

*Lu Do*

ORCID ID 0000-0002-9661-3308

Aspirant of

*The Department of music theory and composition  
Odessa A. V. Nezhdanova Odessa Music Academy  
mzlvduo@qq.com*

## THE FIRST INTERMEZZO IN THE MUSIC HISTORY: SCHUMANN, OP.4, №1

**The purpose of the article** is to reveal the first sample of an intermezzo genre as an independent work in the creative works of Robert Schumann. To consider, systematize and analyze the features of the interaction of content components in Intermezzo op. 4 №1 of the composer and to draw conclusions about the unique nature of their ratio in this work. On the material of the analysis of thematism, tonal plan, the form of the first ever in the history of music intermezzo by Schumann to suggest to reveal its features. There was also a need to show the prospects for the performance of intermezzo op. 4 №1, as in the educational and concert practice in our country only some works from this cycle are performed selectively, as it is in China as well.

**Methodology of the article** - methods of historical and cultural, theoretical and genre-style analysis have been applied, which made it possible to elucidate the originality and uniqueness of the genre thinking of Robert Schumann regarding the appearance of an intermezzo genre in his creative individuality and in the context of a further research of the development of the genre features of intermezzo. **The scientific novelty** of the article is that Robert Schumann's attitude towards the discovery of an independent genre-intermezzo is fully revealed. The composer filled it with principal novelty originating from his understanding of this genre and reproducing it with the romantic style of that time and with updated piano technique. On the basis of the genre analysis of intermezzo, the collective wording of this concept at the stage of its discovery and romanticism was deduced and confirmed.

**Conclusions.** The genre discoveries of Robert Schumann and the features of his thinking are directed far into the future. This is also applied to a genre of intermezzo, whose founder is Robert Schumann, first creating a work under this name. His intermezzo becomes both an independent work and a part of the cycle (piano concerto). In the future, an intermezzo genre became extremely popular, both as an independent play and as a part of the cyclical work: in sonatas, concerts, cycles of various plays, where intermezzo also invades. In the works of Schuman, an Intermezzo genre acquires a vivid inner content, saturated with serious dramatic development, so diversely used by the composer. Schumann, as if conceived this genre and, at the same time, as if summed up the development of this genre in the early period of the history of Romanticism, showed its individual characteristics and focus on the internal specifics of content and pianism. Schumann combines the classical past and the modern future, taking up the basics of the thinking of Romanticism and in many ways anticipated the future of the musical language of the XX century. Intermezzos of Schumann are promising for performance both in our country and in China.

**Keywords:** genre, Romanticism, Robert Schumann, first intermezzo, dramaturgy, leit-complex, leit-rhythmic unit, leit-intonation.

*Лу До, здобувач ступеня кандидата мистецтвознавства кафедри теорії музики та композиції Одеської національної музичної академії імені А.В. Нежданової.*

