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REQUIEM K. JENKINS: THE PAST AND THE PRESENT OF THE GENRE TRADITION.

The purpose of the article is to reveal the features of the creative interpretation of the genre tradition in K. Jenkins's Requiem in their correlation with the leading style principles of contemporary musical art. **Methodology.** The research uses a musical and cultural approach to the study of musical art, which allows us to consider the genre of the requiem from the standpoint of the evolution of its genre tradition and its compositional interpretations in the conditions of modern musical culture. The musicological method of genre-style analysis is aimed at determining the specific features of the individual compositional refraction of the traditions of the requiem genre in the work of K. Jenkins, connections of requiem with the genre tradition of the Catholic funeral mass and the leading style indicators of contemporary musical art. **The scientific novelty** of this article is to define the style specificity of Requiem K. Jenkins in the aspect of individual compositional interpretation of the requiem in conditions of universalization of the genre tradition of the Latin funeral mass in contemporary musical practice. Specifically, the minimalist complex of this work is singled out, which is regarded as the leading style-building factor that corresponds to the artistic principles of musical art in the last third of the XX and beginning of the XXI century. **Conclusions.** In his work K. Jenkins preserves the genre idea of the requiem, but largely extends its stylistic horizons in the spirit of postmodern artistic search for musical universalism. This is expressed in the combination of traditional Latin texts of the funerary mass and poetic Japanese sources of the XVII – XVIII centuries, which gives rise to a contrast comparison of two types of musical expressiveness – dynamic «European» and static, contemplative «Eastern». Combining in this way the distant cultural traditions under the sign of the topic of death, which is topical for any culture, the Welsh composer is following the way of universalization of the genre idea of the requiem in the conditions of modern worldviews regarding the perception of death and immortality.

Keywords: requiem, genre tradition, genre idea, synthesis, universalization, interpretation, stylistics.

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Реквием К. Дженкинса: прошлое и настоящее жанровой традиции

Мета статті – виявити особливості творчої інтерпретації жанрової традиції в Реквіємі К. Дженкінса в їх співвіднесеності з провідними стильовими принципами сучасного музичного мистецтва. **Методологія.** У дослідженні використовується музично-культурологічний підхід до вивчення музичного мистецтва, що дозволяє розглядати реквієм в контексті еволюції його жанрової традиції та її композиторських трактувань в умовах сучасної музичної культури. Музикознавчий метод жанрово-стильового аналізу спрямований на визначення специфічних рис індивідуального композиторського заломлення традицій жанру реквієму в творчості К. Дженкінса, зв'язків реквієму з жанровою традицією католицької заупокійної меси і провідними стильовими показниками сучасного музичного мистецтва. **Наукова новизна** даної статті полягає у визначенні стильової специфіки Реквієму К. Дженкінса в аспекті індивідуального композиторського трактування реквієму в умовах універсалізації жанрової традиції латинської заупокійної меси в сучасній музичній практиці. Спеціально виділяється мінімалістський комплекс даного твору, який розглядається в якості ведучого стильового фактора, відповідного до художніх принципів музичного мистецтва останньої третини ХХ – початку ХХІ ст. **Висновки.** У своєму творі К. Дженкінс зберігає жанрову ідею реквієму, але в значній мірі розширює її стилістичні горизонти в дусі постмодерністських художніх пошуків музичного універсалізму. Це виражається в поєднанні традиційних латинських текстів заупокійної меси і поетичних японських джерел ХVІІ – ХVІІІ ст., яке породжує контрастне зіставлення двох типів музичної виразності – динамічної «європейської» і статичної, споглядальної «східної». Поєднуючи в такий спосіб далекі культурні традиції під знаком актуальної для будь-якої культури теми смерті, валлійський композитор йде по шляху універсалізації жанрової ідеї реквієму в умовах сучасних світоглядних установок щодо сприйняття смерті і безсмертя.

