

## **Quatre Pièces caractéristiques, op.5 and Quatre Pièces fugitives, op.15 by Clara Schumann in the context of the composer's style evolution**

*Quatre Pièces caractéristiques, op.5 e Quatre Pièces fugitives, op.15 de Clara Schumann sobre o contexto da evolução do estilo da compositora*

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### SCIENTIFIC ARTICLE

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**ABSTRACT:** The article is devoted to consideration of the compositional, dramaturgical and stylistic features of two cycles of C. Schumann's piano miniatures: *Quatre Pièces caractéristiques op.5* and *Quatre Pièces fugitives op.15*, which show the evolution of the composer's style. An example of a concert-virtuoso interpretation is the cycle *op.5*. It is characterized by a variety of strokes and a wealth of dynamic nuances, as well as an emphasized brightness of musical images. Another cycle, *op.15*, is an intimate composition and demonstrates a departure from the brilliant virtuosity that was characteristic of the first period of the composer's work. These opuses differ in the principles of the dramaturgical solution and the implementation of programmatic in them. However, they have certain stylistic constants: contrasting combinations of different textures and themes, whimsical rhythms.

**KEYWORDS:** Cycle; Piano miniatures; Evolution of style; C. Schumann; Dramaturgical features.

**RESUMO:** O artigo é dedicado à consideração das características composicionais, dramáticas e estilísticas de dois ciclos de miniaturas para piano de C. Schumann: *Quatre Pièces caractéristiques op.5* e *Quatre Pièces fugitives op.15*, que mostram a evolução do estilo do compositor. Um exemplo de interpretação de concerto-virtuoso é o ciclo *op.5*. Ele é caracterizado por uma variedade de pinceladas e uma riqueza de nuances dinâmicas, bem como um brilho enfatizado de imagens musicais. Outro ciclo, *op.15*, é uma composição íntima e demonstra um afastamento do virtuosismo brilhante que era característico do primeiro período da obra do compositor. Essas obras diferem nos princípios da solução dramática e na implementação da programação nelas. Entretanto, elas têm certas constantes estilísticas: combinações contrastantes de diferentes texturas e temas, ritmos caprichosos.

**PALAVRAS-CHAVE:** Ciclo; Miniaturas para piano; Evolução do estilo; C. Schumann; Características dramáticas.



## 1. Introduction

One of the trends in modern music art is the growing interest in the work of female composers. Performers increasingly include in their repertoire the works of such artists as Fanny Mendelssohn, Amy Beach, Lili Boulanger, Germaine Tailleferre and many others, updating their works for a wide audience. However, nowadays Clara Schumann is undoubtedly one of the most performed and known female composers. This is evidenced by the numerous studio and concert recordings of her works made by well-known artists, including Jozef de Beenhouwer, Jörg Demus, Hélène Boschi and interpretation of her opuses made by lesser-known musicians, as well as many academic studies dedicated to her creativity.

Today, there are many studies devoted to both C. Schumann's compositional activity and her piano work, which occupies a prominent place in the artist's oeuvre. One of the most important researches on the compositional activity of C. Schumann, according to M. Chernyavska, is the monograph by J. Klassen *Clara Wieck-Schumann Die Virtuosin als Komponistin*. M. Chernyavska notes that

J. Klassen's work was the first significant scientific work that analyses in detail the musical heritage of Clara Wieck. The study also contains a valuable overview of historical sources that provide additional information about the diverse activities of the outstanding pianist<sup>1</sup> (Chernyavska 2019, 223-224).

It is worth noting that J. Klassen continues to study C. Schumann's creativity. In her recent article in the context of the discourse on genius and the issue of gender bias that prevailed in the 19th century, the musicologist investigates the specifics of the painstaking composer's creative work on the *Scherzo op. 10* and *Romance op. 11 /2* (Klassen 2020, 103).

Note that at present there is a certain amount of works that consider the creative activity of C. Schumann through the prism of gender musicology. Such works include, in particular, C. Pidgeon's research, in which attention is focused on the issue of the perception of Clara Schumann's creative activity in the German society of the 19th century. The scientist makes a general conclusion that the work of female composers needs more attention and understanding, as it was usually devalued in connection with certain social canons, which did not allow them to fully establish their talent next to men (Pidgeon 2016, 8). Another work, also in the context of gender musicology, but more substantive in nature, is the work of I. M. Lucciola. Comparing individual miniatures by Clara Schumann with the works of another German artist, Fanny Mendelssohn, the researcher notes that the works of female composers have many common features, as their work reflected the canons of contemporary society and was conditioned by them (Lucciola 2001, 137).

