

FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

GEORGE ROCHBERG'S *CAPRICE VARIATIONS FOR UNACCOMPANIED VIOLIN*:
AN ANALYTICAL OVERVIEW AND A PERFORMANCE STUDY GUIDE

By

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There is a time for everything, and a season for every activity under heaven.

(Ecclesiastes 3:1)

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ABSTRACT

The purpose of this treatise is to analyze the *Caprice Variations for Unaccompanied Violin* (1970) by George Rochberg from a performer's perspective. The *Caprice Variations* amalgamates many historical compositional styles that require a performer's musical understanding and technical capabilities.

To provide insight into Rochberg's compositions, Chapter Two gives a biographical review of his life. Tragedy, such as his son's death, provoked his musical style to shift from an atonal to a tonal language. Emerging from this event in his life, Rochberg's work was strongly influenced by earlier composers.

This treatise will trace how Rochberg transformed music from influential composers into his modern compositions. The *Caprice Variations* include eleven quoting works from Beethoven, Brahms, Schubert, Mahler and Webern. The remaining forty non-quoting variations are arranged by musical style in Chapter One, Table 1.1. The table also includes a summary of the fifty-one variations and is organized with the following headings: Quoting and Non-quoting, Timing, Tempo Marking, Music Example, Techniques, and Performance Recommendations.

In summary, this treatise analyzes the *Caprice Variations* from a theoretical and a performance perspective. This treatise will offer interpretations based on the writer's experience as a violinist, providing students a valuable resource to study and perform Rochberg's work.

CHAPTER ONE

INTRODUCTION

George Rochberg's *Caprice Variations for Unaccompanied Violin* (1970) is a significant addition to the contemporary violin literature. I became interested in Rochberg's compositions while listening to the third movement of his Sixth Quartet (1978), a well-known composition notable for borrowing Pachelbel's Canon theme.

Rochberg borrowed music from the past and successfully integrated it into his *Caprice Variations*. He started as a serialism composer, then changed his compositional outlook and embraced tonal styles. Rochberg is one of several composers of the twentieth century to embrace a synthesis of earlier styles and techniques, while still creating a distinctive and personal musical voice.

Rochberg's *Caprice Variations* embraced earlier forms and harmonic languages. He quoted earlier composers in eleven out of his fifty *Caprice Variations*. He borrowed Brahms's piano music for five variations and Schubert's piano music for one variation. He borrowed Beethoven's first violin parts of String Quartet and Symphony No. 7 for one of his variations. He used the first violin part of Webern's *Passacaglia* and Mahler's the third movement of Symphony No. 5. For the last variation, he borrowed the theme of Paganini's *Twenty-Four Caprices*, No. 24.

This thesis divides the caprices in two categories: eleven quoting variations from Beethoven, Brahms, Schubert, Mahler and Webern, and forty non-quoting variations (Rochberg's original compositions). I further divided the non-quoting variations into several genres such as Baroque, nineteenth century, Cadenza-like, and so on. This provides performance insight and stylistic depth to what Rochberg was conveying in his composition.

In Table 1.1, I have summarized and organized the fifty-one variations with the following headings: Quoting and Non-quoting, Timing (based on writer's personal playing time), Tempo Marking, Music Example, Techniques, and Performance Recommendations. In Chapter Four, I have provided descriptive examples on how Rochberg composed and transformed his music in the *Caprice Variations*.

Table 1.1 Summary for Rochberg's *Caprice Variations*







Var. Title	Quoting (Q) / Non Quoting (NQ)	Length Tempo Marking Music Example	Techniques/ Performance Recommendations
1 <i>Allegro energico</i>	NQ: March-like	1:50 ♩=88-92 	Chords, double stops
2 <i>Presto</i>	NQ: Étude-like	0:56 ♩ = 120-126 	Dynamic contrast, rapid slurred with accents, double stops
3 <i>Allegro molto e con fuoco</i>	NQ: Étude-like	1:45 ♩ = ca. 112 	Double stops, 3rd, 4th, extension fingering
4 <i>Poco allegro ma quasi recitando</i>	NQ: Étude-like	2:09 ♩=ca. 120 	Double stops with extension fingering, double stops with ornaments
5 <i>Poco agitato ma con molto rubato</i>	NQ: Brahms-like	0:42 ♩=72-80 	Tremolos con sordino, artificial harmonics
6 <i>Poco allegretto ma con rubato</i>	NQ: 19th century style	1:45 ♩. =ca. 44 	String crossing, natural & artificial harmonics, wide shifting

Table 1.1- CONTINUED









Var. Title	Quoting (Q) / Non Quoting (NQ)	Length Tempo Marking Music Example	Techniques/ Performance Recommendations
7 <i>Presto</i>	Q: Beethoven Op. 74 <i>Scherzo</i>	0:57 ♩ . = ca. 84 	Double stops, syncopated rhythm
8 <i>Languido</i>	Q: Schubert <i>Waltz</i> Op. 9, No. 22	2:14 ♩ . =46 	Artificial harmonics, accidentals, high position double stops
9 <i>Non troppo presto</i>	Q: Brahms Op. 35, Bk I, No. 2	0:38 ♩ =88 	Octaves, 3rd and 4th chords, usual stave
10 <i>Vivace</i>	Q: Brahms Op. 35, Bk I, No. 3	0:56 ♩ . =ca. 69 	Sophisticated phrasing, smooth finger action
11 <i>Andante</i>	Q: Brahms Op. 35, Bk I, No. 11	1:43 ♩ =60 	Double stops with two directions
12 <i>Andante con moto</i>	Q: Brahms Op.35. Bk I, No. 12	1:39 ♩ =63 	Simple phrasing, accidentals
13 <i>Feroce, energico</i>	Q: Brahms Op.35, Bk II, No. 10	2:13 ♩ . =ca. 72-76 	Rapid scales and arpeggios octaves
14 <i>Alla guitarra; allegretto con molto rubato</i>	NQ: Étude-like	2:51 ♩ =72-80 	Pizzicatos

Table 1.1- CONTINUED










Var. Title	Quoting (Q) / Non Quoting (NQ)	Length Tempo Marking Music Example	Techniques/ Performance Recommendations
15 <i>Con grazia; un poco agitato</i>	NQ	1:55 ♩=80-96 	Runs, practice of semi-tone (half-position)
16 <i>Andante amoroso</i>	NQ: 19th century style	2:27 ♩=ca. 52 	Double stops, simple phrase
17 <i>Poco adagio</i>	NQ: Baroque-like	2:06 ♩=ca. 42 	Ornaments, double stops, triplets, quintuplet
18 <i>Allegro fantastico</i>	NQ: 20th century style	2:10 ♩=132-144 	High position work, glissandi, flautando, freer rhythms, style of 20th century composition
19 <i>Vivace</i>	NQ: Stravinsky-like	1:15 Exact rhythm throughout 	Challenging meter changes, rapid left-hand, bow control
20 <i>Quasi cadenza; andante con molto espressivo</i>	NQ: Cadenza-like	3:02 None 	Double stops, slurred arpeggios, rubato, phrasing
21 <i>Allegro con brio</i>	Q: Beethoven Symphony No. 7, Finale	0:51 ♩=ca. 132 	LH pizzicato, double stops, 3rd, 4th,
22 <i>Molto espressivo e cantando</i>	NQ: 19th century style	2:31 ♩=ca. 60 	Double stops, 3rd, quintuplets, legato bow
23 <i>Andante grazioso e tranquillo</i>	NQ: 19th century style	3:15 ♩=ca. 58 	Nineteenth century style with expressive portamenti shifts

