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### **ABOUT GENRE SYNTHESIS “MASS OF PEACE” K. JENKINS**

*The article is devoted to the issues of interpretation of the liturgical mass genre in the works of contemporary British composer Karl Jenkins. There are identified the different levels of genre synthesis, forming the most popular style image of the composer's works - "The Messiah of the world."*

*Keywords: mass, a requiem, a genre, a liturgical genre, a genre synthesis choral music.*

Since the mid-twentieth century European choral art was marked for a trend to revive the genre of spiritual music, which in the modern world largely updated the universal values of human life and through music they talked about "eternal." One of the unique phenomena of the choral music of the second half of the twentieth century and the present time was almost "universal" appeal to the composers of the requiem genre and a mass. Along with other genres of liturgical forms of Western music (Passion, Te Deum, Stabat Mater), requiem and mass firmly took the leading position in the contemporary composers and performing practice. English choral music of the second half of the twentieth century in this regard, possess a special place, because multiple versions of the liturgical genres of British composers constitute the most popular formation of contemporary choral repertoire.

A various writings in the aspect of authors' style such as John Rutter and Karl Jenkins, E.L. Webber, John Tavener and Bob Chilcott, quite young but already famous Will Todd – are often heard in European concert halls in Ukraine, many choirmasters also refer to music of listed composers. Among professional choirmaster English choral music today is considered as one of the main and the largest in the European-wide field of contemporary choral music.

All this points to the urgency of the appeal of contemporary musicology to the issues of genre and stylistic originality of implement of religious cultural genres to composer creativity of England of the second half of the twentieth

century. Especially because in the domestic musicology of English choral music of this period of history it is unexplored theme of this issue there are still no theses or monographs or scientific articles (the only exception is the creativity of B.Britten and E.L. Webber).

"Mass of the world" by Karl Jenkins - the most popular contemporary British composers - is such work which has achieved to implement the most pressing social and ethical issues of contemporary culture and society on a high artistic level: life and death, good and evil, war and peace, mutual openness of various world cultures. The desire of the composer to such universal content of a musical work has led to a principled universalism of style and genre, originally broken it in principle, synthesize disparate culturally elements.

**Purpose of the article** is the identification of the principles of genre synthesis in "Mass of Peace" by K. Jenkins, forming style originality of composing interpretations of the liturgical genre of the mass.

The composers' address in the twentieth century to the genre of spiritual music in the majority of cases was associated with the desire to express in music the moral and ethical ideas. Social and historical situation has caused it: the twentieth century would go down in history as the age of tragedy and turmoil, the age of war and apocalyptic moods. L.Raaben writes on this situation: "The most striking indication of spiritual Renaissance composers was the appeal to religious topics, accompanied by a statement of the complex philosophical issues. The desire for religion has already fully outlined the acuteness of the crisis of social consciousness, which made to seek the lost life support in the Christian doctrine"[6, p. 22].

The attempt to answer the pressing philosophical questions through the Christian liturgical genres gave rise to such masterpieces of choral music of the twentieth century, such as "War Requiem by B. Britten and "Field Mass" by B. Martin [4].

"Mass of Peace" by K. Jenkins (full version of essay title «The Armed Man: a Mass for Peace») was ordered to the composer in 1999 by the Royal Armouries

of UK and was originally dedicated to the military conflict in Kosovo. As is well known, "Mass of Peace" became a program of celebrating the millennium in the Royal Albert Hall in April 2000 and broadcast radio Classic FM3.

According to the customer, Karl Jenkins' work was to involve the general public and especially young people to the problems of war in the modern world (and this is due to consolidate the work of the abbreviated name).

Full name works also appeals to the theme of war and peace: the image of an armed man ("The Armed Man») as a symbol of danger and death, has been known since the earliest times and was repeatedly used by composers in their works (the most famous use of the image - in the Mass J. Despres in which the melody of the song «L'homme armé», occurred in the Middle Ages, is used as a cantus firmus). According to researchers, the symbolism of the image of armed men has a very wide semantic field: implying some idealized image of a true Christian, revolted against the enemies of his faith, he could be in the image of the Archangel Michael, and in the image of Christ [2, p. 37].

