

**INTERPRETATION OF THE COMMEDIA DELL'ARTE
CHARACTERS IN THE CARNAVAL, OP. 9,
BY ROBERT SCHUMANN – A PIANISTIC PERSPECTIVE**

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Abstract. *The paper analyzes five program pieces, namely Pierrot, Arlequin, Eusebius, Florestan and Pantolon et Columbine, an assortment of short pieces from the piano cycle Carnival, Op. 9, by Robert Schumann. They illustrate the characters from Italian commedia dell'arte. The paper can be valuable for pianists and music pedagogues since the essence of this analysis lies in discussing the ways of interpreting the above-mentioned compositions. The introductory section comprises a research framework, research methods and objectives as well as a short review of the consulted referential literature. The main body of the paper is set for analysis of the compositions through presenting, firstly, the program content and then its relatedness to the compositional-technical and interpretational solutions of each movement. For the sake of a more complete viewing of the expressive means and their role in evoking up concrete content, the author has offered his own solutions accompanied with sheet music examples and explanations. The concluding remarks represent research contributions just as they offer possible perspectives for further considerations of pianistic poetics in the service of interpreting compositions of program characters.*

Key words: *Pianism, Program music, Robert Schumann, Carnival*

1. INTRODUCTION

The paper brings into focus the influence of pianistic poetics upon evoking the program content of the pieces *Pierrot, Arlequin, Eusebius, Florestan and Pantolon et Columbine* from the piano cycle *Carnaval Op. 9* by Robert Schumann (1810-1856). The program content of the chosen compositions initiates certain peculiarities of the pianist's expressions which should contribute to evoking the very idea of composition, that is, its content.

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In evoking the music content a very important role is played by the style of interpretation¹. The very term *interpretation* is associated with understanding of a musical work; it is described as an element in music which is induced as a necessary difference between notation (as a written score of a piece of music) and performance (which represents a music event). Often it is used for denoting the way in which notation should be interpreted as well as for studying performance practice. In the referential literature (Donington 1980, 276) it is emphasized that the composer imposes his own stamp on his music but the interpreter is not considered as a good musician unless he has something personal which he could offer in order to turn mere notation into live performance. This he could do with such empathy that he actually strengthens rather than repudiates the composer's inspiration. The properties considered indispensable for a good music interpretation are intuitive reaction², that is response, as well as the implications that are already latently present in the composition. Other requirements exist as well, one of them being general familiarity with the music being performed. Another is related to a detailed knowledge about the practices associated with it. Therefore, the interpreter relies on the score but he should also be familiar with and respectful of stylistic characteristics of a given period as well as the composer's personality. Moreover, he should have his own idea about the music work he interprets, that is, the composer's conception.

The role of the pianist in interpreting a music work is also pointed out by one of the most eminent pianists, Ivo Pogorelić, while opening up a series of questions that a performer should pose to himself, "I think that some (pianists) probably do not even try to conceive of the way in which the composer wants his work to be performed, or what had happened before the work was created, what had preceded the given work? What inspired him? What was it that inspired someone to create this music, what is the source, where did it originate from, where this lovely melody comes from? Why is it so beautiful – how come it is not mediocre? Why is it so exceptional? It is here (in these questions) that the performer has to search for his music ideas and to give some thought to the way the composer would like his work to be performed" (Đurđević 2014, 459). Respecting such an approach to performance, we shall try to get to know as many details about music work as possible including the understanding of extra-music content in order to get to a credible, conceptually original and convincing interpretation.

Since the chosen pieces from the cycle belong to the domain of program music, we should quickly refer to the meaning of the term. Namely, *program music* refers to the music works inspired and created on the basis of certain material from the domains of legends, literature, history, other arts or natural phenomena. Hence the program works are always so entitled that their titles clearly reveal the material, picture or mood treated in the music. In program music there are two ways of evoking the material. The first and also the simplest and most elementary way is tone-painting, imitation of sound phenomena from nature and life (bird chirping, a babbling brook, a storm, roaring waves, thunders and thunderbolts). In this case the program does not go deeper into the music work. Neither does it become

¹ The term *interpretation* originates from Latin *interpretatio*, which means explication. Yet, the eminent musicologist Riemann states that this is not only an explication of some meaning but it is equally a translation of the meaningful written note into a certain designed sound (Zlatař 2016, 10).