Table 1.1- CONTINUED

Var. Title	Quoting (Q) / Non Quoting (NQ)	Length Tempo Marking Music Example	Techniques/ Performance Recommendations
24 <i>Allegretto</i>	NQ: Étude-like	0:41 ♩=76-80 	Natural & artificial harmonics, LH pizzicatos
25 <i>Scherzo</i>	NQ: Brahms-like	0:32 ♩ =92 	Hemiolas
26 <i>Con brio</i>	NQ: Brahms-like	0:45 ♩ =80 	Glissandi, hemiolas, triplets
27 <i>Aria</i>	NQ: Bach-like	2:55 ♩=42-44 	Purity of tone, simplicity of style, ornaments
28 <i>Molto agitato</i>	NQ	1:49 ♩=92-100 	Triplets, double stops
29 <i>Lento ma non troppo</i>	NQ	2:14 ♩=ca. 69 	Ornaments
30 <i>Poco allegretto e leggiero</i>	NQ	1:44 ♩= 72-76 	Phrasing, left hand interval practice
31 <i>Molto adagio</i>	NQ	2:30 ♩=ca. 40 	Double stops, ostinato basses

Table 1.1- CONTINUED








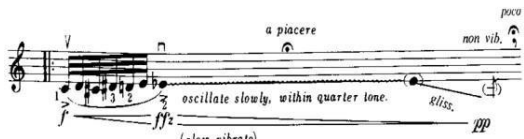
Var. Title	Quoting (Q) / Non Quoting (NQ)	Length Tempo Marking Music Example	Techniques/ Performance Recommendations
32 <i>Allegro assai; burlesco</i>	NQ: 19th century style	1:52 ♩=ca. 66 	Double stops, grace notes
33 <i>Moderato; con umore</i>	NQ: 20th century style	1:46 ♩ = ca. 76 	Pizzicatos, quintuplets, trills, flautandos
34 <i>Molto adagio</i>	NQ: 20th century style	3:12 None 	Double stops with sustain note
35 <i>Allegro molto; fantastico</i>	NQ: 20th century style	2:07 ♩=ca. 120 	Grace notes, glissandi, heavy bow pressure
36 <i>Largo; sereno</i>	NQ: 20th century style	4:27 ♩ = 50-60 	Double stops, free bowing
37 <i>Barcarolle</i>	NQ	1:51 ♩. =ca. 66 	Phrasing
38 <i>Can-can tempo: presto</i>	NQ	1:32 ♩=184 	Syncopated rhythms, double stops, pizzicatos, col legno
39 <i>Elegiac; fantastico</i>	NQ: 20th century style	3:24 None 	Quarter tone, glissandi, sul ponticellos,

Table 1.1- CONTINUED



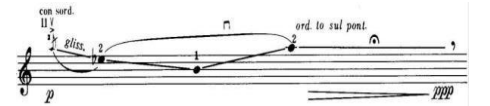



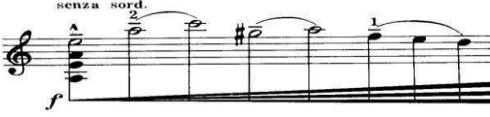
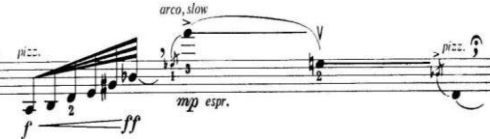

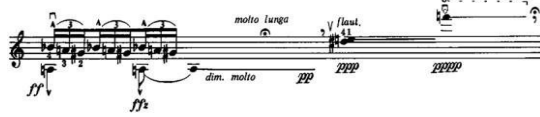


Var. Title	Quoting (Q) / Non Quoting (NQ)	Length Tempo Marking Music Example	Techniques/ Performance Recommendations
40 <i>Robust: do not rush</i>	NQ	1:22 ♩=ca. 66 	Double stops, string cross
41 <i>Allegro molto</i>	Q: Webern <i>Passacaglia</i> , Op.1	0:42 ♩=108 	Wide leaps, accidentals, rapid arpeggios
42 <i>Nocturnal; slow</i>	NQ: 20th century style	2:39 None 	Glissandi, sul ponticello, col legno, flautando,
43 <i>Andantino</i>	NQ: 19th century Style	2:25 ♩= ca. 84 	Delicate sound, pure sound
44 <i>Scherzo</i>	Q: Mahler <i>Symphony No.5</i> , <i>Scherzo</i>	1:19 ♩. = ca. 63 	Syncopated rhythms
45 <i>Presto</i>	NQ	0:36 ♩ = ca. 76 	Sul ponticello, rapid left hand
46 <i>Bravura; sempre recitando; in the "grand manner"</i>	NQ: Cadenza-like	1:48 None 	Unusual notations no meter
47 <i>Arabesque ; fantastic</i>	NQ: 20th century style	2:55 None 	Unusual notations, double stops, col legno, pizzicatos, sul ponticello

Table 1.1- CONTINUED

Var. Title	Quoting (Q) / Non Quoting (NQ)	Length Tempo Marking Music Example	Techniques/ Performance Recommendations
48 <i>Moderately fast: fantastico</i>	NQ: 20th century style	2:09 None 	Space notations, no meter, wide vibratos, pizzicatos, glissandi
49 <i>Feroce</i>	NQ: 20th century style	2:45 None 	Flautando, glissandi, double stop glissandi
50 <i>Fantasy</i>	NQ: 20th century style	2:45 None 	Space notations, sul ponticello, sul tasto, glissandi, rapid glissandi over harmonics
51 ¹ <i>Quasi Presto; robusto</i>	Q: Paganini's Theme (Caprice No. 24)	0:38 None 	Grace notes, dotted rhythms, theme of Paganini Caprice No. 24

Rochberg composed *Caprice Variations* for unaccompanied violin solo. Important contributions in this genre include *Sonatas and Partitas* BWV 1001-1006 by Bach, *Twenty-Four Caprices* by Paganini, Eugène Ysaÿ's six sonatas for solo violin, two solo violin sonatas by Paul Hindemith, and works by Sergei Prokofiev and Béla Bartók. The *Caprice Variations for Unaccompanied Violin* by Rochberg transcends time and will continue to grow in popularity, appealing to students at various levels.

¹ *Caprice Variations* fifty and fifty-one are continuously played. Variation fifty-one is almost completely borrowed from Paganini's *Twenty-four Caprices*. Rochberg added grace notes in variation fifty-one.

CHAPTER TWO

BREIF BIOGRAPHY OF GEORGE ROCHBERG

George Rochberg was born in Peterson, New Jersey in 1918. His mother, Anna, and father, Morris, immigrated to the United States from the Ukraine six years before George was born. When he was ten years old, the family bought a piano, and he began piano lessons with Kathleen Hall.² In 1933, he gave several duo piano performances with his piano teacher. From 1935 to 1939, Rochberg attended Montclair State Teachers College in New Jersey. From his sophomore to his senior year, Rochberg worked as a pianist and composer for the Montclair State College Dance Club. He received the Bachelor of Arts degree from Montclair State Teachers College in 1939. Rochberg entered the Mannes School of Music in the fall of 1939 where he studied composition and music theory with Hans Weisse, Leopold Mannes, and George Szell.³

Rochberg married Gene Rosenfeld on August 18, 1941 in Minneapolis, and they moved to New York City. In November of the next year, he was drafted into the Army during World War II. He wrote a few pop songs under an assumed name before becoming an Army infantry officer. He was wounded in battle in Normandy in September 1944 and was sent home.⁴ His son Paul was born in the same year.

After the war, Rochberg studied with Rosario Scalero and Gian Carlo Menotti at the Curtis Institute of Music in Philadelphia. In 1949, he received the master's degree from the University of Pennsylvania. The Symphony No.1, written from 1948-49 and the first of Rochberg's works to utilize serial techniques, was written and later revised in 1957.⁵ In the summer of 1950, Rochberg and his family moved to Rome because he was awarded the Fulbright and American Academy Fellowships. There, he met Luigi Dallapiccola and further explored his interests in serialism.⁶

² Joan DeVee Dixon, *George Rochberg: A Bio-bibliographic Guide to his Life and Works* (Stuyvesant, New York: Pendragon Press, 1992), 1.

³ Ibid.

⁴ Schudel, "Romanticist George Rochberg Dies."

⁵ Effie B. Carlson, *A Bio-Bibliographical Dictionary of Twelve-Tone and Serial Composers* (Metuchen, New Jersey: The Scarecrow Press, Inc., 1970), 149.

⁶ David Ewen, *American Composers: A Biographical Dictionary* (New York: G. P. Putnam's Sons, 1982), 535.