The desire of the composer to the universal incarnation of his idea led to multi-level manifestation of artistic synthesis in the works of K. Jenkins. The principle of synthesizing of disparate elements manifested in the "Mass of Peace" at several levels: the organization of multilingual and poly-genre text-based works, the semantics of the liturgical genre, stylistic level of musical language, as well as at the level of interaction between different kinds of art. The latter led to the fact that the performance of the Mass, at the request of the author, to enhance the expressive effect, used video installation using frames of a military chronicle of fascist Germany, Italy, Japan, the Middle East, Africa, as well as footage bombing of Hiroshima).

In Western tradition, the foundation of the genre canon of the Mass on the verbal level serves the principle of monolingual text-based, due to the use of either the Latin or any other language (German, Spanish, French, Czech), depending on the country where this genre works. In the twentieth century composers increasingly express creative freedom with regard to the language of the text,

which is the basis of liturgical music genre ("War Requiem" by B. Briten, "Requiem" by D. Ligeti, "Requiem" by E. Denisov, and others.). Mass by K. Jenkins fits in this series: the composer refers not only to the different genres (secular and spiritual) of the text, but also of multilingual, thus combining musical and semantic space of his work different national cultures.

Karl Jenkins used along with the traditional Latin text of the Mass (Kyrie eleison, Sanctus, Benedictus, Agnus Dei) biblical texts (Psalms and Revelation, № 4) and the words of the muezzin call to prayer (adhan), which are text-symbol of Islam (№ 2 ). Secular texts are presented by fragments of prose and poetry from different national cultures and translated into English from the Indian epic "Mahabharata» (№ 9), Japanese poetry (№ 8), a fragment of Horace's odes (№ 7). Also, the composer refers to a piece of text by R. Kipling (№ 6), J. Dryden (№ 7), G. Wilson (№ 11), T. Malory (№ 13), A. Tennyson (№ 13) .On the original language the old French song «L'homme armé» is played.

Appeal to the musical and verbal text relating to different styles and historical epochs, determines the polystylistic character of the Mass music.

Mass is a composition formed of 13 numbers, which logical center is №7 - Charge ("Attack") - the culmination center of the work, embodying the painting of the Battle as a symbol of war and aggression. One semantic core that unites all parts of the Mass becomes the theme of protest against the war and a plea for help of higher powers, which brings together the world and different religious denominations.

It should be noted that in the Mass by K. Jenkins is present, to a greater extent on the level of the symbolic, semantic content inherent in a requiem genre, rather than mass. And this contributes to the dramaturgical concept of work: the culmination center is an episode of the battle, which is set off by the subsequent painting of emotional devastation and loss. Among other large-scale composition numbers of Mass No.7 is the most warlike and "frightening" that correlates it with the semantic function in the Dies irae of the Requiem. In this regard, revealing interpretation of the song's melody K. Jenkins «L'homme armé»: if in XV - XVI

centuries, the image of the main character of a popular song was connected with Jesus Christ, in the book by British composer, this topic becomes a symbol of militarism as such, a destructive force of which is increasing with each new generation of mankind. Agnus Dei (№ 10) in the semantic context is perceived as a mournful mourning the victims of the battle that took place, mourning the innocent victims of war. A final part of the «Better is Peace» («Better Peace») symbolically crossed in the perception of high ethical sense, often present in the section of Requiem «Libera me» («Deliver me, O Lord, from eternal death").

However, the most obvious semantic parallels "Mass of Peace" with the genre of Requiem, given the fact that the purpose of this work is initially associated with the military events in Kosovo, and it was created "in memory of the victims of" armed conflict, and "for the edification of" future generations . Therefore, to a certain extent it serves memorial genre. And this is the symbolic meaning of his requiem genre features are strengthened in their permanence, "Mobile signs of the genre, significantly upgrade the genre, however, does not deny the existence of stable signs in the first place - in the content, - said Petrov. Even in the twentieth century - during the experiment, interpretation of the biggest genres in terms of absurdity, sarcasm, paradox, irony, Requiem has not ceased to be the personification of grief, sorrow, parting "[5, p. 1].

