MÁV Symphony Orchestra's Miklós Lukács subscription series in February 2011, we gave a highly successful concert. I think the piece sells itself, with its Latin harmonies and rich percussion making it a truly exotic work for us. Since then, to our great delight, we have performed it successfully with numerous orchestras.



Péter Pálinkás

In September 2011, I became a member of the Corpus Quartet.

Ever since my college years, I had followed the ensemble's work—you couldn't help but notice them, as they won a string of international competitions and performed bravura pieces previously heard only from top international soloists, creating an unprecedented quality in brass (especially trombone) chamber music. Musicality, sound quality, meticulously refined articulation, and faithfulness to the score were overwhelming, but what completely enthralled audiences every time was their flawless ensemble play. It was as if not four people were playing on four instruments, but one person playing in four voices. Yet everyone showcased their individuality; their play was never formulaic or artificial for a single moment. In doing so, they created a musical quality and experience that elevated these then-twenty-something young men into role models for many of us.

In my last year of college, I started working in the Customs and Finance Guard Orchestra. After two years, however, I felt I wanted more professionally and wished to work in a symphony orchestra. I was very lucky, because in 2009 an audition was announced for bass trombone in the Budafok Dohnányi Orchestra. I won the position, which placed me alongside András Sütő and Péter Pálinkás in the orchestra. They were already seasoned orchestral and chamber musicians; my orchestral experience was almost insignificant compared to theirs.

I owe them immensely; with their knowledge and professional attitude, they helped elevate my skills too, making it very easy for me to fit in professionally! I am deeply grateful for this! Then events accelerated: meanwhile, I also graduated from the Music Academy, where I invited the Corpus Quartet as guest artists for my graduation concert. On one hand, I wanted to play among them in the chamber music genre, and on the other, it was the obvious choice to invite them as partners for the mandatory chamber music performance of my diploma concert.

Soon the guys asked me if I would join the Corpus Quartet. Naturally, I said yes. This was in the autumn of 2011; at the ensemble's 10th anniversary concert, I was officially introduced as the new bass trombonist. And then something started—a period in my life that I can only wish for every fellow musician. I can only wish for myself that this period never ends!

Even now, in 2026, I can honestly state that our professional growth remains unbroken. At our concerts, that pleasant tingle, the musical experience, the joy of playing together, and the radiating warmth and success we receive from the audience are always present! Domestic and international tours, album recordings, instrument demonstrations for children, TV and radio appearances, countless rehearsals, birthday concerts and commemorations organized for our teachers and colleagues, hundreds of thousands of kilometers traveled together on land, water, and in the air, sharing the stage with the world's best trombonists and conductors—it is a wealth of experiences from which it is impossible to highlight just one thing. I wish for the Corpus Quartet to soar even further, bringing unforgettable musical experiences to even more people, as we ourselves feed on this; it sustains the ensemble.

I would like to thank all former Corpus members, our teachers, composer friends, directors, family members, and everyone who helped support the Corpus Quartet at any time; we owe them eternal gratitude and remember them with love!

Gábor Hegyi



We naturally celebrated our 10th anniversary with a concert followed by a reception. We invited our English friends too: Nikki and Mick Rath honored us with their presence. Since by then we had gone through many lineup changes, we planned to play in every lineup. Being here from the beginning, I played in every piece.

First, the '99 starting team played: from the Veér–Pálinkás–Gyetvai–Wagner quartet, by 2011 everyone except me was playing bass trombone, so they decided all four of us should blow on bass instruments. Great idea, the opening fanfare sounded great... Or maybe not...

After this came the Fetzer–Pálinkás–Veér–Wagner setup. We hadn't played in this lineup for 10 years either. Following this, it was comforting to play with the (what I call primary) Mici–Pálesz–Matyi–Csabi quartet. Then came the Sütő–Pálinkás–Káip–Veér lineup, followed by the Sütő–Pálinkás–Káip–Nagy Viktor quartet. Finally, the fresh Sütő–Pálinkás–Káip–Hegyi quartet. It was good fun; we played one piece in every lineup to date.

After this—as usual—a big party ensued, but much more subdued than 10 years prior. After all, we had lived 10 years more maturely... Or rather, not more maturely, only our partying—which used to embarrass rock musicians—had refined slightly...

Péter Pálinkás

Since our 2008 Artisjus Award, our repertoire had continued to grow with additional contemporary pieces. On one hand, we felt one of our main tasks was the regular performance of pieces written specifically for us; on the other hand, we gladly incorporated them into our classical concert programs from time to time. Composers appreciated this, rewarding us with our second Artisjus Award in 2011.

Interestingly, Mici only was able to accept the award on behalf of all of us, as the rest of us were working on the evening of the presentation ceremony.

Péter Pálinkás

I accepted it at the Mészáros Street headquarters, then rushed straight to the Music Academy for the MÁV concert—Mahler's 1st Symphony... And I brought the Artisjus Award to my boss at the time, Imre Kollár, as well.

András Sütő



Early in 2012, due to financial problems, the previously announced Balogh–Zilcz Trombone Competition was canceled. The students had already prepared; the required piece that year was by György Vukán.

At that time we were thinking that beyond active quartet playing, we should create something that gives back to the upcoming generation of trombonists younger than us who were still studying. So when we heard about the cancellation of the Balogh–Zilcz competition, it served as the perfect opportunity for us to step in and take it over.



And something started that we called the Corpus Competition.



In 2012 we changed nothing yet, happy to organize the competition according to the previous call for entries. Only the jury members changed: from the beginning, the concept was that as a Corpus competition, the four of us should be on the jury; we invited Gingi as jury chairman and asked Gyuri Vukán to participate in the jury work as well. It concluded successfully with over 20 applicants. After the first competition, we sat down to figure out how to make it even better and attract future students with even more exciting prizes.

From the Balogh–Zilcz competition, we kept two rules: a new solo piece by a contemporary composer had to be commissioned every year, and the previous year's winner could not re-enter. In subsequent years, we managed to get our sponsor, Michael Rath, to support our competition with a new trombone each year. Thus, a brand-new instrument became the main prize.

Some might think organizing this competition brought us financial gains, but the truth is quite the opposite. Out of our own income, we paid for the jury's honoraria, the piano accompanist, the jury chairman, the composers, and the cash prizes. We also received help from another source: a private benefactor supported our work as well.

Year after year, new solo works were born: Miklós Malek, Máté Hollós, Miklós Sugár, and Péter Wolf composed pieces and served on the jury alongside us. A few years after the launch, we expanded the competition to include conservatory high school students as well. Thus, the duration of the competition was extended, but we were able to reach a much broader audience.





One of our important supporters was Gábor Hollerung, music director of the Budafok Dohnányi Orchestra, who year after year provided the orchestra's rehearsal hall free of charge for the smooth running of the competition.

In 2017–2018, our competition was integrated into the Hungarian Trombone Bootcamp international trombone festival and thus became international. With the help of the Hungarian trombone camp, applicants to the camp had the opportunity to compete, and since it was promoted on their website without mandatory camp participation, people could also apply for the competition separately.



Then in 2019, with the help and support of BMC, we tried to return to our original competition format, now held in BMC's grand hall. Much to my personal heartache, by then such a solo trombone competition interested only three university and four conservatory students enough to actually show up. In 2020, the coronavirus "washed away" the competition. Later (from 2022 to 2023), we thought several times about how to revive it, but too many factors had changed for us to continue. But that is another story...

Péter Pálinkás



Hiánypótló harsonaverseny

KOMOLY

Kiss

Hiánypótló kezdeményezésbe kezdett tavaly a Corpus Harsona Kvartett: országos harsonaversenyt hirdettek, s az idén a hét végén szurkolhatunk a jelentkezőknek a folytatáson. A kvartett muzsikusai – *Sütő András*, a MÁV Szimfonikus Zenekar és a Budafoki Dohnányi Zenekar első harsonása, *Pálinkás Péter*, a Budafoki Dohnányi Zenekar tagja, a zuglói Szent István Zeneiskola tanára, *Káip Róbert*, az MR Szimfonikusok első harsonása, a Debreceni Egyetem tanára és *Görög-Hegyi Gábor*, a Budafoki Dohnányi Zenekar tagja, az Aelia Sabina Zeneiskola tanára – azután döntöttek a találkozó meghirdetése mellett, hogy négy jelentős nemzetközi versenyt megnyertek és számos hazai elismerést szereztek.

A ma és holnap tartó, főiskolásoknak szóló verseny már a második a sorban, az azonban újdonság, hogy a támogatóknak köszönhetően külön kategóriában a zeneművészeti szakközépiskolások is részt vehetnek rajta. A Budafoki Dohnányi Zenekar próbatermében (Budapest VIII., Kerepesi út 29/B) rendezett vetélkedésen túl cél a találkozás is, hiszen tíz városból 25 versenyző érkezik. Ezt a jelleget erősíti, hogy az első forduló után ma este fél nyolckor a zsűritagok koncertet adnak, az eredményhirdetést holnap este hat órától pedig szintén hangverseny zárja.

A verseny kötelező műve kortárs magyar szerző alkotása, amely mindig az adott alkalomra készül. Kettős a cél: a magyar harsonairodalom is bővül, és a műveket a jelentkezők később is repertoáron tarthatják. Tavaly *Vukán György* darabját kellett a jelentkezőknek megtanulni. A Kossuth-díjas zongoraművész a zsűriben is részt vett, amelynek magját a Corpus Harsona Kvartett tagjai alkotják. Az idén *Hollós Máté* Erkel-díjas zeneszerző Trombondine című műve képezi többek között a verseny kötelező anyagát, az alkotó ismét segít a zsűrizésben. A zsűri elnöke *Fejér András* Liszt-díjas harsonaművész, a berlini DSO szólóharsonása lesz.

A díjak között szerepel egy Michael Rath kvartventiles tenorharsona is, amelynek készítőjével 2005 óra ápol szoros kapcsolatot az együttes. *Michael Rath* nemcsak Angliába hívta meg a tagokat muzsikálni, hanem azóta is rendszeresen támogatja őket mesterhangszereivel. A Corpus Harsona Kvartett a jövőben nemzetközi verseny meghirdetését is tervezi.

A ma kezdődő kétnapos verseny és a hozzá kapcsolódó két koncert nyilvános és ingyenes.

During my musical studies and subsequent professional career, I had numerous opportunities to meet domestic and foreign trombonists. Among these defining experiences was hearing the quartet play live several times and imagining: maybe one day I could reach a level where I could play in such great concerts with my friends. Chamber music is very important to me, as my teachers instilled its foundations and a love for it in me at a very early age. We played a great deal of chamber music in the Balatonfüred music school, Veszprém conservatory, and during college years in Szeged, Budapest, and even Qatar, where I spent seven and a half years. But let's not run ahead, as I had already shared common ground with "the guys" earlier in life.