**Перше Інтермеццо в історії музики: Р. Шуман, оп. 4, № 1.**

**Ціль статті** – виявити перший зразок жанру інтермеццо як самостійного твору в творчості Роберта Шумана. Розглянути, систематизувати і проаналізувати особливості взаємодії змістовних компонентів в Інтермеццо оп. 4 №1 композитора і зробити висновки про своєрідність їх взаємодій в даному творі. На матеріалі аналізу тематизма, тонального плану, форми першого в історії музики інтермеццо у Шумана. запропонувати та виявити його особливості. Виникла також необхідність показати перспективність виконання Інтермеццо оп. 4 №1, бо в учбовій та концертній практиці в нашій країні виконуються виключно лише окремі твори з цього циклу, така ж картина і в Китаї. **Методологія статті** – використані методи історико-культурологічного, теоретичного і жанрово-стильового аналізу, що дозволяє освітити своєрідність та неповторність жанрового мислення Роберта Шумана відносно появи жанру інтермеццо в його творчій індивідуальності і в контексті подальшого дослідження розвитку жанрових особливостей інтермеццо. **Наукова новизна** статті в тому, що розкривається в повній мірі відношення Роберта Шумана до відкриття самостійного жанру – інтермеццо, наповненого композитором принципіальною новизною, походжений із його розуміння такого жанру та відтворюючого його романтичним стилем того часу і оновленою фортепіанною технікою. Виходячи з жанрового аналізу інтермеццо, виведена та підтверджена збиральна формулювання цього поняття на етапі його відкриття і романтизму. **Висновки.** Жанрові відкриття Роберта Шумана та особливості його мислення спрямовані далеко в майбутнє. Це відноситься і до жанру інтермеццо, основоположником якого є Роберт Шуман, вперше створивши твір з даною назвою. У нього ж інтермеццо стає як самостійним твором, так і частиною циклу (фортепіанного концерту). Надалі жанр інтермеццо став надзвичайно популярним, як самостійна п'єса, так і як частина циклічного твору: в сонатах, концертах, циклах різних п'єс, куди вторгається і інтермеццо. У Шумана жанр Інтермеццо набуває яскравий внутрішній зміст, насичений серйозним драматургічним розвитком, так різноманітно використаний композитором. Шуман ніби зачав цей жанр і, разом з тим, ніби підвів підсумок розвитку даного жанру в ранній період історії романтизму, показавши його індивідуальні особливості та зосередженість на внутрішній специфіці змістовності і піанізму. Шуман поєднує класичне

минуле і сучасне майбутнє, вбираючи основи мислення романтизму і багато в чому передбачаючи майбутнє музичної мови ХХ століття. Ітермецо Шумана перспективне для виконання піаністами, як в нашій країні, так і в Китаї.

**Ключові слова:** жанр, романтизм, Роберт Шуман, перше ітермецо, драматургія, лейткомплекс, лейтритмічна одиниця, лейтінтонація.

*Лу До соискатель кафедры теории музыки и композиции Одесской национальной музыкальной академии имени А. В. Неждановой*

**Первое итермецо в истории музыки: Р. Шуман, ор. 4, №1.**

**Цель статьи** – выявить первый образец жанра итермецо как самостоятельного произведения в творчестве Роберта Шумана. Рассмотреть, систематизировать и проанализировать особенности взаимодействия содержательных компонентов в Итермецо ор. 4 №1 композитора и сделать выводы о своеобразии их соотношений в данном произведении. На материале анализа тематизма, тонального плана, формы первого в истории музыки итермецо у Шумана предложить выявить его особенности. Возникла также необходимость показать перспективность исполнения итермецо ор. 4 №1, т.к. в учебной и концертной практике в нашей стране исполняются выборочно лишь отдельные произведения из этого цикла, то же происходит и в Китае. **Методология статьи** – применены методы историко-культурологического, теоретического и жанрово-стилевого анализа, что позволило осветить своеобразие и неповторимость жанрового мышления Роберта Шумана относительно появления жанра итермецо в его творческой индивидуальности и в контексте дальнейшего исследования развития жанровых особенностей итермецо. **Научная новизна** статьи заключается в том, что раскрывается в полной мере отношение Роберта Шумана к открытию самостоятельного жанра – итермецо, наполненного композитором принципиальной новизной, происходящей из его понимания такого жанра и воспроизводящего его романтическим стилем того времени и обновленной фортепианной техникой. Исходя из жанрового анализа итермецо, выведена и подтверждена собирательная формулировка этого понятия на этапе его открытия и романтизма. **Выводы.** Жанровые открытия Роберта Шумана и особенности его мышления направлены далеко в будущее. Это относится и к жанру итермецо, основоположником которого является Роберт Шуман, впервые создав произведение с данным названием. У него же итермецо становится как самостоятельным произведением, так и частью цикла (фортепианного концерта). В дальнейшем жанр итермецо стал чрезвычайно популярным, как самостоятельная пьеса, так и как часть циклического произведения: в сонатах, концертах, циклах различных пьес, куда вторгается и итермецо. У Шумана жанр Итермецо приобретает яркое внутреннее содержание, насыщенное серьезным драматургическим развитием, столь разнообразно используемого композитором. Шуман как бы зачал этот жанр и, вместе с тем, будто подвел итог развитию данного жанра в ранний период истории романтизма, показал его индивидуальные особенности и сосредоточенность на внутренней специфике содержательности и пианизма. Шуман совмещает классическое прошлое и современное будущее, вобрав основы мышления романтизма и во многом предвосхитив будущее музыкального языка ХХ столетия. Итермецо Шумана перспективны для исполнения, как в нашей стране, так и в Китае.