Ключові слова: реквієм, жанрова традиція, жанрова ідея, синтез, універсалізація, інтерпретація, стилістика.

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Реквием К. Дженкинса: прошлое и настоящее жанровой традиции.

Цель статьи – выявить особенности творческой интерпретации жанровой традиции в Реквиеме К. Дженкинса в их соотносённости с ведущими стилевыми принципами современного музыкального искусства. **Методология.** В исследовании использованы музыкально-культурологический подход к изучению музыкального искусства, позволяющие рассматривать жанр реквиема в контексте эволюции его жанровой традиции и её композиторских преломлений в

условиях современной музыкальной культуры. Музыковедческий метод жанрово-стилевого анализа направлен на определение специфических черт индивидуального композиторского преломления традиций жанра реквиема в творчестве К. Дженкинса, связей реквиема с жанровой традицией католической заупокойной мессы и ведущими стилевыми показателями современной музыкального искусства. **Научная новизна** данной статьи заключается в определении стилистики Реквиема К. Дженкинса в аспекте индивидуальной композиторской трактовки реквиема в условиях универсализации жанровой традиции латинской заупокойной мессы в современной музыкальной практике. Специально выделяется минималистский комплекс данного сочинения, который рассматривается в качестве ведущего стилиобразующего фактора, соответствующего художественным принципам музыкального искусства последней трети XX – начала XXI ст. **Выводы.** В своём произведении К. Дженкинс сохраняет жанровую идею реквиема, но в значительной мере расширяет её стилистические горизонты в духе постмодернистских художественных поисков музыкального универсализма. Это выражается в совмещении традиционных латинских текстов заупокойной мессы и поэтических японских источников XVII – XVIII вв., которое порождает контрастное сопоставление двух типов музыкальной выразительности – динамичной «европейской» и статичной, созерцательной «восточной». Объединяя таким образом далёкие культурные традиции под знаком актуальной для любой культуры темы смерти, валлийский композитор идёт по пути универсализации жанровой идеи реквиема в условиях современных мировоззренческих установок в отношении восприятия смерти и бессмертия.

Ключевые слова: реквием, жанровая традиция, жанровая идея, синтез, универсализация, интерпретация, стилистика.

Relevance of research. In modern choral music, the genre of requiem takes one of the leading places; it is presented in the works of composers of a wide variety of national schools, styles and trends. As a bearer of centuries-old traditions of Christian liturgical practice, the spiritual foundations of musical art, this genre attracted the attention of composers as a musical form throughout the twentieth century, which perfectly corresponded to the embodiment of philosophical and religious reflections of modern man, his understanding of Life and Death. And even nowadays, this semantic "charge of the form" (according to A. Klymovitskyi) remains relevant for musicians of the most diverse cultures, creating a colorful panorama of artistic interpretations of the genre of funeral mass. One of the most original examples of the refraction of this genre tradition is the Requiem of the Welsh composer Karl Jenkins (2005). It is a work that is widely known among contemporary artists, often performed in concert halls not only in Great Britain but also abroad, and is one of the most illustrative author's versions of the liturgical genre for the present.

In Ukraine, this work of K. Jenkins – a composer whose leadership status in the world of modern music is already officially recognized – is known to a lesser extent, it is rarely heard in the performance of domestic choir groups. However, the Odessa choral school in this case has an explicit creative initiative, since in 2014 this work was first performed at the Odessa Academy of Music, after which he entered the educational repertoire of the choral conducting department. In the plan of the same musical interpretation of this very popular in contemporary European choral practice, the "lag" is apparently obvious because it did not become the subject of a special study, as, indeed, the requisites of other composers of Britain in the late XIX - early XX centuries. Therefore, we believe that the attempt to theoretical

development of musical material, which is already included in the practice, is relevant and can fill the gaps in Ukrainian scientific developments of modern choral music in the UK.