However, in the context of our study, it is important to refer to works that contain observations on the essence of C. Schumann's compositional style and the transformation that took place in it. One of these works belongs to C. Flynn. The musicologist identifies the main features of C. Schumann's compositional

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<sup>1</sup>"Праця Я. Классен стала першою вагомою науковою роботою, в якій докладно аналізується музична спадщина Клари Вік. В дослідженні також міститься цінний огляд історичних джерел, які несуть додаткову інформацію про різноманітну діяльність видатної піаністки" (Чернявська 2019, с. 223-224).

style: the frequent use of the upper register, cross-rhythms and syncopation, various figures in the accompaniment, in particular chords and arpeggios (Flynn 1991, 80).

Another study belongs to Nancy B. Reich. Defining the specifics of Schumann's compositional style, the musicologist notes that

The music she wrote in her girlhood shows many influences: the flashy keyboard works of such composers as Friedrich Kalkbrenner and Henri Herz; the piano works of Beethoven, Schubert, and Weber, composers whose music she heard and performed from her earliest years; and the music of the 'new romantics' – Schumann, of course, but also Chopin and Mendelssohn. Other influences were the Italian operas of Vincenzo Bellini, Gaetano Donizetti, and Gioacchino Rossini; the national dances – polonaises, mazurkas – that she heard from Chopin; the German operas of Spohr and Heinrich Marschner; and the dazzling brilliance of Nicolò Paganini, which captivated Schumann, Liszt, and all their contemporaries (Reich 2001, 213).

Regarding the change in C. Schumann's style after her marriage, Reich notes that her

composing efforts followed closely the patterns set by her husband in respect to the genres she chose, though the voice was distinctly her own (Reich 2001, 214).

The issue of stylistic evolution in Schumann's work is considered by J. Sagrans. Studying the virtuosic component in her creativity before and after 1840 and analyzing many of the composer's virtuosic works (*op. 3, 7, 8, 11, 16, 20*), he concludes that the reason for the departure from vivid virtuosity after Clara's marriage is the influence on her work of the musical anti-virtuoso aesthetics of R. Schumann and emancipation from her own father (Sagrans 2010, 90). Also, worth mentioning the works of A. Stefaniak (Stefaniak 2017; 2021). Touching upon the issue of the transformation of C. Schumann's performance strategies that took place in the 1840s and 1850s and was associated with a change in the artist's views on virtuosity in her performance and composing practice, which was inextricably linked, scientist provides an analytical consideration of the many composer's works, leaving cycles *op.5* and *op.15* out of the research focus.

It should be mentioned, that *Quatre Pièces caractéristiques op.5* and *Quatre Pièces fugitives op.15* are briefly reviewed by M. Wilson Kimber (Wilson Kimber 2004, 320-321, 324-325). Albeit, the musicologist is limited only to certain remarks about the forms and the specifics of the subject matter of individual miniatures. However, an analytical review of the specifics of building the compositional and dramaturgical integrity of the cycles and taking into account the fact that these opuses were written in different periods of creativity, can improved our understanding of how the change of aesthetic guidelines in C. Schumann's work influenced her compositional style and how this stylistic evolution was reflected in the composer's interpretation of each of the program cycles in general and the miniatures that comprise them in particular. In connection with the outlined problems of this article, it became necessary to turn to such scientific methods as comparative (comparing *Quatre Pièces caractéristiques op.5* and *Quatre Pièces fugitives op.15*), structural-functional method, and the method of musical analysis (revealing

compositional, stylistic and dramaturgical features of these opuses), as well as hermeneutical (the interpretation of the results obtained).

## 2. Compositional, dramaturgical and stylistic analysis of *Quatre Pièces caractéristiques op.5* and *Quatre Pièces fugitives op.15*

Before proceeding to an analytical review of the compositional, dramaturgical and stylistic features of *Quatre Pièces caractéristiques op.5* and *Quatre Pièces fugitives op.15*, it is worthwhile to specify the use of the term "dramaturgical" and to note the aspect in which it is used in our study. In identifying the dramaturgical property of C. Schumann's cycles, we consider not only the presence of program titles in them (which in a certain way direct our imagination to perceive the pieces in each individual cycle in a certain figurative and semantic context), but also have in mind certain features of construction of both each specific miniature and each of the cycles in general. Such features include tonal relationships between sections of a miniature and between individual miniatures, contrast of thematic material in different sections, or its similarity, the use of similar rhythmic formulas, tempo ratios between miniatures in cycle etc.

