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Eduard Tubin: Symphony No. 2 *The Legendary* as Two-Dimensional Cycle

Eduardo Tubino Simfonija Nr. 2 „Legendinė“ kaip dvimatis ciklas

Abstract

Two-dimensional form refers to a specific design in a single-movement work that combines two organizing principles traditionally representing different levels of formal structure – the dimension of the form and the dimension of the cycle. However, beside the one-movement works, the concept of organic unity played an important role in many multi-movement instrumental compositions of the late 19th or early 20th century as well. In a number of cases, the thematic relations between movements could be so all-encompassing that an alternative formal dimension characterizing the cycle as a whole appears. A multi-movement form showing the aforementioned alternative formal dimension is referred to as a two-dimensional cycle in this article.

Eduard Tubin's Symphony No. 2 can be seen as one of the first modern symphonies in Estonian music. It was written in three movements. In this article, I will demonstrate how the close thematic relations produce a secondary dimension of form which more or less retraces the rhetorical structures as heard in the First Symphony and the First and Second string quartets of Tubin's teacher, Heino Eller.

Keywords: two-dimensional form, two-dimensional cycle, rotational form, Mattheson, musical *dispositio*.

Anotacija

Sąvoka „dvimatė forma“ apibūdina tokį vienadalio kūrinio sumanymą, kuriame jungiami du sandaros principai, įprastai siejami su skirtingais formos lygmenimis – vienos dalies forma ir ciklu. Kita vertus, ne tik vienos dalies kompozicijose, bet ir daugelyje daugiadalių XIX a. pabaigos–XX a. pradžios instrumentinių kūrinių svarbus vaidmuo tenka organiškoms vienovės idėjai. Kai kada teminiai kūrinio dalių ryšiai galėjo būti tokie viską apimantys, kad sudarydavo prielaidas rasti alternatyviam formos matmeniui, apibūdinančiam ciklą kaip visumą. Daugiadalė forma, kurioje pasireiškia minėtas alternatyvus formos matmuo, šiame straipsnyje vadinama dvimačiu ciklu.

Eduardo Tubino Simfonija Nr. 2 laikoma viena pirmųjų modernių simfonijų Estijos muzikos istorijoje. Ją sudaro trys dalys. Straipsnyje siekiama parodyti, kaip glaudūs teminiai ryšiai šioje simfonijoje sukuria antrinį formos matmenį, tam tikrais požiūriais atkuriantį retorines struktūras, girdimas Tubino mokytojo Heino Ellerio Pirmojoje simfonijoje ir Pirmajame bei Antrajame styginių kvartetuose.

Reikšminiai žodžiai: dvimatė forma, dvimatis ciklas, rotacinė forma, Matthesonas, *dispositio* muzikoje.

Introduction

Eduard Tubin (1905–1982) is recognized as having written the first modern symphony in Estonian music. Its modernity is generally described by the work's use of harmony, tone colour, orchestration, and its thematic and motivic development. Margus Pärtlas has said that the symphony gives the impression of a tone poem, as a one-movement work. (Pärtlas 1995: 19) This observation is due to the interconnectedness of different themes appearing in different movements and the general continuity of the musical development. In this article, I will demonstrate how the close thematic relations produce a secondary dimension of form which more or less retraces the rhetorical structures as heard in the First Symphony and the First and Second string quartets of Tubin's teacher, Heino Eller (1887–1970).

Two-dimensional form and two-dimensional cycle

Two-dimensional form refers to a specific design in a single-movement work that combines two organizing principles traditionally representing different levels of

formal structure – the dimension of the form and the dimension of the cycle.¹ The term is typically used in relation to the instrumental compositions by Liszt, Strauss, and Schoenberg, which were written in sonata form, but whose constituent parts can also be interpreted as “movements” of a sonata cycle. In such works, the impact of the functioning of the dimension of sonata form is usually stronger than that of a sonata cycle; hence the term “two-dimensional *form*.”