² The performer should possess „creative imagination“ and „artistic intuition“ which are primarily expressed in a feeling for shape-giving. The greatest value of intuition is the ability for integration, that is, for connecting all the given abilities into a whole (Zlatař 2016, 9).

music material. Instead it represents an imprint, similar to photography. The second form of program music is the treatment of some extramusical idea by purely music language, freed from concrete associations induced by imitation of sounds since the composer transfers into his music the moods he experiences due to this external material. It means that the composer uses the symbols which are not elements of tone-painting but music motives that are conditionally related to some phenomenon or mood (Skovran 1974, 130).

Though program music is present in all the epochs and in all the forms, it reached its peak only in the Romantic era. It is then that it gained its clear aesthetic orientation; hence it is the time when another term emerges, namely *absolute music* as an umbrella term for all the forms without clearer program orientation. It is an interesting fact that, in the late 19th century, a debate started about the advantages of program, that is absolute music but, later on, there came a new understanding that these directions represent neither extremes nor opposites and that neither of them can define the value of a work in advance. "Thanks to its peculiar expressive language, music is freed from concrete relations with the concepts of external world. Each listener experiences a piece of music in his own way. Depending on his mood and richness of his fantasies he interprets the content of music" (Ibid). For a more detailed viewing of the creative work of Robert Schumann and his composition *Carnaval*, besides general literature (Boucourechliev 1962; Despić 2002; Izbicki 2012; Skovran and Peričić 1986), the backbone is also looked up in the publications which discuss, in more details, the content, form and interpretational aspects of the *Carnaval* (Cortot 1946; Chou 1998; Đokić 2013; Lawson 1997; Neergaard 2017).

2. CARNAVAL OPUS 9: PIERROT, ARLEQUIN, EUSEBIUS, FLORESTAN AND PANTALON ET COLUMBINE – CONTENT ANALYSIS AND PERFORMATIVITY ASPECTS

The composition *Carnaval* by Robert Schumann is a cyclic work created in 1834 and 1835 *Carnival* (Italian *carnevale*, Latin *carnevale* – meaning "farewell to meat") denotes "carnivorous cravings, carnival and all sorts of festivities, masquerades that are organized in Italy from January, 6, to Lent" (Vujaklija 1980, 404). These festivities consist of street parades with the participants always wearing masks and having fun, dancing and exhibiting circus skills. The carnival is associated with the pre-Christian times as well as pagan fertility cults like festivities for deities such as Dionysus or Roman Saturnalia. The event was accompanied with big feasts; during the celebrations, all social differences were put aside while slaves enjoyed full freedom.

His *Carnaval* Schumann entitled "Scenes mignonnes sur quatre notes" ("Little scenes on four notes"). Four notes are, in fact, encoded Sphinxes that Schumann commented on saying that "deciphering my masked ball will be a real game for you" (Perrey 2007, 72). It is the matter of the tones A-flat C B (As C H) which correspond to the name of the Czech city of Asch³, but it is also related to Schumann's own family name (SCHumAnn). The mentioned letters likewise appear in the German word *fasching*, meaning carnival. The chosen tones combine in various ways and build up all the music themes as basis for further transformations, that is, cycle formation. In addition to *Preamble (Introduction)* and *Intermezzi* (comprising part of the repetition from the Introduction), each piece of *Carnaval* comprises one of the following three motives: E-flat C B A; A-flat C B or A E-flat C B (Neergaard 2017, 13).

³ This is the name of the birthplace of Schumann's then fiancée, Ernestine von Fricken (1816–1844).

In *Carnaval*, besides strange and cryptic creatures, Eusebius and Florestan also figure out. Schuman musically expresses duality of his being and his rich imagination. "Between the dignified *Introduction* and the *Marche des Davidsbündler contre les Philistines* (*March of David's League against the Philistines*), eighteen episodes testify about exceptional richness and a variety of musical imagination. The four tones that are in the base of all the pieces give material for the most unexpected metamorphoses" (Boucourechliev 1962, 66).