From 1951 to 1954, Rochberg worked full-time for the Theodore Presser Publishing Company as a music editor, and also worked one day a week as a faculty member at the Curtis Institute of Music. He taught there from 1948 to 1954, and in 1960 he joined the faculty of the University of Pennsylvania, where he served as a chairman of the Department of Music until 1968. Rochberg completed his String Quartet No. 1 in 1952, and its world premiere was held the next year by the Galimir string quartet.⁷

One of his twelve-tone works, Symphony No. 2, was finished by 1956. Three years later, the Cleveland Orchestra premiered it under conductor George Szell.⁸ Szell was one of Rochberg's former teachers at the Mannes Music School.

A few years later, Rochberg experienced a period of deep sorrow. His father died in the spring of 1964, and his teenage son Paul died in the fall because of a brain tumor. After his son's death, his compositional outlook changed, and he started to embrace tonal styles. He described his feelings:

After Paul died, that absolutely made it necessary for me to wash my hands of the whole thing [serialism].⁹

Music is the sound of the human heart, shaped and guided by the mind. It is the sounding of the human consciousness in all of its possible states of being.¹⁰

In 1972, Rochberg completed String Quartet No. 3, a work that fully absorbed traditional conversations into his own compositional pallet. He began to write tonal music reminiscent of a range of historical styles, which he juxtaposed with more contemporary idioms within individual works.¹¹ His compositional style shifted away from serialism toward tonality in his third string quartet. From 1977 to 1978, Rochberg completed String Quartets Nos. 4-6.¹² His String Quartets Nos. 3-6 were premiered and recorded by the Concord String Quartet. In 1979, he wrote a Sonata for Viola and Piano and String Quartet No. 7 with Baritone. In 1983, Rochberg retired from the University of Pennsylvania at the end of the spring term.

⁷ Ibid.

⁸ Dixon, *George Rochberg*, 10-12.

⁹ Ibid., xxiii.

¹⁰ Ibid., xxvi.

¹¹ Lance W. Brunner, "The Concord Quartets," *Notes*, Vol. 38, No. 2 (Dec., 1981), 423.

¹² Ibid., 24-25.

Rochberg's compositions include more than a hundred works. He composed six symphonies, seven quartets, and concertos for violin, clarinet and oboe, as well as an opera. He also wrote a book of essays, *The Aesthetics of Survival: A Composer's View of 20th-century Music*, published in 1984 and reissued in 2004. At the time of his death, he was completing an autobiography and a technical book about music theory.

George Rochberg was propelled by private tragedy to defy the prevailing style of composition of his time, and, in so doing, helped usher in a new era of musical romanticism. He died on May 29, 2005, in Bryn Mawr Hospital with his wife and daughter at his side.¹³

¹³ Ibid.

CHAPTER THREE

ROCHBERG'S COMPOSITION STYLE

3.1 Serialism

Rochberg's music was strongly influenced by many of the most important composers of the twentieth century and by masters from the eighteenth and nineteenth centuries.¹⁴ Early in his compositions, he employed a strict serial technique adopted from the Second Viennese School.

In the early 1950s, he mastered the serial technique with such compositions as the Symphony No. 1, *Twelve Bagatelles*, and the String Quartet No. 1. The Symphony No. 1, written in 1948-49 and revised in 1957, was the first composition in which he used serialism.¹⁵ The symphony originally had five movements but Rochberg shortened it by removing a *scherzo* and one of the Adagio movements, making them separate works, and naming them "Capriccio" and "Night Music" respectively.¹⁶

The Symphony No. 1 was played by the Philadelphia Orchestra for the world premiere on March 28, 1958. Rochberg said of this symphony, "In retrospect, I see this work as the culmination of my first efforts to absorb and make my own the language of the twentieth century."¹⁷

Rochberg stayed in Italy as a Fulbright Fellow and Fellow of the American Academy from 1950 to 1951. In Rome he met Luigi Dallapiccola and explored his desire for twelve-tone music.¹⁸ Referring to Dallapiccola, Rochberg said,

I met him and we became friends. I admired him; I admired him as a person. He lived through the hell of Fascist Italy, you know his wife was Jewish. He was a wonderfully cultivated and civilized man. Just the living presence of a man like that, when I had the chance to meet him it corroborated, stimulated the decision, I had made while in Rome to go in the direction of twelve-tone. I had been struggling with the question for three years prior.

¹⁴ Lance W. Brunner, "The Concord Quartets," Notes, Second Series, Vol. 38, No. 2 (Dec. 1981), 423.

¹⁵ Effie B. Carlson, *A Bio-Bibliographical Dictionary of Twelve-Tone and Serial Composers* (Metuchen, New Jersey: The Scarecrow Press, Inc., 1970), 149.

¹⁶ David Lawrence, "A Conductor's Study of George Rochberg's Three Psalm Settings" (D.M.A. diss., Louisiana State University and Agricultural and Mechanical College, 2002), 4.

¹⁷ George Rochberg in notes regarding Symphony No. 1 for Orchestra, quoted in Dixon, George Rochberg, 151.

¹⁸ David Ewen, *American Composers: A Biographical Dictionary* (New York: G. P. Putnam's Sons, 1982), 53

Starting about 1947, I began to realize that I could not go on the way I was going. So that was a period of real soul searching, very intense study, hard work, digging in all kinds of directions, overcoming all kinds of doubt.¹⁹

Inspired by the example of Beethoven, the *Twelve Bagatelles for piano* (1952) were conceived as a series of incisive character studies, as if to prove that the technique of composing with twelve tones could serve traditional expressive purposes and did not have to lead necessarily, as some Schoenbergians would have it, to highly involved novel musical structures.²⁰

In 1952, Rochberg completed his String Quartet No. 1 and the world premiere was held the next year by the Galimir String Quartet.²¹ This quartet, an early pre-serial work strongly influenced by Bartók, was the piece with which Rochberg had, in his own words, “latched on the 20th century.”²²

His String Quartet No. 2 (1959-61) is generally considered to be one of the most important and representative works from his serial period, when the influences of both Schoenberg and Webern were deeply felt.²³ His last strictly serial work was written in 1963, a trio for violin, cello, and piano.²⁴

3.2 Post-Modernism

After his son’s death, Rochberg’s compositional style shifted from an atonal to a tonal language. The new style can be described as a mixture of abstract chromaticism and a tonal idiom replete with “soaring melodies and sonorous harmonies.”²⁵ During the middle and late 1960s, he entered a new stylistic phase with a series of works based on collage and quotation.

¹⁹ Telephone interview with George Rochberg, June 9, 1999; quoted in Lawrence, “A Conductor’s Study of George Rochberg’s Three Psalm Settings”, 6.

²⁰ Alexander L. Riner, “The Music of George Rochberg,” *The Musical Quarterly*, Vol. 52, No. 4 (Oct., 1966): 412.

²¹ Ibid.

²² Ringer, “The Music of George Rochberg,” 411

²³ Lance W. Brunner, “The Concord Quartets,” *Notes*, Second Series, Vol. 38, No. 2 (Dec. 1981), 423

²⁴ Martha Lynn Thomas, “Analysis of George Rochberg’s Twelve Bagatelles and Nach Bach for Solo Piano” (D. M. A. diss., University of Texas at Austin, 1987), 7.

²⁵ Mark Andrew Berry, “Musical Borrowing, Dialogism, and American Culture, 1960-1975: Bob Dylan’s Self Portrait, George Rochberg’s Third String Quartet, and Herbie Hancock’s “Watermelon Man.” (Ph. D. diss., Stony Brook University), 2006.

