

MUSICAL AESTHETICS

THE AESTHETICS OF THE «NEW ROMANTICS» IN THE MUSICAL CULTURE OF THE SECOND HALF OF THE XX CENTURY

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Annotation. *The article offers the author's opinion on the popular music of the second half of the twentieth century, as the expression «new romantic» tendencies in the culture. Deals with the formation and development of musical culture in the context of subcultural movements. The protests, the associated General spiritual climate of Europe in the 60–80-ies of XX century. Investigated virtualization political processes through the introduction of certain dogmas in a musical environment. The author analyzes the process of nucleation of a new direction in the musical culture. The development of new aesthetics and club movement, media culture. Determines what is the role of video in development of these processes. Explores the phenomenon of the flagships of the «new romantics». The period of the «new romantics» in the world of art and culture by the standards of history was very short, but, nevertheless, he became eras, the echoes of which still appear in the world of music and cultural space in General and deserve more detailed study.*

Keywords: *postmodernism, punk-rock, situationism, Guy Debord, Malcolm McLaren, subculture, Steve Strange, «a new romance», George O Dowd, «Culture Club».*

The musical culture of the twentieth century has undergone various changes and as in a mirror, reflected the mood of society in a particular period of history. The past century has largely been marked by revolutionary trends, including atheistic, when man as the pinnacle of evolutionary development of living nature remained alone with his power and, at the same time, absolutely imperfect. On the one hand, the loss of a wise ruler over all earthly life and the great artist is the Lord God caused an unprecedented optimism and the rise of creative energy, with the other — frightened man opened the universal emptiness, and the huge responsibility fell on his shoulders. Hence the optimism and pessimism, hope and despair... Everything is extreme sharpened and contradicted^[1]. Humanity has passed through many events and challenges that profoundly changed the life and attitude of people, what is reflected in the culture.

Eclecticism as a mixture, the connection of dissimilar styles in contemporary culture matured throughout European history of the twentieth century. Already in the beginning of the century European culture ceases to be a comfortable space. Here merge into one all directions of the world culture: East and West, Asian, African, European, they collide with each other and reinforce the processes of assimilation of those artistic phenomena, which until recently were original (changing the overall meaning of the art, the purpose of the artist, and the artistic material). Shifted spiritual layers,

creating a sense of chaos, but maybe it and defines the main value of human life.

If in the framework of modernism still have faith in technological progress, formed from the debris of faith in religion and tradition, after the company refused any traditional moral norms and values of European Christian culture for many centuries, turning from eurocentrism into polycentrism.

Modernism sought to supplement the rationality of the irrational ways of knowing the world and being in the world, but in the 60s-70s of the XX century in westerneuropean aesthetics happened cultural turn, which is called «postmodernism». The art of postmodernism has created a completely different artistic reality, distinct from the surrounding world of objects. Aesthetic objects intentionally deformed, subjectivity was created in herself imagination fundamentally new images. The rejection of traditions, any of the Canon in art leads to the creation of his own style (or styles in art). Style, in contrast to the usual forms, comes from individuality and manifests itself in things and artifacts. New perception seeks in art and in life provocations, gesture, games.

The rejection of the search for new values leads to the fact that the primary method of development of postmodernism becomes a citation, a kind of cultural mediation: interpretation, collage. What is postmodern culture in music? In many ways, this is the culture of postindustrial, information society.

Manifestations trends of postmodernism can be clearly seen in popular music, jazz, Rhythm & Blues and early rock-n-roll and it is connected with the introduction of fundamentally new recording technologies. Created three-dimensional sound when the voice of the singer sounds in the foreground, while the other voices create a «wall» in the background. Since the mid-1960s, this technique has become the standard for most commercial radio. The inclusion of equipment in the Studio mixing, electronics and layering sound tracks become an essential attribute of rock music. Pop music often uses synthesizers, acoustic instruments, and generally softer sound of the rhythm section, rather than electric guitars. And in the early 1970s, DJs in New York opened a new path in postmodern music. They tried to reproduce entries for dance floors, to control the playback speed of the recording and use the mixing console for use reverb and other sound effects. At the same time they spoke into the microphone over music, which prepared the advent of hip-hop^[2].