Two-dimensional form helped achieve the ideal of the unfolding of a musical masterpiece with the metaphor of a biological unfolding – i.e. “organic” form. However, beside the one-movement works, the concept of organic unity played an important role in many multi-movement instrumental compositions of late 19th or early 20th century as well. The organic unity of such compositions was achieved through the reinforcement of the thematic, formal and rhetorical relations between movements making up the cycle. In a number of cases, the thematic relations between movements could be so all-encompassing that an alternative formal dimension characterizing the cycle as a whole appears. A cyclic form showing a secondary formal dimension is referred to as a “two-dimensional *cycle*” in this article, because, in such a type, it is the dimension of a cycle which

is stronger than the aforementioned secondary dimension usually resembling a type of a single-movement form.

In two-dimensional form the dimension of form takes precedence over the dimension of the cycle. Cycle, in this instance, functions primarily on a rhetorical level: different “movements” embedded within an overarching form can be interpreted as such due to the use of a particular musical *topos* (style) rather than that of a specific formal layout. In a two-dimensional cycle, however, the dimension of the cycle takes precedence over the dimension of the overarching form articulating the cycle as a whole. The overall form, in this instance, functions primarily at the form-functional level: its constituent parts “exposition”, “development”, etc., can be interpreted as such due to their position (beginning, middle, end) and overall character (stable or unstable) rather than that of a specific formal design.

Secondary Formal Dimension as Rotational Structure

In the works discussed in this article, the secondary dimension of the two-dimensional cycle usually consists of four recycling units (i.e. rotations). According to Hepokoski and Darcy, the rotational structures or forms “are those that extend through musical space by recycling one or more times – with appropriate alternations and adjustments – a referential thematic pattern established as an ordered succession at the piece’s outset. In each case the implication is that once we have arrived at the end of the thematic pattern, the next step will bring us back to its opening, or to a variant thereof, in order to initiate another (often modified) move through the configuration.” (Hepokoski, Darcy 2006: 611)

Applying the Cicerone model that Johann Mattheson uses to describe the rhetorical purpose of sections making up a musical work (Lenneberg 1958: 193–195), it is possible to demonstrate how the aforementioned four rotational units make up a complete structure: I will refer to these as *propositio*, *confirmatio*, *confutatio* and *peroratio* respectively.² The first unit of the rotational model advocated in this article, i.e. *propositio*, functions as a rhetorical exposition. In a three-movement sonata cycle, it usually overlaps with the exposition of the sonata form of the first movement. The second rotation (*confirmatio*) is a rhetorical development. Analogous to *confirmatio* in Mattheson, the purpose of the second rotation is a further elaboration and confirmation of the original set of ordered musical ideas i.e. the first rotation. The second rotation usually overlaps with the development or the development and the first part of the recapitulation of the first movement of the three-movement sonata cycle. The third rotation (*confutatio*)³ is a rhetorical objection. Although recycling the ordered set of thematic patterns established in the previous rotations the third rotational

cycle introduces a new mood of articulation (character) that dominates the whole rotation or a part of it as to cast doubt on the validity of the pattern established in the two previous rotations. In the three-movement sonata cycle the third rotation usually begins with the coda of the first movement and is extended over the second and sometimes even a significant portion of the third movement (Finale). The fourth rotation (*peroratio*) is a rhetorical conclusion which includes a reaffirmation of the original pattern of ordered thematic ideas. It usually overlaps with the third movement (Finale) or the second half of it.

On the rhetorical level, the pattern being formed of four rotational units has many parallels with the sonata form with a non-resolving recapitulation which also shows a four-part design: exposition, development, “non-resolving” recapitulation and “compensating” coda. The beginning of the non-resolving recapitulation usually displays a considerably transformed main theme and features as an antipode to the main theme of the exposition rather than that of a conventional return (resolution). It is also typical that the secondary theme of such recapitulation often fails to articulate a proper closure – both in terms of tonal structure and musical rhetoric – which is therefore left for the coda. Thus, on the basis of a similar rhetorical appearance the third rotation referred to as *confutatio* in the rhetorical model described above can be paralleled with that of the non-resolving recapitulation and the fourth rotation *peroratio* with that of the “compensating” coda in the sonata form with a non-resolving recapitulation.