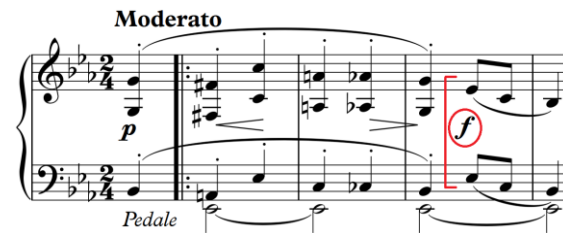
The unity of the cycle is likewise provided by affinity of material of the first and the last piece as well as the tone plan consisting of the tonal plan made up of major tonalities: B major, E-flat major, A-flat major, D-flat major and their parallels: G-minor, C-minor and F-minor (no parallel for D-flat major): "From the whirlpool of imagination, consisting of buffoonery, mockery and daydreaming, there breaks a whole procession of masques and portraits: *Pierrot* and *Arlequin*, *Chopin* and *Paganini*, *Chiarina* and *Estrella*, next to *Eusebius* and *Florestan*. They meet; they go one after another in the *Promenade*; they meet again for the *Valse allemande*; after *Reconnaissance* there comes *Aveu* (*Avowal*); the secret of the Sphinxes which remains unsolved is some sort of sentimental puzzle. In the end, all the masks gather together in the finale, in the March of carnival and war. It is in this section that the *David's League*, zestful, sarcastic and impudently careless, is recognized as victoriously charging at the Philistines" (Ibid, 67).

2.1. Pierrot

Pierrot is a character from Italian *commedia dell'arte*⁴. Pierrot (Pedrolino or Pedro) is a clown, a faithful servant. His character is defined by a certain set of traits as well as his physical appearance. Most often he is represented as dressed in a loose white blouse with a frilled collaret and also frilled around his arms (See: <https://en.wikipedia.org/wiki/File:WatteauPierrot.jpg>, assessed Feb, 3, 2021). Sometimes he stumbles while walking. Otherwise he is industrious but also naive so that he is often a victim of the pranks of his fellow comedians.

This piece is written in the form of a three-part composition with the pattern **a** (1–8) **b** (9–24) **a1** (25–40) + **coda** (41–50), in *moderato* tempo. It is built upon constant shift of the initial motive of 6/4 (motive *a*) and a brief motive consisting of 2/8 and ¼ (motive *b*) in *forte* (*f*) dynamics (Example 1). For understanding aesthetic value of this piece it is very important to get to know the character of Pierrot since it is through the shift of the above mentioned motives that his clumsiness as well as nervousness because of stumbling, due to an unsuccessful attempt to stand up, becomes clearly portrayed. A successful realization of the theoretical and practical tasks of this piece would assume the use of words for description as well as making of an impression by performance (a musical sketch) of a clumsy and troubled clown, that is, translation of comedy and acting into a performer's expression (Đokić 2013, 17).

⁴ This comedy came into being in Italy in the first half of the 16th century. Given in advance in this kind of comedy was only the basic content as well as stage directions of the actors' movements while the texts were improvised by the actors themselves during the performance of a play. On the stage there figured constant types of the characters such as *Arlequin*, *Columbine*, *Pulcinella*, *Pantalon*, and others. https://sr.wikipedia.org/sr-ec/%D0%9A%D0%BE%D0%BC%D0%B5%D0%B4%D0%B8%D1%98%D0%B0_%D0%B4%D0%B5%D0%BB_%D0%B0%D1%80%D1%82%D0%B5, assessed December 2, 2020

Example 1: *Pierrot*, Measures 1–4

The melody of this piece is made up of brief phrases comprising a leap of diminished fifth and slow descending movement thus inducing a sad mood. Constant repetition of the same melody pattern reveals immutability of the melancholic state while simplicity in the facture depicts naïveté in the character of servant Pierrot. For a more adequate and controlled expression of his sadness in motive *a*, I suggest that the performance of each octave in the right and each individual tone in the left hand should be well-prepared, that is, that each successive octave (tone) should be arrived at prematurely and that the fingers should make a contact with the key immediately before the sound is created. Likewise, I suggest a single continuous movement of the performer's body in order to pull all the tones within the phrase of motive *a*. Also, when speaking about gestures, motive *b*, illustrating the break of the clumsy gait, should be performed all at once, by a sudden body movement thus imitating unexpected stumbling and fall. In this case it is necessary to be aware of dosage of the sound volume and motive color in order to avoid *sf* effect as well as departure from the overall context of this piece.