In the late 60s actively developing rock-movement that emerged in England and the United States, it is now distributed worldwide and is the most striking phenomenon of the artistic life of the second half of the century.

Among the most prominent representatives of this trend were Elvis Presley, «The Beatles» and «The Rolling Stones». Powerful emotional wave emanating from this movement, expressed a spontaneous protest by young people against social upheaval, endless wars, tearing the ground of racial discrimination. Scenic images of the performers and their everyday views were emphasized democratic. Rock-music became the force that unites disparate youth movements and groups. The song «The Beatles» were distinguished by fresh sound and sincerity of execution. «All we need is love» and «Give peace a chance», these songs became the unofficial international youth anthems.

A significant part of young people rejected the technologization of culture and instead she wanted to live in a culture based on humanistic values, such as love and harmony with the surrounding world. Rock-movement as a subculture made here and as a political force, thus, showed the «collective something» different from the official culture^[3].

Since the mid 70-ies of the rock became associated with progressive social movements. Increasingly popular concerts «rock against...» (racism, militarism, addiction...), rock musicians participate in charity events. Rock invades and classical culture. A significant event in the musical life was the production of the rock-Opera by Andrew Lloyd Webber and Tim rice's «Jesus Christ superstar», which combines the achievements of rock music with the traditions of classical Opera.

Began the process of forming a national rock motions, and the rock was not only a phenomenon in

the artistic culture, but also a way of life and thinking young.

Postmodernism came into European culture on the wave of student revolutions of 1968, it was a reaction to the art that by the end of the twentieth century had already tasted all the delights of the consumer society. This direction has brought into society without ideas new super idea (today the artist surrounded by enemies) and this direction saturated society with its revolutionary potential, creating a new artistic-revolutionary situation, inventing a new civilization. Thus this direction, is quite limited fit into the leftist concept of aesthetic rebellion. Postmodernism in tune with the new ideas of sexuality and a new sensuality^[4].

PLAYING POLITICS

However, in the second half of the 70-ies in the fertile soil of postmodernism germinate punk-movement, ascend to the roots of situationism, another brainchild pluralism. «Localization of social group in relation to power, authority, status, his own sense of identity — ethnic, professional or any other — leads to the formation of subcultures, whose function is the maintenance of security and identity of this group and the generation of a set of values that help her cope with problematic situations»^[5]. Tactically punk as and situationism, he defined himself through a maximum (at ideally equality status) the complicity of the audience; the main reception punks and Situationists was a scandal. «In strategy: the Situationists and the punks tried to return authentic existence, by the maximum spontaneity of action and refuse any cooperation with the system. The punks called this tendency DIY — «do-it-yourself movement»; it was about the creation of an Autonomous network of artists, musicians, magazines and shops, not associated with corporations and «show business»^[6]. An Apologist by situationism was Guy-Ernest Debord was a French philosopher, historian, writer, avant-garde artist and filmmaker. Watching the collapse of the Orthodox Pro-Soviet communism, which came across in the European revolution of the 60-ies of XX century, upon a completely inexplicable to him class-specific processes, Guy Debord sought epistemological origins of own theories. But reject Marxism, the philosopher became interested in empirical sociology and defined a new socio-economic formation, which came after the capitalist industrial society, as the society of the spectacle. In his thoughts, the play (the product of the performing arts) is the modern mode of production. The spectacle is the relationship between people, mediated by images, it's the economy, developing for its own sake. Prevailing in the developed Euroamerican society, order, brought to life by a new method of production, show production, takes control of the distribution of free time every person. He fills meantime media

-product and synthesized situations «outer life», by the exclusion of human life and creating conditions for atrophy behavioral complex, calculated on the situation of choice. However, the alienation of the product from its manufacturer has affected the whole intellectual and sensible human activity, the exclusion occurred, the proletarianization of the world. And, most importantly, the sense of the production of images within a post-industrial society is not to profit, but in maintaining the status quo, peace and order in the continuum of oppression that can only be achieved by social apathy of a citizen^[7]. «The spectacle has a bad dream entrapped in modern society, which ultimately expresses only his desire to sleep. And the spectacle is the guardian of sleep»^[8]. The Slogan of the Situationists, 1959 — «The Destruction of alienated labor!».