Analysis of research and publications. K. Jenkins's creativity in Ukrainian musicology was not specifically explored; there are also no materials related to the stylistic originality of his choral works, except for the publication of the author of this article, devoted to the genre specificity of one of the most popular works of the composer, called "Masses of Peace" [3]. In the English-language sources, there has still not been an attempt to fundamentally study the creative method of K. Jenkins, but there are theoretical developments of the author's style of the composer and analytical descriptions of his individual works, including Requiem [7; 8; 9]. We especially highlight the publication of the Romanian researcher L. Jatseshen (2017), in which the Requiem of the Welsh composer is considered from the point of view of the different cultural traditions interaction [6].

The scientific novelty of this article is to determine the style specificity of K. Jenkins's Requiem in the aspect of the individual composer's interpretation of the requiem in the conditions of universalization of the genre tradition of Latin funeral mass in contemporary musical practice. The minimalist complex of this work is especially emphasized, which is considered as a leading stylizing factor, corresponding to artistic principles of musical art of the last third of the XX - beginning of the XXI century.

The purpose of the article is to reveal the peculiarities of the creative interpretation of the genre tradition in the K. Jenkins Requiem in their correlation with the leading stylistic principles of contemporary musical art.

The main material. The name of K. Jenkins, a musician and composer of the Welsh origin, is now widely known both in the academic musical environment and in the popular field of contemporary musical art. His creative figure is quite controversial, sometimes with harsh criticism, and sometimes with enthusiastic reviews. In our opinion, it is connected with the fundamental synthetic nature of the composer's creative thinking, in which there is an element of serious "classical music" and a non-academic style of musical thinking, as well as folklore, in an inseparable unity. This feature fits organically into the artistic paradigm of contemporary musical art, which is characterized by the "erasure" of all kinds of boundaries between the classical tradition produced by stylistic and genre norms and canons.

K. Jenkins's creative experience organically "embeds" into a similar concept. He grew up in the family of an organist and choirmaster, began as an academic musician (oboist at the

National Youth Orchestra of Wales) and received a special education at Cardiff University and graduate school at the London Royal Musical Academy. However, he first gained popularity as a jazz instrumentalist (in his arsenal there were saxophone, keyboards and oboe), and later as a rock musician (in 1972 he became part of the "Soft Machine" group, which left a very noticeable track in British rock music of the last century). Also it is worth noting is his work experience in the field of music for advertising, which was later used by him in his other works, that was awarded with special awards and prizes.

As a composer, K. Jenkins became known after the release of the albums of his project "The Adiemus" in the 1990s on the European charts, the stylistics of which was sustained in the spirit of the World music (the ethnic music, music of the peoples of the world) - the direction of composer's practice that brought the folk music traditions of the peoples of the world into the musical industry of "mass consumption". It is noteworthy that it was in this area of his work that the composer was first recognized as a representative of "classical" music, and only then began to master the forms of European professional tradition. He is the author of large-scale works that inherit the traditions of cantata-oratorical genres ("Mass of Peace", "Requiem", "Stabat Mater", "Bards of Wales", "Peacemakers", etc.), as well as an instrumental concert (Concerts for marimba and violin, for two harps, for flute, piano and percussion with an orchestra). In these and other samples of his work the original creative method of the composer is presented, based on the postmodern principle of "universal synthesis" - genre, style, speech, etc. One of the leading theorists of musical art of the twentieth century and the most famous representatives of musical minimalism M. Naiman argues that one of the manifestations of postmodernism of K. Jenkins is the installation of "... against intellectual complexity in the sound art," in his opinion, the rejection of modernist rationalized concepts "... attracts all kinds of connections between classical, traditional and entertaining music from the European and non-European space" [9, p. 207]. Organics of old and new, professional and popular, academic and ethnic creates the originality K. Jenkins music, which fully reflects the main processes of contemporary musical art with its clearly evident tendencies of combining different cultural traditions. Therefore, he is often called the "universalist musician" [6], and the style of his minimalism is associated more with post-minimalist technologies in the spirit of New Simplicity, quite different from the American origins of this trend in the music of the twentieth century, and many in why it is related to the style of pop music [7]; to this stylistics the "obsessive" rhythmic structures, the return to

tonality, the use of natural resonance effects, major-minor chords and fairly simple melody formulas are included. Today he is a recognized master and titled musician in the UK, as well as the most famous and popular contemporary composer (according to the Classic FM radio station in 2008) [10].