**Ключевые слова:** жанр, романтизм, Роберт Шуман, первое итермецо, драматургия, лейткомплекс, лейтритмическая единица, лейтінтонація.

**Relevance of the research topic.** The works of Robert Schumann are one of the most interesting and significant phenomena in the German musical culture of the XIX century. Along with the works of such geniuses as G. Heine, young R. Wagner, F. Mendelssohn, R. Schumann's works reflected the artistic upsurge and social shifts, the process of formation of professional musical culture in Germany; the emergence of many new genres and their combinations in cycles.

Robert Schumann is a representative of early Romanticism: composer, publicist, thinker, public figure ... Schumann's reputation in the circle of musicians-contemporaries was very high.

The peculiar fate of the creative heritage of Robert Schumann. Even during the lifetime of the composer (1810-1856), a public opinion was inclined to appraise him as the most original musician and composer of post-Beethoven era, but the works of the last period

remained unappreciated for a long time (although Clara Wieck played a huge role in propaganda of his creations).

An attitude towards the early works of Robert Schumann, to his genre searches, including an intermezzo genre is quite different. Schumann belongs to the number of artists whose concepts and embodiment in the musical work reached a high degree of unity and integrity.

We will dwell on Intermezzo as an independent genre in the works of Schumann, invented and introduced by him into compositional practice. Six pieces under the common name Intermezzo (Intermezzi op.4, 1832) were dedicated to I. Kalliwoda, a Czech composer, violinist and conductor. This is one of the most talented works of young Schumann (which is not even mentioned in the list of his works).

In comparison with the “Butterflies” (“Papillons”), completed in the previous year (1831), thematic material of intermezzo became more peculiar, characteristic; it lacks music that does not have a vivid imagery.

“Intermezzo” op. 4 is one of the first works, where the composer, quite clearly uses the composing technique, used later in the “Davidsbundlertanze”. If you pay attention to the independence of the themes of the plays of “Intermezzo”, then a unifying function of the intonational leit-complex becomes particularly significant here.

**The purpose of the article** is to reveal the first sample of an intermezzo genre as an independent work in the creative works of Robert Schumann. To consider, systematize and analyze the features of the interaction of content components in Intermezzo op. 4 №1 of the composer and to draw conclusions about the unique nature of their ratio in this work. On the material of the analysis of thematism, tonal plan, the form of the first ever in the history of music intermezzo by Schumann to suggest to reveal its features.

There was also a need to show the prospects for the performance of intermezzo op. 4 №1, as in the educational and concert practice in our country only some works from this cycle are performed selectively, as it is in China as well.

**Statement of the main material.** In the era of Romanticism, many new genres appeared, and the “old” ones, historically developed, were updated, sometimes a fundamentally new content was introduced in them. A new piano genre in the work of Robert Schumann appeared – it was intermezzo.

We will consider the first in the history of music piano Intermezzo of Robert Schumann in terms of his dramaturgy and the form of its embodiment.

Perhaps the words of G.L. Golovinsky are the most suitable for Schumann's "Intermezzo": "Schumann's method ... is more accurately defined as the "growth" of the original leit-intonation to a theme, each time different, but not as variations on a theme" [1, 50]. However, in our opinion, it is more convenient to use the term "growth", if it is a question of adding to the initial construction of the theme and "completion of growing", if the completion of the theme is being transformed.

The first Intermezzo opens the suite cycle op. 4. Naturally, it is the basis for the whole cycle, and an important role is played by the peculiarities of the content and structure of Intermezzo itself.

The most important value of the three introductory bars containing **leit-intonation** of the entire cycle is a downward small second, and also a **leit-rhythmic unit** (syncopation sixteenth-eighth). In general, they make up a **leit-complex**.

