

The style of György Orbán by some sacred choir pieces

György Orbán contemporary composer's works have been played all over the world, they are sung and they are kept in mind. Orbán's achieved the contemporaries' recognition a number of choirs sing his music with pleasure even if it not always a simple task.

We rate his choral pieces to some categories, on the basis of the two biggest categories we tell from choirs for equal voices or mixed choir's pieces. As it is an extremely big range, I came down to the sacred pieces of the componist, a' cappella and mixed choral pieces in Latin.

My first source was György Orbán himself, who was kind enough to have an interview with me, that I could know his pieces from an authentic source. Four choir pieces were analysed from the sacred mixed choir pieces, which are the following: *Veni Sancte Spiritus*, *Salve Regina*, *Ave verum corpus*, *Psalm 126*.

I show the works in chronological succession in my essay and we can more information about the changes of the componist's style more easily. All of the text translation, the correlation of the text and harmonies, the prosody and the form contribute to the pieces complex analysis. Moreover special effects surface in each piece and I try to shed light on the birth of all of the works.

In the treatise György Orbán's quotes befall a lot and these make the essay more colourful and complete.

These pieces can be placed in liturgy because they are sacred so I think I should give some information about it. I transmit the composer's conceits of atonality, the vocal structure and other major information.

To sum up we can learn about Orbán's sacred mixed choir's art, which could probably lead us closer to his music and possibly more conductors choose his pieces to sing at concerts.