Rochberg thought in 1963: “It has taken me all these years to recognize and embrace the fact that at root, I am a complete romantic and especially now that the question arises on all sides: After abstraction, what next? The answer rings out clearly: The New Romanticism.”²⁶ Rochberg began to look upon every single moment as a precious gift to be lived and relived.²⁷

I used to think it was pure nostalgia, a longing for a past Golden Age which always brought me back to the supremely wrought clarities and identities of the old music. Now I realize it was not nostalgia at all but a deep, abiding, personal need for clear ideas, for vitality and power expressed without impediments, for grace and beauty of line, for convincing harmonic motion, for transcendent feeling.²⁸

I have always clung fast to these fundamental: that music was given [sic] man so he could express the best he was capable of; that the best he was capable of had to do with his deepest feelings; that his deepest feelings are rooted in what I believe to be a moral order in the universe which underlies all real existence.²⁹

Only gradually did he discover the balm that an artist’s work can be in times of stress and adversity. By the fall of 1965 he was able to write: “Right now composing is also a way of achieving integration and the means with which I can face existence. Without composing it would be well-nigh impossible.”³⁰

In the works that followed, he moved away from serialism back to the tonal realm and experimented with ways of integrating chromaticism and traditional practice. It was at this time he began quoting music by other composers along with his own.³¹ For example, in *Music for the Magic Theater* for small orchestra (1965), “Rochberg quoted from Mozart’s Divertimento, K. 287, Mahler’s Symphony No. 9, a recorded trumpet improvisation by Miles Davis, Stockhausen’s *Zeitmasse* and his own *Sonata-Fantasia*.”³²

²⁶ Dixon, *George Rochberg*, xxiv.

²⁷ Ringer, “The Music of George Rochberg,” 418.

²⁸ Dixon, *George Rochberg*, xxv.

²⁹ *Ibid.*, xxvi.

³⁰ Ringer, “The Music of George Rochberg,” 423.

³¹ Lawrence, “A Conductor’s Study of George Rochberg’s Three Psalm Settings,” 9.

³² *Ibid.*

Two other major works during this period demonstrate Rochberg's use of quotation.³³ *Contra Mortem et Tempus for Flute, Clarinet, Violin, and Piano* (1965), was commissioned by the Bowdoin Contemporary Music Festival for the Aeolian Chamber Players and premiered at Bowdoin College that same year.³⁴

Rochberg composed with unusual instrumentation and quoted from other works that highlight the flute including Pierre Boulez's *Sonatina*, Luciano Berio's *Sequenza*, and Edgard Varèse's *Density 21.5 for solo flute*, and others featuring the clarinet including Alban Berg's *Four Pieces for Clarinet and Piano*, Charles Ives *Trio for Clarinet, Viola and Piano*, and Rochberg's own *Dialogues for Clarinet and Piano*.³⁵

The second work demonstrating Rochberg's use of quotation is his *Symphony No. 3*, composed over a period of three years (1966-69). It required enormous performing forces including vocal soloists, chamber chorus, double chorus, and a large orchestra.³⁶ The notes from this symphony explain Rochberg's motivation for this work:

The texts are derived from several sources. Although I call this work a *Symphony*, I think of it as a *Passion [According to the Twentieth Century]*. It is, in fact, an offshoot of a larger idea which I conceived in 1959-only a few parts of which have been brought to completion to date, the *Third Symphony* among them... The Schütz Cantata *Saul, Saul, Saul, Was verfolgst du mich?* is incorporated in its entirety-although its appearance is considerably altered from its first form.

I have also employed elements from J. S. Bach's two Chorale Preludes for organ based on *Durch Adams Fall ist ganz verderbt*. The *Agnus Dei* music from Beethoven's *Missa Solemnis* is also incorporated in the body of my work. Besides these textually derived and associated "musics", I have set to words quite literally the fugue from Beethoven's *Eroica*, *March Funèbre*. In this case I have made a double fugue by adding to Beethoven's music the fugue subject from the earlier fugue set to : "Was verfolgst du mich?"

³³ Lawrence, "A Conductor's Study of George Rochberg's Three Psalm Settings," 11.

³⁴ Dixon, *George Rochberg*, 15.

³⁵ Ringer, "The Music of George Rochberg," 425

³⁶ Dixon, *George Rochberg*, 158.

There are other references of a specifically instrumental kind: (1) to Beethoven’s Fifth and Ninth Symphonies (also treated vocally), (2) Fanfares from the Mahler First and Second Symphonies, and (3) to the “question” and one of the “answers” of Ives Unanswered Question.

....To put it plainly, I have tried to write a piece of music whose raison d’etre lies precisely in the impulse to speak to my fellow-man in the language I know best of the things closest to my heart. It is my confession of need and hope that our kind will indeed “prevail”, and in prevailing, rediscover that lost Garden of Eden in which life is precious and has its own divinity.³⁷

Here is a list of Rochberg’s compositions that borrow from other composers.³⁸

Table 3.1 Survey of Musical Borrowing in Rochberg’s Repertoire

Composer	Title	Rochberg’s Quoting Work
Johann Sebastian Bach	Sinfonia No. 9	Carnival Music, Suite for Piano Solo, IV. <i>Sfumato</i>
Johann Sebastian Bach	Partita No. 6, <i>Toccata, Allemande, Air and Sarabande</i>	<i>Nach Bach</i> , A Fantasy for Harpsichord or Piano
Johann Sebastian Bach	<i>Two Choral Preludes on Durch Adams Fall ist ganz verderbt</i>	Symphony No. 3 for Vocal Soloists, Chamber Chorus, Double Chorus, and Large Orchestra
Ludwig van Beethoven	<i>Missa Solemnis, Agnus Dei</i>	Symphony No. 3
Ludwig van Beethoven	Sonata for Cello	<i>Ricordanza</i> for Cello and Piano
Ludwig van Beethoven	String Quartet Op. 18, No. 2	String Quartet No. 6 V. Introduction and <i>Finale</i>

³⁷ Dixon, *George Rochberg*, 160-161.

³⁸ Dixon, *George Rochberg*, 187-206.

Table 3.1- CONTINUED

Composer	Title	Rochberg's Quoting Work
Ludwig van Beethoven	String Quartet Op. 74, III. <i>Scherzo</i>	<i>Caprice Variations for Unaccompanied Violin</i> , VII. Presto
	String Quartet Op. 130	<i>Music for the Magic Theater</i> for Chamber Ensemble or Small Orchestra
	Symphony No. 3, III. <i>Marcia funebre</i>	Symphony No. 3
	Symphony No. 5	Symphony No. 3
	Symphony No. 7, IV. <i>Finale</i>	<i>Caprice Variations for Unaccompanied Violin</i> , XXI. Allegro con brio
	Symphony No. 9	Symphony No. 3
Johannes Brahms	<i>Capriccio</i> , Op.76, No. 8	Carnival Music
	<i>Intermezzo</i> , Op. 117, No. 3	<i>Nach Bach</i>
	<i>Paganini Variations</i> , Op. 35, Book II, No. 2	<i>Caprice Variations for Unaccompanied Violin</i> , IX. <i>Non troppo presto</i>
	<i>Paganini Variations</i> , Op. 35, Book II, No. 3	<i>Caprice Variations for Unaccompanied Violin</i> , XI. Andante
	<i>Paganini Variations</i> , Op. 35 Book II, No. 12	<i>Caprice Variations for Unaccompanied Violin</i> XII. Andante <i>con moto</i>
<i>Paganini Variations</i> , Op. 35, Book II, No. 10	<i>Caprice Variations for Unaccompanied Violin</i> XIII. <i>Feroce, energico</i>	
Charles Ives	Piano Trio	<i>Contra Mortem et Tempus</i> for Flute, Clarinet, Violin and Piano
	Unanswered Question	Symphony No. 3 for Vocal Soloists, Chamber Chorus, Double Chorus, and Large Orchestra
Johann Pachelbel	Canon	String Quartet No. 6, III. Variations

3.3 Compositional Issues

3.3.1 String Quartet Nos. 1-7

One can see shifts in style and glimpses of Rochberg's life in the seven string quartets. Rochberg composed his String Quartet No. 1 in 1952. It consists of serial techniques and Baroque-like movements with a slow-fast-slow-fast set. The String Quartet No. 2 includes serial techniques and was composed for two violins, viola and violoncello with soprano in 1959-1961.