The varying of breath length between individual phrases as well as the use of various articulations can offer an interesting sound perception of this form made up of brief elements. The culmination of this piece is in the coda (41-50) which is based upon substituting shortened motive *a* in inversion and motive *b* (Example 2).

Example 2: *Pierrot*, Measure 41–46

2.2. Arlequin

Arlequin is also another *commedia dell'arte* character who is characterized as a resourceful, bright and deft figure as opposed to Pierrot. He is in love with maid servant Columbine and fights for her heart. Most often is he represented in a red, green and white checkered costume (See: https://en.wikipedia.org/wiki/File:SAND_Maurice_Masques_et_bouffons_01.jpg, assessed Feb, 3, 2021).

Judging by its title, this piece is more vivacious comparing to the previous one (*Vivo*) and it is based upon characteristic melody motion (upward leap before gradual descending

and ascending motion), punctuated rhythm and *staccato* of the fourths. Such a rhythmical and melodic basis of the initial content well represents Arlequin's agility, that is, his acrobatic jumps (Example 3). While elaborating upon his interpretation style Cortot (1946, 7) remarks that in the initial motive a lower tone is performed emphatically while a higher tone is quieter.

Example 3: *Arlequin*, Measure 1–7

The middle part **b** (17–24) is unfolding in *fortissimo* (*ff*) dynamics; in this part the rhythm pattern from the first part is varied. Measures 25 to 28 represent a transition between the middle part and the repetition in the formal sense while they are performed in *pianissimo* (*pp*) dynamics with mark *ritard*, thus indicating a short break as well as preparation for Arlequin's repeated energetic outburst (in the formal sense, this is repetition of the first part) (Example 4).

Example 4: *Arlequin*, Measure 25–28

In the performance practice of this piece we can notice how the break between the first two beats of the initial motive is prolonged very often, that is, slightly more time is taken for performing characteristic big leaps. This 'delay' to the second beat has a multiple meaning: in the music sense, denotation *sf* and a change of accent on the second beat are additionally emphasized; while in the dramaturgical sense, this delay figuratively represents Arlequin's jump (on the first leap) so that much more time is needed for him to land on his feet again (on the second beat). Finally, in the technical sense, the performer feels more comfortable when he has more time to bring his hand, in a controlled way, to the next yet physically distant key. While the motive in the first measure is performed with a partial 'delay', in the second measure there comes mild acceleration as a peculiar time compensation of the mentioned delay (see Example 3). This procedure likewise has its dramaturgical justification since it can be interpreted as Arlequin's preparation, that is, momentum towards the next acrobatic trick.

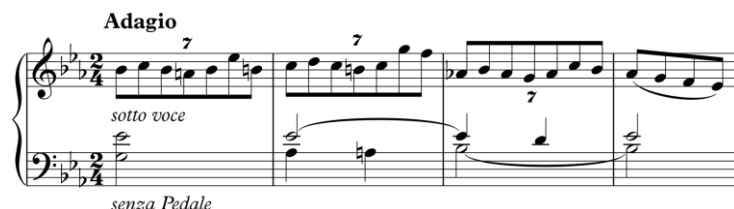
Constant shift of the emphasis from the first to the second beat by using *sf* mark is associated with the character's persistent tendency to behave contrary to conventional norms. The easiness of movements in the performance and the light tone color correspond to the lightness of the clown's jumps which is of great importance for appropriate characterization of Arlequin.

