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GENRE STYLISTICS OF REQUIEMS BY J. RUTTER, B. CHILCOTT AND J. TAVENER IN THE CONTEXT OF THE TRADITIONS OF ENGLISH CHORAL MUSIC.

The **purpose of the article** is to discuss specific features of the genre stylistics of the samples of the funeral mass presented in the works of contemporary composers of Great Britain. **Methodology.** The study used cultural and musical-historical approaches to the study of musical art, allowing us to consider the genre of the requiem in the broad context of English culture. The methodological guidelines of musical culturology make it possible to define the "situational complex" fixed for the requiem as a genre of liturgical music in the Catholic and Anglican traditions. The musicological method of genre-style analysis is aimed at determining the specific features of the individual composer's refraction of the genre style of the requiem in the works of contemporary representatives of English choral music and its connections with the national tradition. **Scientific novelty.** In Ukrainian musicology, the questions of the historical development and the national specifics of the Anglican choral culture have not been specifically the object of research interest so far. The requisites of British composers of the twentieth century are in demand in modern performing practice, and therefore their study will fill in significant gaps in both musicological studies and in performing comprehension of the choral repertoire. **Conclusions.** In requiems of contemporary British composers, various versions of the interpretation of the canonical model of the Latin requiem are presented, which are largely enriched with elements of the national choral tradition associated with the stylistics of the liturgical practice of Anglicanism (J. Rutter and B. Chilcott). Also, the development of the requiem genre in the work of contemporary British composers was influenced by the Eastern Christian religious ideas of Orthodoxy, originally refracted by J. Tavener. In general, the genre style of the requiems of these composers is based on the structural model of the Latin Requiem, the choral style of Anglican singing and the aesthetics of the "new simplicity" that is relevant to the contemporary musical art.

Keywords: genre, genre stylistics, national tradition, choral music, requiem, Anglican singing.

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Жанрова стилістика реквієму Дж. Раттера, Б. Чілкотта і Дж. Тавенера в контексті традицій англійської хорової музики.

Мета статті – обговорення специфічних особливостей жанрової стилістики зразків заупокійної меси, представлених у творчості сучасних композиторів Великобританії. **Методологія.** У дослідженні використані культурологічний і музично-історичні підходи до вивчення музичного мистецтва, що дозволяють розглядати жанр реквієму в широкому контексті англійської культури. Методологічні установки музичної культурології дають можливість визначення «ситуативного комплексу», закріпленого за реквіємом як жанром літургійної музики в католицькій і англіканській традиції. Музикознавчий метод жанрово-стильового аналізу спрямований на визначення специфічних рис індивідуального композиторського заломлення жанрового стилю реквієму в творчості сучасних представників англійської хорової музики і його зв'язків з національною традицією. **Наукова новизна.** В українському музикознавстві питання історичного розвитку і національної специфіки англійської хорової культури не ставали об'єктом дослідницького інтересу. Реквієми британських композиторів ХХ століття затребувані в сучасній виконавській практиці, і тому їх вивчення заповнить істотні прогалини як в музикознавчих розробках, так і у виконавському осмисленні хорового репертуару. **Висновки.** Реквієми сучасних британських композиторів представляють різні варіанти інтерпретації канонічної моделі латинського реквієму, які в значній мірі «збагачені» елементами національної хорової традиції, пов'язаної зі стилістикою богослужбової практики англіканства (Дж. Раттер і Б. Чілкотт). Також на розвиток жанру реквієму в творчості англійських композиторів сучасності вплинули східно-християнські релігійні ідеї православ'я, оригінально заломлені Дж. Тавенер. В цілому, жанрова стилістика реквіємів зазначених композиторів спирається на структурну модель латинського реквієму, хоровий стиль англіканського співу і естетику «нової простоти», актуальну для музичного мистецтва сучасності.

Ключові слова: жанр, жанрова стилістика, національна традиція, хорова музика, реквієм, англіканський спів.

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Цель статьи – обсуждение специфических особенностей жанровой стилистики образцов заупокійной мессы, представленных в творчестве современных композиторов Великобритании. **Методология.** В исследовании использованы

культурологический и музыкально-исторические подходы к изучению музыкального искусства, позволяющие рассматривать жанр реквиема в широком контексте английской культуры. Методологические установки музыкальной культурологии дают возможность определения «ситуативного комплекса», закреплённого за реквиемом как жанром литургической музыки в католической и англиканской традициях. Музыкаведческий метод жанрово-стилевого анализа направлен на определение специфических черт индивидуального композиторского преломления жанрового стиля реквиема в творчестве современных представителей английской хоровой музыки и его связей с национальной традицией.