The String Quartet No. 3, composed in 1972, was significant because his style included tonal as well as atonal elements. Taking approximately fifty minutes to perform, the third quartet consists of five movements:

- I. *Introduzione: Fantasia*] (Part A)
- II. *March*]
- III. *Variations* (Part B)
- IV. *March*] (Part C)
- V. *Finale: Scherzo and Serenades*]

The first two movements (Part A) are played *attaca*, as are the last two movements (Part C). This gives the impression of three movements instead of the five movements listed as Part A, Part B and Part C. Rochberg uses variation form for the third movement. It resembles Beethoven's second movement because of its slow and expressive feel, and its theme and variation form. The last movement of the third string quartet, *Scherzo*, is tonal with a chromatic character.

Rochberg composed his String Quartet No. 4 in 1977. It consists of four movements titled *Fantasia*, *Fuga*, *Serenade* and a second *Fantasia*. For the second movement Rochberg used fugal techniques. (See Example 3.1)

In 1978, Rochberg wrote two string quartets, No. 5 and No. 6. Each consists of five movements. He combined tonality and atonality in No.6, with the first and fourth movements composed in atonality. Rochberg borrowed from Pachelbel's *Canon in D Major* for the third movement in No.6. The listener of this contemporary work does not expect to hear a direct quotation from Pachelbel's Canon. (See Example 3.2)

II. Fuga
Adagio religioso; sereno

13

(5)

(10)

Example 3.1 Rochberg, String Quartet No. 4, movement II, mm. 1-12

His string quartets Nos. 3, 4, 5, and 6 were premiered and recorded by the Concord String Quartet. Afterwards, Rochberg renamed string quartets Nos. 4-6 as follows:

- String quartet No. 4 to Concord String Quartet No. 1
- String quartet No. 5 to Concord String Quartet No. 2
- String quartet No. 6 to Concord String Quartet No. 3.

String quartet No. 7 was written for two violins, viola and violoncello with baritone in 1979. Reviving past styles, the third and sixth string quartets are his best-known.

3.3.2 Compositional Issues

Rochberg's musical style shifted away from atonality after his son died in 1964. It is evident throughout his seven string quartets that his style moved from serialism to a collage of tonal, atonal and quotation music.

Comparing Rochberg's first and sixth quartet, many different styles are observed. His first quartet sounds strictly atonal; the mood and characteristic are influenced by Bartók. However, the third movement of his sixth quartet was the theme of Pachelbel's *Canon in D major* and eschews atonality.

Rochberg's third string quartet reflects classical forms by using variations in the style of Beethoven. An article by Jay Reise stated that Rochberg's music since 1972 has been characterized by an undisguised desire to think in tonal terms, and that his fresh approach and new ideas have led to highly progressive music.³⁹ However, Steven D. Block's responding article criticized that Rochberg's music was perhaps not progressive, but that he was a master forger.

According to Block, there is no novelty in Rochberg's music. He wrote that Rochberg exhibits no novelty of his own as imitator, for the more successful he is in that role, the more successfully Rochberg is lost as a creator.⁴⁰

³⁹ Jay Reise, "Rochberg the Progressive" (On his Third Quartet), *Perspectives of New Music* 19 (1980): 395.

⁴⁰ Steven D. Block, "George Rochberg: Progressive or Master Forger?" *Perspectives of New Music* 21 (1982): 408.

Kramer has the opposite opinion. He wrote that Rochberg's third string quartet is novel and original, adding that novelty arises simply from being among the first to do something. The art is a creation. Rochberg's composition is still new and original, and he simply composed the piece based on pre-existing music. Kramer suggests, therefore that Rochberg's music is uniquely his even if he borrows from others.⁴¹

It seems plausible that juxtaposing past and present makes music sound richer. This is not a shallow imitation, but Rochberg's own style. His music very often does not sound "modern" (as defined by exclusively atonal techniques in his earlier compositions), and it is this mixture of styles that qualifies it as post-modern. Modern music is often associated with atonality.

Twelve tone scales were suitable for Schoenberg and Webern in the 1920s, but perhaps not for Rochberg's music in the 1960s. Although their styles of composing were different, they all had a common theme, to create modern music.

Rochberg's post-modern style includes a combination of tonal, atonal and a collage of pre-existing techniques. Furthermore, his compositional aim was to create new beautiful sounds that musically aligned with past composers, captivating today's audiences and performers. As Kramer wrote "Modernism does not deny memory, but it puts ahead of memory our abilities to analyze, synthesize, and understand the present".⁴² In understanding Rochberg's musical intention, his compositional voice is not missing from his work, and I do not share Block's view that Rochberg was a master forger.

⁴¹ Jonathan Kramer, "Can the Arts Survive George Rochberg?" in *Critical Inquiry* 11 (1984): 352.

⁴² Ibid.

CHAPTER FOUR

CAPRICE VARIATIONS FOR UNACCOMPANIED VIOLIN

Rochberg's *Caprice Variations for Unaccompanied Violin* in 1970 was inspired by Paganini's *Twenty-Four Caprices*, although we only hear Paganini's theme in the very last variation. The world premiere was held in New York City and was performed by Lewis Kaplan on April 2, 1970.⁴³ It was dedicated to violinist Daniel Kobialka.⁴⁴ There are two recordings available, from Gidon Kremer and Zvi Zeitlin.

Rochberg masterfully blends Modernist and Classical elements in his *Caprice Variations*. The one-and-a-half-hour long solo violin work begins with a theme that incorporates traditional tonal harmony in the manner of Bach's solo violin partita – diatonic sequences, balanced phrases, and perfect cadences. There are hints of musical humor as Rochberg echoed the styles of great predecessors such as Bach, Beethoven, Mozart, Schubert, Brahms, and Mahler.

The entire score is roughly divided into two categories that include eleven quoting variations and forty non-quoting variations. The non-quoting variations have been categorized in this treatise and include variety of styles: étude-like variations, Bach-like variations, Brahms-like variations, Stravinsky-like variations and so on. In the final four variations, Rochberg utilizes extended techniques for violin consistent with a more contemporary musical language.

After his musical style shifted from serialism to “New Romanticism,” Rochberg addressed *Caprice Variations* for solo violin as “the real turning point.”⁴⁵ He wrote in his notes:

These *Variations*-some of them only seconds long-cover a wide range of “styles” (Baroques to twentieth century) and “languages” (tonal to atonal).⁴⁶ The impetus for composing this work came from a request from a young violinist which happened to coincide in time with my interest in the variation theme in general and the Brahms double set in particular. I have paid homage to Brahms by including some of his variations in transcription form; where it seemed musically possible I have also paid homage to Beethoven, Schubert, Bartók, Webern, Stravinsky-all great masters of the art of variation-by quoting them as well as commenting on them.⁴⁷

⁴³ Dixon, *George Rochberg*, 58.

⁴⁴ Ibid.

⁴⁵ Reilly and Rochberg, “The Recovery of Modern Music: George Rochberg in Conversation.”

⁴⁶ Dixon, *George Rochberg*, 59-60.

⁴⁷ Ibid.

4.1 Quoting Variations

Variations: 7, 8, 9, 10, 11, 12, 13, 21, 41, 44, 51 (indicated in the score)

The quoting *Caprice Variations* include: 7, 8, 9, 10, 11, 12, 13, 21, 41, 44, and 51. Rochberg borrowed passages or styles to fill an entire movement to convey a more singular compositional voice. He did not want to change the musical integrity of the original composer.

I think borrowing is one of the essential traditions of music, an ancient one. And if you're a borrower, as I am, then I see nothing to prevent borrowing from oneself. I was looking for a theme for a variation movement I wanted to include in the *Piano Quintet*, and I'd always loved that particular section that serves as a *Coda* for the slow movement for *Elektrikaleidoscope*. Its seven bars long, and something in me said, "It's perfect. It's just right for what I want," so I simply lifted it out of context and gave it another kind of shape and function. That's not at all uncommon for me, and I know that it's not uncommon for a number of other composers living today. Either consciously or unconsciously, we borrow from ourselves. I prefer to do it consciously.⁴⁸

Rochberg quoted six of Brahms's piano compositions (*Paganini Variations*), borrowing both from the treble clef (right-hand) and the base clef (left-hand), in the *Caprice Variations* for violin. And he did so without many changes compared to the original. He describes his enthusiasm for Brahms's music as follows:

The most profound influence on my early career was Johannes Brahms. By the time I was fifteen or sixteen, I had really discovered Brahms. His music took over my entire consciousness until I was about nineteen or twenty.⁴⁹

Brahms for me, still remains as a kind of exemplar of what a real composer must be; which is to say, someone who possesses a powerful intellect and is able to use that intellect to shape and guide and equally powerful emotional nature. If you [only] have one or the other, you're not going to have a complete composer.⁵⁰

⁴⁸ Ibid., xxiv.

