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EXPLANATION OF THE MUSICAL HERITAGE OF ROMANTICISM OF WESTERN EUROPE AT THE TURN OF THE 18-19 CENTURIES: IN THE PERSPECTIVE OF ART HISTORY ANALYSIS

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Abstract. *The article considers the peculiarities of development of musical culture of the late 18TH - 19TH century. It is noted that the French revolution was the beginning of a transformation of society, had a stronger influence on the formation of a new world Outlook, values and ideals. A kind of motto «Liberty, equality, fraternity» for years to be a flagship of forcing change beliefs, the system of relations, the behaviour of the individual in society. Romanticism is represented as the formation of the spiritual culture of Western Europe, in which the spiritual prevailed over the material that changed the attitude to the person, who was presented as the Creator, the Creator, constantly seeking new, unique. For example, works of prominent composers of the romantic period (L.V. Beethoven, R. Wagner, F. Chopin) highlighted the essential features of romanticism in music, such as the desire for freedom, the search of a strong personality and immortal beloved.*

Key words: *romance, musical culture, creativity, values, music, personality, search.*

Introduction.

The musical culture of Western Europe is diverse, it has always developed in accordance with the social changes taking place in society. Everything that happened in the life of individual states, peoples, was directly reflected in the musical culture. So, the Great French Revolution of the late 18th century served as a kind of basis for the formation of romanticism, a whole trend in the humanities, arts, including music. As a result of it, a socio-political transformation of society took place, the destruction of the Old Order, when France turned from a monarchy into a republic of free people. Its famous slogan "Freedom, Equality, Fraternity" became the starting point for revising the worldview, beliefs, values and ideals of entire generations of people. The ideal, spiritual world was opposed to the material world. A humanistic concept of life was being formed, a certain consciousness aimed at increasing the significance of the individual, according to which a person is born on earth not for an idle lifestyle or a miserable beggarly existence, but for creation something big, something big. Man is a free being, he is not just a "servant of God", but a "Creator", a kind of "spiritual power", his mission is to constantly search for the unique and unrepeatable. Unlimited subjectivism became the leading principle of romanticism.

Main text

All this led to a conflict between a person and the world, the psychology of a rebellious, rebellious personality was formed. An example is the character Childe Harold, created by one of the greatest English Romantic poets, George Gordon Byron. this romantic hero is endowed with a sense of his own exclusivity, a consciousness of the highest value of his own "I". His position in life does not allow him to exist calmly,



go with the flow, makes him come into conflict with the low, soulless surrounding reality and the beautiful, sublime dream. D. Byron and his heroes sought to recognize freedom as the basic law of creativity, to erase the line between art and life, to go beyond the limits of the possible, preaching the cult of the unconscious, the unconscious, the irrational. The whole gamut of feelings and pleasures went to the center. Love became the queen of romanticism. A deified attitude became her characteristic feature. And it doesn't matter whether the love was for God, nature, people, the beloved woman. There was an opinion that the strong passions of a strong personality are able to go beyond the limits of the possible, become incredible, mystical - a kind of cult of "divine genius" was formed. Such an ironic genius looks down on the world around him, all people, and they seem to him limited, insignificantly small. According to Hegel, "such is the general meaning of this ingenious divine irony as that concentration of the "I" inside oneself, when all bonds have broken for it, and it can only be in a divine state of self-enjoyment" [1]. But such a romantic hero is inevitably lonely, he is in conflict with the environment, he is not understood, he suffers, turns to Heaven, seeks consolation. The problem of loneliness of an outstanding personality is one of the most common in romanticism; it was of interest to writers, poets, artists, and musicians. This image, revealed in fiction, poetry, gradually found its reflection in the art of music. Composers, performers-musicians, with the help of various musical means, sought to express the deep inner world of a person, to reveal his spiritual foundations. Outstanding representatives of romanticism were representatives of the European composer school: F. Chopin, F. Liszt, , D. Verdi, F. Schubert, N. Paganini, R. Mendelssohn, I. Brahms, G. Berlioz, R. Wagner.

The style of romanticism in music was of great importance. If literature and painting represented this style until the middle of the 19th century, then in music it captures the entire 19th century. Romantics put feelings above reason. According to R. Schumann, a person's mind can be wrong, but feelings - never. And music, like no other form of art, due to its specificity, most fully reflects the emotional state of the individual, meeting this requirement. One of the first followers of the ideas of romanticism was a representative of the Viennese classical school L.V. Beethoven. In his work, he, more than his other contemporaries, approached romanticism, at the heart of his worldview is personality-freedom-love. Once, the composer, shocked by the performance of his student Dorothea Ertman, wrote: "I have never seen such a combination of strength with penetrating tenderness, even among the greatest virtuosos. At each fingertip there is a singing soul, and in both ... equally confident hands there is such strength, such possession of an instrument that sings, and speaks, and plays, reproducing everything great and beautiful that art possesses "[2]. A singing soul is what he called on his students to, what he himself aspired to. L. Beethoven believed that only a great artist is able to "breathe the soul" into the instrument and force it to such effects that it is not capable of giving under other hands. The personality of the artist-creator is put for him as the leading one, which was characteristic of this trend. According to S.A. Markus, "at the center of the aesthetics of musical romantics was ... the artist's "I", suffering and flowing in the name of romantic ideals" [3, 47], that is, the inner, spiritual world of a person, the whole gamut of his feelings and experiences. The rational was subject to the emotional sensations of the individual,