The main theme of the play of this Intermezzo can be considered the ancestor of a whole range of Schumann's images, expressing passionate, but at the same time, somewhat gloomy energy. The theme, extremely concise and saturated, immediately captures attention with a sharp intonational turn (a variant of the leitmotif of singing) - a small ninth, emphasized by a dynamic accent. With such a sharpness and conciseness of the theme, its polyphonic development in the form stratta imitations, clearly imitating each other, typical for Schumann, becomes quite natural: in tonic, second, fourth; with a constant time distance of one cycle.

Schumann sometimes transforms typical "Bach's" singing into an upward small ninth - a downward small second (as in principle and upward second), i.e. a second movement is transformed, expanding to a ninth. Nevertheless, singing becomes one of the main leitmotifs of the entire Intermezzo cycle.

We should also pay attention to the composer's note to Intermezzo: "Allegro quasi maestoso", which can be translated as follows: "Quickly and as if solemnly". This is a very specific note, rarely used by the composers.

Schumann interestingly solves a complex three-part form, in which Intermezzo is written. The first part of Intermezzo is then repeated - an exact reprise. Only the second six-

bar of the main theme (bars 9-14) is withdrawn from the reprise and transferred to the code, turning it as if into a continuation of the reprise section.

This part of Intermezzo was created in a non-normative three-part reprise form, with advanced development and dynamic reprise.

An introduction performs a leitmotif, leit-rhythmic, formative, meaningful role in the whole work. An introductory party (IP) is very bright - these are two links of the sequence, consisting in its turn of two second downward-upward replicas, characterized by initial instability with further resolution. In the first link, the upper voice of the chords is d-cis, a-gis; the lower voice of the octaves is gis - a, dis - e. The theme of an introduction begins with D6 / 5, resolved in the tonic; then DD6 / 5 in the dominant. Everything is unstable-stable and sounds FF. The second link of the sequence simply repeats the first one, confirming it.

After a three-cycle introduction (FF), the main theme, created in the form of a non-normative period, which is sufficiently revealing for Schumann (which signifies the hidden programme features of the work) sounds. It consists of two rarely encountered so contrasting sections: a (5 and  $\frac{1}{4}$  bar) + in (6 and  $\frac{3}{4}$  bar), also assuming the intonations of an introductory part (it also contains leit-intonation and leitharmony of the entire Intermezzo cycle).

The first phrase is very vivid - it is a four-part canon, where each introduction of the theme begins with a leap in a ninth with its further progressive conjunct filling, which is marked by f and sf. An introduction of the themes in the canon is of a ladder type: goes from downwards to upwards, from the sounds cis-cis-cis-fis, with a tonal content fis-moll-A-dur; proposta lasts one bar.

The second phrase (from FF) is no less vivid, but completely different. It is built on an upward scale-like movement over the sounds of A-dur scale, directed each time from p to FF and covering a wide range of piano keyboard (from a counter octave to a third). After the canon of the first phrase, the parallel octave-chord movement sounds particularly bright and contrasting.

A scheme of the structure of the main theme of Intermezzo No. 1:

A	B
5 and $\frac{1}{4}$ bar	6 and $\frac{3}{4}$ bar
fis-moll – A-dur – perfect cadence	A-dur – perfect cadence
Texture is imitational– canon	octave movement

Thus, uncommon thematic material and its conjugation are explained by the fact that after the perfect cadence at the beginning of the sixth bar, the composer offers a fundamentally different content and textual material: an upward chord movement with repetitions in higher octaves. The first part is repeated twice with a repetition sign, as in the classical parts of the sections of sonatas, minuets, scherzos, etc. (In *Intermezzo* by Schumann, there are frequent repetitions of various separate parts-periods).

The compositional core of “*Intermezzo*” is less than in the “*Davidsbündlertanze*”, dissolved in the themes of the plays. More fully preserving the original appearance, it is quite independent and autonomous, appears as a leitmotif, “as a kind of intrusive idea that does not leave the “hero” of the work throughout the cycle” [5, 43].

Most often this leitmotif (an element of the theme) appears at the moments of dramatic tension, often completing the pre-climax intensification. Such an expressive function of the leit-basis of the first *intermezzo* is defined at the very beginning of the work.