2.3. Eusebius

The piece *Eusebius* represents Schumann's mild, introvert part of his double-sided personality. Accordingly, this piece is the slowest in *Carnaval* (*Adagio*). Besides Florestan and Eusebius illustrating Schumann's character, it is through them that the Romantic art tendency can be grasped as well. Vesna Đokić (2013, 23) points to the fact that "through this tandem one can grasp the intricacy of Schumann's psychic life in which the moments of passion, courage and sympathy for the new and unknown take turns with the opposite state, that is, moments of detachment, sensitivity and lyrical daydreaming. Florestan stands for the composer's extrovert and aggressive side while Eusebius is a more contemplative, introvert side of the composer's personality".

Mark *sotto voce* at the very beginning of the piece discloses a much deeper tone color while the absence of right pedal (*senza pedale*) creates a dry and intimate piano sound (Example 5a). Also characteristic for this piece is polyrhythm (Example 5b).

Example 5a: *Eusebius*, Measure 1–4



Example 5b: *Eusebius*, Measure 12–16



The form of this piece is a composition with pattern **a** (1–8) **b** (9–12) **a** (13–16) **b1** (17–20) **a1** (21–24) **b** (25–28) **a** (29–32)⁵. In the initial part of the piece, measure 1–16, no prominent contrast exists.

The middle part of the composition (Section **b1**=17–20) is characterized by doubling of the melody in the upper voice as well as an intensive use of pedals. The tempo is slower (*più lento*) which allows for a much freer expression, a longer phrase and *rubato*, while thanks to pedals, in this section a much more expansive and connected sound is obtained.

⁵At the very core of this form is a three-part composition but because of the section repetition it is regarded as a less frequent and freer form of the composition (Skovran and Peričić 1986, 92).

In addition to the mentioned changes, the composer again uses mark *molto teneramente* in order to suggest an even softer and milder tone (Example 6).

Example 6: *Eusebius*, Measure 17–20

For as more connected playing of the initial motive as possible, I suggest *legatissimo* articulation, that is, brief holding of the previous tone with coming of the next one, that is, overlapping and inflow of one into the other. Free *rubato* in performing septuplets is desirable for the sake of evoking the composer's inner world and imaginings. Regarding the fact that this piece is not depicting reality, I think that every strict treatment of the music flow (in the temporal and dynamic sense) should be avoided. This can also relate to a doubled melody in octaves in the mid-section of the piece together with a much more intensive suggestive expression.

In the opinion of Rosen (1995, 13), "For the full effect of 'Eusebius', it is necessary to obey Schumann's directions strictly and to play the beginning and end absolutely without pedal". What Rosen has in mind is the repetition of parts **b** (25–28) and **a** (29–32) since it is here again that we meet a monophonic leading melody (without doubling) in *piano*, that is, *pianissimo* dynamics.

2.4. Florestan

Quite opposite to *Eusebius*, *Florestan* represents Schumann's extrovert, impassioned and energetic spirit. The main traits of this piece are brief phrases, sudden changes in dynamics, variable tempo and displaced accents that reflect an unpredictable, impulsive and passionate trait of the composer's character (Example 7).

Example 7: *Florestan*, Measure 1–6

Besides brief phrases with striking *sforzando*, also present in *Florestan* are contrast fragments, at a slower tempo (*Adagio*) which are, in fact, quotations from an earlier work

(*Papillons* Op. 2).⁶ From bar 29, a stormy temperament somewhat calms down because of a brief waltz dance (Example 8).

Example 8: *Florestan*, Measure 29–34



The heated atmosphere is again back in bar 45, in the repetition, this time of a stronger intensity, in *fortissimo* (*ff*) dynamics. With marks *accelerando sempre più* and *rinforzando*, there comes buildup of energy due to the repetition of the dominant nonachord, of firstly incomplete harmony (D–A–E \flat), then of its first turn (D¹⁴₆⁵) in left hand passage (F#–A–C–E \flat). The piece ends in *crescendo*, with no expected resolution,⁷ which looks like opening to further flow.