In this regard, it can be affirmed that in the Mass of K. Jenkins crucial factor is the poly-genre sense-forminng factor, composer greatly expands the horizons of meaning and communicative potential of his work by genre synthesis. Turning to the canonical liturgical genre, composer creates his vision of musical meaning and content: "... Religion and art use familiar objects as a starting point ... But acting from that point, they create new on the basis of the old," fusing "them in a higher synthesis" - the modern British composer G. Harvey said on this situation [7, p. 370].

At the level of the musical language the principle of synthesis in the Mass by K. Jenkins is realized in modeling musical and stylistic marks relating to the Middle Ages and baroque music and interacting with the "new simplicity" of

modern music. Thus, the style of medieval music in the "Mass of Peace" is related primarily to theme quoting «L'homme armé», which is set out in the first part, while performing the function of the entry and specification of the main ideas. The composer, referring to the old theme, recreates the typical for the original strophic form with unison and octave set out in the first stanza, gradually passing into organum with a typical movement of parallel sixths.

The Mass also contains the style of Gregorian chant (№ 4 Save me from bloody man), which corresponds with the biblical of psalms texts by the composer. Genre-intonation basis for this part becomes the Gregorian chant of melismatic type (with an unlimited number of colors in the style of the text), with his typical accent irregular rhythm. However, in contrast to the medieval Gregorian chant in Latin, K. Jenkins used the English equivalent of the Psalms of David (lines from Psalms 56:11 and 59: 2 were combined), and for emphasis in choral percussion instruments are introduced.

Musical characters, representing different religious denominations, are musical and stylistic elements typical for each. So, in canonical parts the special role played recreating of the style of Bach, associated with a High Mass h-moll. Allusions Kyrie Jenkins (soprano solo in the lower register with the choir) on Bach's style due to the peculiarities of textured and composite solutions, intonation specifics of musical texture, timbre side of vocal-choir and instrumental sound.

Besides them music and baroque stylistic characters in the Mass are common jubilus and lamento tone interspersed with figure elements catabasis, as well as choral vocabulary (№ 5 Sanctus).

Modern researchers, analyzing different genres of choral composer's interpretation of sacred music, offer a look at them from the point of view of the method of reconstruction and use of various types of retro-means aimed to recreate the genre and stylistic appearance of the original model (even when the conversation is not about freedom of creative composers of the twentieth century, and romantic music of the XIX century [1, p. 3]).

Genre and style originality "Mass of Peace" is made up of very diverse in genres of musical material, the composer who was able to "reduce" to the organic nature of his plan. If we compare the composition by K. Jenkins with earlier examples of similar works (composers' versions of liturgical genres), then clearly it can be said that the music of British composer is simple. Many of the melodies of this work is easy to fall on the ears and stored, and the musical fabric of this massive construction (the overall sound - more than an hour) just simulates textured tonal richness and scores of B. Britten, B. Martin, E. Denisov ... However, the emotional impact of this music certainly, and most importantly - the idea of the composer is very accessible perception, musical language of K. Jenkins is understandable and clear, but informative, despite its simplicity.

This is due, in our view, to the fact that the composer of the musical vocabulary is largely based on the quality of the songs as a genre quality of musical theme. This principle is inevitable in the conditions of development of musical culture of our time, when the academic music more and more tightly cooperates with mass popular genres: the song in the process occupies a dominant position. In the Mass by K. Jenkins source of this tendency becomes march song "Armed man", as the primary theme.

Summing up the consideration of "Mass of Peace" K. Jenkins, it should be noted that this work is undoubtedly of interest for the modern choral performance. The highest artistic expression of the vital and eternal questions of human existence was found, which the British composer achieved to realize with deep conviction. And the credibility and clarity of the ethical ideas of the Mass, is due to the peculiarities of genre synthesis work, which poses the problem of differentiation of expressive means performers and performing techniques, problems of possessing of stylistic musical material basics and requires possession of choral singing techniques of different historical eras.

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