Научная новизна. В украинском музыковедении вопросы исторического развития и национальной специфики английской хоровой культуры до сих пор не становились объектом исследовательского интереса. Реквиемы британских композиторов XX века востребованы в современной исполнительской практике, и поэтому их изучение заполнит существенные пробелы как в музыкаловедческих разработках, так и в исполнительском осмыслении хорового репертуара.

Выводы. В реквиемах современных британских композиторов представлены различные варианты интерпретации канонической модели латинского реквиема, которые в значительной мере «обогащены» элементами национальной хоровой традиции, связанной со стилистикой богослужебной практики англиканства (Дж. Раттер и Б. Чилкотт). Также на развитие жанра реквиема в творчестве английских композиторов современности повлияли восточно-христианские религиозные идеи православия, оригинально преломленные Дж. Тавенером. В целом, жанровая стилистика реквиемов указанных композиторов опирается на структурную модель латинского реквиема, хоровой стиль англиканского пения и эстетику «новой простоты», актуальную для музыкального искусства современности.

Ключевые слова: жанр, жанровая стилистика, национальная традиция, хоровая музыка, реквием, англиканское пение.

Relevance of the topic. The choral requiems created by contemporary composers of Great Britain make a significant contribution to the modern European music of the academic tradition. The works of such outstanding authors as B. Britten and A. L. Webber, J. Rutter and J. Tavener, K. Jenkins and B. Chilcott are firmly entrenched in performing practice, some of them are in demand as a training repertoire, these composers' choral music often sounds in Ukraine. However, with all the obvious demand in performing practice the genre and stylistic aspects of individual composer interpretations of the requiem genre have not yet become the subject of a special musicological study. In particular, the problem of the national identity of the requiem genre represented in the choral heritage of the British composers of our time and its relations with the national English musical tradition have been hardly discussed.

Scientific novelty. The issues of historical development and national specificity of the English choral culture have not become the object of research interest in the Ukrainian musicology yet. The requiems of contemporary British composers are considered, on the one hand, from the position of inheritance of the national traditions of English professional and liturgical music, on the other - in the context of the specifics of the individual creative interpretation of the requiem genre model by a single composer.

The purpose of the article is to discuss the specific features of the genre stylistics of requiem samples presented in the works of modern composers of Great Britain. **The object of study** is the English choral music of the XX century. **The subject of the study** is the genre stylistics of requiems in the works of modern British composers.

Analysis of the research and publications. Nowadays L. G. Kovnatskaya's works are the most specialized studies in the field of English choral culture, she is still the largest Russian-speaking specialist in the field of musical culture of England: information about the choral works of XX century composers is contained in her monograph and separated articles [4]. The historical context of the formation of professional English choral art and its liturgical sources was described in the fundamental work by A. Wilson-Dixon "The History of Christian Music" [6]. At the same time the fate of the requiem is not discussed by this author in the context of the basic principles of reforming the liturgical practice in the Anglican Church. Accordingly, the compositions of this genre of modern English composers are not affected, leaving the question of the reasons for such keen interest of representatives of the national choral tradition to the genre of requiem open. Scattered information about the British composers' requiems of the second half of the XX-beginning of the XXI century is contained in small articles on the creativity of this or that author [2] as well as annotations to audio recordings and concerts.

The main content. Among the composers of Great Britain of the XX century who turned to choral liturgical genres, only B. Britten's (1913-1976) work is most fully studied, it is the classic of English music whose "Military Requiem" entered the treasury of European musical art. The study of the connections of B. Britten's style with the national traditions of vocal and choral art is most fundamentally represented in L. G. Kovnatskaya's studies. However, the names of Britten's followers, a new generation actively working with the requiem genre, are still "in the shadow of" their great predecessor. And it can be explained with the generally accepted status of the classics of XX century entrenched for B. Britten's requiem and not quite a complete idea of modern Ukrainian musicians about the works of such authors as J. Rutter, J. Tavener, B. Chilcott who won recognition in the Western European music world and acquired the status of the greatest Masters of choral art.