In 2013, before finishing my university studies in Szeged, following a successful audition, I joined the MÁV Symphony Orchestra. This is where I personally met Mici, who was section principal there. He proved helpful in everything, so I quickly felt at home in the orchestra and the capital alike. After fitting in, I was invited a few times to sub in the Budafok Dohnányi Orchestra and the quartet, all of which were great experiences for me.



I also entered the Corpus Trombone Competition held in 2015; by then I had finished my studies in Szeged, had been working in Budapest for two years, and was studying in the master's program at the Academy of Music, so I was in an ideal "competition state". At the competition, besides the quartet members (Mici, Pálesz, Akesz), Zoltán Kiss was also on the jury; I managed to perform well in front of them: luckily, I played everything just as I wanted, which was rewarded with first prize, winning the grand prize that came with it: a Rath trombone!

Little did I know back then that one day they would invite me to play with them in the quartet!

András Pálfy

In 2011 at the Nashville ITF, we met our trombonist friend Jacques Mauger. The standard practice at international trombone festivals was that the organizer of the following year's festival was always present at the current one. On one hand, to promote the upcoming event, and on the other, to scout artists they liked. Thus it happened that in Nashville, after our concert, he invited us to the 2012 trombone festival held in Paris. Jacques was also a good friend of Guszti's, so the request was for us to perform alongside him as well. We prepared a colorful program: with Guszti, we played Old Hungarian Dances from László Czidra's collection, where Guszti played the baroque trombone.



Renèe Hangmannal és Mick Rathtal az ITF-en

And of course, at the end of our joint concerts, the unmissable Southern Witch (Déli Banya) sounded, composed by János Másik. Here Mici could indulge his inner child imitating monkey sounds with total devotion... He always seized the opportunity! Also at this concert, the four of us premiered Sanyi Balogh's style studies on David's Concerto, composed in the style of 8–10 different composers. After our successful concert, the Rath team exhibiting there was pleasantly surprised to find people continually coming up to order new trombones. It fills me with great joy that we played a part in this... Even Boston University trombone professor Don Lucas ordered his Rath trombone right then and there.

Péter Pálinkás

Paris, the City of Love! Because of this, we arrived with a large group. Guszti brought Nóra, Gaben brought Szilvi, I brought Ági... From the Flaskay family, Bence and Béla were there too. The latter generously hired a cute elderly man living there to be our tour guide all day.





We took in countless sights... the Louvre, Galeries Lafayette, the Arc de Triomphe... The old guy's famous saying was: "Every morning they wash the streets here with perfume, only for German youths to litter it up during the day!" We enjoyed a lavish lunch with Karcsi Csider and met Renée Hagmann too! Our concert was a roaring success! Oh, and unfortunately we had to buy plane tickets twice, as Malév went out of business that year...

András Sütő

In the autumn of 2013, after 5–6 years of renovation, the doors of the Liszt Academy reopened, not only for students but also for orchestras wishing to perform there. At that time, Guszti was head of the Academy's Wind Department, and for the opening concert he envisioned a grand trombone evening, supported by then-rector András Batta.

Guszti—as old friends and musical partners—invited us as well. One of the most embarrassing moments there occurred when we performed a few movements of Sanyi Balogh's David Concerto Variations: Gabi Hegyi didn't start with Mozart like the rest of us, but blasted out an earth-shattering low B-flat! We nearly died of embarrassment on the spot; since then, of course, we just laugh whenever the story comes up.

Another curiosity was that members of the Hőna Quartet weren't available for the concert, so after Corpus's performance, at Guszti's request, we stayed on stage, and Guszti and Sanyi Balogh joined us (Sanyi hadn't played in years). We played a wonderful Southern Witch (Déli banya), where Mici's monkey calls brought tears of laughter to the audience's eyes once again.

Péter Pálinkás



In the spring of 2014, with the help of overseas trombone professors we had previously met, we embarked on a tour of the United States. We received invitations to teach and perform at universities in Boston (Massachusetts), Iowa City and Cedar Falls (Iowa), Lawrence (Kansas), and Norman (Oklahoma). Naturally, Guszti came with us this time as well. Although we planned the trip, booked accommodation, and arranged airline tickets, Guszti decided that if we were going to America, we should play in New York for Joe Alessi's class too. Joe is not only the principal trombonist of the New York Philharmonic, but also an internationally acclaimed soloist, professor, and teacher at the Juilliard School of Music. We discussed with Guszti that we would gladly play anywhere, but asked him to arrange our accommodation and board there as well (since we had arranged everything ourselves everywhere else).



He promised that in New York everything had been taken care of. Well, how that turned out—and looking back, it's a great story, but while living through it we weren't quite so amused—was that we landed successfully at JFK Airport, our luggage arrived, and we were cleared through immigration. Afterward, we happily stood in line waiting for a taxi to take us to our Manhattan accommodation.

When we asked Guszti where we were going to stay, we received the simple answer: "I don't know." Well, if the dear reader has reached this point, you can imagine what we experienced in those moments—very far from home and even further from our return flight date.

Meanwhile our turn came: we got into a taxi, specifically a five-seater Toyota Prius+, and beside the Chinese driver there were only four seats... No problem: the five of us squeezed in, accompanied by five suitcases and five trombones. In her confusion, the driver asked where we wanted to go? To this question, in that moment, none of us could answer, as Guszti, who was supposedly arranging it, didn't know either. We just said, "Drive toward Manhattan, and we'll figure it out en route.



We started making feverish phone calls—more precisely, we shoved a phone into Guszti's hands to sort it out, since he was the one who had promised to handle it. Fortunately, we managed to reach a staff member at the Balassi Institute at the time, and we were able to crash for the night at the apartment of one of the institute's employees. However, as it was a Friday night, Eszter was enjoying her well-deserved free time, and it came as a cold shower for her while at a nightclub that she had to host four Hungarians on such short notice.

At least we were able to give the taxi driver the address, and we finally arrived in Manhattan's Midtown East neighborhood, in front of an apartment building located somewhere halfway between UN Headquarters and Trump Tower. Oh, and the reason only four of us went there was that Guszti was staying at Joe's. "Lucky him," we thought, back when we still had no idea where we were going to lay our heads that night. So we arrived, but since Eszter was partying quite far from the apartment, we waited for her for at least another hour. Hats off to her, though—it was incredibly kind of her to take us in and host us in the living room of her small one-bedroom apartment. In the end, our adventurous journey ended on a positive note: we had a place to sleep.

The next day dawned, greeting us with a true New York scene as we looked out the window. Across from Trump Tower we found a charming breakfast spot that served beer as well. And the waitress was Hungarian! She understood immediately why we asked for beer instead of coffee with breakfast. This morning was also the morning of our Juilliard concert. By then we had promises that for the remaining two nights our accommodation would be in Juilliard's dormitory.

The concert went well, even though we hadn't slept much and especially hadn't played much the day before. Joe took us out for beer: the situation was strange because after half an hour of walking we found a place to sit, albeit on the vinyl couches of a food delivery spot, but at least the beer was cold. Served in plastic cups in the middle of Manhattan... Well, we didn't see this in the movies, but no matter. We trusted we'd have a better place in the dorm; we shouldn't have... Suffice it to say that harsh conditions prevailed there. So we didn't stay; we begged to go back to Eszter's place. By then only three of us went back, as Guszti got a teacher's room at the dorm with an extra spot, so we put Papa (Gabi Hegyi) in with him.

On the third night, three of us slept in a motel near the airport, where we picked up our rental car on the fourth day. From there, you could say we were back on track: everything went smoothly for the rest of the tour. In Boston, Don Lucas hosted us. We taught and performed there, and at a local composer's request we even sight-read a contemporary work in front of the audience... That went very well... Or not?! In any case, it remained a great story.

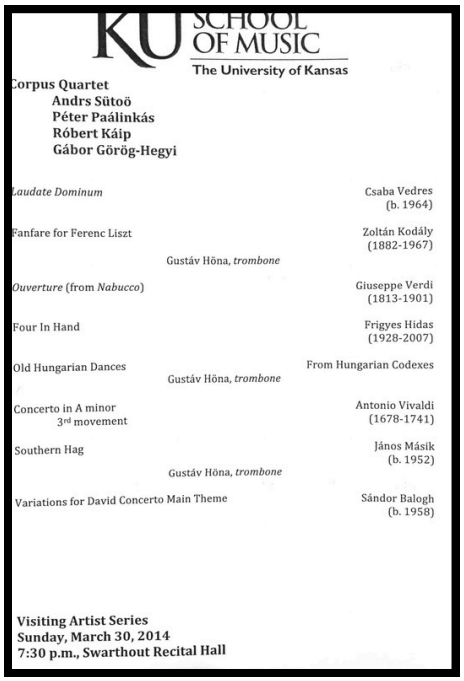
Afterward, we got in the car, stayed in Cleveland and Chicago, exploring exciting parts of the city in the latter. In Iowa City, our friend Zsolti Szabó hosted us; alongside the concert, we held a masterclass. At Northern Iowa University, our friend Anthony Williams helped. Then Kansas, where we were surprised to see "no weapons allowed" signs on the main building. Naturally, we gave a successful concert there as well. And finally Norman,

Oklahoma, where our dear friend Professor Irwin Wagner hosted us... Without these supporters, we wouldn't have gotten anywhere; to this day, we are deeply grateful!

Perhaps the only mishap hit us on the highway when, after a few hours of Robi driving, Papa (Gabi Hegyi)—the only sober one in the car—took the wheel. Gaben was driving in the USA for the first time in his life, which lasted for all of five quiet minutes, because suddenly a sheriff pulled us over with sirens blaring. Luckily, only the open whiskey bottle held in our hands was an issue; after all, in that "free country" fewer things are permitted than back home in Hungary.

We achieved great success at every stop of our tour; traveling across half of America by car was an invaluable and unforgettable experience.