The essay written by the composer in 2005, as a tribute to his father's memory, is a striking example of the composer's style of K. Jenkins, which is built on the basis of a very free interpretation of the funeral mass and a noticeable "simplification" of the genre tradition that has developed in the European professional music of the New time. This simplicity concerns the musical language in the first place, due to the minimalist principle of the organization of musical material and the natural decrease in the texture density of the work and its thematic content. In comparison with the classic samples of choral requiem of the XVIII and XX centuries, the sound image of "the last of the postmodernist months" by K. Jenkins [6] is rather primitive: there is no musical and thematic diversity, the intensity of intonational development, the register contrast, and as a consequence - the textual capacity and spatial depth. The simplicity of musical language mentioned by us at that time caused quite unequivocal critical assessments that accused the author of the banality and primitiveness: "... it consists of elementary sequences of chords and phrases, primary colors through the spray of exotics and voice lines that are well suited for children and lovers ... is a commonplace manipulation used by the author "[5].

However, a similar version of the sound of the funeral mass, which in the composer's practice of the previous epochs was the genre in which the drama and acuity of the realization of Death and a rich range of emotional states of man were embodied, is logical in relation to the religious and ethical experience of the person of modern times. The last one is often said in the context of post-modern philosophy as a "post-tetratic" - "when the tears have already been poured out, and tragedies have been played" [7, p. 239], or about the complete acceptance of death as an integral part of human existence in the conditions of modern scientific approaches to the problems of the functioning of human consciousness and immortality. According to N. Zagurska, many researchers of modern culture say that today "death has died", that "this is not even about the feeling of limb, but about the fundamentally finite thinking that reveals the meaning of both life and death" [2, p. 39].

Accordingly, in this worldview the context, the acuteness of the death experience as the most important event in human life is "removed" and a fundamentally "detached"

position in the perception of the greatest of the mysteries of human existence is produced. The musical expressiveness of K. Jenkins's Requiem in this regard is very revealing: it is emotionally "smoothed out", and there is no intonational expression that distinguishes the great works of V.A. Mozart, J. Verdi, G. Fauré, B. Britten and other authors previous time. In the music of the Welsh composer, the calm acceptance of the already accomplished fact and the confidence in the well-being of the further existence of the Soul (the final part of the composition "In Paradisum") reigns. And even dynamic and very vivid in its expressiveness of the mechanistic rigidity of the rhythm "Dies irae" (which is very similar to the famous chastity "Oh, Fortuna" by K. Orff) is not perceived as a terrifying image of the Last Judgment: here, to a greater extent, one can speak of the conditionality of the embodiment of the figurative filling of music, adopted in the tradition of the requiem genre, is like a snap of dramatic and expressive classical choral Dies irae.

The aforementioned simplicity of music of K. Jenkins's work is also connected with the minimalist technique, which prevails in it along with the traditional polyphonic technique of European choral music. In particular, we are talking about isorhythmia, the technological idea of which largely coincides with the rehearsal technique characteristic of minimalist musical compositions. In the so-called isometric motet, created in the XIV century by F. de Vitrie and widely featured in the works of G. de Mañó, the rhythm that sounds in the tenor of liturgical singing served as the function of the "austinate" formula (talea), which was constantly "updated" at the level, registers of singing voices, forming repetitive pitch formulas (color) [4]. The choral texture of the Requiem is distinguished by clarity and transparency, virtually there is no polyphony in it; the development of the intonational and rhythmic pattern of each of the voices is subject to the principle of repeated repetition, which forms thematic statics and ease of perception. The only exception in terms of complexity is the middle sections of the second part of "Dies irae", where the choral texture is built in the polyrhythm of small duration, characteristic of jazz rhythm.