For the Situationists, the image becomes a commodity produced and sold only way, and its a real substitute for human consumption, there is only a fiction, with no qualitative characteristics. The way it creates, including mass media and advertising^[9].

Perhaps some of the tenets of this philosophy are generally suitable for the industry of show business and can apply not only to punk, but also to other directions in contemporary culture.

Already in twenty years old Guy Debord did a very non-standard gestures: he published the book «Memories», composed of foreign texts and bound in sandpaper, made the film «Howling in honor of the Garde» (1952), in which there was no image on the screen was projected steady light projector, which alternated with shades, and soundtrack combined complete silence with strange voices. In this work he anticipated and visual experiments of Andy Warhol and Yoko Ono, and search of video art.

Guy Debord had a great influence on the British musician and producer Malcolm McLaren. In the late 1960s McLaren was fascinated by the ideology of situationalism — movement that came out of Marxism, but attracted by the declaration provocative, absurd actions^[10]. A vivid example of the application of these ideas we find in the British punk: it was Malcolm McLaren, being the Creator of the famous «Sex Pistols» masterfully applied Situationist covenants in English show-business^[11], using the work of this group slogans, leaflets 1968:

«It is forbidden to forbid!» — «Il est interdit d'interdire» — anonymous graffiti. In May 1968.

«Be realistic — demand the impossible!» — «Soyez réalistes, demandez l'impossible!» — anonymous graffiti. In May 1968.

«Never work!» — «Ne travaillez jamais!» — anonymous graffiti. In May 1968.

«Relationships should be built on terror, if not a passion!» — Manifest Lettrists international. February 1953^[12].

About the same time as the «Sex Pistols» in 1976 in London, there is another punk band in the image and likeness of much of its reminiscent of «The Clash». However, the fate of this group was much more successful. Great popular this punk scene did not prevent the participants to experiment with different musical styles from reggae to hip-hop. This latitude range of music, full of energy and provocations concerts, and political intransigence, and probably brought «The Clash» uncharacteristic punk success at home (every album was in the top twenty charts), as well as abroad^[13].

Although the basic designs of the British punk-culture were taken from the New York underground of the mid 70-ies of XX century, his group «Talkin' Heads», «Ramones», «Television», «New York Dolls», «Patti Smith», «Richard Hell» or «Blondie», America has not been the birthplace of punk. But the echo of the British punkactivity sample «Sex Pistols» or «The Clash» has come to the U.S. and took a peculiar form in California and Los Angeles, where the music of local punks called «hardcore-punk»^[14].

After the collapse of the «Sex Pistols» McLaren became Manager of the group «Adam and the Ants», organized in 1977 by frontman Adam Ant (Stuart Leslie Goddard) and quickly become a part of the rapidly growing London punk-scene^[15]. But the partnership was short-lived, and when was had found a new soloist, fourteen-year-old singer Annabella Lwin, McLaren with musicians and «Adam the Ants» have created a new team and gave him the name «Bow Wow Wow». The group became widely known thanks to the original rhythmic inclusion African motifs in electronic rock music, dance post-punk with an emphasis on percussion (with a predominance of the so-called «burundi-bit», ethnic finds McLaren tested them before in «Adam and the Ants», it was McLaren invited the group members to rewrite all the special arrange using the «burundi-bit» and two drum, and furthermore, invented for musicians colorful pirate-Indian image), and the scandal, which caused the appearance of a naked fourteen-year-old soloist on the cover of the album «See Jungle!...»^[16]. When out of group «Bow Wow Wow» gone back-vocalist, to help lead singer of the band Annabella Lwin urgently needed a new one, and as fate has willed in one of London's nightlife, McLaren met with George Alan O Dowd (later Boy George). George was convinced by producer in its exclusivity and was accepted into the team, taking the name of Lieutenant Lush. But he could only participate in a few events, and as bright individuality is manifested in George since from an early age, there are no prizes for guessing, that a large part of the attention of the audience got it to him and it certainly couldn't please the other band members. George had to leave the group, but McLaren has praised the talent of the young man and told him to create his own team. So this seemingly not the most pleasant situation has played

a positive role in the further creative destiny George O» Dowd and predetermined his future career and life.