Péter Pálinkás



KU SCHOOL OF MUSIC
The University of Kansas

Corpus Quartet
Andrs Sütoö
Péter Paálinkás
Róbert Káip
Gábor Görög-Hegyi

Laudate Dominum	Csaba Vedres (b. 1964)
Fanfare for Ferenc Liszt	Zoltán Kodály (1882-1967)
Gustáv Höna, *trombone*	
Ouverture (from *Nabucco*)	Giuseppe Verdi (1813-1901)
Four In Hand	Frigyes Hidas (1928-2007)
Old Hungarian Dances	From Hungarian Codexes
Gustáv Höna, *trombone*	
Concerto in A minor 3rd movement	Antonio Vivaldi (1678-1741)
Southern Hag	János Másik (b. 1952)
Gustáv Höna, *trombone*	
Variations for David Concerto Main Theme	Sándor Balogh (b. 1958)

Visiting Artist Series
Sunday, March 30, 2014
7:30 p.m., Swarthout Recital Hall

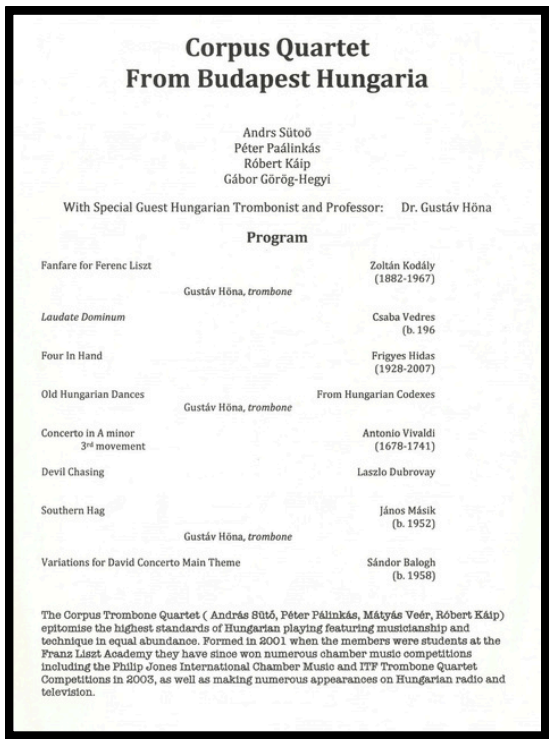


Boston University College of Fine Arts
School of Music

The Corpus Trombone Quartet

András Sütő
Péter Pálinkás
Róbert Káip
Gábor Görög-Hegyi

with guests Gusztáv Hőna



Corpus Quartet
From Budapest Hungaria

Andrs Sütoö
Péter Paálinkás
Róbert Káip
Gábor Görög-Hegyi

With Special Guest Hungarian Trombonist and Professor: Dr. Gustáv Höna

Program

Fanfare for Ferenc Liszt	Zoltán Kodály (1882-1967)
Gustáv Höna, *trombone*	
Laudate Dominum	Csaba Vedres (b. 196
Four In Hand	Frigyes Hidas (1928-2007)
Old Hungarian Dances	From Hungarian Codexes
Gustáv Höna, *trombone*	
Concerto in A minor 3rd movement	Antonio Vivaldi (1678-1741)
Devil Chasing	Laszlo Dubrovay
Southern Hag	János Másik (b. 1952)
Gustáv Höna, *trombone*	
Variations for David Concerto Main Theme	Sándor Balogh (b. 1958)

The Corpus Trombone Quartet (András Sütő, Péter Pálinkás, Mátyás Veér, Róbert Káip) epitomise the highest standards of Hungarian playing featuring musicianship and technique in equal abundance. Formed in 2001 when the members were students at the Franz Liszt Academy they have since won numerous chamber music competitions including the Philip Jones International Chamber Music and ITF Trombone Quartet Competitions in 2003, as well as making numerous appearances on Hungarian radio and television.



The Békés-Tarhos Music Days are currently held in the town of Békés. In the summer of 2014, we were invited to give a concert. Knowing that our beloved teacher was once a student at this institution, we invited and brought Gingi along with us. We wanted to give the audience coming to see us something extra beyond just our music.

Tivadar authentically recounted his memories between the pieces, and even though we had heard his accounts before, we were glad his personal reminiscences connected the past with us as well. He deeply cherished what he had learned there and later passed it on as a teacher to his own students.

Péter Pálinkás



Nicolas Moutier is a few years younger than I am, but in 2014 he was already a professor at the Strasbourg Conservatory. They also regularly organize a trombone festival, and I suspect it was at the suggestion of his former teacher, Jacques Mauger—with whom we were already good friends—that he invited us. As per our custom—like at all similar foreign trombone festivals—here too we played the gems of Hungarian trombone quartet literature. Beside our highly successful concert, our trip to France had only one flaw... We went by car, sleeping over in Germany on the way there, but returning without any rest, which on the back seat of Robi Káip's Volvo V50 wasn't exactly a pleasant ride...

Péter Pálinkás





We went in Robika's car, and Pepi had custom Rath and Corpus stickers made for the car. We lost half of them on the way, as was only fitting... While there, we also performed the piece dedicated to him and us, Trois Tableaux by Jean-François Michel, alongside Jacques Mauger—which we had premiered at the Liszt Academy reopening the previous year! In the evenings, we "studied" French red wines extensively!

András Sütő

In 2014, Gabi had to temporarily stop playing the trombone due to illness.

In his place, we invited Akesz (Ákos Galla), who joined first as a substitute, but when it turned out Gabi had to set the instrument aside, he joined us as a full member. Thanks to Akesz's active involvement, this transition opened up entirely new possibilities...

Péter Pálinkás





In 2015, the International Trombone Association held its annual festival (ITF) in Valencia. Since our Italian trombonist friend Vincenzo Paratore had also received an invitation to give a solo concert, it was a natural opportunity to invite him to the quartet's evening. Here we played Jean-François Michel's piece with him—written for our French friend Jacques Mauger and us for the 2013 Liszt Academy reopening concert. However, as Vincenzo was Jacques's student, Jacques happily passed the performance opportunity on to him.

This concert went so well that we asked the organizers for the recording and preserved it for posterity in album form. Naturally, we also enhanced the reputation of Hungarian trombone literature with works by Frigyes Hidas and Sándor Balogh! With Vincenzo, from Sicily through Malta to France, as well as on several occasions in Budapest, we performed this masterpiece.



During this festival, the idea and demand for creating a trombone octet materialized between our friend Zoli Kiss and us. Words were followed by actions, and the HTC (Hungarian Trombone Connection) was formed. Members consisted of current Corpus members complemented by former ones, plus our friend Zsolt Szabó (of Transylvanian origin, now living and teaching in the USA), and naturally Zoltán Kiss, an integral member of the world-famous Mnozil Brass and artistic director of HTC.

András Sütő

Unmistakable both in sound quality and style.

Our collaboration of over a decade was born out of passion and dedication to the trombone and music. It was a touching moment when we first played together, because it felt as if we had always played together. I think this can only happen when you operate at a higher level of musicianship and musical thinking.

We met in 2010 during one of my masterclasses in Budapest. In 2012, we met in Paris at the ITF, and in 2014, our artistic collaboration began: we served as jury members at the Budapest International Trombone Competition and gave concerts featuring works for solo trombone and quartet/quintet. That same year, we performed together again in Sicily at the NOMA Festival, and in 2015, we received an invitation to the Valencia ITF, where our performance was recorded and we released a joint CD. In 2016, we traveled to Malta for a masterclass and concert, followed by another visit to Budapest for the Corpus Quartet's 15th anniversary, playing together with many international guests. In 2020, during the lockdowns, I joined them via a video from home to celebrate their 20th anniversary. In 2025, they invited me to Budapest to hold a masterclass and perform at the closing concert, offering space and visibility to new talents.

My heartfelt thanks for all the wonderful things we have accomplished together, and for those we will do in the future.

Vincenzo Paratore


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INTERNATIONAL TROMBONE FESTIVAL , VALENCIA
JULY 8 2015

Vincenzo Paratore is solo trombonist at the Bellini Theater in Catania. Life brought us together around 2010 when, perhaps at Matyi Veér's invitation, he visited Budapest and gave a concert. There was immediate chemistry between us right from the start. He is an entirely different person than we were, focusing much more disciplinedly on his career than we did with our rock 'n' roll lifestyle. Despite this, taking a mutual liking to each other, we started working together.



We invited him as jury chairman to one of our Corpus competitions, and he invited us to Sicily to hold a masterclass and concert. Through reciprocal invitations, we became good friends. Over the past years, we have played together in Budapest, Sicily, Malta, Valencia, and many other venues. He played with us at the quartet's 15th anniversary concert at BMC. Most recently, last year he was our guest for a masterclass and concert... So we are on great terms.

I believe Vincenzo had a prior connection with Dennis Kurun Camilleri, owner of the K&G mouthpiece factory. He might have been playing on a K&G mouthpiece in '16. Through his connection, we made it to the island of Malta, hosted by the K&G mouthpiece manufacturer. I remember our departure fell on Easter Monday that year, and as the local airline went bankrupt, we had to buy plane tickets twice. Here I must mention Mick Rath's immense help: beyond instruments, he financed many of our international appearances. In this case, he had to buy four tickets twice for Corpus to reach Malta... We thank him gratefully for this generous support!

After our safe arrival, fueled by the thrill of novelty, we threw ourselves into exploring Malta's sights. We spent four days there, where after a joint rehearsal with Vincenzo, we gave a sold-out concert at the Casino Maltese building in Valletta. Naturally, we had time for fun; while there, we toured the country's sights. Beyond the harbor, various city districts, and culinary delights, we participated in a boat excursion. We visited the Blue Lagoon. Here we took a dip (in March) in the 17-degree sea... Our smiles were somewhat pained, but our drinks warmed us on the return trip. In short: we experienced excellent hospitality!

Generally, wherever we go in the world, we are received like stars—a very gratifying feeling—and treated as such, which, compared to our status back home as orchestral musicians, is extremely uplifting... I have an observation regarding this: musicians are often referred to as "artists," but to me, the word "musician" carries far more meaningful depth. Unfortunately, in an orchestra, we are often viewed merely as players...





Beside the Rath factory's support, we thank Dennis and the K&G Mouthpiece Factory for the invitation! We formed a great friendship with them too; they have visited Budapest several times since!

Péter Pálinkás





In 2016, after 10 years of active participation, Robi Káip also stepped off the Corpus deck, replaced by Stürzi (Róbert Stürzenbaum).

We brainstormed on how to offer something new and interesting to our audience, and being wine lovers who had connected with several wineries over the years, we introduced wine alongside music as an added experience.

Around 2015–2016, we met István Bai in Sárospatak when, after a fine lunch, the restaurant owner encouraged us to stay, saying a new winemaker was coming to present his wines.

Since Mici and I certainly didn't turn our noses up at fine wine back then, and having experienced the incredible development of the region's wines during decade-long stays at the Zemplén Festival, we didn't need to be asked twice. After tasting the new wines, we were amazed to find that we had never experienced such exceptional quality in Tokaj Hegyalja before. István had started winemaking in the Gyertyános vineyard, hence their Bodrogkeresztúr winery was named Carpinus.



The opportunity presented itself when we came up with the idea of combining concerts with wine tastings, inviting Carpinus as our partner for every concert. Unfortunately, they were available only for the last concert, but they were so helpful that they recommended other Tokaj wineries for the first two concerts as well.

And the funny twist came right before the last concert... A joke in hindsight, but very embarrassing at the time...

Stürzi couldn't find his instrument half an hour before the concert started.

