

One-Movement Form in the Chamber Music of Heino Eller, Eduard Tubin, and Eduard Oja

Aare Tool

Abstract

In this article, a comparative analysis of three Estonian chamber works will be presented: Heino Eller's (1887–1970) First String Quartet (1925), Eduard Tubin's (1905–1982) Piano Quartet (1930), and Eduard Oja's (1905–1950) Piano Quintet (1935). These works are not in the form of traditional three- or four-movement sonata cycles, but rather in one continuous movement. That type of formal design emerged during the 19th century mainly in the music of Franz Liszt (Piano Sonata in B minor). His music was highly influential at the St. Petersburg Conservatoire, where Eller was trained, and both Tubin and Oja were Eller's students. Eller's work is composed of two parts, the first one being in sonata form and including an extensive slow movement interpolation – a formal design somewhat similar to that used in Alexander Glazunov's Violin Concerto (1904). Tubin's Piano Quartet is in sonata form, with some cyclic implications. Oja's Piano Quintet takes the four-movement sonata cycle as its point of departure, combining it with an overarching ABA form, and is also notable for its octatonic pitch organisation.