Study music scene of the late 70-ies in England and the United States show that while various of the youth movement were in mutual confrontation. The punks hated disco, professional rock, «focused on adults» and the stadium glam- rock; fanatics traditional guitar rock struggled with the influence of disco and commercial forms of soul music, black-soul and funk-musicians opposed all white rock music. In the 80 years there has been a weakening of this strife, and even merging some opposite genres into something new. Nihilism English punks denied all but Amateur pub rock bands and reggae music, which has changed in England in Tu-tone rock^[17]. This led to the fact that the vast majority of young outsiders, adherents of the ideology of punk, and imitating them mods middle class began to spend his free time listening to music not in concert halls or sports arenas, but in the many small cafes, clubs and dance halls. Formed the so-called «clubculture»^[18]. There is a new aesthetics, able leadership for thousands young people. The time of cultural explosion music video, which will serve as a catalyst for the development of nascent movement «new romantics». Positive outlook on masscult starts to dominate in all European countries, and this situation persists today¹.

«NEW ROMANCE» — ERA! OR STYLE?

So, the musical culture of the 80's come into the era of the «new romantics». Superior musician of this generation has become unthinkable without knowledge of the programmer, without to contact with complex electronic technology. Thus, in contrast to the deliberately uniprofessional concept punks, in music there has been a turn to high-tech enough conceptual music, which initially reminded so progressive-rock.

Disco-rock, becoming more and more conflictless, fully neutralized nihilism of punk. «New romance» originally appeared as a fashionable trend and largely with a light hand Welsh musician group leader «Visage» Steve Strange. It was he, together with his friend Rusty Egan in the early 80's he established a London club oriented on electronic rock. The originators of this initiative had a number of groups: «Cult with no Name», «Futurists», «Blitz Kids», «New Dandies», «Visage», «Spandau Ballet» and «Duran Duran»^[19,20]. The Club (later called «Blitz») was conceived and designed to gather together people who as they loved the music extraordinary, a unique and popular like David Bowie, «Roxy Music», «Kraftwerk». And decided buddies to let this club only «people wonderful and strange»^[21]. In the

newspapers club was called «the most decadent new club in the world». On the rights of the owner Steve met friends and not let in to the club of those who can't be a friend. Maybe for the first time in the history of club business, policy establishment was determined people who have not been and 25 years, the motto of the club was «don't believe those who are older than 25».

Steve Strange was the guru high of taste, and all changes his style dictated fashion the for those who were in the club, because he was conceived as a place «where everyone could wear the clothes he wants to wear in their dreams, and really to be someone who he wanted to be without being ridiculed for his otherness»^[22].

First, London was flooded with a mysterious billboard «Fame, Fame, what's your name?!» (words from the famous song by David Bowie «Fame») Club for heroes. Disco in the Trans-European Express.» The address was not specified, but the rumor went, and soon every Tuesday night near the cherished doors began to gather neophytes. Steve, dressed in remarkably-strange, standing in the door and not letting drunken football fans and people, who looked too normal: poor, tired and not enough style. «They could not participate in our lovely crazy...»^[23]. Soon the club moved to new premises, which has received the name «Blitz». This was the beginning of what themselves «romance» dubbed «The Cult with no name». What is happening Inside was like a mix of pagan ritual with a film about the invasion of the earth by aliens. Under industrial rhythms band «Kraftwerk» the pink robots danced and kissed a victims of Dracula. Eyewitnesses recalled: «normality there was considered a sin». In detail, the atmosphere of the club shown in the film English Director Julian Jarrold «Worrying about the Boy,» (2001) about the young years of life singer George Alan O» Dowd (Boy George).