Péter Pálinkás

He searched Müpa (Palace of Arts), went back home too... Nowhere to be found... Of course, because it was right there, waiting for its owner behind the concert hall door!

András Sütő



The custom was to invite the audience to a wine tasting after the concerts, but at the last concert, due to this little interlude, step one on the agenda became the wine tasting... In any case, the audience much more cheerfully—and we much angrier—survived the final event of the concert series.

Péter Pálinkás

I met Corpus Quartet leader Péter Pálinkás in 2017 during a joint radio interview, where organizer Lajos Szabó had invited us to talk about the Muzsikál az erdő festival. After the interview, over coffee, Péter suddenly said: "It would be so great for the quartet to have a Hungarian-themed program! With these brass instruments, no such program has been created yet." To which I blurted out that I could do it: I had plenty of folk song arrangements written for winds. I immediately pulled out my computer and showed my scores. We started talking about the possibilities of blending classical music and folk music. The first experimental works were born by year's end: beside original compositions, I arranged several works by Bartók and Kodály for four trombones.



Hearing Hungarian folk music arrangements on brass instruments in this form is rare—a truly special sound. Today, when authentic folk performance style has been processed in detail, processing folk music and placing it in a classical music environment became a different task. Kodály and his contemporaries couldn't have dreamed of arranging for brass alongside folk instruments. But I believe we follow in their footsteps when, as folk musicians, we venture into a symphony orchestra or among trombones. Four trombones inherently evoke a rustic, medieval sound. To this, the exotic colors of bagpipes, flutes, and the tárogató pair excellently.

The combination of the trombone and the bagpipe is not new. In numerous medieval codex depictions, we see these two instruments and their predecessors together. When studying folk music, we naturally arrive at historical musical accounts and centuries-old melodies. Thus, alongside folk songs, our newest program features melodies from old codices. I am grateful to fate that we found each other like this!

Balázs Szokolay Dongó

Our fifth quartet album was made in June 2018 in the grand hall of the BMC (Budapest Music Center) with great acoustics, with help from our friend László Gőz. Its title became Contemporary, indicating works by composers living alongside us, dedicated to us.

The sound engineer was Viktor Szabó; the musical directors were Sándor Balogh, Roland Szentpáli, and Balázs Szokolay Dongó. Already on the previous album, Ákos Galla played his beautiful bass notes, but on this recording Róbert Stürzenbaum joined the team as well. I think we put together an extremely exciting and diverse program. Csaba Vedres's fanfare opens the album, which we use as the opening piece in 90% of our concerts. Csaba composed this work for Pali Makovecz's wedding as processional music. We play the quartet arrangement made from it.



This is followed by 4 Dongó compositions—more on these in the section on the "Dongó" albums. Then we recorded Roland Szentpáli's masterpiece, achieving a fantastic effect by combining four-line Hungarian folk songs with 7/8 Balkan folk music. The missing pieces from our international list follow: Corrado Maria Saglietti kept Zoli Kiss and Corpus in mind when creating his brilliant Tango. Then comes a piece inspired by jazz trombonist, Marshall Gilkes's wife. Orsi is a Hungarian girl—our pride! Finally, the closing piece is Sanyi Balogh's unforgettable variations on the theme of David's Trombone Concerto.

A treasure trove of intelligent humor and sparkling ideas! The encore is Péter Wolf's lighthearted piece, Happy.

András Sütő







Beside many fond memories, my most lasting experience with Corpus was seeing a bohemian attitude paired with absolute professionalism: rehearsing contemporary pieces, we laughed until we cried, yet everyone was always punctual and fully prepared. When we arrived in the United States, right after leaving the airport, the GPS broke down, and Mici asked, "Right or left now?

Yet we found our direction, and I played one of the best concerts of my life with them at the Iowa ITF.







Jolting along on the flatbed of a truck, we arrived at the forest concert, laughing like we were at an amusement park. Then we gave a concert with Dongó among the trees that literally enchanted the audience, with people coming up to congratulate us with tearful faces. When we arrived at a church concert having left our sheet music at home, we professionally saved the day—partly playing from memory, partly making un-rehearsed program changes—and the audience noticed nothing at all.



Unfortunately, I didn't spend much time as a quartet member, but during this short time, I gained only positive, truly lifelong memories. It's a great pity that alongside my work and family, playing in the quartet required too much sacrifice, because I terribly miss it, as I do the guys.

Róbert Stürzenbaum

And now we have reached the greatest riddle of our career! What are four trombonists doing among the wonderful melodies and traditions of Hungarian folk music?

Every music student—very rightly—receives training in folk music. We were no exception. Yet this genre is coded in our genes. We have a visceral need for it. And my friend Pálesz and I agreed 100% when forestry engineer Lajos Szabó, creator and director of Muzsikál az erdő, posed the question to us: "Why don't you do something exciting together with Dongó?" Up to that point, we had only played with him at Havasi concert shows. However, following a radio interview conversation in 2017 between Pálesz and Dongesz, a collaborative work and friendship began that continues to this day. The tangible results of this collaboration are our albums Madárka (2019) and Magyar Mozaik (2021).







What is brilliant in Dongó's art is that it is pure instinct! He never learned this in an academic setting. The fundamental difference between us is that we are "score readers," whereas music simply flows from him. At the start of our collaboration, we had to tune into each other's musical wavelength: for us, it was the parlando breathing of folk music; for him, it was trombone capabilities and arranging for the instrument. We smoothed together quickly, and this is largely Dongó's credit! The modesty and humility with which he approaches music is unprecedented and exemplary. What the audience sees is four trombonists accompanying a folk musician playing flute, tárogató, saxophone, bagpipe, and jaw harp. The reality is that HE accompanies us—and that is the hallmark of the greatest! We could only hope this formation would be so successful. But honesty always finds its way to the audience's heart. We never overthink anything; we just do what we love.

András Sütő

After another double, well : one-and-a-half member swap, we continued our work.

In 2020, Gaben (Gábor Hegyi) and Oli (Olivér Gáspár) returned as substitutes. In January 2020, we traveled with them to Odorheiu Secuiesc (Székelyudvarhely), giving a wonderful carnival concert with the Székely Philharmonic Orchestra, conducted by Gábor Werner. He arranged a Queen Medley for us at the philharmonic's request. After our enjoyable stay in Transylvania, we didn't suspect that a month and a half later the world would shut down.

Péter Pálinkás





Among our foreign tours, Transylvania is an eternal favorite of mine. There, somehow alongside every concert, the "fun, games, and laughter" package came automatically. One of our most memorable adventures began atop Hargita in winter, in sub-zero temperatures and heavy snow. We were driven up on a flatbed truck; three of us on the open trailer endured the arctic wind, while Gabi traveled comfortably in the cabin. At the evening rehearsal came the surprise: warming up... and barely any sound came out. For three of us, the sub-zero temperatures and wind had formed a "protective layer" on our lips, hindering sound production. Gabi was naturally in flawless shape, smiling at us. In time, we thawed—literally—the concert was saved, and the story became legend.

On another tour, after traveling all night, we finally fell asleep. Out of the deepest sleep, every phone went off at once: "Take shelter immediately! Bear spotted within 1 km radius." While I was trying to process that my phone could even do such a thing, Gabi was already standing at the window in his sky-blue pajamas, then calmly stated: "No bear." The professional situational assessment was comforting.

We are brass players. Occasionally, Transylvanian pálinka and Csíki beer inspire us too. After a memorable evening, room assignments at our new lodging became slightly blurred. By the time I got to the room, Mici was sleeping in my bed. After brief consideration, I got into his. In the morning, Dopeman's soft music was playing from the speakers, followed by the question: "Why are you sleeping in my spot?!" Pálinka shapes not only memory, but spatial perception creatively.

Olivér Gáspár



Unfortunately, more lineup changes followed; Akesz and Stürzi couldn't stay due to other commitments. So it came in handy that Gabi Hegyi returned to the trombone and orchestral work, so we invited him back to the team. Oli Gáspár had also made a great impression during our Transylvanian trip, so after Stürzi, we invited him to join us as well.



Back in March 2020, we bought tickets to Osaka for that year's ITF festival, but unfortunately, along with the plane tickets, everything was swept away by the Covid virus. We didn't work for quite a few months. I remember that during summers the virus went on vacation too, so we participated in a few festivals, but real work only restarted in the autumn of 2021.

Immediately, the Satu Mare (Szatmárnémeti) Philharmonic in Partium invited us to give a standalone concert. Our colleagues work in a wonderful building there. Our concert was preceded by intense preparation; we were a bit out of our routine... After the concert, the philharmonic musicians hosted us, and we gladly enjoyed some friendly drinks together...

Péter Pálinkás

Our 2021 Artisjus Award was our third overall. We received this award as well for our dedicated interpretation of contemporary music and for premiering new Hungarian compositions. The only major difference was the award presentation ceremony itself.

Due to the lingering effects of the pandemic, we "accepted" this award in an online format from Gaben's sofa! The bottle of champagne was there, just like on live occasions, but it was sad that we saw our fellow awarded colleagues only in small boxes on the screen! The usual handshakes and pats on the back were missing. Nevertheless, the joy and honor were great, knowing that Corpus was remembered once again!

András Sütő



The global pandemic made life difficult for the musical community, as concert halls closed and many livelihoods were threatened. In these difficult times, it was a true joy that at Muzsikál az erdő, which has been a defining part of the quartet's life for years, there was an opportunity to connect with our audience in nature.



I remember clearly that back in 2004 we participated in the very first event, giving a concert right in front of an old church. It started as a strange gig back then—new to them too, as the festival was obviously in its infancy. However, every year they invited us to different, beautiful forest venues, and soon we viewed each other first as acquaintances, and later as close friends. Lajos invited us to all his milestone birthdays too; most recently, this October we celebrated his landmark anniversary.



Similar to our quartet, this festival grew and grew: increasingly prestigious artists felt it was their duty to weave together the harmonies of music and nature. We also have my friend Lajos to thank for meeting Dongó: without him and Muzsikál az erdő, this meeting and artistic intertwining would never have happened! As a result of Muzsikál az erdő's tireless work over many years, they are present at multiple venues today, and naturally, we join them.



Thus it happened that in late August 2022, the event reached Székelyland as well. We gave two concerts over three days. First, we played in the forest near Bicsad (Sepsibodok), and the next day performed at Büdösfürdő above the Ciuc Basin among festival participants. By then we had two albums with Dongó behind us; we compiled both concert programs from the material of these albums, naturally playing together with Dongó.

It was a wonderful experience being in our beloved Székelyland and making music within this wonderful festival. Naturally—as usually during our travels—we always make time for a little relaxation too. Fortunately, we had time, so we visited the Csíki Beer Factory, and stayed one night with Székely friends in Székelypálfalva. On the way home, exploring the Hunyadi Castle completed our trip.