Another aspect of this study that is also worth mentioning is our use of the term "cycle" in relation to *Quatre Pièces caractéristiques op.5* and *Quatre Pièces fugitives op.15*. We suggested that these opuses can be regarded as cycles, because the miniatures from these opuses are united not only by a certain program title (*Quatre Pièces caractéristiques* and *Quatre Pièces fugitives*, accordingly), but also have some compositional and dramaturgical features that help to structure the pieces within each opus in a certain way, which allowed us to make this scientific assumption.

*Quatre Pièces caractéristiques op.5* (1835-36) is the first of the cycles of piano miniatures created by C. Schumann. Its compositional and dramaturgical feature is the possibility of conventional division of all pieces into two groups. The first and second pieces belong to the first group, which are united by the tonic-dominant ratio of their main keys. The second conditional group (the third and fourth pieces) is also formed by the ratio of tonal plans of the pieces. Its feature is the combination of the end of the *Romance* and the beginning of *Le Ballet des Revenants* in the common tonality. The composer also created a certain tonal closure of these miniatures, because at the end of the fourth piece there is a return to the tonality with which the third piece began. To illustrate this point, we present a diagram of the tonal plan of the pieces, where the main modulations in each of the miniatures are noted:

1. *Impromptu: Le Sabbat* A minor (T)
2. *Caprice a la Boleros* E minor – E major – E minor – E major (D/d)
3. *Romance* B major – D major – B minor
4. *Scene Fantastique: Le Ballet des Revenants*  
B-minor – G major – B-minor – B major

According to the figurative and meaningful structure, this cycle presents a variety of musical sketches. Some of the pieces are devoted to the depiction of fantastic paintings (*Impromptu: Le Sabbat*, *Scene Fantastique: Le Ballet des Revenants*), others connect with the traditions of salon-domestic music making (*Romance*) or demonstrated the bright virtuosity (*Caprice a la Boleros*).

The first miniature of this cycle – *Impromptu* – has the program names *Le Sabbat*. The creation of this fantastic musical image of the night gathering and the witches' dances, which take place during the Coven, assist not only by the dance basis of the theme and a repetition of melodic turns, but also by the chosen tempo mark *Allegro furioso*, which immediately sets the mood for a frantic, rapid movement. The *Impromptu* is written in a rounded binary form. The first section consists of a period of repeated construction of two sentences. The main theme of *Impromptu* has a mysterious and fantastical character. The musical image of the witches' Coven is created by the use of chromaticism in small connections-transitions from one sentence to the next, accented chords, which fall on the third beats of measures, short appoggiaturas, which form minor second intervals to the upper notes of the chords to which they belong, creating a tense, dissonant sound. Such a compositional decision evokes a creative analogy with another musical embodiment of the Coven, presented in the Fifth Movement of *The Symphonie fantastique* by H. Berlioz, which was written in 1830. We will recall that in this movement, during the transformation of the beloved's theme, H. Berlioz, in addition to the timbre of the clarinet-piccolo, uses numerous flams which also decorate the melodic line with the dissonant sound of the minor second interval.

Another composer's find, striking in the context of the piece's program, is the repetition of both the rhythmic and melodic pattern within the phrase, as well as the actual form of the first section of the *Impromptu*, which is a period of repeated structure from two sentences. This gives the theme some uniformity and creates a peculiar effect, which helps to paint in the imagination a picture of repeated repetition of certain magical utterances by the participants of the Coven.

The middle section of *Impromptu* focuses on the development of the previous theme, however, the composer actively uses deviations in other keys (C major, C minor, E-flat major), which gives this part the outlines of development. In the third section, the main theme of the piece is presented with some changes. At the beginning of the section, there is no *sf* on the chords of the third beat as well as a sharp staccato, which is here replaced by a regular staccato. However, in the future, all the defined elements of the musical language appear in the form in which they were used in the first section. The considered miniature is completed by a small codetta, which is based on the repeated several times final cadence harmony T6 – S5/3 – II7 – D4/3 – T5/3. In the rhythmic relation this codetta is based on repeating the fundamental to this piece rhythmic formula: two sixteenths-eighth under one beam and accented eighth with a short appoggiatura that is fundamental to this piece.