Obviously, initially the influence of the «new romantics» was manifested not so much on the music part of the «new wave», but the appearance and aesthetics of both the musicians and the audience. First of all, the «new romantics» can be determined by the incredible garments. Their whimsical and fantastic outfits appeared, with high probability, as a reaction to the ignorance and underlined sloppiness punk («Sex Pistols» — situationism, anarchy, nihilism). Born a strange mixture of images of the past and the future: pirates of the hussars, the characters of Japanese Kabuki, astronauts, cardinals, aliens from outer space, Robin Hoods, the Musketeers. But the clothing was only a reflection of the inner world, which was dominated by the boldness and joy of youth. According to the French researcher of contemporary culture of everyday life A. Lefebvre, there are always «objections and contradictions that hinder the closure of the space between the sign and the object, the production and reproduction». «Objects in practice become the signs and the signs of objects, and second nature takes

¹ Read more about the development of subcultures, see: Shapinskaya E. N. Another world (post) subcultures/ Shapinskaya E. N. Selected works on philosophy of culture.— M.: Consent 2014. SS. 387–418

the place of the primary layer of perceived reality»^[24]. According to another researcher, British sociologist and media researcher D. Hebdige, «the challenge of hegemony, which represent a subculture, is not direct. Rather, it is expressed indirectly through the style»^[25].

A huge role in further shaping the aesthetics of the «new wave» was played by the emergence of a new art form — of video, the basis of which was the clip — mini movie by theme songs. Visualization of hits was not only a powerful form of pop- business, but also a wide field of application of the creative forces of the Directors, cameramen, actors and musicians of the new type. The main driving force for new romantics became round-the-clock broadcast of the video on MTV.

It is in the video-music the idea of masquerade, medieval fair, the Italian neo-realist theatre, the proposed club and disco movement «new romantics», has found wide development, where it organically intertwined with the aesthetics of the absurd, grotesque and surreal. They admired thysself and looked at surrounding their reality as on ruins: hiding from the present into the future and into the past — but in the end very accurately it is the present and identified. Their Completely theatricality and unnaturalness only accentuate the strangeness of what is happening in the real world.

Mass media, according to the American scientist, the founder of pedology C. Hall, introducing the subculture as a distracting spectacle in the official culture from which it arises^[26].

Installation of micro plans played an Important role in directing videos, stories were, lasting no more than two seconds and the audience could not consider an image and most importantly he didn't have time to link all the images together and compare them with the sense of meaning sounding songs.

A flashy digression from the seriousness and of principle inherent in traditional forms of rock music and jazz, had led in music «new wave» the deviation in in the direction of medieval European folklore, and retreat from blues form on the whole. In connection with the new trend is particularly noticeable has changed the character of the singing. Black vocals, with his «plaintive», bluesy notes, was replaced on manners special to classical singing, Opera, operetta and urban folklore. Parody of Bel Canto by singer Nina Hagen, small musical vibration from Colin Hay from the group «Menat Work», direct voice of Sing, flashy and bold style of singing groups «Madness», «Bad Manners» or «The Cure» — all this demonstrative separated the «new wave» from the traditions of old pop music, from rock-n-roll, disco, styles, soul and funk^[27].

One of the characteristic techniques in the aesthetics of the «new wave» was the theatricality, that principle antithetical to the idea of the show. Concert of the «new wave», as a rule, was built on the principle of traditional theatre, where the actors on the stage

or in the frame to act as if they do not know that they were observed, in contrast to the rock show, where the most perfect form is the stadium glam-rock, when all actions are aimed to «shake up» the audience, bring on advertence the viewer. And, perhaps, one of the few groups that have used other methods of communication with the audience was a group of «Culture Club». Here the musicians have always been focused on the viewer, conversed with him, not only on stage but in the videos.

The main stylistic model for the «new romantics» was David Bowie, whose single «Fashion» (1980) for some time was software anthem of the new movement. Moreover, the representatives of «new romanticism» as a rule, looked too much strangely, they had dominated features, such as: the androgyny, the grotesque, the aristocracy, the imagery associated with science fiction (hence the first option term: futuristic)^[28].