Regarding the performance aspect, in the initial motive that the whole piece is composed of, quick eighths should be energetically directed to the half with mark *sf* and thus represent tempestuous, stormy emotional rushes. This is accomplished by means of already marked *crescendo* with mild acceleration towards target note (half). This effect is additionally emphasized by successive chords in the left hand passage. In the calmer middle part the waltz tempo should be stressed while the characteristic motives of the piece in the right hand passage should be performed actively and elegantly within the dance ambiance.

2.5. Pantalon et Columbine

Once again are the *commedia dell'arte* characters are present in the given cycle, this time Pantalon and Columbine. The form of this segment could be defined as a three-part construction with pattern **A (aba) c A (aba) + coda**. Each of the sections has a four-bar structure while the repetition of the first part (21–32) is followed by coda (33–38).

The contrastingly-placed sections are connected to various dispositions of the characters. The first part represents Pantalon while the middle one represents Columbine. Consequently, it is possible to spot the contrasts regarding tonalities, tempo, dynamics, agogic and articulation. In this piece one can hear a dialogue between two opposite articulations, *staccato* and *legato* (Maxwell 1984, 57).

In the referential literature numerous interpretations of the Pantalon-Columbine relationship can be found. Namely, in some of these interpretations, Columbine is depicted as Pantalon's maid who stands for a typical female heartbreaker (Đokić 2013, 19). She is of free spirit, very tidy and dressed up (See: https://en.wikipedia.org/wiki/File:SAND_Maurice_Masques_et_bouffons_03_lossless_crop.jpg, assessed March, 2, 2021). Pantalon is an old merchant, very rich; he enjoys the highest status in social hierarchy. He always has servants to his side and is in constant fear of possible loss of wealth (See:

⁶ Twice is here quoted the beginning of this piece's theme (bar 9 and bar 19)

⁷ This implies the most frequent way of resolution in tonic.

https://en.wikipedia.org/wiki/File:SAND_Maurice_Masques_et_bouffons_06.jpg, assessed on March 2, 2021). The intrigue between these two characters is based on the fact that he is in love with Columbine but she does not love him back.

On the other hand, in some of the referential sources, we find that Pantalon and Columbine are father and daughter (Chou 1998, 24). Pantalon is portrayed as an old man who cannot handle his two daughters. They get together with their smart female servants and it is thanks to them that they can deceive their senile parent. Thus he becomes target of ridicule in an age of stern parental discipline and arranged marriages. Pantalon is a Venetian and, as befitted a citizen of that prosperous city, a merchant. Just like a character in modern *generation gap* comedies, Pantalon is baffled and infuriated by his daughters' ingratitude. They persistently resist his clumsy attempts to make acceptable marriages and thus gain great privileges. Instead they choose poverty and true love. In the end love triumphs⁸ while Pantalon gives up his plans and shows himself in a new light – as a generous man with a good sense of humor.

The character of Pantalon is represented in music through a series of quick *agitato* sixteenths in *forte* dynamics, *staccato* articulation, in both right and left hand (Example 9). Additional turbulence is brought about by the emergence of *sforzando* (*sf*) on upbeats in the chord structure of the right hand passages. For an efficient performance of this technically demanding facture, I propose supports on the first beat of the first bar and on the first and second beats of the second bar while the remaining sixteenths should be played lightly and silently. Moreover, in my opinion, in quick tempo, the *staccato* articulation in this case should not be excessively treated in a real sense of the word, from the technical aspect; instead, what should be taken into consideration is the creation of a sound effect, that is, the tone color which is peculiar to the baroque piano articulation.

Example 9: *Pantalon et Columbine*, Measure 1–4



The character of Columbine is given through broad *legato* phrases, polyphonic factures, in *piano* dynamics and slower tempo (Example 10). In accordance with the depicted nature of her personality, the change in the tone color is reflected in a milder and more connected sound comparing to the previous part. "Technical difficulties in this movement are related to the light and brief yet dynamically contrasted playing out of the melody lines" (compare Đokić 2013, 20). Certain performers point out that "since there is no break between the first section and this (second) one, it is difficult to create the new smoother, slower mood" (Chou 1998, 88). Likewise, the same author states that the middle section should start somewhat slower and then the tempo should be set up after a few notes. I suggest that two-bar structure of this section should be performed with free treatment of tempo and *rubato*, with stretched out fingers and a gentle touch in order to create as convincing contrast to the character of A section as possible.