Additionally, each rotational unit of the secondary dimension of the two-dimensional cycle includes two sets (parts) of thematic patterns: A and B – which contrast with each other and can be seen as rhetorical counterparts to the main and secondary themes of a sonata exposition and/or recapitulation. By undergoing successive rotations, A and B appear in different configurations as the main and secondary themes in the exposition and recapitulation (and often the development) can do. Subrotations, in two-part structures, can also appear in larger rotational units, most often in the third or fourth rotation (or the parts referred to as A and B). Subrotations (referred to as a and b) are often based on different material, however, as a rule, they do not present a clear contrast in character as the rotational A and B always do.⁴

Heino Eller’s Compositions Displaying Secondary Formal Dimension

Although Eduard Tubin’s *The Legendary* symphony is acknowledged as one of the first modern symphonies in Estonian music, its formal structure, despite its novelty, retraces and creatively modifies the models which were

first presented in the First and Second string quartet and the First Symphony of Tubin's teacher Heino Eller.⁵ Before composing his First Symphony, Eller preferred to compose one-movement works for a relatively long time.⁶ His first large work, the First String Quartet (1925), remains a one-movement work yet at the same time, it is rather complex in its structure. Eller's string quartet represents a clear example of the two-dimensional sonata form design structure of the late 19th and early 20th century advocated by Liszt, Strauss and Schoenberg.

As is common in such structures, the overall design of the work retraces the sonata form. Its different "movements" are embedded within that structure. Thus, the slow "movement" appears as the second part of the development where it provides a balance to the dramatic main theme that dominates the first part of the development. This slow section rhetorically takes on the role that a secondary theme does in the development. A "Scherzo" appears almost as an independent movement, though is, in fact, embedded in between the recapitulation and coda. In the context of a kind of "global" form, the "Finale" emerges as the second part of the coda representing a similar function to the slow movement which appeared as the second part of the development (and as such, provides a balance to the first part of the coda).

As Figure 1 demonstrates, the First quartet undergoes four main rotational cycles, each having a two-part design [A] and [B] and contains the rhetorical functions discussed earlier. As the quartet is a one-movement work, the rotational cycles coincide with the main parts of sonata form where the first rotation exhibits the qualities of the exposition, the second rotation that of the development, the third rotation that of the recapitulation and finally the fourth rotation rhetorically functioning as a coda.

In his Second String Quartet (1930–31), Eller, in a sense, returned to the formal design of his First quartet however, his second quartet is a multi-movement work. In the Second quartet, Eller elaborates and extends the material of A to such a degree that its return can appear in many other sections of the work only if it maintains a sufficiently strong rhetorical and thematic connection between the first referential A and all of its possible variants. As can be seen in Figure 2, the formal design of the multi-movement Second quartet preserves many of the structural elements of the first, yet greatly amplifies their positions throughout the quartet.

Analogous to Eller's First quartet, the first rotation coincides with the first movement's exposition. However, due to the partly reversed recapitulation (a rather weak articulation of the main theme) at the beginning of the recapitulation, the second rotation serves as both a development and a recapitulation section. It is only at the beginning of the coda which finally articulates the beginning of the third rotation which then extends over the entire second movement. The Finale presents the last rotational cycle.

In Eller's Second String Quartet, the A material appears as the main theme of the exposition, as the main theme of the development, and as the main theme articulating the coda of the first movement. It also articulates the first part of the Finale which is possible due to the resemblance of the main themes of the first and last movements (compare Examples 1.1 and 1.2).