⁴⁹ Ibid., xxiii.

⁵⁰ Ibid., xxvi.

Table 4.1 List of Rochberg’s Quoting Variations in *Caprice Variations*

Composer	Title	Variation Number
Ludwig van Beethoven	String Quartet, Op. 74, III. <i>Scherzo</i>	7. <i>Presto</i>
	Symphony No. 7, IV. <i>Finale</i>	21. <i>Allegro con brio</i>
Johannes Brahms	<i>Paganini Variations</i> , Op. 35, Book II, No. 2	9. <i>Non troppo presto</i>
	<i>Paganini Variations</i> , Op.35, Book II, No. 3	10. <i>Vivace</i>
	<i>Paganini Variations</i> , Op. 35, Book II, No. 11	11. <i>Andante</i>
	<i>Paganini Variations</i> ,Op. 35 Book II, No. 12	12. <i>Andante con moto</i>
	<i>Paganini Variations</i> , Op. 35 Book II, No. 10	13. <i>Feroce, energico</i>
Gustav Mahler	Symphony No. 5 III. <i>Scherzo</i>	44. <i>Scherzo</i>
Niccolò Paganini	<i>Twenty-Four Caprices</i> Op. 1, Op. 24	51. <i>Quasi presto</i>
Franz Schubert	<i>Waltz</i> , Op. 9, No. 22	8. <i>Languido</i>
Anton Webern	<i>Passacaglia</i> , Op. 1	41. <i>Allegro molto</i>

In Rochberg’s tenth variation, measures one to four, he borrowed the right-hand portion of Brahms’s *Paganini Variations*, and even used the exact same measures. He not only borrowed the melody line, but the key and meter as well. Even *sforzandos* appear in the same beat of every first and fourth beat. (See Example 4.1 and 4.2)

10 Vivace (♩ = ca. 69)
after Brahms
Op. 35, Bk. I, No. 3

poco f *sf* *sf* *sim*

Example 4.1 Rochberg, *Caprice Variations*, No. 10, mm. 1-5

Var. 9

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Example 4.2 Brahms, *Paganini Variations*, Op. 35, Book I, No. 3, mm. 1-4

The eleventh variation is also based on Brahms's *Paganini Variations*. Rochberg uses the same key, E minor, and the meter marking has changed from 2/4 to 4/8. However, there is no difference while playing, because both are double meters. The two eleventh variations, depicted below, are also borrowed from the right-hand parts of Brahms's music. (See Example 4.3 and 4.4)

Although the compositions are similar, Rochberg's ideas can still be seen in the eleventh variation. The register is an octave lower than in the original. With two contrapuntal parts in this variation, it is impossible to play in the original register.

Var. 11
Andante

pp *p* *molto legato e dolce* *p espress.*

Example 4.3 Brahms, *Paganini Variations*, Op. 35, Book I, No. 11, mm. 1-4

11 Andante (♩=60)
after Brahms
Op. 35, Bk. I, No. 11

con sord.

p dolcissimo e molto legato

Example 4.4 Rochberg, *Caprice Variations*, No. 11, mm. 1-8

In the twelfth variation, Rochberg imitates the bass clef rhythmic patterns from Brahms's *Paganini Variations*. Both Rochberg's and Brahms's key is A major. Rochberg paraphrases the exact same materials from measure one to eight. (See Example 4.5) The only reformatting is in the meter, 4/8 instead of 2/4. (See Example 4.6)

Var. 12

p

molto dolce (2da pp)

Example 4.5 Brahms, *Paganini Variations*, Op. 35, Book I, No. 12, mm. 1-8

12 Andante con moto (♩=63)
after Brahms
Op. 35, Bk. I, No. 12

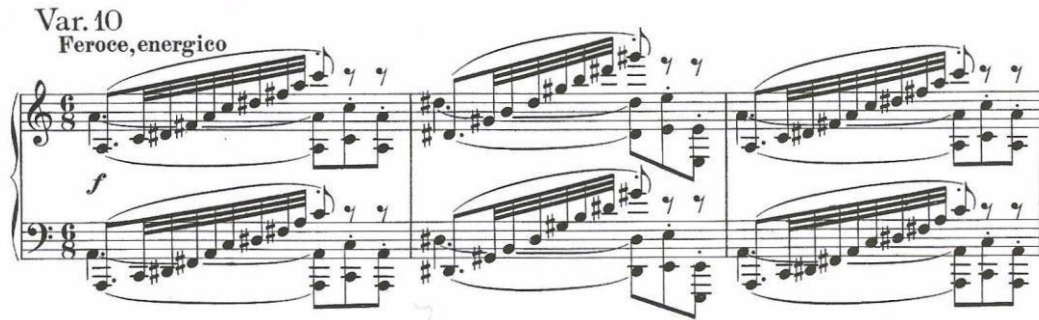
con sord.

p molto espr.

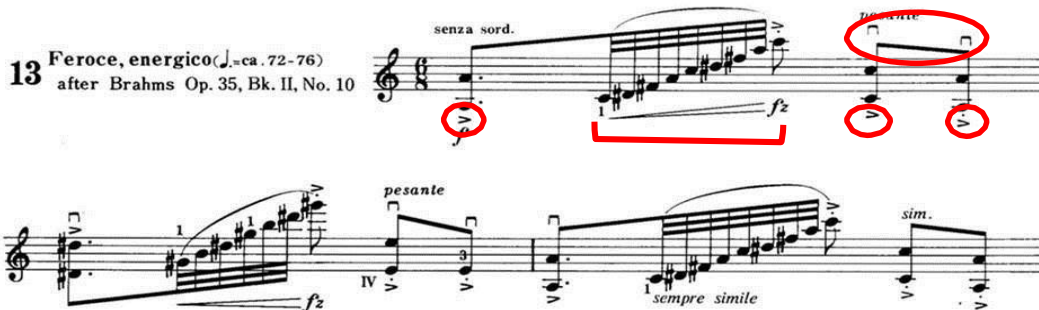
1. 2.

Example 4.6 Rochberg, *Caprice Variations*, No. 12, mm. 1-8

The thirteenth variation is a paraphrase of Brahms. His *Paganini Variation* is composed for piano; both hands play the same notations with forte dynamic, therefore it creates big dynamic intensity. Rochberg added accents, crescendos and bow techniques in order to reinforce the sound and in doing so he tried maintained the energy level in Brahms's *Paganini Variations*. (See Example 4.7 and 4.8)



Example 4.7 Brahms, *Paganini Variations*, Op. 35, Book II, No. 10, mm. 1-3



Example 4.8 Rochberg, *Caprice Variations*, No. 13, mm. 1-3

Rochberg's musical humor can be found in the ninth variation. It uses unusual notation, including utilizing two staves instead of one. (See Example 4.9) Both Brahms's and Rochberg's variations are in A minor. Even though Rochberg's version is formatted on two staves, the piece has constant motion in the sixteenth notes.

9 **Non troppo presto** (♩=88)
after Brahms
Op. 35, Bk. I, No. 2

Example 4.9 Rochberg, *Caprice Variations*, No. 9, mm. 1-10

Rochberg writes in his book *Five Lines, Four Spaces: The World of My Music*, “After returning home, I began sight-reading at the piano- for I had never studied Brahms’s sets-both books of his variations, noting particularly the ones that caught my fancy. I was especially interested in Brahms’s harmony and all the ways he found to flesh out and vary the large, open-framed harmonic structure of the *Caprice* theme.”⁵¹ Although there is no specific indication in the score, the fifth variation is modeled after Brahms’s *Paganini Variations* Op. 35, Book II, No. 9. Rochberg transformed Brahms’s four-measure segments into two-measure segments. Both Brahms’s and Rochberg’s pivot note is A.

