

KURT ATTERBERG, SYMPHONY NO. 2 IN F MAJOR (1916), MOVEMENT I (1911-13)

OVERALL	<u>EXPOSITION</u> (THREE KEY)										
Module	<u>P^{1.1}</u>	<u>P^{1.2}</u> =TR ⁰	<u>TR¹</u>	<u>TR²</u>	<u>TR³</u> [P]	<u>S¹</u>	<u>TR⁴</u> [P]	<u>S²</u>	<u>S³/K</u>		
Tonal Center	F (I)	F→Em ^{7♭5} →...	A (V/D)	Dm→...DM→ B♭m→...B♭→ D♭ ⁺⁶ /B (Ger ⁺⁶)	F/C →B♭ ^{ma7} → Em ^{7♭5} →E♭ ⁷ → Am ^{7♭5} →Dm ^{7♭5} /A♭→ Fm ⁶ → G⁺ (V ⁺ /Cm)	Cm (v)	F ⁷ ↔Cm→F ⁷ B♭ ₄₋₃ ⁶⁻⁵ = (V/E♭)	E♭ (♭VII)	G/D↔↔↔C/G↔↔↔ D♭/B↔↔↔G/B (V/C)...		
Internal Form	Period (Dissolving)		Standing on the Dominant	Sequential/ Modulatory	Sequential, S.O.D.	Period		Post-cadential, S.O.D.	Periodic		Sequential, S.O.D.
	Lead-In (2) + Antecedent (8)	Consequent (8)				Ant. (8)	Cons. (8)		Ant. (4)	Cons. (4+2)	
Cadences	I: HC	vi: HC	--	--	v: HC [MC ₁]	v/v:DC	v: PAC	III: HC [MC ₂]	I-pedal throughout, no strong cadences, no EEC		Evaded V: PAC
Rehearsal No.		[1] - 4		[2]	[3]	[4]			[5] + 4	[6]	[7] - 4
Notes	Movement launches at once with serene & long-breathed 1st subject with characteristic opening motif based on descending fourths, stated here by horn and violins in turn. Parallel period structure until feint towards vi/F at end of consequent.			Multi-sectional transition with increased rhythmic vigor and harmonic instability. Important motivic material, announced by low strings and trumpets with m. Early emphasis on submediant (both major & minor) cedes to key of C (V/F), which is then secured following a chromatic sequence and augmented dominant of V, with motivic shape one beginning of P theme.			Darkly noble brass chorale, first theme of two part second subject area. Clear, tight-knit period structure. In unusual key of minor dominant.		Transitional section to get to E♭ (III/Cm, ♭VII/F). Again draws from P theme.		Second S theme in atypical key (♭VII); lyrical (<i>tranquillo</i>), stated by strings, then winds. Head motif & period structure based on S ¹ chorale. But local tonic not cadentially confirmed. Followed by loosely-knit S/K paragraph w/ new motifs, increase of energy but less tonal clarity.

OVERALL	<u>DEVELOPMENT</u>										<i>RETRANS.</i>
Module	<u>D^{1.1}</u> [P ^{1.1}]	<u>D^{1.2}</u> [P ^{1.2}]	<u>D^{2.1}</u> [TR, K]	<u>D^{2.2}</u> [TR, K]	<u>D^{2.3}</u> [P, TR, K]	<u>D^{3.1}</u> [P ^{1.1} , TR]	<u>D^{3.2}</u> [P ^{1.1}]	<u>D⁴</u> [S ²]	<u>D^{5.1}</u> [TR]	<u>D^{5.2}</u> [S]	<u>D^{5.3-6}</u> [S]
Tonal Center	F (I) ...	A (V/D)	Bm/D→ F♯/C♯→ B♭m...	B♭m →D→ G ⁷ → Dm → F♯→B ⁷ ...	↔↔↔F ^{ma7} →G/D→ C ⁽⁶⁾ →C♯m ^(add6) → F♯⁷ (V/B)...	B (#IV)	vii ^{♭7} /B→ F♯ ⁹ → G♯⁷ = (V/C♯)	C♯m (#v)	C♯m→Am→ Fm→Am→ C♯m→Fm→	F♯m (#i) → Gm→B♭m→C♯m; C♯m→A→C♯m; A→C→F; Em→C→Em; C→E♭→A♭ ^{ma7}	D→C♯m ^{7♭5} → C (V)
Internal Form	Period (Dissolving) Ant. 8 + Cons. 8	S.O.D.	Sequential/ Modulatory	Sequential/ Modulatory	Sequential/ Modulatory/ S.O.D.	Ant. 8 + ...	Modulatory/ S.O.D.	Periodic Ant. 8 + Cons. 8	Sequential	Ant + Sequential/Modulatory	Tonic Pedal (retroactively S.O.D.)
Cadences	I: HC, vi :HC	--	--	--	B: HC	C♯m: HC	C♯m: PC, C♯m: PAC	--	--	--	V: Modal IAC [♭VII↔VII-I]
Rehearsal No.	[8]	[9]+ 4	[10]	[10]+7	[11]+6	[12]+4	[13]+2	[14]-4	[15] - 4	[16] - 4	[17]-4
Notes	Substantial development section, blends inconspicuously with end of Exposition. Initial section (D ¹) closely retrads movement's opening, but soon lead to complex, chromatically-disposed treatments earlier themes (D ²), with particular working out of various motifs from TR, S, and K. Two major points of formal articulation take places in distant keys of B and C♯ on P ¹ +TR and S2 (D ³ & D ⁴ respectively) – creating a pair of vaguely false recapitulatory events. Leads to digressive, ultimately C-major-targeting series of almost Rachmaninoff-esque chromatic sequences (D ⁵ -D ⁶) and retrans.										