It is noteworthy that all of the listed composers turn to the requiem in their work, it became the genre that corresponded to the ideological and aesthetic ideas, and creative attitudes of British composers at the turn of the XX-XXI centuries. And this is not accidental: the majority of historians and theorists of musical art admit the fact that a particular music genre is initially associated with a specific life situation, with a specific life context that determined its function and purpose in human life, it is socially determined. That is why musicologists define the genre as the "vital axis" of music [7, p. 218], "genetic

structure” that reflects a specific “situational complex” [5]. The memorial meaning of the requiem assigned to the “situational complex” that gave rise to it, was largely responsible for the tragic events in modern history (military and state-political, religious conflicts, environmental disasters, etc.). But it also turned out to be consonant with the ever-increasing human need for spiritual foundations of Being in the context of globalization, the need to experience the Transcendent which was expressed in the phenomenon of the so-called “new sacrality” in the music of the last third of the XX and first decades of the XXI century. The moment of “living through” death, even if it is extremely subjective and is associated exclusively with personal experience of the loss of a loved one became a stimulus for the objective author's expression of his religious consciousness or personal relationship to cultural traditions.

The appeal of British contemporary composers to the requiem was mostly connected with the subjective factor but each of the samples of this genre became a highly artistic embodiment of the problem of Life and Death relevant to all historical eras. Each of them represents an individual interpretation of the requiem genre model that has developed in the Christian liturgical tradition and reveals links with the national origins of the genre stylistics of the work.

For example, Bob Chilcott (born 1955) as a representative of the middle generation of modern British composers summarizes the centuries-old traditions of English choral music and Roman-Catholic liturgical music in his Requiem (2010), following the path of combining the structure of a classical Latin requiem with the style of Anglican singing. Chilcott's creative personality (a composer, a conductor, a singer) was formed in the environment of the performing choir tradition: he was a tenor in the choir of King's College for a long time, and he was a member of “King's Singers” for 12 years. "King's Singers" is a British vocal ensemble a cappella founded in 1968 by six singers of the King's College choir and named after it. Their popularity peaked in the 1970s and early 1980s in Britain.

The performing staff of Chilcott's Requiem clearly inherits the traditions of performing liturgical music in the Royal Chapel since the Reformation: it concerns the use of the organ and the ensemble of woodwind instruments (see A. Wilson-Dixon [6]) and the priority of the tenor in the solo part. Written for a choir, a soprano, a tenor and an orchestra, this composition also exists in the version with a chamber ensemble of brass but always with the participation of the organ.

In his composition, the composer notes the influence of G. Fauré's Requiem, who inspired him to create this work and was the main reference point in his individual approach to the interpretation of the requiem. Most critics associate this influence primarily with the melodic style of an English author's composition, both choral and solo fragments of the Requiem are distinguished by melodic beauty and even some refinement but they are simple and accessible for perception. The authors of most reviews of this work agree that there is the simplicity and clarity of melodies.

The seven-part composition of the Chilcott's Requiem (similar to G. Fauré) is formed by the traditional parts of the Latin requiem which are sung in Latin. As well as in G. Fauré's Requiem, Chilcott's main feature is the absence of "Dies irae" - that part of the Latin requiem that has become a kind of a genre "marker" in XIX-XX century music indicating the meaning of the artistic (extremely dramatic) theme of death in the European musical tradition. As it is known, it was the images of the Last Judgment that brought to life vivid and expressive fragments of classical requiems of the specified historical period — dramaturgical centers and culminations of large-scale and complex compositions. Chilcott has preserved only the section "Piu Jesus" the content of which is associated with the prayer for giving rest to the dead and devoid of all kinds of "passions" - this part of the Requiem is the center of the composition after the famous "prayer" soprano solo in G. Fauré's work.

The only part of B. Chilcott's Requiem (No. 6) is performed only in English and in chorus reproducing the image of the Anglican burial rite - this is one of the prayers from the Book of Common Prayer ("For He knows the secrets of the heart. But for You we are killed every day, they consider us to be sheep, doomed to slaughter. Arise, that you are asleep, O Lord! wake up, do not reject forever. Why hide your face, forget our sorrow and our oppression? because our soul is humbled to the dust, our womb clung to the ground. Arise to help us, and deliver us for your mercy"; Ps. 43). This number acts as a bright contrast to the Latin parts of the mass and can also be regarded as culminating.

The elimination of "Dies irae" from the general structure of the requiem mass in this case can be explained as an "imitation" of G. Fauré, on the one hand, on the other - such a figurative and substantive adjustment responds to a more restrained and pragmatic attitude towards death in Anglicanism which caused the refusal from the mystery of death and burial and a modest ritual side. The text of Psalm 43 is used as the inheritance of the traditions of Anglican worship which is one of the "funeral offerings" of the "Book of Common Prayer".