The second piece, *Caprice a la Boleros*, like *Impromptu: Le Sabbat*, has an understated virtuoso character, as evidenced in particular by the *Presto* tempo marking. *Caprice*, unlike the previous work, is written in a ternary form with moving extreme sections and a lyrical middle. A feature of its dramaturgy's construction is the use of the parallel keys (E minor, E major), which alternate several times during the miniature. Such an idea contributes to a more vivid comparison of the sections of the miniature, and emphasizes the transformation of the main minor theme in the major coda.

The appearance of the main theme of *Caprice a la Boleros* is preceded by a small introduction of a toccata character, in which the richness of the dynamic nuances involved attracts attention, because within 12 bars there must be a transition from *pp* to a significant crescendo. The transition from the introduction to the exposure of the main theme of the piece is expressed by the composer with bright *sf* on the last note

of the introduction, which is also the beginning of the theme. After *sf* there should be a significant dynamic decline and a transition to *p leggiero*.

The first section of the ternary form of *Caprice* is written in a rounded binary form, in which the middle section directly develops the main theme of the first section and the elements of the introduction, and at the end of the reprise of the rounded binary form there is a gradual modulation from the main key *E minor* to the parallel key. The main theme of the first section is by its nature *toccata*. Its textural solution is determined by the genre basis (*a la Boleros*), indicated in the title of the piece. The right-hand part contains an exposition of the main theme, a feature of which is the use of repetitions on one note, which are quite often combined with a staccato stroke. The part of the left hand mostly performs a rhythmically organizing and harmonizing function, and in terms of texture, it is based on an *ostinato* notes as well as descending chord movement. As in the previous miniature of the cycle, one of the key points in the organization of the melodic line of the *Caprice a la Boleros* in its first section is the frequent use of short appoggiatura, accents and sharp changes of dynamic nuances. All these means of expression are obviously used to emphasize the concert and virtuosity inherent in the miniature.

The second section of the form (*Più tranquillo e dolce*) is a kind of lyrical center of the piece's overall dramaturgy. This section is also written in a rounded binary form and is entirely devoted to the exposition and development of one musical image, which is in contrast to the first section. Attention should be paid to the compositional solution of this lyrical theme. While staying in  $\frac{3}{4}$  time signature, the composer, by changing rhythmic grouping from three groups of two eighths to two groups of three eighths, actually changes the meter and time signature to  $\frac{6}{8}$ . This effect is achieved by introducing two dotted quarter notes in the upper voice in one bar and filling them with a middle voice based entirely on moving eighth durations. It is worth noting that such the incessant movement of the eighth in the middle voice of the texture creates the impression of a kind of swaying, which is quite typical for the nocturne genre. This indicative genre direction is completed by a lyrical, emphatically expressive, sometimes grace noted melodic line that develops freely and seems to hover above the accompaniment.

The third section of *Caprice* is dynamic, because certain elements of the theme of the first section are subject to changes. For example, in mm 156-158 there is a change in the metro rhythm again, as there is a conditional rhythmic grouping of three eighths under one beam, similar to what was already observed in the theme of the second section of the *Caprice*. Another modification consists in permuting the voices in measures 185-192, compared with the first section (mm. 73-77). Because of this permutation, the downward movement of the chords that were in the left-hand part in the first section is transferred to the right-hand part in the third section, while the repetitions on the note *b* are transferred from the right-hand part to the left-hand part.

The coda summarizes the thematic material of the main theme and the opening theme of *Caprice a la Boleros*, thus forming a kind of arc. However, certain corrections of the specified thematic material also take place in it, since the main tonality (*E minor*), in which it was initially represented, is replaced by the sublime and solemn sound of the parallel major.

The third miniature of the cycle – *Romance* – is written in a rounded binary form. Its main theme is an example of bright but somewhat emotionally restrained lyrics. A distinguishing feature of this piece is a generally muted dynamic nuances that mostly not going beyond *p* and small crescendos, as well as a

polyphonic texture rich in undertones. In this piece C. Schumann chooses a textural organization corresponding to the genre basis of the work, in which the soloing melody and accompaniment are clearly differentiated. This helps to create the impression of a compatible ensemble interaction between the performer of the romance and the accompanist. This division of parts is especially evident in the second section of the miniature, where the imitation of the texture inherent in salon-domestic romances is followed, based on the support of the melodic line by the accompaniment with the supporting bass and its filling with chords of the appropriate harmony. At the same time, such a texture, which constantly seems to pulsate in eighth durations together with a more vivid dynamic nuance, provides an opportunity to emphasize the tempo remark *Con anima* defined by the composer.