Rochberg uses the opposite dynamic (pianissimo instead of Brahms’s forte), the moving direction is quite similar to the ascending motion in Brahms. (See Example 4.10 and 4.11) Brahms often used *con molto rubato* for his piano works. Rochberg composed several more variations imitating the *rubato* style of nineteenth century piano works. I will discuss Brahms-like or nineteenth century style in section 4.2: Non-Quoting Variations.

⁵¹ George Rochberg, *Five Lines, Four Spaces: The World of My Music*. (Urbana: University of Illinois Press, 2009), 26.

5 Poco agitato ma con molto rubato *con sord* *pp*

Example 4.10 Rochberg, *Caprice Variations*, No. 5, mm. 1-8

Var. 9
des Thema

Example 4.11 Brahms, *Paganini Variations*, Op. 35, Book II, No. 9, mm. 1-8

When Rochberg quoted from Brahms's *Paganini Variations*, he used the original keys as well. Ironically, Rochberg borrowed work from Brahms that Brahms had borrowed from Paganini. Paganini's original work appears at the end of *Caprice Variations*. Both Rochberg's variation and Paganini's are in A minor. Rochberg added grace notes and accents to selected notes of the composition. Those indications make for a more dramatic and virtuosic ending. (See Example 4.12)

51 Quasi Presto; robusto
Paganini's Theme
(Caprice XXIV, Bk. II)

(2nd time: *p*)

f

sf *più f* (2nd time: *più ff*)

*ff*²

Example 4.12 Rochberg, *Caprice Variations*, No. 51, *Paganini's theme*

On the other hand, Rochberg used new keys in variations seven and twenty-one which both quote Beethoven. Rochberg transposed the original key of C minor in Beethoven's String Quartet to the key of A minor in the seventh variation. The rhythmic patterns are similar from measures one to eight. However, he developed measures five to eight with slurs and unexpected accents. It was transformed with a syncopated rhythm. (See Example 4.13 and 4.14) The unexpected bow change creates a stronger articulation and a heavy sound.



Example 4.13 Beethoven, String Quartet, Op. 74, III, mm. 5-8 (Violin I part)



Example 4.14 Rochberg, Caprice Variations, No. 7, mm. 1-16

The forty-fourth variation is another example of unexpected bow changes. The rhythmic figuration of Mahler is steady eighth-note motion with two-note slurs. Typically triple meter is described as strong-weak-weak. However, Rochberg adds accents and three-note slurs in variation forty-four. These changes the line so to offer syncopation not present in Mahler's original. (See Example 4.15 and 4.16)



Example 4.15 Mahler, Symphony No. 5, III, mm. 218-223 (Violin I part)

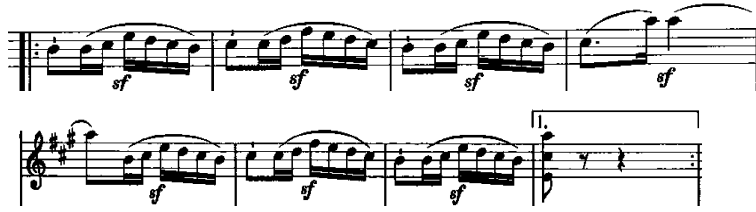
44 Scherzo (ca. ca. 63)
(after Mahler
Symphony No. 5, Scherzo)

Example 4.16 Rochberg, *Caprice Variations*, No. 44, mm. 1-16

Example 4.17 below shows the second section of variation forty-four. Measure seventeen has a three-note slur and the next measure has two-note slurs, thus producing alternating meters of 6/8 and 3/4. Both 6/8 and 3/4 can be divided into six eighth notes per measure. Grouping different numbers of notes can produce a variety of meters. (See Example 4.17)

Example 4.17 Rochberg, *Caprice Variations*, No. 44 mm. 17-26

Another use of Beethoven's work is seen in variation twenty-one. Beethoven's Symphony No. 7 is in A major. Although Rochberg writes no key signature in the score, the key of the twenty-first variation is also in A major. The first full measure has exactly the same melody. (See Example 4.18) He has transcribed both rhythm and pitch similar to the original motive. He adds a sixteenth note triplet to the theme while Beethoven's motive has eighth notes. (See Example 4.19) Since variation twenty-one is quoted from Beethoven's symphony, accents and wedges are used for articulations. Rochberg indicates *pesante* to emphasize eighth-note chords. The character of this variation is dramatic as a result, in part, of its continuous forte dynamic. Rochberg uses these techniques to approximate the symphonic sounds intended by Beethoven.

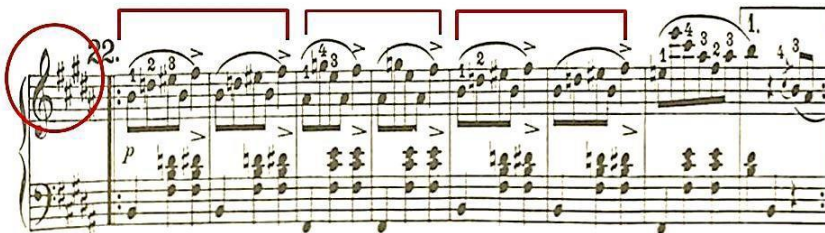


Example 4.18 Beethoven, Symphony No. 7, IV, mm. 5-19 (Violin I part)



Example 4.19 Rochberg, *Caprice Variations*, No. 21, mm. 1-16

Rochberg borrowed exact pitches and rhythmic materials in variations ten, eleven, twelve and thirteen. He often added accents, triple notes, double stops, glissandi, grace notes, unexpected bow changes and key changes to make differences between the original and his variations. In the eighth variation, Rochberg restates a two-measure segment with more variety. Schubert's *Waltz* consists of two-measure segments for the first six measures. (See Example 4.20)



Example 4.20 Schubert, *Waltz*, Op. 9, No. 22, mm. 1-16

The segments in the second statement are an octave higher, and Rochberg creates an echo effect with the use of a triple piano dynamic in the first section. Subtracting accents from the original and reducing the dynamic level to triple piano creates a lighter sound. (See Example 4.21)

8 Languido (♩=46)
after Schubert
Waltz Op. 9, No. 22

Example 4.21 Rochberg, *Caprice Variations*, No. 8, mm. 1-16

Unlike variation eight, the forty-first variation adds more dynamics and pitches to the pre-existing music. The passage in Example 4.22 from Webern's *Passacaglia* is fortissimo. The forty-first variation is a perpetual motion in sixteenth notes. It consists of varied note lengths, such as sixteenth, dotted eighth, quarter notes, and so on. (See Example 4.22) However, Rochberg made it triple forte with accents on every single note throughout the entire piece. In the very beginning of the variation, there is also an indication of *appassionatamente* (passionately). This particular indication defines the character of this variation. The fingers of the left hand should be placed lightly over the strings, in readiness for their movement and in anticipation of a change of position. The forty-first variation requires a high level of violin technique and should be played with endless energy and high intensity. (See Example 4.23)

Sehr lebhaft, Tempo III (♩=108)

Example 4.22 Webern, *Passacaglia*, Op. 1, mm. 57-60 (Violin I part)

41 Allegro molto (♩=108)
(after Webern *Passacaglia*, Op. 1)

Example 4.23 Rochberg, *Caprice Variations*, No. 41, mm. 1-6

4.1.1 A Summary of the Quoting Variations

Rochberg did not make many changes to Brahms's music. He kept the original as much as possible in *Caprice Variations*. He did, however, add accents, dynamics, higher/lower registrations, syncopated rhythms, and unexpected bow changes to the music borrowed from Beethoven, Schubert, Mahler, and Webern.

The author recommends that students listen to the originals before they play the quoting variations. In doing so, the student is required to understand the compositional styles of the quoting composers, while appreciating Rochberg's ability to preserve his own personal style.