Péter Pálinkás





Early in 2024, news hit us like a bolt of lightning that we were nominated for the Ferenc Liszt Award.



Sobering up from the initial euphoria, we noted how great it would be, but since earlier nominations had led to nothing, we didn't hope for much. In early February, another letter arrived asking whether, if chosen, we would accept the award. Naturally, we said yes, and since such a letter had never arrived during previous nominations, we began hoping again...

It was an immense joy and honor when, weeks later, the third letter arrived stating that we were among the awardees. Following the March 14 award ceremony, we naturally celebrated the honor. Then our very first visit was to see Gingie, who was in the hospital by then. It was an immense joy for him too; we believe we prolonged his life with this.

Péter Pálinkás

Unquestionably the highlight of my professional life!
When I received the invitation via email, I burst into tears... Ági did too... and then my parents as well. Waiting in the Grand Hall of the Vigadó to be called up was an experience filled with an uplifting, joyful excitement... An honor and, at the same time, a huge responsibility for our future career!

András Sütő

Liszt-díjat kapott a Corpus Harsona Kvartett



„Nagy megtiszteltetés rézfúvósként belépni ebbe az elit klubba”

Interjú Pálinkás Péterrel és Sütő Andrással, a Corpus Harsona Kvartett alapító tagjaival. A Corpus Harsona Kvartett tagjai mindannyian a Budafoki Dohnányi Zenekar muzsikusai, a közeljövőben vegyeskarral közös produkciókkal terveznek, a kortárs művek bemutatását folytatják, és szeretnék újrainditani korábban nagyon sikeres harsonaversenyüket is.

– Az együttes minden tagja a Budafoki Dohnányi Zenekarban játszik, ami technikailag is biztosan nagyban könnyíti a közös munkát, a próbák, koncertek egyeztetését. Ugyanakkor az, hogy egy műhelyben dolgoztok a zenekari munka során is, zenei szempontból is sok előnyt jelenthet. Ez nem volt mindig így, voltak tagcserék is, bár nem olyan sok két évtized távlatából. Mit jelent ez az adottság a közös munka során?

– **Pálinkás Péter**: Valóban óriási előny, hogy egy műhelyben dolgozunk az utóbbi négy évben, hogy négyen egy szólam vagyunk, ez a zenekari munkát is megkönnyíti, de technikailag is egyszerűbbé teszi az életünket, hiszen zenekari próba után csak elvonulunk egy kisebb terembe és rögtön tudunk a kvartettel próbálni, nem kell utazni, összejönni máshol. Ez nem kis előny.

– **Sütő András**: Számunkra a tagcserék sora azért soknak tünik. Fontosnak tartom kihangsúlyozni, hogy mi nem küldtünk el senkit, mindig az adott tagok élethelyzete eredményezte, hogy ki kellett válniuk az együttesből. Nekünk kettőnknek kezdettől az a meggyőződésünk, hogy emiatt nem adjuk fel az együtt zenélést, hanem ilyen esetben keresünk olyan új tagot, akivel folytatni tudjuk a közös munkát. A tudat, hogy nekünk ezt folytatni kell, a legnagyobb összetartó erő volt az évek során.

– Egészen különleges a magyar zenei életben, hogy egy együttesnek ilyen sok kortárs szerző komponál művet, amit folyamatosan műsoron is tartotok. Mi a tapasztalat, hogy fogadja a közönség ezeket a műveket?

– **P.P.**: Először is nagy szerencsénk van azzal, hogy a kortárs zeneszerzők nagyon jó darabokat komponálnak harsona kvartettre, és talán ezzel meg is válaszoltam a kérdést, hiszen emiatt a közönség is szereti, és nekünk sem okoz problémát ezeket rendszeresen játszani.

– **S.A.**: Hol vicces műveket, hol szép dallamokat írtak nekünk, a legkülönfélébb módon, és valóban, egy-két darab kivételével lényegében az összeset műsoron tartjuk, nemcsak megíratjuk. Ez egy hagyomány, és szerencsére nekünk is volt kitől tanulnunk, hogy az adott kor szerzőivel együttműködjünk. Vannak kifejezetten kortárs zenei koncertjeink, de egy klasszikus műsorba is előszeretettel csempészünk be egy-egy nekünk írt művet. Ez nem teher, hanem ajándék.

– **P.P.**: Egyébként a kvartettünk fennállása is ezen múlik, hogy szívesen zenélünk együtt, és ezért nincs olyan, hogy nyűg lenne bármit játszani.

– Általában ti kértek művet a szerzőktől, vagy volt olyan is, amikor ők kerestek meg titeket egy harsona-kvartett bemutatásával?

– **P.P.**: Mindkettő jellemző. Volt, amikor kimondottan mi kerestük meg a zeneszerzőket, de például tavaly Bánkövi Gyula és Malek Miklós is úgy hívtak fel, hogy itt van egy darab négy harsonára, ránk gondoltak.

– Nagyon érdekesek a Szokolay Dongó Balázzsal közös darabok. Elsőre azt gondolná az ember, hogy a magyar népzenét nem lehet összereszteni a rézfúvós hangszerekkel, mégis úgy szól, mintha egymásnak teremtették volna a harsonákat és a népi fúvós hangszereket. Ki volt a kezdeményező fél ebben a nem mindennapi hangszerpárosításban?

– **P.P.**: Több mint húsz éve a Muzsikál az erdő fesztivál oszlopos vendégművészei vagyunk, mint ahogy Szokolay Dongó Balázs is, és 2016-ban ezzel kapcsolatosan a fesztivál főszervezőjét, Szabó Lajos erdőmérnök barátunkat megkérték, hogy nyilatkozzon a fesztiválról, ő pedig két művészt vitt magával, Dongót és engem a Corpus Harsona Kvartett révén. Annyira egy húron pendültünk az interjú alatt és után, hogy felmerült, miért nem csinálunk valamit közösen? Ebből született az együttműködés, ami alapvetően Dongó alkotása, szerzeménye, amit a leírt hangok alapján mi eljátszunk. Őszinte csodálattal figyeljük a művészetét, hiszen kis túlzással, amit az ember a kezébe ad, azt meg tudja szólaltatni, és bámulatos az az ösztönösség, amivel ő a népzenét kezeli, hiszen mi kottisták révén keretek közé szorulunk, ő pedig brillírozik az egész tetején. Ha nekem tíz éve valaki azt mondja, hogy a rézfúvósok és egy népzenész tud ilyen kémiával együttműködni és dolgozni, akkor valószínűleg elkerekedik a szemem. A visszajelzések alapján a közös munka nagyon működik. Dongó szavaival élve, amiről mi elég keveset tudunk, a középkorban is rézfúvós hangszereken szólaltatták meg a népzenét.

– Hosszú ideig futott az általatok szervezett és nagyon népszerű harsonaverseny, amiről egy ideje semmi hír. Mi lesz a jövőben a sorsa?

– **P.P.**: Sajnos a Covid kettévágta, és azóta még nem indult újra, de tervben van a folytatás. 2012-től 2019-ig minden évben megrendeztük, minden évben született egy mű, és minden alkalommal egy-egy általunk és a szponzorunk által adományozott hangszer volt a verseny fődíja. Tavaly kezdett újjáéledni bennünk a folytatás gondolata, vannak dolgok, amiket már máshogy szeretnénk, modernebb köntösben, hogy vonzó legyen akár egy zeneiskolásnak, akár egy diploma előtt álló főiskolásnak is, de még nem körvonalazódott, hogy pontosan hogyan is legyen. A visszajelzések azt mutatják, hogy van rá igény. Amikor ezt a versenyt megörököltük, főiskolásoknak szólt, de pár éven belül kiterjesztettük a konzisok felé. A Covid felé közeledve azt tapasztaltuk, hogy csökkent a jelentkezők száma, talán a zeneoktatásban is kevesebben lettek a harsonát tanulók. Próbáltunk erről beszélgetni a harsonatanárokkal, és ők is azt mondták, hogy már nincs annyi gyerek, akit ki tudnának állítani. Akkor nagyon elszomorodtunk. A Covid ebből a szempontból jót tett ennek a kezdeményezésnek, most újult erővel fogunk majd újra a szervezésnek. Reméljük, hogy ebből a gödörből kijön a magyar zeneoktatás, hiszen talán nemcsak a rézfúvósokra igaz, hogy egyre kevesebben jelentkeznek az adott hangszerre.

– Az tény, hogy nem egységes a hangszerek eloszlása és népszerűsége. Egyre többször merül fel a hiányhangszerek ügye a zeneoktatásban is, a rezesek korábban a német zenei hagyományok miatt Magyarországon nem számítottak hiányhangszernek, szemben Angliával, mostanában viszont nálunk is visszaesés tapasztalható.

– **P.P.**: Valóban, a mi időnkben harmincketten felvételiztünk, és két harsonatanár volt a Zeneakadémián, most pedig összesen van öt-hat növendék. Én közel húsz évig tanítottam az alapfokú oktatásban, a zuglói Szent István zeneiskolában, és a saját észrevételem az volt, hogy ugyan az utánpótlásban nem volt hiány, de a növendékek kitartásában, ahogy telt az idő, annál inkább. A pályám kezdetén még az a gyerek, aki 7-8 évesen kezdte a hangszert, 12-13 évesen még rajongott a harsonáért, és sokan hosszú éveken át folytatták, manapság pedig néhány év alatt feladják a hangszertanulást. Reménykedünk, hogy ez a folyamat periodikusan változik, és ha most leszálló ágban van, akkor hamarosan újra felszálló ágba kerülünk.

– Most készül éppen új mű számotokra? Mik a tervek a közeljövőre nézve?

– **P.P.**: Nagyon jó barátságot ápolunk Kiss Zoltán harsonással, aki az osztrák Mnozil Brass tagja, vele is szoktunk közös zenei projektekben részt venni, és ő is mondta, hogy vannak olyan zeneszerző ismerősei, akik látnak fantáziát a harsona kvartettben, de konkrétum még ezzel kapcsolatosan nincs.