From the point of view of thematic material, the second section does not introduce a significant contrast, since in a certain sense it is close to the thematic material of the first section. The unity of these sections occurs, in particular, due to the appearance in them of a similar rhythmic formula dotted eighth – sixteenth under one beam, which was also inherent in the main theme of the piece.

The third section of the *Romance (a tempo dolente)* turns out to be shortened. It contains only the first period, followed by a small final section (mm. 59-68). Another important difference of this section is the presentation of the main theme in the parallel B minor. Such a composer's decision affects the final conclusion of the piece and changes the initial lyrical-bright character to lyrical-sad.

The last miniature of the cycle – *Scene Fantastique: Le Ballet des Revenants* – turns out to be a contrast to the *Romance*, as the expressive song and lyricism is replaced by strong-willed determination and rapidity. However, the composer does not separate this piece from the previous one with a significant pause or fermata, which may be due to the tonal relationship of these two works (*Scene Fantastique*, like the last reprise of the *Romance* theme, is in B minor). Compositional and dramaturgical solution in this miniature is the presence of many diverse, but united themes. In terms of form, this piece presents a creatively conceived compound ternary form framed by an introduction and a coda.

The introduction of *Scene Fantastique (Allegro ma non troppo)* is written in a rounded binary form. Its theme is marked by determination, and its initial intonation-rhythmic formula evokes an analogy with the beginning of the first theme in the exposition of the first movement of R. Schumann's *Sonata op.11 No.1*. This similarity of themes is also indicated by R. Pattie (Pattie 2020, 32-33), who examining in *op.5* the influence on C. Schumann's style of the compositional techniques of composers whose works were in her performing repertoire. The researcher also points out certain differences between the given themes, for example the different harmonic solution of the initial motive (fifth in R. Schumann and diminished fifth in C. Schumann). However, unlike Robert Schumann, when working with this thematic material and its further development, Clara

Schumann chose to use a simpler harmonic approach in order to make this music more acceptable to the concert going public (Pattie 2020, 33-34).

The next theme of *Scene Fantastique* is rapid and emotionally excited. It again dominates the use of chords with short appoggiatura, as was observed in the first piece of the cycle. This light, rapid theme in the process of its formation acquires different harmonic colors due to bright transitions to other keys. This also in a certain way endows the musical image of the miniature with a kind of fantastic, somewhat unreal

flavor, which is entirely determined by the programmatic content.

The main body of the *Scene Fantastique* form (*L'istesso tempo*) also begins with a fast, virtuosic theme, presented in a low register on *pp*. For it, as well as for the theme of the introduction, bright accents written with the help of *sf* are inherent. The middle section of the main part of the work includes several episodes which contain several subjects. The first subject of the first episode (mm. 68-75) is written in G major and has a bright, cheerful character. The second subject of this episode (mm. 76-91) in textural and thematic terms is perceived as a continuation of the development of the previous theme. It also uses a chordal texture, but the melodic line of the second theme of the first episode is more disjointed, as it is dominated by skips to various intervals. The second episode consists of two themes, each of which is a period of a single structure. It continues to develop the thematic and rhythmic elements from the first episode. Overall, this episode functions as a tie-in that precedes the return to the themes of the first episode. Thus, in general, the middle section of the main body of the piece is a rounded binary form. The third section of the *Scene Fantastique* is dynamic and the coda (*Più moderato*) uses the opening intonations of the introduction.