The middle of *Intermezzo* is also interesting: with a sharp change in the dynamics of *p*, it is the development (*fis-moll*) of trichord from the main theme against the background of a calmly moving bass (4 bars), then the downward movement, which is singled out of it (with a double rhythmic diminution to the sixteenth with two points - thirty-second) against the background of a new bright motif of a “call” with a fourth leap (1 bar); which goes into a “call” of the initial motif of the main part, i.e. then is built on the most important theme (again, an imitative statement - bars 21-25 - from the initial seventh, ninth, seventh); and a return, as a frame of the theme of introduction, to which the composer attaches great importance (in a new rhythmic form and complementary texture - bars 25-28).

Again, the theme of the main part sounds in imitation, against the background of continued sounds in bass. And then in the melody there is a new version of intonations from the introductory part: slowly stated chromatic seconds in three sequences (bars 28-33). The next section is associated with the simultaneous development – a counterpoint – of the themes of the main and introductory parts sounding on the dynamics *ff* (bars 33-34).

The return of a slightly modified introduction in the main key (bars 33-35) begins the reprise of the first part of *Intermezzo*. After that, the first phrase of the main part sounds precisely (thus, it is reduced by the second phrase).

The middle part of the play (Alternativo - this is the name the composer constantly uses for the middle parts of Intermezzo) somewhat surprises by the paradoxical contrast: with the concentrated masculinity there is a light-weight dancing movement, and then, suddenly, as if in a new “mask”, a variant of the main theme in A-dur (parallel key) sounds quite cheerfully and naturally.

Alternativo begins with two bars of introduction with “new” fourth calls, which give an intonational impulse to the content of the middle part.

And only then it sounds itself - Piu vivo (pp) - a genre-like scherzo. Everything is built on the fourth calls in two voices and singing in the lower - in D-dur (submediant). There is an amazing synthesis of the theme of the middle with the theme of the main part of the first part, or rather, their constant alternation (c + a 1).

The middle of Intermezzo (Alternativo) is again built in a complex three-part reprise form with a development inside. The composer cannot give up the image of the main part - bearing a dramatic, tense beginning in the play and built on the seconds of the introductory part, which actively appears in the development of the middle part.

The scheme of the structure of the middle part of Intermezzo №1.

IP	C	C1	Development	C1
2	8	9	7	9
	c + a 1	c + a 2	MP/IP IP	C + a 2
	4 + 4	4 + 5	3 + 2 + 2	4 + 5
	D-dur		FF pp	

Reprise of Intermezzo returns the main images – of the introductory and main parts in the full volume of the first period. This is how the first ever intermezzo - op. 4 No.1 by Robert Schumann, filled with dramatic tension and scherzosity, ended.

“One clownish intermezzo is chasing me day and night”, Schumann writes in his diary on July 22, 1832. And then he continues: “clownish intermezzo is, in fact, **a cry from the depths of the soul**. It is highlighted by us – L. D.” [citation: 2, 351]. This statement is most likely related to the first play, where Schumann’s “counterpoint” of life was clearly expressed as a “cry from the depths of the soul”: a combination of fervent emotional aspiration alongside a mischievous mockery and joke.

It is known that when in the basis of Schumann's melodies there is some "acutely expressive" turn (in this case in the introductory and in the main part), the further course of the melodic line is often based on frequent repetition, displacement or variation of the original thought, which deepens its perception. A rondal component is also added to the play, which is performed, as here, with a recurring introductory part and the initial motif of the main one.

Let us recall that, for example, the theme of Romance from "Vienna Carnival" develops this way; the theme of the play "Why?" from "Fantastic Pieces", op. 12; the second theme from the third part of Robert Schumann's "Fantasia". The theme from Intermezzo op. 4 No. 1 is of the same type, where frequent repetition of the initial expressive turn is framed in the form of imitative constructions, which is typical for Schumann's creative thinking [2, p. 428], then conducting in different keys, singling out of different elements from the theme, which turns out to be the main bearer of the most important image for the work.

