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The Introduction and Popularization of the Era of Romanticism

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Abstract: *Romantics sought to romanticize everything around them, all life events. They adopted some of the principles of the earlier period of classicism, but the essence of romanticism is a protest against the environment of enlightenment, a disappointment in them. Representatives of romanticism could not accept the cult of reason, rationalism, logic and practicality. For them, the soul and individuality of a person, his feelings were important.*

Keywords: *Romanticism, literature, classical music, composer, piano miniatures.*

Introduction: When talking about the era of romanticism, it is necessary to clarify the concept of romanticism in its specific historical and eternal ground. It can be concluded from various publications that until now, most musicologists considered romanticism to be a universal, transtemporal category. Y. Kremlev was one of the first to mention this in his article devoted to the problems of romanticism in the following opinion: «The past and future of romanticism.» He foresaw the prospect of the inevitable promotion of this era, and thirty years later, the collective collection «The Musical World of Romanticism: From the Past to the Future» appeared with an introductory article by the editors. The symptomatic title «Romanticism – and it has no end» was taken for granted.

The main part: Romanticism is a new artistic trend of the 19th century. It took the place of classicism, and its signs began to appear at the end of the 18th century. The homeland of romanticism is Germany, but it quickly spread and spread to other European countries, as well as Russia and America. The term «romanticism» itself appeared for the first time in literature thanks to the work of the German writer Novalis (1772-1801), and E. T. A. Hoffmann (1776-1882) directed it to music.

Romanticism developed as a result of constant struggle and close contact with its predecessors, i.e. classicism and sentimentalism. Classic writers clearly understood this and were sure that only those who can control their ego – personal interests and aspirations – can fulfill their civic duty. But they believed that it was the fate of only a few «noble» people, mostly nobles. They should be ready to serve the country selflessly and selflessly. Civic duty, in their opinion, consists primarily of noble honor and virtue.

Romantics sought to romanticize everything around them, all life events. They adopted some of the principles of the earlier period of classicism, but the essence of romanticism is a protest against the environment of enlightenment, a disappointment in them. Representatives of romanticism could not

accept the cult of reason, rationalism, logic and practicality. For them, the soul and individuality of a person, his feelings were important.

The peculiarity of romanticism is that they did not seek to clearly divide art into types and genres. They were fascinated by the idea of art synthesis and successfully implemented it. Romanticism belongs to one of the most interesting and productive cultural periods.

The work of romantics in each country has its own characteristics, which are explained by the specific characteristics of national historical development. However, romanticism has some stable commonalities.

The common historical basis from which European Romanticism emerged was the turning point associated with the French Revolution. The Romantics accepted the idea of personal freedom promoted by the revolution of their time, but at the same time in Western countries they realized the vulnerability of man in a society where money interests prevailed. Therefore, the attitude of many romantics is characterized by confusion in front of the outside world and the tragedy of the individual's fate.

Romanticism dominated musical culture for more than a hundred years (1800-1910). It was in this direction of art that he lived a long time, but in literature and painting he lived only fifty years. It cannot be called a coincidence. According to the Romantics, music is the most spiritual art and the field with the greatest freedom. One of the main characteristics of the period of musical romanticism should be called its synthesis with other types of art. In addition, the romantics were not supporters of a strict and clear genre division.

Aesthetic categories were also mixed: Tragedy easily stood side by side with the comic, the ugly with the beautiful, pride and humility. Such contradictions did not seem unreliable or unnatural. The main artistic technique – romantic irony – made it possible to connect incompatible things. As a result, a unique picture of the world, suitable for romanticism, appeared.

Despite the tendency to mix genres, most of them, of course, had the right to live independently, to create, and managed to develop significantly during this period. It was during this period that specific genres appeared. First of all, these are songs, piano miniatures of the romantic musical poem and ballad genre (F.Schubert is the brightest representative).

The piano miniature deserves a special mention. It was intended to convey an image or mood that struck the author. The piano miniature had genre features and included: waltz, song, song without words, mazurka, nocturne. Composers often combined their works into cycles and turned to program music.

If we talk about program music in more detail, here we can distinguish such a feature as connection with other genres, namely literature and painting. The form of the work depends on the plot. In this regard, symphonic poems, one-part concerts and sonatas, multi-part symphonies were created. Thus, even during the Romantic period, chamber vocal and chamber music continued to develop.

During this period, opera also acquired its own appearance. He moved rapidly towards symphonicism, the result of which was a close and fundamental relationship between text and music. The stage actions were of equal value with them.

Romantics had favorite subjects. Many plots were based on the theme of loneliness and love, because at the center of the aesthetics of romanticism there was a person who was proud and lonely, with strong passions in his heart. The romantic hero has always been against society and the whole world. Therefore, in the era of romanticism, authors turned to themes close to the image of such a hero: the theme of death, the theme of the road and wanderers, themes of nature. In romantic works, a lot of space was given to fantastic elements that invaded the boring, material world.

Composers who created during the Romantic period had their own musical language. They paid great attention to the tone, emphasized the meaning of the word, artistic expression.

Harmony has significantly changed and enriched. Harmony, passions, persistence, contrast of moods, tension and fantastic beginnings of the works were conveyed. Thus, melody, texture, and harmony became equal in importance.

So, the main features of the music of the Romantic period can be called the synthesis of art and genres. Special expressiveness and close relationship of melody, accompaniment and harmony, contrast, fantastic emotions further enhanced expressiveness.

Romanticism covered a much wider area. From Europe and Russia to America and everywhere else, its development was carried out in a unique way. In Europe during this period, the art of music had cultural commonalities and differences in some countries. For example, Austrian and German music developed in approximately the same direction. The musical romanticism of these countries was influenced by the Viennese school of music, which is strongly represented in literature. They also had a common language. German-Austrian romanticism was distinguished not only by advanced works of various genres, but also by active enlightenment. A characteristic feature of German and Austrian romanticism is song.

Romanticism in Poland – a combination of vocals and instrumentality – is a characteristic of Polish folk music. So, in the melodies of F. Chopin, the echoes of the epic genre of Polish folk music – Polish Duma can be heard very clearly. In the mature period of its development, this genre is characterized by a slow epic song, often with a mournful tone. And the next dramatic and intense episodes alternate with returning the tone of the first episode. There is no doubt that it was West Slavic melodies that served as prototypes for Chopin's ballads and related compositions. Thus, folk art is at the heart of Polish romanticism.

Italian romanticism is the flight of bel canto, an unprecedented flourishing of the art of opera. Thus, Italian opera became the leader in this direction throughout the world. Opera is one of the leading values in France. G. Berlioz (1803 – 1869) made a great contribution to this, he was the creator of such an interesting phenomenon as the comic opera, which directly reflected the national identity of this country.

In Russia, romanticism developed under the influence of the ideas of the Decembrists, the Great French Revolution, the war with Napoleon in 1812, that is, it was connected with global social events. The principles of citizenship and service to the motherland were transferred to the art of music, where the idea of national consciousness clearly sounded. Thus, the musical romanticism of all countries was united by common features, the pursuit of high spirituality, beautiful dreams, reflecting the emotional sphere of a person.

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