«New romance» steel «what is happenin». The proof was not long in coming — in the new video «Ashes To Ashes» idol «new romantics», David Bowie, which very sensitive to new trends, captured «romantics» in all their glory, thereby putting the Royal seal of approval: «Yes, this is what is now fashionable.»

As a rule, in the youth movements (subcultures), has happen a deliberate deviation from the common norms, and it introduces chaos into orderly socio-cultural existence of society. Of course, it is a challenge to the normative world and, according to S. Hall, subcultures make problematic not only that how the world is defined, but how it should be¹. But it is unlikely that such a categorical statement can be taken as a postulate in our opinion, it is too subjective. We see that in the emergence of youth subcultures is the true vitality of the culture. All processes, one way or another, are indicator of the development of a living organism and I think that every creative expression is an indicator of the evolutionary process of cultural life.

The musical sources of the «new romantics» were electronic minimalism, glam- rock and kraut-rock. However, unlike the glam stars of the early « 70s, «new romanticism» is almost never used guitars, replacing them with synthesizers; place real drums was taken by a drum machine. But still in the compositions of some well-known electro-pop bands, played by real drummers: Richard James Burgess («Landscape»), Warren Cann («Ultravox»), Rusty Egan («Visage»), Jon Moss («Culture Club»).

Music «new romantics» mainly consisted of electropop or synth-pop) and was more dancing. Along with the heritage Bowie and Bryan Ferry («Roxy Music») as music sources «new romantics» was used extensively disco, funk and rhythm -and -blues^[29]. The «Visage» by

¹ Watch: Hall S. Deviancy, Politics and the media.— In: Deviance and Social Control. Ed. P. Rock. L., 1974

Steve Strange (founder of the club «Blitz») was just a Studio project, where, in addition to Strange and Egan, which already playing in the «Ultravox», was joined by another member of their group Midge Ure, and guitarist John McGeoch and keyboardist Dave Formula of group «Magazine». After the trial of the single «Tar» at the end of 1980 the group «Visage» released their debut album, which was supported up properly by the success of the following singles: «Fade to grey» and «Mind of a toy». The album was impressive by starting with the cover. Steve Strange come up with «new romanticism», the melody against aggressive chaos by punk, colorful against the dull greyness. The video, filmed for the song «Fade to grey» probably had to stun the audience: in three minutes of sound the Strange appeared in three dozen species of makeups and various costumes from the black slave to the Greek plaster statue. In the name of the song: Steve, as he said in one interview, I like the word «fade». «It is a fashionable combination of sounds, I feel it fits the mood of the year...»^[30]. Melancholy on the subject of its own impending doom was a reflection of the mood in the society, especially among youth. «We fade and turn grey» whispered Steve Strange, and his voice was flying over countries and continents. The image of the doomed hero, leading a hopeless, heart-breaking but beautiful struggle with the beast-society that prevents all aspirations of the human soul to beauty, was equally close to all meridians and parallels.

The second album «Anvie» was similar to its predecessor. But the game in fashion and fancy costumes in 1984, is not longer discussed on the pages of the British music press, And by 1985, the band «Visage» broke up^[31].

To movement the «new romantics» joined many former glam-rockers, in particular, is a very peculiar group of «Japan». The team began to exist when participants were at school together in South London. According to them, they started to play together just to give an outlet for their energy. For four years (1978–81), the band recorded several albums and has earned a reputation as one of the most advanced in the world.

Another team that decided to join the ranks of the «new romantics» was the group «Ultravox». Its first leader John Fox, who declared that his dream is to be by machine and publicly and solemnly swore to live a «life without feelings». Songs this command sounded very unusual, but hot response in the hearts of the audience did not caused. From lack of attention, the group began to fade and finally the soloist left it. Fox went «live without feelings» alone, and its place was taken more sensitive, sentimental, and outstanding melodist Midge Ure. Midge took the management team in their own hands, and under his leadership the group has raised and recorded the album «Vienna» is one of the most significant albums of the 1980-ies.. Electronics remained the main element in their sound, but they

added, pathos, grandeur and melody. There were exceptions of a different kind: «The Human League» were known in Sheffield, as the musicians in the style of art-punk with elements of Krautrock, but with the advent of the new movement choose a «romantic» way and moved on to more light, dance music^[32]. Some time among the «new romantics» was mentioned and «Adam and the Ants», a group with strong punk roots^[33].