Similarly, B material appears as the secondary theme group of the exposition and recapitulation of the first movement, as the main theme of the second movement, and as the new theme group in the second episode of the Finale. Such frequency of appearance of the B material is a result of the close thematic links that exist between different movements (compare Examples 1.3, 1.4 and 1.6).



Example 1.1. [A] as the main theme of the first movement.



Example 1.2. [A] as the main theme of Finale.



Example 1.3. [B] as the secondary theme of the first movement.



Example 1.4. [B] as the main theme of the second movement.



Example 1.5. [b] as the secondary theme of the Finale (similar rhythmical layout).



Example 1.6. [B] as development / episode 2 of the Finale: [B] of the Finale is linked with [B] of the first and second movements through [b] which has a rhythmic layout of [B] of the first movement and a melodic contour of [B] of the Finale.

MOVEMENT FORM	ROTATIONAL FORM
Exposition	First Rotation
Main theme and transition, mm. 1-42	[A]
Secondary theme, mm. 42-70	[B]
Development	Second rotation
Main theme, mm. 71-119	[A]
"Slow movement" (as a substitute of ST), mm. 120-198	[B]
Recapitulation	Third rotation
Main theme and transition, mm. 199-247	[A]
Secondary theme, mm. 247-275	[B]
"Scherzo" as interpolation between recapitulation and coda	
Scherzo, mm. 276-350	
Trio, mm. 351-405	
Scherzo da capo, mm. 406-474	
Fugato (Trio II), mm. 478-551	
Scherzo da capo, mm. 552-579	
Coda	Fourth rotation
Main theme (adagio), mm. 580-601	[A]
"Finale" (as substitute of ST and "Scherzo"), mm. 602-748	[B]

Figure 1. Heino Eller, String Quartet No. 1 in C minor, formal layout

MOVEMENT FORM	ROTATIONAL FORM
First movement	First rotation
Exposition	[A]
Main theme, mm. 1-25	
Transition, mm. 25-41	
Secondary theme group (aba ₁), mm. 42-93	[B]
a - mm. 42-64	
b - mm. 64-79	
a ₁ - mm. 80-93	
Development	Second rotation
Main theme, mm. 94-140	[A]
Secondary theme (culmination), mm. 140-145	
Recapitulation (partly reversed)	[B?]
Main theme (fragments), mm. 146-156	
Secondary theme group (aba ₁), mm. 157-208	[B!]
a - mm. 157-180	
b - mm. 180-195	
a ₁ - mm. 196-208	
Retransition, mm. 209-225	
Main theme → Coda, mm. 226-250	
	Third rotation
	[A]
Second movement	
Exposition	[B(aba)]
Main theme, mm. 1-11	[a]
Secondary theme group (abc), mm. 16-38	[b]
a - mm. 16-25	
b - mm. 25-29	
c - mm. 30-35	
Closing section, mm. 35-38	
Recapitulation (reversed)	
Secondary theme, mm. 39-49	
Main theme, mm. 50-63	[a]
Closing section, mm. 63-66	
Coda, mm. 67-70	
Finale (Third movement)	Fourth rotation
Exposition	[A]
Main theme / Refrain 1, mm. 1-21	Rot ₁ [a]
Secondary theme group / Episode (aba ₁), mm. 22-78	Rot ₁ [b]
a - mm. 22-51	
b - mm. 51-64	
a ₁ - mm. 64-73	
Retransition, mm. 73-89	Rot ₂ [a]
Main theme / Refrain 2, mm. 90-91	
Transition, mm. 92-100	Rot ₂ [b]
Development / Episode 2	
New theme group, mm. 101-137	[B]
Recapitulation	
Main theme / Refrain 3 (quasi Scherzo), mm. 137-180	Rot ₃ [a]
Secondary theme / Episode 3, mm. 181-202	Rot ₃ [b]
Main theme / Refrain 4 → Coda, mm. 203-231	

Figure 2. Heino Eller, String Quartet No. 2 in F minor, formal layout

In addition to having a similar character the connections between the referential B and the B material that returns in the Finale (mm. 101-137) are less obvious. Here the subrotational “b” material that appears as the secondary theme in the Finale functions as a link between the Bs of the first and last orations. The subrotational “b” uses the rhythmic layout of the first B yet introduces a new melodic idea (compare Examples 1.5 and 1.6).