The general composition of the Requiem forms a rather large-scale structure of 13 short parts, including the traditional sections of the Latin funeral mass (Introit, Dies irae, Rex tremendae, Confutatis, Lacrimosa, Benedictus, Lux aeterna, Agnus Dei), added by the composer Pie Jesu and In Paradisum, and musical numbers that sound lyrical Japanese texts related to the topic of death in the form of haiku (also traditional for Japanese culture as a poetic genre, minimalist is in its essence). Haiku is a verse with a fixed structure (17

syllables, distributed in three symmetric phrases of 5, 7 and 5 syllables), a semantically focused text, which implies a plurality of interpretations and has a pronounced philosophical idea. Haiku, which the composer includes in his work, belong to prominent representatives of the Japanese culture of the XVII - XVIII centuries. It is Gozan Koshigaya (poet), Issa Kosugi (the greatest representative of the poetic Basio school), Hokusai Katsushika (famous artist), Kagan Thio (a famous poet who received the monasticism), and Banzai (political philosopher, the first preacher of neo-Confucianism ideas in Japan). All these authors are the greatest representatives of the golden age of Japanese poetry of Edo period. The translated Japanese texts combine the image of water that the composer understands as a refined poetic metaphor for life. Here are the texts of the haiku:

The snow falling
yesterday as cherry bloom
is water once more.
(Gozan Koshigaya, III p.)

From depths of soul
as beautiful
snow clouds at West.
(Issa Kosugi, VI p.)

Now as a spirit
I wander
summer fields.
(Hokusai Katsushika, VIII p.)

I see the moon
even I take this life
with the blessing.
(Kagan Thio, X p.)

Good bye
I go through everything
like dew on grass.
(Banzai, XII p.)

In some parts, the Japanese and Latin texts are united in a single sound, their counterpoint forms the original sound space (X and XII parts), the artistic meaning of which is in the combination of the western and the eastern view of death, mixing them in a single experience for human culture experience, in the pursuit of universalization of the musical expression of eternal questions of human existence. However, K. Jenkins contrasts timbral Japanese and Latin texts: the first of them is voiced by women's voices, which are "sounded" with the colorful timbre of the syakokhuti flute, the second - male (only male voices are used in the X and XII parts, in others the mixed composition of the choir is involved). For each of these figurative spheres there are characteristic and tempo-dynamic features contrasting each other, forming a semantic opposition "East-West" in the perception of the theme of death: for the intonation of a hike, the aesthetics of silence and statics is chosen, creating the image of contemplation and immersion in poetic images of the text, for the Latin text - a broad dynamic amplitude of pace and volume, which correlates with the notions of the "efficiency" of a Western person, his personality-active attitude to the world.

An appeal to the author's text sources within the framework of the liturgical genre (for which the text is the main sacral component) is a common practice among the composers of the twentieth century, and especially today. K. Jenkins in this case follows the path of B. Britten, who uses in his "Military Requiem" the poetic texts of Wilfred Owen, K. Penderecky (texts of Aeschylus, Paul Valerie, etc. in "Dies Irae"). Modern researchers point out that the requisition in the twentieth century "... can also become a melting pot of collective memory, which also includes artistic extensions (review of styles, collage of quotations from significant stages in the history of music or in the evolution of cultural epochs)" [6, p. 46]. An illustrative example of such a postmodern interpretation of the genre is the famous "Requiem for a young poet" by B. A. Zimmerman, known for his collage technique of musical composition. His work uses poems by well-known poets of the twentieth century who have committed suicides, fragments of various famous works of academic classics and popular music. A similar approach to understanding the artistic idea of modern requiem is also found in "Missa pro defunctis" by American W. Thomson: this opus is a mixture of intonations and rhythms typical for American music, jazz, boogie, waltz, tango, various hymns, Negro spiritual chants and so on. Requiem of E. L. Webber is an

example of the same combination of sources - the composer synthesizes the traditional style of Latin requiem with elements that are characteristic for the Anglican choral tradition.