⁸ In *commedia dell'arte* it is most often love between Columbine and Arlequin.

Example 10: *Pantalon et Columbine*, Measure 13–17

The repetition of the first section is consistently carried out and followed by coda (33–38). Here also articulation suddenly changes from *staccato* to *legato* (compare measures 32 and 33). Cortot (1946, 29) deems that the coda represents the last mocking smile of Columbine, that is, her mockery since she has once again triumphed over Pantalon's jealous character (Example 11).

Example 11: *Pantalon et Columbine*, Measure 32–33

3. CONCLUSION

Since the program music content initiates certain peculiarities of the pianist's expression, I have tried to connect the elements of interpretation with extra-music content of each movement.

A variety of program content gives a possibility for expressing the interpreter's creative artistic potential. For instance, the lightness of the clown's jumps which is of great importance for appropriate characterization of the Arlequin figure, is connected to the lightness of movements in performing this piece of music. The shifts of brief phrases and constant repetition of the same melody pattern both point to Pierrot's clumsiness and immutability of his melancholic mood while simplicity in the facture depicts naiveté in his character.

A psychological profile of the composer is reflected in the pieces entitled *Florestan* and *Eusebius* with the former one representing his extrovert and aggressive side while the latter one stands for a more contemplative, introvert side of the composer's personality. Hence the main traits of *Florestan* are brief phrases, sudden changes in dynamics, variable tempo and displaced accents while in *Eusebius* a much deeper tone color is expressed, a dry and intimate piano sound (mark *sotto voce* at the beginning of the piece and the absence of right pedal, i.e. *senza pedale*).

The relationship of opposite sexes was also inspirational for the characters of Pantalon and Columbine. Here the contrastingly posed sections are related to various traits of the characters (contrasts evident in tonality, tempo, dynamics, agogic and articulation).

It can be concluded that understanding of program music pieces requires an indispensable interdisciplinary approach since the pieces cannot be comprehensively viewed without

analyzing each of their important dimensions, meaning without analyzing respective literature, arts, musical expressions and piano technique.

I believe that my research study has contributed to highlighting possible perspectives for further consideration of pianist poetics in the service of interpreting and evoking compositions of program character. Likewise, I hope that this paper will be useful to all the pianists seeking for their own solution as well as their personal pathway to effectuating highly creative and artistic accomplishments.

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TUMAČENJE LIKOVA IZ KOMEDIJE DEL ARTE U KARNEVALU OP. 9 ROBERTA ŠUMANA – PIJANISTIČKA PERSPEKTIVA

U radu se analizira pet programskih komada – Pjero, Arlekin, Euzebijus, Florestan i Patalone i Kolombina – grupa komada iz klavirskog ciklusa Karneval op. 9 Roberta Šumana, koji ilustruju likove iz italijanske komedije del arte. Rad može biti dragocen za pijaniste i muzičke pedagoge, jer srž analize predstavlja razmatranje načina interpretacije pomenutih kompozicija. U uvodnom delu teksta objašnjen je istraživački okvir, predstavljene su metode i ciljevi istraživanja, i dat je kraći osvrt na konsultovanu literaturu. Centralni deo rada rezervisan je za analizu kompozicija, najpre kroz predstavljanje programskog sadržaja, a potom i njegovu povezanost sa kompoziciono-tehničkim i interpretacijskim rešenjima svakog stava. U cilju što potpunijeg sagledavanja izražajnih sredstava i njihove uloge u dočaravanju konkretnog sadržaja, autor je ponudio sopstvena rešenja, koja su praćena notnim primerima i objašnjenjima. Zaključna razmatranja predstavljaju doprinos istraživanja i nude moguće perspektive za dalja promišljanja pijanističke poetike u službi tumačenja kompozicija programskog karaktera.

Ključne reči: pijanizam, programska muzika, Robert Šuman, Karneval