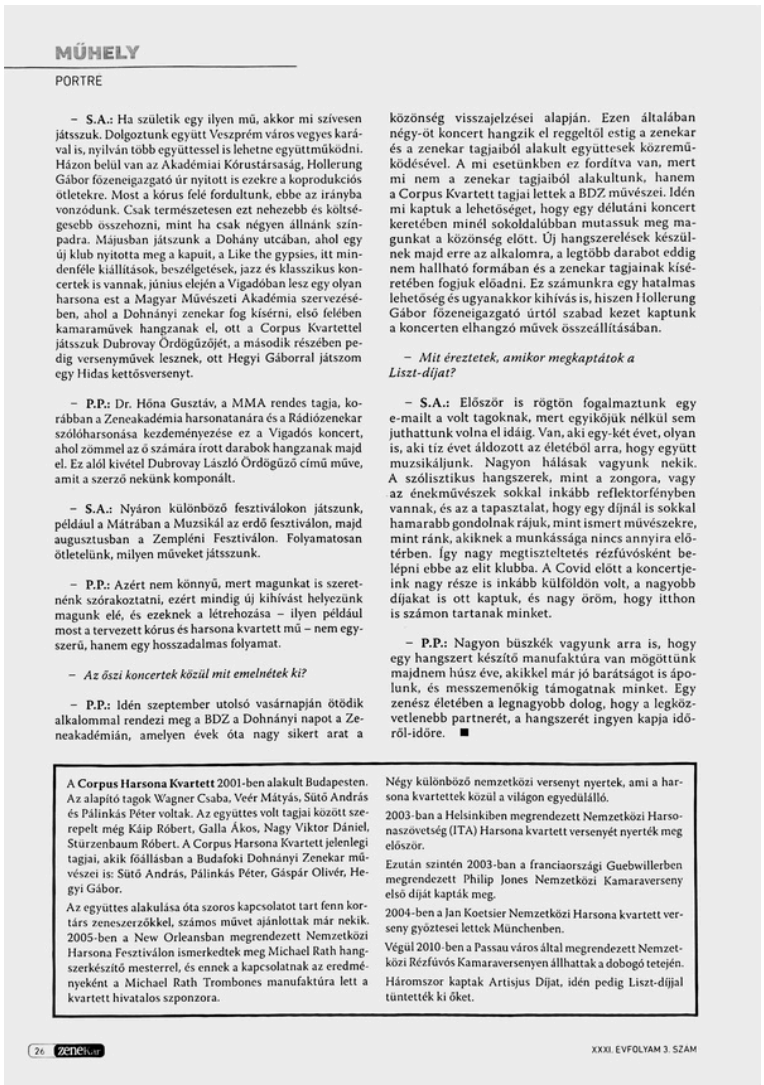
– **S.A.**: Egy projekt-típus viszont már körvonalazódik. A harsona kvartett vagy akár egy harsona szólam felépítése nagyon hasonlít a kórushoz, és rengeteg zeneszerző is a kórus erősítésére használ minket a műveiben. Nagyon jól működik együtt egy vegyeskar egy harsona kvartettel, és ezt a típusú munkát mi is nagyon megszerettük. Ilyen irányú terveink vannak. Szeretnénk professzionális vegyeskarokkal dolgozni, és ilyen összetételű darabot rendelni. Vannak a tarsolyban vegyeskarok és zeneszerzők nevei is, de még nem eldöntött semmi, ezért konkrétumokat egyelőre nem szeretnénk mondani, tárgyalás alatt van az ügy. Mindenképpen egy nagyobb lélegzetű műről van szó, akár mise-formában vagy hasonló több tételes ciklusban gondolkozunk.

– **P.P.**: Egyébként van olyan mű, amit ősszel bemutatunk, de mivel ez egy NKA-s pályázat része volt, és a kért összeg tizedét nyertük el, végül egy amatőr kórussal, a budaörsi Pro Musica kórussal fogjuk előadni, és nem stúdiófelvételt készítünk, hanem az élő koncert hanganyagát rögzítjük. Ez Balázs Attila Missa Jubileo című miséje, amit négy harsonára és vegyeskarra komponált tizenöt éve. Mi ezt szívesen játsszuk, és ilyen irányban is mozgolódunk.

Alongside much laughter and adventure, there was a moment overriding everything: when the quartet accepted the Liszt Award. I am infinitely grateful that I could be part of this too. For me, this recognition is not only professional success, but validation of shared work, friendship, perseverance, and countless experiences. There are moments hard to put into words. This was one.

Gratefully thank you for letting me be part of this 25-year story!

Olivér Gáspár



MŰHELY

PORTRÉ

– **S.A.:** Ha születik egy ilyen mű, akkor mi szívesen játsszuk. Dolgoztunk együtt Veszprém város vegyes karával is, nyilván több együttessel is lehetne együttműködni. Házon belül van az Akadémiai Kórustársaság, Hollerung Gábor főzeneigazgató úr nyitott is ezekre a koprodukciós ötletekre. Most a kórus felé fordultunk, ebbe az irányba vonzódunk. Csak természetesen ezt nehezebb és költségesebb összehozni, mint ha csak négyen állnánk színpadra. Májusban játszunk a Dohány utcában, ahol egy új klub nyitotta meg a kapuit, a Like the gypsies, itt mindenféle kiállítások, beszélgetések, jazz és klasszikus koncertek is vannak, június elején a Vigadóban lesz egy olyan harsona est a Magyar Művészeti Akadémia szervezésében, ahol a Dohnányi zenekar fog kísérni, első felében kamaraművek hangzanak el, ott a Corpus Kvartettel játsszuk Dubrovay Ördögűzőjét, a második részében pedig versenyművek lesznek, ott Hegyi Gáborral játszom egy Hidas kettősversenyt.

– **P.P.:** Dr. Hőna Gusztáv, a MMA rendes tagja, korábban a Zeneakadémia harsonatanára és a Rádiózenekar szólóharsonása kezdeményezése ez a Vigadós koncert, ahol zömmel az ő számára írott darabok hangzanak majd el. Ez alól kivétel Dubrovay László Ördögűző című műve, amit a szerző nekünk komponált.

– **S.A.:** Nyáron különböző fesztiválokon játszunk, például a Mátrában a Muzsikál az erdő fesztiválon, majd augusztusban a Zempléni Fesztiválon. Folyamatosan ötletelünk, milyen műveket játsszunk.

– **P.P.:** Azért nem könnyű, mert magunkat is szeretnénk szórakoztatni, ezért mindig új kihívást helyezünk magunk elé, és ezeknek a létrehozása – ilyen például most a tervezett kórus és harsona kvartett mű – nem egyszerű, hanem egy hosszadalmas folyamat.

– *Az őszi koncertek közül mit emelnétek ki?*

– **P.P.:** Idén szeptember utolsó vasárnapján ötödik alkalommal rendezi meg a BDZ a Dohnányi napot a Zeneakadémián, amelyen évek óta nagy sikert arat a közönség visszajelzései alapján. Ezen általában négy-öt koncert hangzik el reggeltől estig a zenekar és a zenekar tagjaiból alakult együttesek közreműködésével. A mi esetünkben ez fordítva van, mert mi nem a zenekar tagjaiból alakultunk, hanem a Corpus Kvartett tagjai lettek a BDZ művészei. Idén mi kaptuk a lehetőséget, hogy egy délutáni koncert keretében minél sokoldalúbban mutassuk meg magunkat a közönség előtt. Új hangszerelések készülnek majd erre az alkalomra, a legtöbb darabot eddig nem hallható formában és a zenekar tagjainak kíséretében fogjuk előadni. Ez számunkra egy hatalmas lehetőség és ugyanakkor kihívás is, hiszen Hollerung Gábor főzeneigazgató úrtól szabad kezet kaptunk a koncerten elhangzó művek összeállításában.

– *Mit éreztetek, amikor megkaptátok a Liszt-díjat?*

– **S.A.:** Először is rögtön fogalmaztunk egy e-mailt a volt tagoknak, mert egyikőjük nélkül sem juthattunk volna el idáig. Van, aki egy-két évet, olyan is, aki tíz évet áldozott az életéből arra, hogy együtt muzsikáljunk. Nagyon hálásak vagyunk nekik. A szólisztikus hangszerek, mint a zongora, vagy az énekművészek sokkal inkább reflektorfényben vannak, és az a tapasztalat, hogy egy díjnál is sokkal hamarabb gondolnak rájuk, mint ismert művészekre, mint ránk, akiknek a munkássága nincs annyira előtérben. Így nagy megtiszteltetés rézfúvósként belépni ebbe az elit klubba. A Covid előtt a koncertjeink nagy része is inkább külföldön volt, a nagyobb díjakat is ott kaptuk, és nagy öröm, hogy itthon is számon tartanak minket.

– **P.P.:** Nagyon büszkék vagyunk arra is, hogy egy hangszert készítő manufaktúra van mögöttünk majdnem húsz éve, akikkel már jó barátságot is ápolunk, és messzemenőkig támogatnak minket. Egy zenész életében a legnagyobb dolog, hogy a legközvetlenebb partnerét, a hangszerét ingyen kapja időről-időre. ■

A **Corpus Harsona Kvartett** 2001-ben alakult Budapesten. Az alapító tagok Wagner Csaba, Veér Mátyás, Sütő András és Pálinkás Péter voltak. Az együttes volt tagjai között szerepelt még Káip Róbert, Galla Ákos, Nagy Viktor Dániel, Stürzenbaum Róbert. A Corpus Harsona Kvartett jelenlegi tagjai, akik főállásban a Budafoki Dohnányi Zenekar művészei is: Sütő András, Pálinkás Péter, Gáspár Olivér, Hegyi Gábor.

Az együttes alakulása óta szoros kapcsolatot tart fenn kortárs zeneszerzőkkel, számos művet ajánlottak már nekik. 2005-ben a New Orleansban megrendezett Nemzetközi Harsona Fesztiválon ismerkedtek meg Michael Rath hangszerkészítő mesterrel, és ennek a kapcsolatnak az eredményeként a Michael Rath Trombones manufaktúra lett a kvartett hivatalos szponzora.

Négy különböző nemzetközi versenyt nyertek, ami a harsona kvartettek közül a világon egyedülálló.

2003-ban a Helsinkiben megrendezett Nemzetközi Harsonaszövetség (ITA) Harsona kvartett versenyét nyerték meg először.

Ezután szintén 2003-ban a franciaországi Guebwillerben megrendezett Philip Jones Nemzetközi Kamaraverseny első díját kapták meg.

2004-ben a Jan Koetsier Nemzetközi Harsona kvartett verseny győztesei lettek Münchenben.

Végül 2010-ben a Passau város által megrendezett Nemzetközi Rézfúvós Kamaraversenyen állhattak a dobogó tetején.

Háromszor kaptak Artisjus Díjat, idén pedig Liszt-díjjal tüntették ki őket.





A few weeks after this, news arrived that Budafok was honoring us as well. I think this was because all four of us are artists of the Budafok Dohnányi Orchestra, and the district leadership wished to acknowledge our state award with the "Budafokért" Award.

Péter Pálinkás



Obviously, this was a follow-up to the Liszt Award, but I felt it was a lovely gesture from the Budafok municipality! The special feature of the award presentation was that it happened in the very same hall of the Town Hall where Ági and I said our happy "I do's"!

András Sütő



CORPUS Harsona Kvartett

műsor

„A Corpus Harsona Kvartett egy fenomenális együttes, nagyszerű dolgot tesznek a zenéért."