The rhetorical structure of Eller’s First Symphony retraces a similar structural layout. Analogous to the Second String Quartet, the first rotation represents the first movement’s exposition and the second rotation extends into

the beginning of the recapitulation. Due to a somewhat different formal structure of the recapitulation, the third rotation begins with the return of the main theme (that is, before the coda). Similar to the Second String Quartet, this extends over the whole second movement, although there is an attempt to introduce the fourth rotation in the exposition of the second movement (mm. 33–62). The beginning of the fourth rotation arrives with the Finale. The rhetorical structure of the work can be seen as a constant struggle for the proper articulation of B. As will be heard, this happens only once in the final section, though the possibility of B is suggested somewhat earlier.

MOVEMENT FORM	ROTATIONAL FORM
First movement	First rotation
Exposition	
Main theme, mm. 1-33	[A]
Transition, mm. 33-72 (caesura fill, mm. 68-72)	
Secondary theme group (aba ₁), mm. 73-99	[B]
a + b - mm. 73-110	
a ₁ - mm. 111-133	
Development	Second rotation
Main theme, mm. 113-198 (caesura fill, mm. 194-198)	[A]
Recapitulation (reversed)	
Secondary theme group (ab), mm. 199-232	[B]
Retransition, mm. 232-262	
Main theme, mm. 262-286	
Coda, mm. 285-355	Third rotation [A]
Anticipation of the main theme of the 2 nd movement, m. 326	[B?]
Second movement	
Exposition	
Main theme group (ab), mm. 1-32	[B!]
a - mm. 1-20	Rot ₁ [a]
b - mm. 20-32	
Transition (contrasting middle?), mm. 33-62	Fourth rotation? [A?]
Secondary theme, mm. 63-87	No! Rot ₁ [b]
Development	
Main theme, mm. 87-108	Rot ₂ [a]
Recapitulation	
Main theme group (ab), mm. 108-144	
a - mm. 108-127	
b - mm. 127-144	
Secondary theme, mm. 145-166	Rot ₂ [b]
Transition, mm. 166-173	
Coda (dissolving)	
Main theme group (aba ₁), mm. 173-232	
a - mm. 173-193	Rot ₃ [a]
b - mm. 194-207	Rot ₃ [b]
a ₁ - mm. 208-232	Rot ₄ [a]
Finale (Third movement)	Fourth rotation!
Exposition	[A]
Main theme group (ab), mm. 1-61	Rot ₁ [a]
Secondary theme, mm. 68-104	Rot ₁ [b]
Development	
Main theme, mm. 105-127	Rot ₂ [a]
Secondary theme (weak), mm. 128-140	Rot ₂ [b?]
Retransition, mm. 140-186	
Recapitulation	
Main theme, mm. 187-201	Rot ₃ [a]
Main theme + secondary theme, mm. 202-230	Rot ₃ [a+b]
Coda	
Preparation of the main theme, mm. 230-245	
Main theme, mm. 245-261	Rot ₄ [a]
Moderato (quasi second movement?)	Rot ₄ [b] [B?]
Retransition, mm. 285-297	
Main theme, mm. 298-330	Rot ₅ [a]
Molto adagio (quasi second movement)	Rot ₅ [b] [B!]

Figure 3. Heino Eller, Symphony No. 1, formal layout



Example 2.1. Motif articulating [A] in the main theme of the first movement.



Example 2.2. Motif articulating [A] in the beginning of development of the first movement.



Example 2.3. Motif articulating [A] in the transition of the second movement (false beginning of the fourth rotation).



Example 2.4. Motif articulating [A] in the main theme of the Finale.