K. Jenkins, using the same principle, greatly expands the range of used "elements of synthesis" by expanding beyond the limits of European culture, turning to "alien" cultural tradition and being coherent with the well-known ideas of multiculturalism, which are very relevant in the context of the globalization of the modern world. The cultural dialogue between the East and the West since the end of the XIX century has become the backbone of the development of musical art in Europe, greatly transforming its genre and style, and enriching it with new artistic ideas. The Welsh composer offers the original musical embodiment of one of the most important aspects of any of the cultural traditions - the perception and experience of death.

Oriental color in the Requiem is created by the composer not only due to the introduction of Japanese poetic texts, but also through the use of the authentic timbral attribute of the Asian East. He introduces into the orchestra of the syakokhuti flute, which plays a major role in creating a sense of contemplative statics typical of the "Japanese" parts of the work. K. Jenkins creates a similar sound exotics in the spirit of ethnic music (World music), but this instrument historically has a special meaning, which gives the author's timely idea of seriousness and even conceptuality. Syakokhuti is an instrument used in the monastic practice of the Suizen ("Breath Zen") - a kind of meditative practice of the Japanese Zen Buddhist Komoso monks, followers of the Fouquet School [1]. Traditionally, it was believed that with the help of the game on the silk-hood flute it is possible to achieve self-realization. Moreover, the higher the skill of the game, the greater self-realization could be achieved. In this practice, the monks used syakokhuti to perform sutras and prayers. Considering the use of this type of instrumental timbre in the liturgical genre, it becomes obvious that the meaning of the composer's idea of the embodiment of the theme of death becomes different: to compare different religious traditions in their relation to the most important event of human life, to show two different views on one problem.

The composer also uses other exotic instruments, including traditional Asian oriental music - Chinese bamboo (kuaiban), as well as some ethnic drums (Arabic drabbuka, Japanese diko, frame drums, etc.).

Conclusions. In his work, K. Jenkins retains the genre idea of the requiem, but he greatly expands its stylistic horizons in the spirit of postmodern artistic quest for musical universalism. This is expressed in combination with the traditional text of the Catholic funeral mass and poetic Japanese sources of the seventeenth and eighteenth centuries, which gives rise to a contrasting comparison of two types of musical expression - a dynamic "European" and a static, contemplative "Eastern". So, the main idea of the work is realized - the embodiment of the western and eastern view of life and death.

At the same time, he uses the genre and temporal attributes typical for the Asian East (a poetic haiku genre, a syakokhuti flute and variations of percussion), as well as the musical stylistics of West European liturgical choral music. By combining the distant cultural traditions under the sign relevant to any culture of the theme of death, the Welsh composer is on the path of universalization of the genre idea of requiem in conditions of modern world-view settings regarding the perception of death and immortality. And in this sense, his Requiem becomes a kind of "meditation on the great confrontations of mankind, focusing it onto ecumenism" [7, p. 238].

In the style, both Latin and Japanese sections of K. Jenkins's Requiem are closer to the traditions of Anglican hymns than the traditional polyphonic style of Catholic liturgical choral music (prevailing monorhythmic texture, almost no imitation polyphony). This, in turn, is connected with the minimalist thinking of the composer, which synthesizes both his American stylistic origins and the main elements of such musical directions of the present day as World music and "new simplicity".

In general, in the interpretation of K. Jenkins, the requiem is closely linked with its genre tradition. And despite the variability of the conditions for its implementation (temple space or concert hall), the linguistic diversity of its text sources (sacred or author's) and the musical language stylistics, the meaningful "charge" of the funeral mass remains that semantic field, which is extremely relevant for the spiritual searches and reflections of modern human.

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