– Christian Lindberg svéd származású harsonaművész, zeneszerző és karmester

A 2001-ben alakult Corpus Harsona Kvartett fennállása óta négy nagy nemzetközi verseny első helyezését gyűjtötte be, mely ebben a kategóriában világszinten is egyedülálló. Több turnét és koncertet játszottak a világ számos különböző pontján, így az Amerikai Egyesült Államokban, Japánban és Franciaországban.

Rendszeres meghívott vendégei a nemzetközi rézfúvós harsona fesztiváloknak. Több kortárs magyar zeneszerző, többek között Malek Miklós, Fekete Gyula, Dubrovay László és Wolf Péter ajánlotta műveit az együttesnek. Ezidáig három alkalommal ítélték nekik oda az Artisjus-díjat, melyet a számukra komponált és az általuk bemutatott művek előadásáért kaptak. A Corpus Kvartettet 2024-ben a Kulturális és Innovációs Minisztérium Liszt Ferenc-díjjal tüntette ki.

A kvartett főszponzora az angliai Michael Rath hangszerkészítő manufaktúra.

A Corpus Harsona Kvartett az Auer Fesztivál keretein belül egy teljesen új műsorral készül, melyet a veszprémi Szent Mihály Székesegyházban hallhat majd először a fesztiválközönség. Az együttes a reneszánsz zenéjétől kezdve a barokkon át egészen az új magyar zenéig kalauzolja hallgatóságát ezen az estén.

VEDRES CSABA: Laudate Dominum
W. A. MOZART: Varázsfuvola - nyitány
A. CORELLI: Szonáta
F. SPONGA: Aria Francese Seconda
J. S. BACH: Air
J. G. ALBRECHTSBERGER: Doppelfuge
BEETHOVEN: Drei Equale
A. VIVALDI: a-moll kettősverseny - 1. tétel
J. HAYDN: A Teremtés - részlet
G. VERDI: Otello - Ave Maria
GÁRDONYI ZSOLT: Fantázia négy harsonára és orgonára
R. WAGNER: Tannhäuser – Zarándokok kara, Vendégek bevonulása
G. MANCUSI: HarsoNuts – Choral, Fuge
FEKETE GYULA: Karácsonyi kvartett - 2., 4. tétel
BARTÓK BÉLA: Román népi táncok

Orgonán közreműködik **DANKOS ATTILA**

4 000 Ft | jegy

07.29.
HÉTFŐ 17:30
SZENT MIHÁLY-SZÉKESEGYHÁZ

The Auer Festival commemorates its namesake, the world-famous Hungarian violinist Leopold Auer, organized annually by the Veszprém Mendelssohn Chamber Orchestra. We were surprised by the invitation, as previously, mostly renowned violin soloists or string quartets were guest artists at the festival.

It's quite possible that our 2024 Ferenc Liszt Award played a role in us receiving an invitation as well.

The truth is, a trombone quartet showcases pre-20th-century music mostly through arrangements.

The summer of '24 was hot, especially when giving an unhurried, 1.5-hour concert in Veszprém Cathedral. Needless to say, after the first piece, sweat was pouring off us in streams...

It didn't even help that occasionally organist Attila Dankos, the cathedral cantor at the time, broke up our dense brass sound. In any case, as previously and ever since, we don't shy away from such physically demanding performances, happily sweating through those 90 minutes.

On this occasion, I want to offer laypeople a brief insight into our work. Similar to elite sports, playing brass instruments is a tough physical performance. While the audience sees players standing in place easily blowing beautiful notes, we perform work similar to a competitive athlete. There is always a moment when we feel we can't go on, but pushing past the sticking point, we can play our brass instruments for hours with renewed strength. In a 1.5–2 hour concert, these feelings emerge in everyone.

Pálinkás Péter

As a Veszprém native, playing at home is always a special event! And the Auer Festival holds a very prestigious place among festivals!

My parents, former teachers, and friends listened to us, which was a special joy for me!

They could hear where little Andris got to

over the past 30 years...

András Sütő

At the end of 2024, a deeply honoring invitation arrived from the quartet asking if I'd like to play with them.



I was delighted, said yes, and joined them in early 2025. Playing music with the guys is a great feeling, and it feels good to think back to that concert when I first heard them perform—and now I get to play alongside them. Chamber music means more to me than joyful playing: it complements orchestral work wonderfully, as the two require an entirely different focus, so one can never get bored of either. Actually, I play every genre gladly; recently, for instance, I began immersing myself in the opera world, which I consider the most complex of all.

Time spent together isn't even two years yet, but we've been through tons already: rehearsed, toured home and abroad, made an album, visited our English friends at the factory, and we are constantly planning for the future.

András Pálfy

In early 2025, we had another member swap: Oli Gáspár was replaced by Bandi Pálfy. We didn't have much time to adjust; we performed with Dongó in February on Hungarian Prose Day in Balatonfüred. As we don't take the stage anywhere unprepared, alongside our January orchestral duties, we put in extra work. Results followed: from this concert, further opportunities were born...



Péter Pálinkás

Our shared preparation continued in February and March. At the Dohnányi Orchestra, we met conductor Vakhtang Kakhidze (Vato). As he is a pianist and composer, Pepi and I went up to him, asking if he had an idea for a trombone quartet piece.
This currently stands as arranging an existing encore piece for trombones, but during his next Budapest visit he walked up to us and invited us to Tbilisi to play with his orchestra. Vato is a clever businessman too, because agreeing on our fee originally concerned only the Meza piece, but during further conversations it turned into a 90-minute concert program! No problem, we like challenges!

András Sütő

On March 19–23, we fulfilled our friend Vato's request. We traveled overnight, so upon arrival we missed a full night's sleep in a real bed. But I love this... Well, not quite! Vato wanted to impress us: we visited 1,000-year-old active churches, experienced the culinary delights of Georgian cuisine, and got acquainted with their famous drink Chacha.

Great start, but the next day hard work began in order to endure the nearly 100-minute concert. We met wonderfully warm musicians and had the pleasure of teaching local trombonists in a short masterclass.

The concert was a frenetic experience. Energy vibrated through the hall; we gave it our all, resulting in standing ovations right after the first piece. It felt great being rockstars in Georgia's capital.



We played through the concert with total dedication, getting past that sticking point mentioned at the Auer Festival. But it was worth every moment. Anyone who isn't a stage performer won't know the feeling, never having experienced how the energy we give off returns multiplied from the audience. So, a few pounds lighter from lost fluids, but completely free of exhaustion, we lived through our hour-and-a-half concert. The respect of the host orchestra, along with Vato's professional humility and affection, completely captivated us!



Pálinkás Péter

Vato's cool attitude was evident in the fact that he only had a list of pieces set in advance; he shaped the order right during the concert as he "felt" the audience!! I had never seen anything like that before! But it worked 100%! After the Queen Medley, the concert hall exploded.

András Sütő





In Odorheiu Secuiesc (Székelyudvarhely), we maintain a wonderful relationship with Aram (Aram Bodurian, director of the Székelyland Philharmonic), who has hosted us multiple times beyond our orchestral solo appearances at the Udvarhely Days festival. This time, we asked for NKA support (as on many occasions) to bring our music to Hungarians across the border. Székelyland holds a special place in all our hearts; even without our instruments, we gladly visit our local friends there. This time, we played a bouquet of pieces composed specifically for us to the Udvarhely audience.

Pálinkás Péter



Visiting our brothers and sisters across the border is always a great joy! Fortunately, almost every year we reach Transylvania. We have played multiple times with the Székely Philharmonic and at the Udvarhely Days. In '25, we played in the Town Hall courtyard, right on my birthday!

Part of the audience greets us as old acquaintances, and many local colleagues attend our concerts. Since we regularly vacation and spend winter breaks there, we have plenty of "civilian" friends as well. We love going to Transylvania—it was no different in '25! And we even saw a bear on the way!

András Sütő

After our first meeting in 2003, Mick Rath invited us again in 2005 to support our quartet. Afterward, it was important for us to stay in touch year after year, whether in Hungary or England. Last year, after many years, all four of us visited them. We chose the last four days of August for this trip, and since our relationship started 20 years ago, we brought them a special gift.

Péter Pálinkás



For this occasion, we had a lovely graphic made by Stefi, Gabi's wife, which they received with deep emotion. During the usual factory tour, Gabi and I each assembled a new instrument that they are manufacturing for us. The usual pub visits couldn't be missed either, with tons of laughter over great British beers during games of pool.

András Pálfy

We travel there as returning guests, but I was very glad Bandi finally got to know Mick's family and the guys at the factory. For a musician, an instrument factory is like a candy store for kids!

Side story: when Pepi got a fever on the last day, he measured his temperature with a meat thermometer! Where he stuck it, I don't know...

András Sütő

In September 2025, Dongó's 60th birthday concert took place in the Solti Hall of the Music Academy. Having actively collaborated with him for 10 years, we happily participated in that celebration. We played our joint program relatively early in the evening, so I had the pleasure of listening to the performers who followed. There were increasingly exciting artists across various styles, and it was wonderful to hear everyone approach their genre with deep humility toward music.

And the evening's celebrated star, Dongó, seamlessly integrated himself into each genre and ensemble with mind-blowing, instinctive genius.

I am glad I could be part of this anniversary evening, both on stage and in the audience. It would have been a shame to miss it...

Péter Pálinkás



In November 2025, in the legendary and beautifully renovated Pannónia Studio building, we recorded two more albums with our friend Dongó, both unique in their kind! In the case of Dudaszó Harsonaszó (Bagpipe Sound - Trombone Sound), Dongó plays exclusively bagpipes on it (whereas on older albums he varied recorder, tárogató, Jew's harp, and bagpipe), using instruments of various tunings that were new even to Balázs himself. In Régi magyar dallamok (Old Hungarian Melodies), unusual instruments were in our hands as well. Of course, these were trombones too, but so-called baroque instruments. These are built much smaller compared to their modern counterparts, and the blowing technique differs significantly. However, thanks to instrument makers' persistent work, technically they can offer almost everything their modern counterparts do! (Referring here to the usability of the slides.)

Regardless, playing through these four days was both a huge challenge and a fantastic experience! You can hear the result for yourselves on our updated Spotify, Apple Music, and YouTube pages! Happy listening!

András Sütő



YouTube

Every album is important to us; obviously, our recordings best present the ensemble's sound. However, this latest one is truly unique. Not only because on this album alone we played baroque trombones, nor simply because Dongó often built entire soundscapes from mere melody fragments.

For me—for us—even during recording, we felt a special, almost unexplainable tingle. Dongó knew this sound world once existed, and that folk instruments were played together with brass long ago. Through musical vibration, we simply felt that something truly unique was being created. Previously, nobody had done this: reviving ancient melody fragments found in codices in a near-authentic sound.



This album represents the peak of Dongó's arrangements and of our artistic synergy. I highly recommend everyone listen to it!