J. Rutter is the largest figure in the world of UK choral music, his *Requiem* (1985) is one of the most famous and performed all round the world including the choir of the Odessa Academy of Music. This work is dedicated to the memory of the composer's father and is considered to be Rutter's best work. It is remarkable that *Requiem* is very popular among amateur groups of young singers, and its scores are in great demand in the UK and the USA. Rutter is not only a composer but a choir conductor, an editor, an arranger and a producer of a recording company with its own label (recording company) - Collegium Records) which specializes exclusively in church music. His teaching activity is related to Claire College in Cambridge where he also led the choir. He has been the permanent leader of the "Cambridge Singers" choir (founded in 1981) for many years. Rutter is an honorary member of the Westminster Choral College and a member of the Guild of Church Musicians.

In the *Requiem* various vocal and choral traditions organically intertwine: coming from the Catholic (*Missa pro defunctis*) and from the Protestant worships (Protestant choral hymns, psalms). In this context the fact that J. Rutter works in the genres of church tradition is remarkable, and Christmas songs and hymns, which are the most revealing genres for the English choral tradition, are often defined as the composer's main "specialization". The inheritance of their national traditions of choral art and their adaptation to the modern conditions of the existence of church music is the central creative and professional composer's attitude who gained fame as an outstanding Master in the international choral community.

Requiem is written for a soprano solo, a mixed choir and a chamber orchestra; a version of this composition with a more "church colour" is also provided - with an organ and instrumental ensemble with wind instruments dominating that inherit traditions of instrumental accompaniment of worship in English cathedrals since the reign of Edward VI and Elizabeth. A harp is also used which is often present in professional British music and the origins of using this instrument go back to the Celtic musical tradition.

In the seven-part composition of the *Requiem* five of them include the texts of the Latin requiem mass, two of them use the texts of Psalms 130 and 20 in English (second and sixth parts) which are present in the Anglican "Book of Common Prayer" in the rite of burial. As well as in B. Chilcott's *Requiem*, "Dies irae" is absent here instead of which the composer took a fragment from this part of the Latin requiem mass - "Pie Jesu". Unlike B. Chilcott J. Rutter voiced the texts of the psalms not only with choral texture, but "coloring"

them with timbre. So “From the depths of crying” (second part) sounds in counterpoint at the choir with an expressive declamatory melody of the cello against the background of the orchestra's harmonic pedal which is replaced by the melodic parts of the oboe. Highlighting the oboe and cello timbres which are perceived in the semantic context of the psalm verse as the voices of "bottom" and "top" (man and God) adds emotional tones to the ascetic sound of the chorus, convey the lyrical tone of the utterance. In the sixth part (“My Lord is the shepherd ...”) the text of the psalm, on which traditionally the anthem was written in Anglicanism, is entrusted to a solo soprano accompanied by an organ or a piano, and in the introduction to this part an expressive monologue of oboe with harp overflows sounds (ensemble sound of an organ, an oboe and a harp is a very specific phenomenon which is specifically stipulated by A. Wilson-Dixon in connection with the instrumental component of the English liturgical music [6]).

As we can see the Anglican heritage of liturgical choral practice determined the specifics of the composer's instrumental thinking which defined the stylistic aspect of this composition. And despite the fact that J. Rutter does not consider himself a religious person in the conventional sense, his highest professionalism allowed him to creatively realize his belonging to the cultural tradition which in one way or another influenced the individual composer's idea of the genre style of the requiem.

J. Tavener's figure is notable for the composer's increased attention to the requiem genre, he wrote four opuses in this genre: Celtic Requiem (1969), Little Requiem for Father Malachy Lynch for a mixed choir, strings, a trumpet and an organ (1972), Akhmatova's Requiem for a soprano, a bass and an orchestra (1980) and Requiem for soloists, a choir, a cello and an orchestra (2007).

If the style of J. Rutter and B. Chilcott's works is formed as a result of the synthesis of the traditions of the Roman Catholic and Anglican requiem services, then in J. Tavener's case the requiem as a classic Western European liturgical genre undergoes significant transformations. This is connected with a turning to a different religious tradition which was a unique case in the history of British music: J. Tavener is the only composer in Britain who converted to Orthodoxy (he was baptized in 1977 by Metropolitan Anthony of Sourozh). Such a principled intercultural attitude as a declaration of his spiritual and cultural orientation toward Orthodoxy also determined the specificity of the stylistic image of his

requiems which was incompatible with his national tradition (except for the “Celtic Requiem” written before 1977).

J. Tavener said about the influence on his creations: “It is possible that the fact that I converted to Orthodoxy is extremely important, as is the fact that my music is inspired by Orthodoxy. I can reach the hearts of the English with its help in a way they have never thought of and which they have never contacted with” [2, p. 2]. The composer found a stylistic and artistic support in the old echoes chant that is a variation of Old Russian church singing. J. Tavener’s phenomenon can be logically explained based on the historical paths of development of English culture as a whole. Although J. Tavener was brought up in the Presbyterian faith, the origins of his interest in Russian culture can be explained by a certain moment in England history: we are talking about the famous Oxford movement which noticeably actualized the interest of Anglicanism in the Eastern Church in the middle of the XIX century.