Among all neoromanticism groups facade movement were young people from Birmingham: the group «Duran Duran». They rehearsed in the club, the owners of which allowed them to work there, free from the rehearsal time. However, after some time, the club was closed, and its owners have become the managers of the this team.

Besides writing quality music, the band worked on their image through fashion designers — and soon musicians became so beautiful and elegant that it has earned the title «the most beautiful guys rock-n-roll». At the image of the group worked well and the video in the style of decadence, which they did for the nascent MTV. And, it is quite possible that «Duran Duran» were among the first people which to do remixes of their songs, here they used the DJ skills obtained in club where they once worked.

Thus, the «new romance» took all the space, and settled on a musical Olympus, though not for long, but during this time, by a new movement has managed to catch the countless number of fans and followers. Some musicians continued to work in this direction and even there were sometimes new groups, whose work is very reminiscent of the romantics, perhaps this example can serve as the album «Scoundrel Days» «1986 group «A-ha».

Beginning in London, this movement quickly engulfed the whole world and as someone said of the great: «The songs that already fill the space, the only question is who will pluck them from the tree». There is a sense that this music already existed somewhere, and at the first opportunity it was embodied and beginning acted not only is it on an island called Albion, but on the whole world.

And yet among a huge number of formed groups of new romantic, the most bright star in our opinion, this team «Culture Club», which created by George Alan O» Dowd. As we remember, the manager of the group «Bow Wow Wow» Malcolm McLaren very flattering comments about George in the press and he was believed that with its external and vocal abilities George must organize your own group that he soon did.

And in 1981, George has created a team under the name «Sex Gang Children». Then he renamed it the «Praise Of Lemmings», but the final name of «Culture Club» was suggested by drummer Jon Moss (ex-«Damned»), as the group in its compositions used to different styles of music and its composition were musicians

of different nationalities; in the main consisted of: Mikey Craig, Roy Hay, Jon Moss. George took the pseudonym Boy George (probably to emphasize self gender identity, because at first the society asked oneself the question, who is this sweet-voiced creation, a girl or a boy (?). The band had rehearsed a lot and recorded a few demos, which were soon sent to the addresses of all the major record labels in Britain. In the spring of 1982 «Culture Club» already had a permanent contract with «Virgin Records». But the first two singles band «White Boy» and «I'm Afraid Of Me» went almost unnoticed. A resounding success came to the group after the performance on the TV show BBC «Top Of The Pops» songs «Do You Really Want To Hurt Me?» which George with his band, wrote a few hours before the show. After a brilliant performance of this song, one month from today and about a group of «Culture Club», start talking on the whole UK. Hit has sold a great many copies and topped the British charts.

Despite the fact that their debut album «Kissing To Be Clever» 1982 was not as popular as singles, but it was quality music and unique voice of George with explicit soul-tinged and his brilliant talent as an intimate poet was able to ascend music by «Culture Club» to a higher level than have all electro-pop groups.

Significantly increased interest in the group and the androgynous striking image of George in elaborate hats. Studio «Virgin» hurried to the «Culture Club» with the release of their second CD «Colour By Numbers» (1983), which became their most successful album (6 million copies sold, 1st place in the UK and 2nd place in the USA). With hit singles such as «Church Of the Poison Mind» and especially «Karma Chameleon» (1.2 million sales), which topped the charts on both sides of the Atlantic, the band bathed in fame, and Boy George has gradually turned into her speaking trumpet, a business card teams.

The group «Culture Club» has rightly been called the missing link between black-soul music and white electronic music. Her creativity is inherent in amazing melody, masterly arrangements, interesting lyrics. The following album, «Waking Up With The House On Fire» (1984), marked the transition to funky: the sound became more sharp, but the lyrics are more social, the single from this album, «The War Song» was in the Top 10 on both sides of the Atlantic. Releasing fourth album, «From The Luxury Heartache» (1986), the group disappeared from the horizon and subsequently broke up.