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OVERALL	<u>RECAPITULATION</u> (THREE KEY)						<u>CODA</u>			
Module	<u>P</u>	<u>TR</u> ^{1[alt.]}	<u>TR</u> ³	<u>S</u> ¹	<u>TR</u> ⁴ [P]	<u>S</u> ²	<u>C</u> ¹ [P]	<u>C</u> ² [P, TR ³]	<u>C</u> ^{3.1} [P]	<u>C</u> ^{3.2} [P]
Tonal Center	F_{lyd} (I)	↔...	G/D → ... → A⁺ (V⁺/Dm)	Dm (vi)	G ⁷ ↔ Dm → G ⁷ → C ⁶⁻⁵ ₄₋₃ = (V/I)	F(I) ... → E ^{9#5}	Ab/C (♭III) → Eb ⁷ → F/Eb	Bb/D (IV) → E ⁷ /D → A/C# → Am/C → Bm ^{7/5} → Bb ^{ma7} → Am ^{7/5} → Dm ^{7/5} /Ab → Fm ⁶ → G⁺ → C⁹ (V/F)	F (I)	F
Internal Form	Period	Modulat- ory	Sequential, S.O.D.	Period	Post-cadential, S.O.D.	Periodic	--	Sequential/ Modulatory/ S.O.D.	aba a (5) + b (5) + a (5)	Tonic pedal
Cadences	I: HC, vi :HC	--	vi: HC [MC ₁]	v/vi:DC, vi: PAC	V: HC [MC ₂]	No cadences/ No ESC	--	I: PAC [ESC]	Repeated I: ACs	I: PC
Rehearsal No.	[18]	[19]+5	[20]-2	[21]	[22]-4	[23]-4	[24]-2	[25]-4	[26]	[27]+5
Notes	Generally straightforward Recapitulation. Besides some orchestrational alterations, only main change is a new Lydian coloration of P, and b) slight reworking of TR ¹ to facilitate transposition of secondary subject areas by whole-step up (leading to correct recovery of F-maj at end of section). As with exposition, no firm cadence in final modules, leading to effective deferral of the Essential Structural Cadence.						Succinct but dramatic Coda, drawing much of its material from TR ³ for rapid chromatic sequencing that eventually arrives firmly on a PAC in F major (serving as movement's long-deferred ESC). Passages afterwards [26] essentially a long tonic pedal with Atterbergian walking bass line. Final module C ^{3.2} concludes quietly, with plagal emphasis, nicely setting up mood of next movement.			

Themes & Motifs

[P Theme]
F Gm⁷/F Dm/F Gm⁷/F Dm/F B^b(add2)/F C⁹ F

[TR motif 1] **[TR motif 2]**

[S1 Theme]
Cm A^b Cm/E^b A^b Cm Eb A^b Fm⁷ Cm A^b7 [Ger+6] Gm/B^b D⁺ Eb

[S2 Theme]
Eb (pedal throughout)

[S/K motif 1] **[S/K motif 2]**

Sources

- [Kurt Atterberg, *Symphony No. 2 & 5* \[Recording\], Ari Rasilainen cond. \(CPO, 2002\)](#)
- [Kurt Atterberg, *Symphonie No. 2* \[score\] \(Stockholm: Nordiska Musikforlägei, 1916\)](#)
- Michael Kube, *Kurt Atterberg (1887–1974) An Overview of his Life and Work*. (Classic Produktion Osnabrück, 1999)
- Petra Garberding, “Music as a National Socialist tool? Kurt Atterberg and the Ständiger Rat für die Internationale Zusammenarbeit der Komponisten” in *Fruktan, fascination och frändskap: Det svenska musiklivet och nazismen* (Sekel, 2006)
- Petra Garberding, “Music and Politics in the Shadow of Nazism: Kurt Atterberg and Swedish-German Musical Relations,” *Music & Politics* 3.2 (2009)
- Carola Finkel, “Ich selbst bin ein unverbesserlicher Romantiker’: Die Sinfonien Kurt Atterbergs,” (Doctoral Dissertation, Hochschule für Musik und Darstellende Kunst Frankfurt am Main, 2016)
- Carola Finkel, “Swedish Folk Music in Kurt Atterberg’s Symphonies” in *XVI Nordic Musicological Congress: Stockholm 2012—Proceedings* (Stockholm, 2014).