As in all early cycles, the Intermezzo themes are extremely laconic, they are more often compared among themselves; they are as if "threaded" one on the other and, thus they internally develop.

This Intermezzo is one of the first genre works by Robert Schumann, where the composer fairly clear uses the compositional technique, applied in the "Davidsbundlertanze". And if we take into account the greater independence of the earlier plays of Intermezzo in the cycle op. 4, the unifying function of the intonational leit-complex becomes especially significant. There are also other traits characteristic of the style of the piano cycles of Schumann: a hidden plot program, which can be judged not only by the nature of music, its genre, but also by the statements of the composer; peculiar framing, tendency to succession of the parts without a break (*attacca*).

The texture of Schumann's works, including intermezzo, is quite specific and individual. The cycle of the early period of Robert Schumann's works - Intermezzo op. 4 – is literally permeated with polyphonic texture, imitations, canons, etc., which play an important role in the works (expositional, medial, developing, reprise).

Schumann believed that in theory he was a schoolboy, although he had already possessed some solid baggage in composing practice: Variations on a theme Abegg, "Butterflies", First book note of Etudes after N. Paganini's Caprices, Intermezzo,

Impromptus on a Theme by Clara Wieck, Symphony g-moll, three variational cycles - on a theme from Allegretto of the Seventh Symphony by L. van Beethoven, on a theme of R. Schubert and nocturne of F. Chopin.

Later Robert Schumann criticized his early works very harshly and he “completed many of them to the end”. Nevertheless, he did not touch “Butterflies”, Intermezzo op. 4, Impromptus op. 5 - this is, undoubtedly, “the beginning of real Schumann, of the work of a brilliant and original master” [2, 138]. We would say more precisely: these are the works of true Schumann, a highly professional composer.

Thus, in the 30-s of the XIX century the composing genius of Schumann was revealed in its entirety. His best piano pieces appear: “Butterflies”, Intermezzo, “Carnival”, sonatas, “Symphonic Etudes”, Fantasia, “Kreisleriana”, etc.

Let us turn to the principles of performance of “Intermezzo”. The performer, striving for an integral interpretation of the whole cycle, must realize the intonational connections-arches. Schumann in “Intermezzo” somewhat facilitates this task to the performer by means of various marks: these are short leagues, sf, signs of acute accent and others. In this way he carefully distinguishes the beginning of the leit-complex. Moreover, sometimes the intonational grain of the cycle is placed, for example, on the crest of the culminating dynamic wave, which makes it simply impossible not to emphasize it.

And yet the performer-interpreter still has a lot of analytical work, as the fabric of the composition is polyphonic, dense, multi-sound, and the manifestations of the leit-basis are not always elementary. For example, in b. 24-27, the First Intermezzo variant of a thematic element (an introduction that is generally underestimated in this play) is usually not listened to the end and “drowns” in diminuendo. Although Schumann prescribes acute accents and crescendo, interrupted by sudden piano.

The composer does not realize leit-intonation of the cycle, which is reflected on his vision of the whole, because in this case the plays are unnecessarily separated from each other; Schumann’s directions of attacca in transitions from one Intermezzo to another are ignored, the connecting threads between the parts are torn.

The intonation V-VI-V, which appeared at the beginning of the main section Allegro quasi maestoso No. 1 (leaping move to a ninth, and a return to a second) plays a certain role in securing the plays of the Intermezzo cycle.

In the free version of the main leit-complex (with b. 43): the same cis-d-cis intonation, as in the first cell “motto” prevails; a little later, in the scale-like movement, there are also the sounds of a-gis of the second cell of the introduction; the dotted rhythm is also borrowed from the initial impulse.

And yet this kind of thematic core is quite original and independent - first of all due to the appearance of a wider melodic line and a change of mode interpretation: fis-moll instead of A-dur.

The beginning of № 1 “Intermezzo” has common features with the gloomy-tense worried images of “Kreisleriana”, although it is more gloomy and ominous.

D. Zhitomirsky fairly writes about this theme as about “the ancestor of a whole large circle of Schumann’s images expressing a passionate and somewhat gloomy energy” [2, 350].