The secret exclusivity songs «Culture Club» and the huge popularity of the group, is certainly of high quality songs and forethought of the image of the soloist. Melodies are rich and eclectic, it's not just dance music, and not so much dance as music for the soul. Lyrics philosophically simple life and understood by anyone who speaks English who does not speak, the seeks to translate and understand, Yes, even just to listen to the magic combination of words accurately placed on the harmony of the melody is extremely pleasant. Of course,

the use of power tools that can help any musician to create special effects, enriching musical number, undeniably a good thing, but the «Culture Club», this is done without compromising the sound of natural instruments. Vocals George stands out from all of this vociferous company of «new romantics». His voice can be compared only with the voice of Alice Moyet from the band «Yazoo» powerful energy, juiciness and beautiful timbre. His image is desperately androgynous. In this image, he surpassed David Bowie: George with youthful recklessness is thrown to the winds, his multi-layered bright unusual drapery complements the stunning makeup, however, we must admit that all this only plays into his image, and surprisingly him it is all goes, that helps to increase the crowd of fans of both genders. George, despite his young age, was already a Mature creative unit, he a talented composer, stylist, singer and unconditional organizer. But still, for a young man such a great success is a difficult challenge and the consequences are not forced to wait for George to part with the team and embarks on an independent voyage. In 1986 he recorded a solo album «Sold», which is not inferior in quality to the songs from the albums, which he created in times of «Culture Club».

In the next two albums George had experimented with electronic music, but both the albums and singles from them have not had significant commercial success, and is likely to again to catch the luck by the tail, George decides to create a new group, believing that she will be more successful, because no one will know that he is its leader. This group became «Jesus Loves You» and, being incognito, George takes the pseudonym «Angela Dust». The band's debut single «After the Love» he wrote in collaboration with Jon Moss^[34], drummer «Culture Club». However, the first three songs also had not notable success in «UK Singles Chart» that now seems rather strange, because the singles had all the signs of a hit: a beautiful melody, great vocals and, most importantly, memorable text. Summarizing this small study it should be noted that «new romance» did not appear on the empty place, and has very deep roots, stretching back to the era when «Philosophical romanticism raised the banner of what is sometimes called the not entirely accurate intuition and imagination, in defiance of the cold intelligence, abstract intelligence» (Benedetto Croce)^[35] and was expressed in the works of the famous romantics of the nineteenth century. Of course, the «new romantics» of the twentieth century differed and philosophy and the external manifestations from the classics, but the unifying factor was the romantic worldview and those of others, which is characterized by a sharp conflict between reality and dream.

The period of the «new romantics» in world art and culture by the standards of history was very short, but, nevertheless, it became of the epochs, the echoes of which still appear in the world of music and cultural space in General, and would merit more detailed study.

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The austrian Duo Georg Hamann and Beata Beck have been playing together since 2007. As soon as they began rehearsing Schumann's Märchenbilder, their first piece, they realized that they are getting along very well with each other. They studied each work in sequence, one after the other. After Märchenbilder they began to work on the Sonata in A Minor, followed by the Fantasy Pieces. For the Schumann year in 2010 they decided to put together a duo evening, which became the corner stone of their complete recording of Schumann's music for this combination of instruments. Of course they are also playing music by other composers in their repertoire. Their Duo-CD «Romanzen», internationally released in April 2014, is a double album containing the whole repertoire of duo music by Clara and Robert Schumann. There are also two trailers at Konzerthaus Berlin on youtube. At last there was a broadcast on austrian Ö1 «Intrada» about their CD.

Both artists are musically multifunctional. Georg Hamann is violinist & violist, orchester member and professor at university of music in vienna. Beata Beck is pianist & soprano, just graduated her master with honour from university of music in vienna and teaches at schools her instruments as well.

Have a look at youtube and their homepages:

www.onepoint.fm/beatabeck

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