"Akhmatova’s Requiem" is a very bright and illustrative example of J. Tavener’s style which is based on the original Russian text of the Russian poet. The well-known content of A. Akhmatova’s poem connected with the tragic period in the history of Russia (Stalin's repressions) undoubtedly corresponds to the genre idea of the requiem. However, using Akhmatova’s text as the basis of his composition the composer “cuts down” the presence of the liturgical text which is an integral component of sacrality [3]. J. Tavener considers Akhmatova’s text and its idea as a kind of "... meditation for death and deeply Russian qualities, shared by tradition ..." [2]. The tradition of which the composer speaks is presented in his work with text fragments from the Orthodox services such as the funeral service, Great Friday and Holy Resurrection. These texts are entrusted to a bass which corresponds to the timbre preferences of the Orthodox singing tradition; Akhmatova's text sounds at soprano, it is expressive and extremely close to the Russian musical intonation due to the genre distinctness of the thematism. In soprano’s dialogue with strings and percussion there is the songful melody of the Russian song, the intonation of wailing and crying, the meditative time signature of a lullaby, etc. This intonation “set” is contrasted with ascetic and brief phrases of sacred bass texts (prayers for the diseased) which are framed with the symbolic sound of bells and percussion (death bell).

Summarizing our reasoning, we note that the individual style of composers of 1970-2000 was formed in a completely different national and cultural context than the work of

their outstanding predecessor B. Britten. Their work is focused on "other" languages of musical expressiveness, and in many respects - on the "pure", without academic intellectualism, revival of national traditions as well as the aesthetics of a "new sacrality" that has been relevant since the last quarter of the last century. If to understand sacrality traditionally as "an attribute of human communication as a member of the Christian community with the Transcendent" [3, p. 103], the interest of modern British composers in the liturgical genre of the requiem can be explained from the point of view of the mainstream stylistic tendencies of the musical art of the last decades. If to consider B. Chilcott, J. Rutter and J. Tavener's requiems in the artistic and aesthetic context rather than religious, these works demonstrate the characteristic features of the "new sacrality" as a special direction of musical creativity (appeal to a liturgical genre, use of the canonical liturgical texts in it, orientation to a concert performance).

It should also be noted that J. Rutter and B. Chilcott's Requiems can sometimes be regarded as "simple" and "light" among professional musicians: indeed, compared to the choral canvases of classical composers these compositions may seem somewhat facilitated and simplified. However, there is an explanation for this fact, which is directly connected with the national traditions of choral British music and its genesis associated with a folklore practice. "Much earlier than in other European countries there is a close relationship between folk and professional creativity in England which was established in the Renaissance", L. G. Kovnatskaya writes [4, p. 10]. The Musical Encyclopedia contains similar information but in a shorter variant [8]. This relationship largely determined the specifics of the English choral church music of the early eras as the folk song was often its musical and thematic basis, and the techniques of developing musical material relied on the choral manner of performance characteristic of folklore genres (round, catch, carol, etc.).

On the other hand, the obvious "simplification" of the musical language of modern composers' requiems inherits the style of Anglican singing, which was formed as a result of the rather radical reforms of liturgical practice in England in the 16th and 17th centuries. In the 16th century the recommendations of the royal power to change the style of church music were primarily aimed at clarity and accessibility of the English text to an ordinary parishioner: the singing of Latin antiphones and an organ accompaniment were cancelled and the choir composition was reduced. And the main thing is that the chorus should sing in such a way, "... so that each syllable should correspond to a clear and distinct note ..." [6, p. 93].

At the heart of the Anglican choral there is a syllabic chord vertical performed by male voices, a cappella or accompanied by an organ.

Conclusions. Thus the genre stylistics of the considered B. Chilcott, J. Rutter and J. Tavener's is formed on the basis of combining of various national traditions of the requiem service - Roman Catholic, Anglican (Rutter and Chilcott) and Orthodox (Tavener). The differences between these traditions are realized in these works and are implemented at the following levels: the language of the textual basis of the requiem (Latin, English, Russian); the use of a canonical liturgical and author's poetic text in the language of the original text (parts of the Roman Catholic requiem mass, psalms from of funeral rite of the "Book of Common Prayer" and the Orthodox requiem service, A. Akhmatova's poetry); a composition of instrumental accompaniment (an organ, a woodwind ensemble, bells); genre coloring of the vocal thematism.

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