

## V. Documentation of Activities Concerning the Theme of Dissertation

1. Teaching and presentation of György Orbán's choral pieces several times each year from 1989-2003 at the closing concerts of the year by the Zoltán Kodály Mixed Chorus, Budapest, at the Old Academy of Music (the whole Choral Book in Commemoration of S. A.; the Second Choral Book except the Sanzonett'; Tear of the Servant Girl; My Grandfather Waves; Adventurers Please Abstain).
2. Composer's concert of György Orbán at the Old Academy of Music on the occasion of the composer's 50<sup>th</sup> birthday, June 10, 1997 (movements of the 1<sup>st</sup> and 2<sup>nd</sup> Choral Books). Participating the Zoltán Kodály Mixed Chorus.
3. Teaching and presenting György Orbán's choir pieces from 2002-2007 at the Teachers' Training Institute of the "Liszt Ferenc" Academy of Music for students specializing in music theory and conducting.

CD and DVD records were prepared on most of the above mentioned concerts.

Thesis of a DLA Doctoral Dissertation

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Choral Books by György Orbán

Connection of Music and Text in Orbán's Choir Cycles

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## I. Preliminaries of Research

The theme what I elaborated (choir cycles by György Orbán or the relation between music and text in these choral pieces) is considered new in a published work. There are relatively few publications about György Orbán and on his choral works. I could very well use the interviews made with the composer (ed. by Aranka Ugrin: *Tálentum, Interview with György Orbán*, Duna Television, Budapest 1999) and the article in Muzsika review by András Bálint Varga about four contemporary composers (András Bálint Varga: “The Four (?)”, *Muzsika*, vol. XLII/3, March, 1999, pp 8,9).

I think, therefore, my dissertation suppletory, since György Orbán’s choir cycles were not yet analyzed prior to this paper (at least, no published work in this topic had been issued before in Hungary). Having studied the relation between music and text I am discussing in my paper the poets recorded in these choral works: first of all the poems by Attila József, Domokos Szilágyi and Sándor Weöres as well as these poets’ works. Therefore, literary analysis by Károly Mohácsy and Géza Vasy were indispensable.

## IV. Achievements

When selecting the topic for my dissertation I was inspired by my commitments to the Orbán choirs long since. From later in the 1980s I encountered several Orbán works, and since the founding of my own choir (1989) we presented several Orbán choral works in each season. I increasingly absorbed in and analyzed these works. I was always interested why just those very texts had been set to music, which we find in these works. What was the motivating force for the composer to use in his cycles texts just by Attila József, Domokos Szilágyi or Sándor Weöres. Because I found very few (written) materials on the composers’ choirs, hence the theme was self-offering.

I consider my paper suppletory, because I am discussing not only Orbán, his choir cycles and the unique and novel way of selecting texts, but I try to explain its special Hungarian concerns, the very specific relations between composer and his receptive audience, or how the contemporary music art, including vocal compositions, is seeking new way for existence.

I think I give support, advice and ideas to those conductor colleagues, who plan in the future to present György Orbán's choral cycles.

Since my chosen topic is entirely new – and no previous publication in this issue is available – my dissertation cannot be compared with scientific views of any previous research. I hope that those contemporary conductors who are pleased to present György Orbán's choral works would consider my work useful.

## II. Sources

The primary source for this dissertation was the published (issued in printed form) or manuscript music scores of all the three choir cycles by György Orbán. These are completely included in my dissertation's supplement. In addition included here the printed scores of choral music which would not belong to any of the cycles but I thought them important to note while analyzing the Weöres-Orbán works (full scores of "Gágogó", "Ludvércz" and "A Paprikajancsi szerenádja" choral pieces). The professional information by György Jólesz on György Orbán's composer's record was my secondary source (Hungaroton SLPX-12754). In addition, naturally, I used materials from the critical reviews of the Orbán concerts during the last decade; from interviews made with the composer; or from my own musical ideas; and from my preliminary studies concerning his activities.

## III. Method

My work method is of analytical type being built on professional reviews. Analyzed in my dissertation, most of the 28 Orbán choral works I already taught, analyzed or appreciated during my conductor's activities, therefore I well know them. Naturally, my approach was not necessarily from the point of relationship between text and music. Prior to beginning to write this paper I was collecting for months the already existing publications, which could have somehow been connected to my topic; music scores, literary analysis and musical reviews. I compiled the bibliography to be used, prepared drafts concerning the contents and length of my paper, and finally, I prepared the expected list of contents for the dissertation. It was a special problem to obtain the whole bunch of scores of the works to be analyzed, or the materials not yet published in printed form (e.g. the manuscript of the 8 movement of the Medals cycle). Being in the disposal of all sources and useful materials I prepared the drafts of the major parts. Later, for a better complexity, I complemented them with a couple of new ideas or analyses of some more choral works.

I consider my work original, useful and interesting in the domestic and international musical sciences.