Example 2.5. [B] as the beginning of the secondary theme of the exposition of the first movement presenting the pitch classes B flat, E flat, C and F in clarinet.



Example 2.6. [B] as the beginning of the second movement presenting the same pitch classes in cello.

It is primarily the rhetorical dramaturgy of the work that permits explanation of the musical unfolding and the relatively complex form of the long coda.

Example 2 traces some of the motivic relations between the different manifestations of A and B in Eller's First Symphony. The Examples 2.1, 2.2, 2.3 and 2.4 demonstrate the presence of a similar two-note motif in A, whereas the final two excerpts draw the possible motivic relations between two different manifestations of B.

Tubin's Symphony No. 2 *The Legendary*

Let us now turn to Tubin's Second Symphony (*The Legendary*) which is considered to be the first truly modern symphony in Estonian music. The title of the symphony (*The Legendary*) is from the composer himself who commented that the symphony deals with heroic legends.⁷ Tubin began writing the work in the summer of 1937 and completed it that autumn. Yet despite its short gestation period, there exists evidence that the formal aspect of the work posed some difficulty as he searched for an original solution unfolding non-traditional materials.⁸ Indeed, no movement of this work follows the expected path of some classical formal schema. Pärtlas mentions that only the first movement can be, in part, related to the sonata-allegro form. The second and third movements, Pärtlas comments, are best explained in terms of free strophic forms (Pärtlas 1995: 102). In a sense the second movement displays a return of a kind and can be referred to as a kind of ternary structure. Lacking in the expected rhetorical contrast between the main and secondary themes, the Finale can, nevertheless, be seen as a sonata form. This becomes even clearer when we see that the Finale largely retraces the formal layout of the first movement where *The Legendary* theme occupies most of the development.

Viewing the overall formal layout of the symphony, a familiar configuration emerges (see Figure 4). The first rotation includes the introduction and exposition and the second rotation includes the development and recapitulation of the first movement. The second movement begins before the actual ending of the first movement – formally overlapping the two movements. That overlap



Example 3.1. [A] as the introduction of the first movement.



Example 3.2. [A] as the main theme of the second movement.



Example 3.3. [B] as the secondary theme of the first movement.



Example 3.4. [B] as the secondary theme of the Finale.

MOVEMENT FORM	ROTATIONAL FORM
First movement	First rotation
"The Legendary" theme as introduction, mm. 1-71	[A]
Exposition	[B]
Main theme area, mm. 72-139	
Secondary theme area, mm. 140-212	
Development	Second rotation
"The Legendary" theme, mm. 213-297	[A]
Recapitulation	[B]
Main theme area, mm. 298-370	
Secondary theme area, mm. 371-411	
Second movement	Third rotation
Exposition ("The Legendary" theme as funeral march), mm. 1-28	Rot1[a] [A]
Contrasting middle, mm. 29-54	Rot1[b?]
First recapitulation (topos of funeral march), mm. 46-79	Rot1[b!]
Second recapitulation (topos of "The Legendary" theme), mm. 80-144	Rot2[a]
Finale (Third movement)	
Exposition	Rot2[b] [B]
Main theme area, mm. 1-88	
Secondary theme area, mm. 89-116	
Development	
"The Legendary" theme, mm. 117-154	Rot3[a]
Recapitulation	Rot3[b]
Main theme area, mm. 155-183	
Secondary theme area, mm. 184-247	
Coda	Fourth rotation?
"The Legendary" theme as caesura fill, mm. 248-274	Rot4[a]
Secondary theme returns, mm. 275-292	Rot4[b] Not yet!
"The Legendary" theme, mm. 293-338	Fourth rotation!

Figure 4. Eduard Tubin, Symphony No. 2 *The Legendary*, formal layout

introduces the third rotation. As the third rotation begins (labelled as Funeral March) the theme is heard as a kind of "alter ego" of *The Legendary* theme as it features a similar sequence of tones as seen in Examples 3.1 and 3.2.