Another program cycle of miniatures, *Quatre Pièces fugitives op.15*, was created by C. Schumann in 1845 and from a compositional, dramaturgical and stylistic point of view is in a certain sense in contrast to the *Quatre Pièces caractéristiques op.5*. For the most part C. Schumann uses a different type of texture in *Quatre Pièces fugitives* than in *Quatre Pièces caractéristiques*. The difference lies primarily in the greater compactness of the texture presentation (avoidance bright virtuosic passages and skips in the melodic line), as well as its polyphonization using sub-voices to the main melodic line, which are placed in the middle voices of homophonic texture. A slightly different construction of the dramaturgy also attracts attention. Although the *Quatre Pièces fugitives* cycle can also be conditionally divided into two sections (two miniatures in each), the key here is not the tonal plan but the tempo relationships that arise between the pieces. If *Quatre Pièces caractéristiques* was dominated by moving miniatures, then in the *Quatre Pièces fugitives* there is a constant alternation of slow and fast tempos (No. 1 – *Larghetto* (F major), no. 2 – *Un poco agitato* (A minor), no. 3 – *Andante espressivo* (D major), No. 4 – *Scherzo* (G major).

The first piece (*Larghetto*), like all subsequent ones, does not have a program subtitle. It is written in a simple ternary form with a coda. The main theme by its nature resembles a light, carefree song and stylistically refers to the contemplative lyrics of some "*Lieder ohne Worte*" F. Mendelssohn or piano miniatures by R. Schumann. However, the influence of R. Schumann's style is most vividly felt here. It can be seen both in the peculiarities of the organization of the texture of the miniature (the presence of expressive sub-voices in the middle voices of texture), and in the middle part of the piece, which is a sudden contrast to the previous development of the first section. There is a dynamic and emotional increasing in it, and the dominant dynamic nuance is *mf* and *f*. Also indicative in this sense are two descending melodic movements in mm. 17-18 and 19-20. The harmonies used here are quite expressive and immediately refer to R. Schumann's style<sup>2</sup>. Various deviations in C minor, G minor, E-flat major and quite frequent use of dissonances complete the impression of an emotionally elevated musical statement in the middle section of the miniature. The defined section of the form ends with a small connection and in the third section the carefree light character, inherent in the first section, returns again. The chamber character and lack of pronounced virtuosity in the piece in a certain way shifts the focus of attention

<sup>2</sup> Deviation in G minor and D minor is meant.



precisely to its artistic and figurative side. The piece is marked by the contrast of thematic material, which is achieved by frequent changes of rhythms, strokes, and dynamics, that constitute its performance complexity.

The second miniature (*Un poco agitato*) is in contrast to the previous one in terms of its figurative structure and is separated from it by a fermata. The dreamy-contemplative nature of the previous piece changes the excitement, the emphasized emotionality of the musical expression, the *toccatibility* of the subject matter. The form of this piece is a simple ternary where the extreme parts are written in a rounded binary form, and the middle is an episode and is aimed at the dynamic development of some thematic elements of section A. In this piece the composer uses expressive strokes, dynamic switches that create the impression of changeability, flexibility of the musical image embodied in it. Also, in the context of our research, it should be noted that an important feature of the textural organization of the third piece is the use, in addition to the purely homophonic principle of differentiation of the voices' functions (which implies a pronounced demarcation of the melodic line and accompaniment) elements of the polyphonic development of thematic material. Particularly revealing in this sense is the middle episode of the work, in which the composer uses the technique of imitation, conducting an ascending scale-like passage alternately in the parts of the right and left hands (mm. 36-40).

The third miniature of the cycle (*Andante espressivo*) also creates a contrast to the previous one, as it returns to the major key (D major) and light lyrics. In terms of its style and the way of textural organization this miniature is in a certain sense similar to the first one from *op.15*. This resemblance lies in the saturation of the homophonic texture with sub-voices, which in a particular sense polyphonizing it. This is especially evident in the main theme of the piece.

The third miniature is written in a simple ternary form with a coda. According to the genre features, in particular, the bright intonation expressiveness of the melodic line, the piece approaches an instrumental romance. The main theme of the third piece is graceful and at the same time majestically restrained. Each of the three sentences, that make up the given theme, reveal its various figurative and substantive facets: calm and contemplative (the first sentence), light serenity (the second sentence), lyricism (the third sentence). Also, in the last sentence there is a transition to the impetuous, agitated F-sharp minor theme of the middle section. Its distinguishing feature is harmonic variability due to several deviations in different keys and the capriciousness of the melodic and rhythmic pattern. The third section of the third piece is an exact repetition of the thematic material of the first section, and in the *coda* there is a synthesis of the thematic elements of sections A and B.