Péter Pálinkás







We closed December 2025 with a Christmas charity concert hosted by the Tihany Abbey. Joining the Jónak lenni jó (It's Good to Be Good) initiative, we raised funds for the KEGYES Foundation and for Transcarpathian orphans. It was a special joy that our musician colleague Áron Simon provided us with numerous Christmas arrangements he had written specifically for our quartet, several of which we performed on this occasion. It was a truly festive concert experience for us, and we hope the collected donations helped many children!

András Pálfy

It's good to be good!

And it truly is! We've always loved helping out whenever we could. Taking out our instruments and playing a gig is no great effort—finding a free time slot that suits everyone is the real challenge! But it all came together with Dongó as well. Playing in a place with as much history as Tihany is simply magical. The only thing not on our side was the weather: since it was December, we were greeted by very cold and foggy conditions. This showed a bit in the turnout, but it didn't change how inspiring the concert felt to me.

András Sütő

Father Richárd (Richárd Korzenszky, the retired prior) attended our concert as well. Back in my conservatory days, I had the pleasure of playing music in Tihany every summer with the St. Stephen Orchestra, so I naturally ran into Father Richárd multiple times each season. In 2025, after not seeing each other for at least 25 years, he came up to me after the concert, congratulated us, and simply asked: "Are you still up to your old tricks?" That brief line pretty much summed up my whole childhood...

Péter Pálinkás















A great honor was bestowed upon us in early 2026 when we received an invitation to South America's largest trombone, euphonium, and tuba festival in Santa Fe, Argentina. During the festival, the city officially transforms into "The Trombone Capital" (La Capital del Trombón). Although the participants, teachers, and performers arrive from all over the world, the event itself, the location, and the unadulterated, hot atmosphere are 100% Argentine. Held every August since 2000, the event welcomes up to 200 participants at a time, all eager to learn from both the classical and jazz worlds, explore solo and chamber genres, and, of course, take home a piece of this fantastic atmosphere.

We did just that, but prior to the trip, we prepared extensively for our performances and teaching duties. The journey was extremely long and filled with layover flights, so a little rest upon arriving in Buenos Aires would have been wonderful. Unfortunately, there wasn't much time for that, as we tried to make the most of our short stay in the capital by doing some sightseeing. The Teatro Colón was wonderful, as were the charming details of downtown, the Obelisco, and the La Boca district—to which we owe Maradona and Messi. Argentina certainly faces more modest conditions than Europe, which we experienced in many places. What is beyond question, however, is the mentality of the people: they are cheerful, remarkably friendly, and warm even to complete strangers.





We concluded our stay in Buenos Aires with a concert: the vibrant local Hungarian community welcomed us with great affection at the local Hungarian House, where, after performing a mostly Hungarian program, they treated us to traditional Hungarian dishes.

Later that same evening, we boarded a bus to arrive by dawn the next day, immediately jumping into a mountain of rehearsals to prepare for the opening concert. Here, we got to play alongside wonderful colleagues arriving from Brazil, Chile, the USA, Spain, Switzerland, Puerto Rico, Moldova, Colombia, and, of course, Argentina.



András Pálfy

Traveling overnight yet again... Oh, joy! Fortunately, this time we traveled in much more comfortable reclining seats, which must have been first-class for that bus line. This allowed us to catch a little sleep before our early morning arrival. Morning check-in at our hotel, a shower, breakfast, and off we went to the rehearsal venue feeling fresh and vibrant (well, not really). Although the festival itself didn't start for another two days, we had to rehearse for two full days for the opening faculty concert. We thought to ourselves: "These people are crazy!"—back home, at a similar festival, we rehearse a piece once and it's good to go. Not here: 6–7 hours of rehearsals every day, pure madness...

Little did we know then that these were

going to be our easier days...

On the eve of the festival's start, everyone received a personalized sheet of paper outlining on which day, at what time, and at which location the instructor was required to be. Specifically, from Monday to Friday, we started at 9:30 AM with a warm-up, followed by teaching at another location, then rehearsal somewhere else, and finally lunch. In the afternoon, there were usually three hours of teaching, after which we returned to the hotel for a quick shower, a change of clothes, and departure for the designated concert venue for a rapid soundcheck rehearsal, followed by the concert. Every day unfolded this way, and after the concert finished (around 11 PM), the faculty went out to have dinner together. What? Dinner after 11 PM? Yes, bedtime at 1 AM, alarm at 7:30 or 8 AM the next morning, and everything started all over again...



Well, we aren't used to this kind of workload. Playing at our best at 10 PM after such an exhausting day was an incredible feat. By the end of the week, we were completely drained—I even returned home with a 40°C fever, and the others were equally worn out. Still, despite the extreme pace, we met wonderful people, colleagues, and students. Instructors came from all across South America, alongside a few of us from Europe and North America. Everyone played with pure joy, learning in high spirits rather than under stressful pressure. What a pleasure it was to experience this and get to know them all!



Péter Pálinkás

Afterword

If the dear reader has made it this far, it does not mean that our story has come to an end. We did not intend to report on every single step or concert, but I believe we have covered the most important ones. We tried to provide a comprehensive picture of who kept our quartet moving forward, from our humble beginnings through competitions to our international appearances.

Since 25 years have passed since the beginning, our memories have faded a bit, but I feel we managed to include our best stories in this publication. We celebrate a significant milestone anniversary with this book, and I believe we still have almost as much ahead of us as behind us. One thing is certain: through a lot of dedicated work, we managed to build an institution to which many of our former members have contributed as well.

We thank everyone for their hard work and support over these 25 years!

To the future generation of trombonists, my advice, if you want to play chamber music for the long haul like us, is: never forget that this is just a game... Our inner child must always stay with us, and every challenge ahead is much easier to overcome when approached playfully. Not to mention, we play instruments—and we grow through play.

The show must go on....

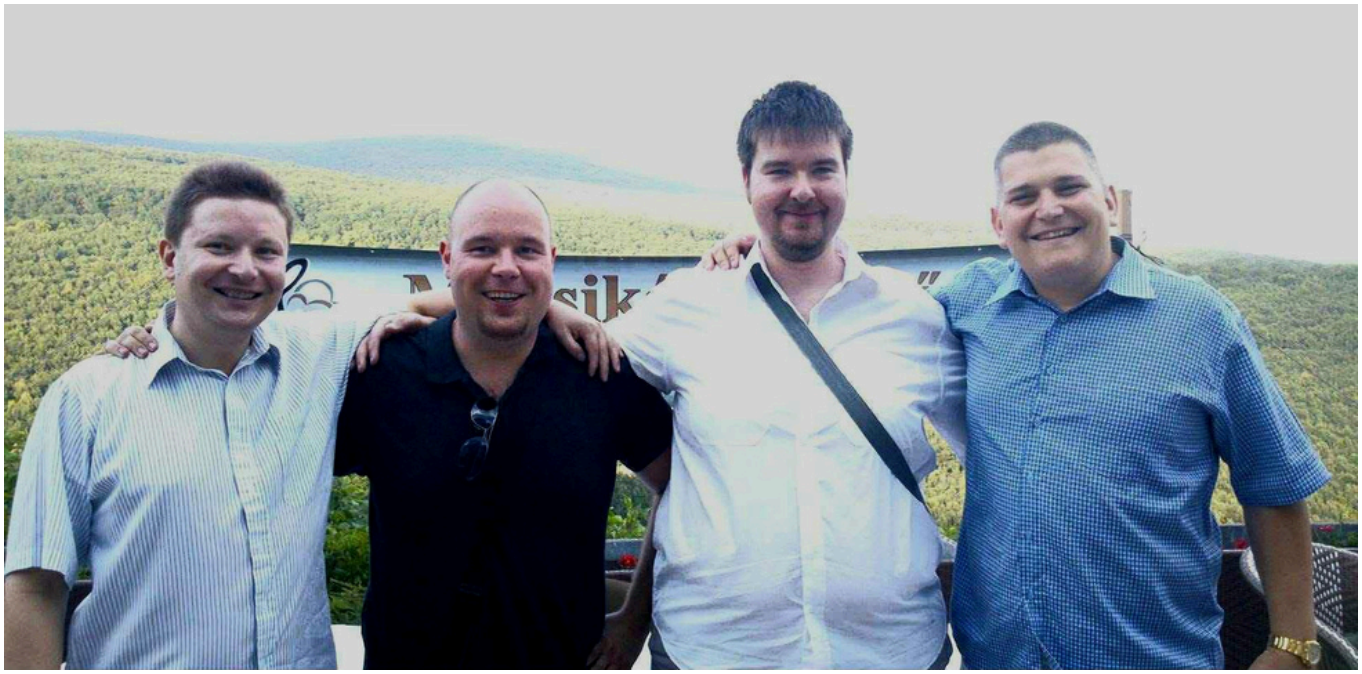
Péter Pálinkás



András Sütő, Csaba Wagner,
Péter Pálinkás, Mátyás Veér



Viktor Dániel Nagy, Péter Pálinkás,
András Sütő, Róbert Káip



Róbert Káip, András Sütő, Gábor Hegyi, Péter Pálinkás



Péter Pálinkás, Ákos Galla, András Sütő, Róbert Káip



Róbert Stürzenbaum, Ákos Galla, Péter Pálinkás, András Sütő



András Pálfy, Péter Pálinkás, Gábor Hegyi, András Sütő



Olivér Gáspár, Gábor Hegyi, Péter Pálinkás, András Sütő

"You are not only great trombonists, but also wonderful human beings, which holds immense value for me."

Irvin L. Wagner (Professor of Trombone, University of Oklahoma)

"It is an honor for me to know you; you are one of the best trombone quartets of our time."

Dennis Kurun Camilleri (K&G mouthpieces)

"It is always a pleasure to hear you. I see your dedication as you bring the Hungarian trombone school and Hungarian music to countries all over the world."

Brandt Attema (Professor of Trombone, University of Karlsruhe)

"It was a great joy to play with them back in the day; they are one of the best trombone quartets in the world."

Jacques Mauger (International Soloist,
Professor of Trombone, Haute École de Musique Fribourg)

"I am proud of them for winning so many international competitions, and I am especially filled with pride seeing how they stick together and continue to grow. I am proud to have worked with such students, to have passed on my knowledge to them, and to see this knowledge bear fruit as they carry it forward."

Tivadar Sztán (Professor of Trombone, Liszt Ferenc Academy of Music Teacher Training Institute of Budapest; Principal Trombone of the Hungarian State Symphony Orchestra)

"I heard them years ago; everyone in the quartet is mind-blowingly good. The Corpus Trombone Quartet is a perfect example of the high standard of playing that is characteristic of Hungary."

Joseph Alessi (Principal Trombone of the New York Philharmonic,
Professor of Trombone, Juilliard School of Music)