Probably the creation of these mentioned works was provoked by a creative impulse of some common and very close internal motivations, which ultimately determined their kinship [5, 45]. Let us recall those lofty dreams that Schumann had before the writing of the cycle “Intermezzo”. (Let us pay attention to one of the diary entries of the composer of 1831: “I want to change, I swear to you in this - give me only one person, the only one to whom I can give my heart - my beloved, my beloved, give me a woman’s heart - a woman's heart!” [citation: 7, 45]. Let us also recall that the composition was originally dedicated to still very young Clara Wieck ... [2, 351].

In our “Intermezzo” the lyrical expression of the play is concentrated in the initial intonation of the VI-V degrees of the scale. It should be noted that in the “Bridal book” (Brautbuch [8]), dedicated to Clara, there is an outline of the beginning of this “Intermezzo”, dated October 1839 and representing a harmoniously and melodically enriched version of the theme of the play.

The letter relating to the above outline contains an important remark: “What I wrote above is a kind of insight. Harmony pursued me all day” [ibid]. H. Köhler writes on this subject: “This can be understood as looking back at the Leipzig times of 1832, the time of internal imbalance, the formation, when the early inclination to Clara which consumed him (Schumann – L.D.), then 13-year-old child, seemed as if a liberating glance into the far distance. In this case, “Intermezzo” is perceived as an autopsychologically oriented work” [ibid].

The first intermezzo and the whole cycle are in a certain variant-variational ratio and are interconnected by leit-intonations, leitmotifs, leit-harmony, leit-rhythm, leit-themes, leit-images.

**Conclusions.** The genre discoveries of Robert Schumann and the features of his thinking are directed far into the future. This is also applied to the genre of intermezzo, whose founder is Robert Schumann, first creating a work under this name. His intermezzo becomes both an independent work and a part of the cycle (piano concerto). In the future, an intermezzo genre became extremely popular, both as an independent play and as a part of the cyclical work: in sonatas, concerts, cycles of various plays, where intermezzo also invades.

In works of Schumann, an Intermezzo genre acquires a vivid inner content, saturated with serious dramatic development, so diversely used by the composer. Schumann, as if, conceived this genre and, at the same time, as if summed up the development of this genre in the early period of the history of Romanticism, showed his individual characteristics and focus on the internal specifics of content and pianism. Schumann combines the classical past and the modern future, incorporating the foundations of the thinking of Romanticism and in many ways anticipated the future of the musical language of the XX century. Intermezzo of Schumann is promising for performance both in our country and in China.

#### *REFERENCES*

1. Golovinskiy G. (1990) Robert Schumann and Russian music of the 19-th century. *Sovetskaya muzyika*, 3, P. 46–54 [in Russian].
2. Zhitomirskiy D. (1964) Robert Schumann. Essays on life and creativity. Moscow: Muzyika [in Russian].
3. Lu Do (2016) Leitmotivism of the cycle «Intermezzo» op. 4 Robert Schumann. *Music art and culture*, 23, Odessa: Drukarskiy dim, P. 369–379. [in Russian].
4. Lu Do (2017) To understand the whole: intertermezzo, internudiyya, intmededy. *International Journal: Culturology. Philosophy. Musicology*, 1 (8), Kyiv: Milenium, P. 206-211 [in Ukrainian].
5. Merkulov A. (1991) Syuitnye piano cycles of Schumann. Questions of integrity of composition and interpretation. Moscow: Muzyika [in Russian].
6. Miroshnichenko S. (2015) Genesis of intermezzo genre. *Godishn'ak uchitel'chkog fakul'teta u Vran'u. Vran'ye* [in Russian].
7. Shuman R. (1970) Letters (1817-1840). Vol. 1. (A. A. Steinberg, Trans. Ed. translation and translation of a part of letters by N. A. Temcina. Comp., intr. article, comm. D. V. Zhitomirsky). Moscow: Muzyika [in Russian].
8. Kohler H. (1977) Nachword in Schumenn R. *Intermezzi op. 4 fur Klavier. Urtextausgabe*. Leipzig [in German].

*Date of submission: 29.11.2017*