The second movement, as a whole, can be heard as a counterpart to the introduction of the first movement as it similarly prepares the third movement by providing appropriate contrast in character. Since the entire symphony shows a rather developmental character, the notions of main and secondary themes are replaced with the ideas of main and secondary theme areas.

In Tubin's *The Legendary* symphony, the A material features slow moving material and the B material is quicker in tempo (motivically, however, both grow out from *The Legendary* theme shown in excerpt 1 of Example 3). This active B music occupies the dramatic second half of each rotational cycle and occupies most of the Finale (in the third rotation). The half-rotational last cycle (i.e. the fourth rotation) does not arrive before the coda where the *The Legendary* theme is restated in its original form. Similar to the First symphony of Eller, the arrival of the *The Legendary* theme as a dramatically important musical event is anticipated after the end of the recapitulation where it fills the caesura between the recapitulation and the coda.

Conclusions

While Tubin's *The Legendary* symphony is recognized as Estonia's first modern symphony, this essay demonstrates that it is strongly rooted in the compositional strategies of

Tubin's teacher Heino Eller. Eller's music, like much of the music written at the beginning of the twentieth century, reflected the formal thinking shown in the large-scale compositions of Liszt, Strauss and Schoenberg. For these composers, the ability to interweave thematic material across sectional boundaries became a way to extend musical continuity, emerging in an innovative design now identified as a "two-dimensional" formal structure.

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References

- 1 Here, I adopt Steven Vande Moortele's view of dimension "not as a hierarchical level that is hierarchically ordered, but as a hierarchy in its entirety. A composition in which a sonata form and a complete sonata cycle are projected onto each other thus comprises two dimensions: the [...] hierarchy of the sonata cycle and the [...] hierarchy of the overarching sonata form." (Vande Moortele 2009: 30)
- 2 In Mattheson, the whole disposition displays six parts (as it does in Cicero): *exordium*, *narratio*, *propositio*, *confirmatio*, *confutatio* and *peroratio*. However, as can be seen, I have excluded the first two parts: *exordium* – the section's purpose is simply to arouse listener attention, and which cannot be therefore seen as a rhetorical function of an extended formal section – and *narratio*, which, according to Mattheson, can be omitted, because it essentially coincides with *propositio* in musical discourse.

- ³ In Mattheson, the notion of confutation refers to a contrasting passage (new musical material) which seems to be in contradiction with the Hepokoski/Darcy definition. In the works discussed in this article, this notion primarily refers to a new mood of articulation (and hence also the contrast) but not necessarily new musical material (in terms of motivic structure).
- ⁴ Rotations, or their parts, can reveal subrotations displaying characteristics similar to a two-part design. These subrotations are referred to as Rot₁, Rot₂, etc. for the examples in this paper. The constituent parts of subrotations are marked Rot₁[a], Rot₁[b], Rot₂[a], etc. in the examples.
- ⁵ Heino Eller's First String Quartet in C minor was composed in 1925, the Second String Quartet in F minor – in 1930–31 and his First Symphony (*in modo mixolydio*) in 1936.
- ⁶ The one-movement symphonic works by Eller composed before his First Symphony include *Videvik* [Twilight] (1917), *Koit* [Dawn] (1920), *Õö hüüded* [Night Calls] (1921), *Sümfooniline skertso* [Symphonic Scherzo] (1921), *Sümfooniline legend* [Symphonic Legend] (1923), *Vuurastused* [Phantoms] (1924), *Sümfooniline burlesk* [Symphonic Burlesque] (1928), *Varjus ja päiksepaistel* [In the Shade and in the Sunshine] (1926) and *Episood revolutsioonijast* [An Episode from the Revolution Time] (1934).
- ⁷ This remark of the composer was first published in a *Postimees* newspaper on 19th November 1937, and has been repeatedly referred since then by a number of musicologists. See e.g.: Rumessen 2012: 22–23.
- ⁸ Rumessen quotes a letter from Tubin to his bride-to-be, the young 21-year-old Vanemuine dancer Elfriede Saarik, in which the composer describes a moment of inspiration when he saw the entire image of symphony before his eyes. This, however, was preceded by a long and laborious work. See: Rumessen 2012: 23.