embodied in the philosophy of nature and art. Many researchers believed that the musical work of L. Beethoven is closely connected with philosophy. She saturated the composer's work, bringing him closer to romanticism. The spirit and Fantasy of the composer are so strong that even the mind is unable to follow them, and the senses in the process of perceiving his creations are freed from endless, tireless control and filled with complete bliss. In his music the realm of the spirit became reality. "divine majesty, the eternal triumph of the victory of light over darkness appears in Beethoven, but a person not only does not annihilate before their radiant light, on the contrary, listening to them, he recognizes himself as a participant in ... the unsetting sun of the spirit, a citizen of this eternally blessed kingdom" [4]. L. Beethoven was a romantic in his spiritual essence, strength of inspiration, richness of imagination, and even in his desire to break the traditions of the classical music school, to get away from universalism, giving priority to the author of creation. He followed the ideology of F. Schlegel, according to which art must recognize the "arbitrariness of the poet", artist, composer. But the concept of L. Beethoven did not coincide with romanticism in everything. His inspiration was in unity and balance with the mind that governs the development of musical thought, while the romantics preached the cult of the unconscious, the unconscious. F. Novalis opposed poetry to science: "The poet truly creates in unconsciousness... The artist has become an unconscious tool, an unconscious belonging to a higher power" [4]. The unconscious manifested itself especially vividly in the art of music. Following the idea of Senancourt, who in his novel "Oberman" said that music is the source of the strongest impressions, L. Beethoven asserted the priority of music over painting and other forms of art, since "it expresses feelings that arouse in a person the enjoyment of nature and embody some of the impressions of rural life" [5]. He, like Hoffmann, saw in music "the most romantic of all the arts", capable of expressing in sounds "the hidden premonitions of an admiring soul." Subsequently, musical romanticism became a much more diverse trend, combining various, sometimes polar tendencies, views, feelings, the diversity of which was not always realized and adequately perceived by the followers. This was the creative heritage of R. Wagner. His search for the spiritual in scientific literature still causes controversy about whether R. Wagner was a revolutionary or a reactionary, whether he changed his views, which was truly valuable for him. But musicological studies do not give a complete picture because, as a rule, they do not take into account his philosophical and religious outlook. And although R. Wagner was neither a politician, nor a philosopher, nor a theologian, nor even a music theorist, he relied on his system of spiritual values, which affected the most important philosophical, political, religious and art problems and was reflected in his way of life, scattered publications, letters, memoirs, in musical creations. A huge influence on the worldview of R. Wagner was exerted by the philosophical concept of L. Feuerbach, the basis of which was the personality of a sensual and earthly person in all the richness of his spiritual and physical beginning. In part, this problem was considered by A.F. Losev [6], who, analyzing the aesthetic worldview of the composer, singled out the leading factors: the aesthetics of R. Wagner consisted in his musical work, which is still understood with great difficulty; his creations were never abstract, but imbued with a sense of catastrophe, characteristic of the mood of the then Europe.



Speaking of romanticism, we have no right to retire only to the musical sphere. We will always have to make forays into the field of related arts, because the very aesthetics of the Romantics requires the convergence of the most diverse branches of artistic creativity. What is romanticism? One can, of course, understand the romantic epoch, the romantic style, only through historical means. We need to look at what prepared the emergence of romantic art and what major historical events turned out to be decisive for the creation of romantic aesthetics and romantic artistic creativity.

Did the romantics of the 19th century have predecessors in the 18th century? Yes they were. The first ancestor of romanticism is, of course, Jean-Jacques Rousseau, the same Rousseau who had a huge impact on European culture as a whole, the same Rousseau who had, in particular, a huge creative impact on the Great Beethoven, who became one of the main characters of our scientific research.

Conclusions.

Romantic art rarely gives a sunny, jubilant, laughing landscape, but most often it is a night landscape: a cemetery, the ruins of a castle, a boundless, dull expanse of the sea, gray fogs, wild spurs of rocks, that is, sublime and terrible poetry of nature. For romantics, this landscape always somehow counterpoints with the theme of dying: it is autumn, the poetry of withering, drying leaves, the poetry of a lonely, long-forgotten, moss-covered chapel or the ruins of an old castle, which speak only of its former greatness. In our study, we tried to show what profound shifts romanticism already causes in the musical art itself: how new musical genres are born, how the previously existing forms of the classical symphony or sonata are updated, and how the attitude towards previously established genres and forms of vocal music or the problem of musical theater changes. .

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