The final, fourth piece (*Scherzo*) is a bright conclusion of this chamber by its nature cycle. This miniature is also separated by a fermata from the previous one, which is due to its radically opposite figurative structure. According to its genre basis, this is a scherzo in a classical interpretation. In general, the form of the miniature fits into the scheme of the ternary form ABA, each section of which is a rounded binary form. A feature of the main theme of the piece, which is presented in the extreme sections of the form, is the capriciousness of the melodic line of the upper and lower voices, in which jumps to different intervals prevail. This compositional solution, combined with the staccato stroke chosen by the composer and the use of the bright, light timbre of the piano's upper registers, gives the main theme of this miniature an emphasized danceability, gracefulness and, at the same time, a certain lightness.

The middle section (trio) presents a certain contrast to the extreme sections of the piece's form, both tonally, because it is written in relative minor (E minor, with the main key of G major) and textural (homophonic-harmonic exposition of the main theme of the miniature, with a bright differentiated function of the melodic line and its accompanying voices in trio changes to chorale). In addition, the contrast between the trio and the extreme sections is also observed at the level of the principles of the thematic material's organization. In comparison to the main theme of the fourth piece, the voicing in the trio is smoother. The composer minimizes the use of jumps and prefers legato stroke, which together allow her to emphasize the lyrical chanting character of the theme.

### 3. Conclusions

Thus, the considered program cycles of piano miniatures by C. Schumann are quite diverse in terms of their compositional, dramaturgical solutions. The first (*Quatre Pièces caractéristiques op.5*) written before 1840, is an example of a virtuoso-concert interpretation of the genre. It is characterized by the richness and variety of expression's means presented in it. The composer uses bright strokes, including accents and *sf* on different beats of the measure, vivid, sometimes unexpected changes in dynamic gradations. The second cycle (*Quatre Pièces fugitives op.15*) created after 1840, is characterized by the chamberness of the musical expression. It has a less saturated texture and, in the miniatures, that comprise it, the emphasis is not on brilliant virtuoso passages and skips or bright dynamic changes, but on more intensive work with the middle voices, which create sub-voices to the main melodic line and thus polyphonize the homophonic texture. The technical complexity here turns out to be veiled and manifests itself primarily in the desire to reveal with the help of different dynamic and stroke nuances various sides of the musical image embedded in each miniature.

The method of representing programmatic also differs in these works. *Quatre Pièces caractéristiques op.5* is an example of specific programmatic. In addition to the program, which is defined by the general title of the opus, that to a certain extent sets the stage for the perception of this cycle as a kind of kaleidoscope of musical sketches, each piece also has an apt characteristic title, which is then reflected in the choice of musical means and genres. *Quatre Pièces fugitives op.15* is an example of generalized programmatic. Here, the program load is only the title of the cycle, while the miniatures, which make up the cycle, are left without individual program titles and are thus perceived as embodiments of certain abstract musical impressions or moods.

Another feature of the compositional and dramaturgical structure of the cycles is the possibility to single out in each of them two conditional sections, covering 1-2 and 3-4 miniatures. In *Quatre Pièces caractéristiques op.5* such a division is created by the tonal relationship of the pieces. In *Quatre Pièces fugitives op.15* the conventional division of the cycle into two sections arises as a result of tempo ratios, since within each group there is a transition from a slow tempo to a moving one.

Also important for understanding the essence of C. Schumann's compositional style evolution, in our opinion, is the artist's appeal to different types of musical forms when composing the miniatures that make up these cycles. Based on our analysis, we have found that the *Quatre Pièces caractéristiques Op.5* is characterized by miniatures written in both rounded binary forms (*Impromptu: Le Sabbat* and *Romance*), ternary forms (*Caprice a la Boleros*) and compound ternary form (*Scene Fantastique: Le Ballet des Revenants*). We assume that such a variety of musical forms in the artist's early opus is caused not only by

the composer's desire to find a form that would allow her to better reveal a particular musical image, but also by a certain exploration of her own compositional capabilities. The opposite tendency is observed in *Quatre Pièces fugitives op.15*, in which all the miniatures are written in ternary form, that in a particular sense makes the compositional structure of this cycle clearly structured and even more proportionally.

However, the miniatures that constitute these cycles have certain common stylistic features. One of these features is the presence even in the works of a chamber character of vivid thematic and figurative transitions, achieved both through contrasting thematic material and through juxtapositions of different keys within a single piece. Other stylistic feature of these opuses is the use of various, sometimes capricious rhythmic patterns (for example triplets, dotted eighth – sixteenth under one beam, two sixteenths-eighth under one beam).

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