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Santrauka

Šąvoka „dvimatė forma“ apibūkina tokį vienadalio kūrinio sumanymą, kuriame jungiami du sandaros principai, įprastai siejami su skirtingais formos sandaros lygmenimis – vienos dalies forma ir ciklu. Ji dažniausiai taikoma sonatos forma sukurtoms Ferenzo Liszto, Richardo Strausso ar Arnoldo Schoenbergo kompozicijoms, bet formą sudarančios padalos gali būti traktuojamos kaip savarankiškos sonatinio ciklo „dalys“. Tokiuose kūriniuose sonatos formos matmens funkcionavimas juntamas stipriau negu sonatinio ciklo matmens, todėl jiems apibūdinti vartojama sąvoka „dvimatė forma“.

Kita vertus, ne vien tik vienos dalies kompozicijose, bet ir daugelyje daugiadalių XIX a pabaigos–XX a. pradžios instrumentinių kūrinių svarbus vaidmuo teko organiškoms vienovės idėjai. Kai kada teminiai kūrinių dalių ryšiai galėjo būti tokie viską apimantys, kad sudarydavo prielaidas rasti alternatyviam formos matmeniui, charakterizuojančiam ciklą kaip visumą. Daugiadalė forma, kurioje pasireiškia minėtas alternatyvus formos matmuo, šiame straipsnyje vadinama „dvimačiu ciklu“, nes šio tipo kūriniuose kaip tik ciklo matmuo juntamas stipriau negu minėtas antrinis matmuo, kuris labiau panašus į vienadalės formos tipą.

Straipsnyje aptariamuose kūriniuose dvimačio ciklo antrinį matmenį dažniausiai sudaro keturios padalos, kuriose vis iš naujo grįžta ta pati medžiaga (t. y. vyksta rotacijos). Remiantis Cicerono retorikos modeliu, kurį Johannas Matthesonas pritaikė norėdamas apibūdinti muzikos kūrinių sudarančių padalų retorinę paskirtį, galima parodyti, kaip iš minėtų keturių rotacinių padalų susidaro visuminė struktūra. Šias padalas pavadinau *propositio*, *confirmatio*, *confutatio* ir *peroratio*. Retorikos požiūriu, darinys, sudarytas iš keturių rotacinių padalų, labai panašus į sonatos formą su repriza „be išrišimo“, besiremiančią keturių dalių formos modeliu: ekspozicija, temų perdirbimu, repriza „be baigiamosios kadencijos“ ir ją „kompensuojančia“ koda.

Nors Eduardo Tubino „Legendinė simfonija“ laikoma viena pirmųjų modernių simfonijų Estijos muzikos istorijoje, jos formoje, nors kūrinys ir novatoriškas, atgaivinami ir kūrybiškai perkuriami modeliai, pasiskolinti iš Tubino mokytojo Heino Ellerio kūrybos. Šiuos modelius grindžia minėta retorinė struktūra, sudaryta iš keturių rotacinių padalų ir tam tikrais bruožais panaši į sonatos formą su repriza „be baigiamosios kadencijos“. Ellerio muzikoje, kaip Tubino ir daugelio kitų XX a. pradžioje kūrusių kompozitorių kūryboje, atsispindėjo tas pats kompozicinis mąstymas, kokį įkūnijo stambių formų Liszto, Strausso ir Schoenbergo kūriniai. Galimybė teminę medžiagą austi nuosekliai ir nepaisant padalų ribų šiems kompozitoriams tapo priemone išlaikyti muzikos rišlumą, sudariusį prielaidas rasti naujoms formoms, kurias čia identifikuojame kaip „dvimatę“ formos struktūrą.