4.2 Non-quoting Variations

Eleven out of fifty-one variations are quoting. The remaining forty in *Caprice Variations* include a variety of styles. Selected non-quoting variations can be divided into Bach-like variations, étude-like variations, cadenza-like variations, nineteenth century style variations and a variety of twentieth century style variations. Rochberg's indication of violin techniques is explained in Section Five below.

4.2.1 Bach-like Variations

The melody and character of this variation is reminiscent of Bach, including use of embellishments. Variation twenty-seven contains many Bach-like embellishments. (See Example 4.24 and 4.25) From the beginning to the end, it has the same motoric rhythmic patterns, evidence that Rochberg intended to compose variation twenty-seven in Baroque style. Prelude, Gigue and *Corrente* are genres that Bach often used for his Unaccompanied Violin Sonatas and Partitas and they contain constant rhythmic figures. Harmonization is also clear with I-V-I-I-V-V from the beginning to measure six. This piece is to be played with simplicity and delicacy.

Example 4.24 Rochberg, *Caprice Variations*, No. 27, mm. 1-12

Example 4.25 Bach, *Fifteen Two-Part Inventions*, XI, mm.7-9 (First-Piano Part)

4.2.2 Étude-like Variations

The *Caprice Variations* include special techniques for students to practice. The second, third and fourth variations are great examples of secure left hand techniques such as shifting and double stops. Furthermore, students can enhance their bow control with the dynamics given in the variations. The fourteenth variation and twenty-fourth variations are great examples of pizzicatos. Through the twenty-fourth variation, students have a sense of playing Paganini and Brahms. The twentieth and forty-sixth variations are like a cadenza. There are no meters or bar lines, thus requiring imagination in the creation of phrases and direction.

The second, third and fourth variations have similar melodic direction and structure. Like an étude, variations two, three and four are in perpetual motion of eighth notes. From the beginning to the end, all three variations employ only one note value, the eighth note, and only one meter and tempo. All three are in the key of A minor and have a one-motif form. Although the second variation employs only an eighth-note rhythmic pattern, the melody line includes textural variety, combining slurs and separate bow techniques. An echo effect appears in the repeat of the first section. So dynamic contrasting can be practiced with variation two. (See Example 4.26)

The image displays three staves of musical notation for Example 4.26. The first staff is in 2/4 time, marked 'Presto' with a tempo of 120-126 beats per minute. It features a melodic line of eighth notes with slurs and accents, and dynamic markings of *f* and *p*. The second staff continues the melodic line, introducing a 3/2 time signature and various bowing techniques such as slurs and accents. The third staff shows a double stop with a fermata.

Example 4.26 Rochberg, *Caprice Variations*, No. 2, mm. 1-16

Like the second variation, the third variation's range and tessitura are moderate. It contains tonal harmonization, and crescendos are marked throughout the entire score. By using double stops, Rochberg created a heavier and a more full sound for solo performance. The third variation provides an excellent opportunity for students to practice double stops; it requires a well formed arm and excellent bow control. Double stops and crescendos can be mastered in the third variation.

The fourth variation contains specific rhythm patterns found in the melody line of measures three and seven, so it can be played *quasi recitando*. An interesting feature appears from measure one to measure eight; the upper melodic line in the first section is identical to the same melodic line in the previous variation. The rhythmic pattern of the third variation consists of four eighth notes with the fourth being the strongest. The upper melodic line is identical, but the lower lines move in different directions in the first section of variations three and four. (See Example 4.27 and 4.28)

3 **Allegro molto e con fuoco**
(♩ = ca. 112)

Example 4.27 Rochberg, *Caprice Variations*, No. 3, mm. 1-6

4 **Poco allegro ma quasi recitando**
(♩ = ca. 120)

E E E F D D D E C C C

Example 4.28 Rochberg, *Caprice Variations*, No. 4, mm. 1-5

Variation fourteen is a great example of a pizzicato étude. Throughout the entire variation, there is only one theme with pizzicatos. The score tells the violinist to play *sempre pizzicato* with *portamentos* between notes and arpeggiated chords. Rochberg indicates in the fourteenth variation “*Alla guitarra; allegretto con molto rubato*,” a reference to the arpeggiated chords common in guitar literature.

The texture of variation fourteen has many combinations of double, triple and quadruple stops. These double, triple and quadruple stops for the arpeggiated chords make the violin sound more full without losing the sense of one melodic line.

Variation twenty-four is another great example of left-hand pizzicato that is virtuosic. It contains two principal rhythms: five notes of pizzicato motion and three sets of two sixteenth-notes followed by an eighth note. (See Example 4.29) In some ways, the melody of this variation sounds familiar. At the beginning of the five-note motif, it sounds like Paganini's Violin Concerto No. 1 in D major, Op. 6. (See Example 4.30) The next melodic shape is like Brahms's Violin Concerto in D major, Op. 77. (See Example 4.31) Both concertos quoted by Rochberg are in D major while variation twenty-four is in A minor.



Example 4.29 Rochberg, *Caprice Variations*, No. 24, mm. 1-2



Example 4.30 Paganini, *Violin Concerto*, No. 1 in D Major, Op. 6, III, mm. 1-5



Example 4.31 Brahms, *Violin Concerto* in D major, Op. 77, I, mm. 312-313

4.2.3 Cadenza-like Variations

The twentieth variation in A major is cadenza-like with no bar lines or meters. There are no particular meter or tempo markings for the forty-sixth variation as well. Instead of bar lines, there are breath marks throughout the piece to show the phrase direction for variation twenty. Simple melodic motion starts at the beginning and gradually becomes more virtuosic in character as Rochberg adds more variety to the rhythms and embellishments.

The concept of *rubato* is found throughout the twentieth variation. There are many indications from the composer which include *agitato*, *molto agitato* and *vivace* to alter the tempo in variation twenty while the figuration of variation forty-six consists of descending scale-like passages which are preceded by rising arpeggiated figures. These descending scale-like passages increase tempo naturally. The increasing tempo of each passage is indicated by a change from white open note heads to filled-in note heads and by a change from single to triple beams. (See Example 4.32)



Example 4.32 Rochberg, *Caprice Variations*, No. 46, opening statement

4.2.4 Style of the Nineteenth Century Variations

As I mentioned in page twenty-seven, the most profound influence on Rochberg's music is clearly Brahms, which is reflected in Rochberg's work. *Rubato* is the characteristic style of nineteenth century piano works and Brahms often used *rubato* in his piano works. Rochberg composed several more variations imitating the *rubato* style of nineteenth century piano works, including Brahms's *Six Pieces for Piano*, Op. 118.

The sixth variation is *Poco allegretto ma con rubato* in the style of the nineteenth century works. The melodic motion is disjunct through arpeggiation and the melody starts in a low register and has wide leaps to the higher registers. The last note of each measure is the highest, characterized by wide leaps and played with harmonics, so the music develops naturally with *rubato*. (See Example 4.33)

Example 4.33 Rochberg, *Caprice Variations*, No. 6, mm. 1-16

The *hemiola* rhythm is one of Brahms’s major compositional techniques. Variation twenty-five is in the key of A minor and hemiola is central to the characteristic of this variation. The first two measures illustrate the most prominent example of hemiola. The meter is 3/4; however, measure one and two are actually felt in 2/4. Accents contribute to make the *hemiola*. (See Example 4.34)

Example 4.34 Rochberg, *Caprice Variations*, No. 25, mm. 1-17

The twenty-sixth variation is in the key of A minor and meter is 3/4. Unlike the twenty-fifth, the *hemiola* does not appear until the second section. The main rhythmic structure of twenty-six variation is eighth-note triplets and quarter note motion. (See Example 4.35) Both variations have pivot pitch of A. Distinctly, the second section of variation twenty-six has two separate ideas. The first phrase has a *hemiola* and the other phrases have eighth-note triplets from the first section. Those two ideas are kept alternating until the end. Because of eighth-note triplets, grace notes and glissando techniques, variation twenty-six sounds more brilliant than the seventh variation.

The image shows two staves of musical notation. The first staff contains measures 17 through 21. It begins with a treble clef and a key signature of one sharp (F#). The first measure has a grace note (v) and a quarter note (A2). The following four measures each contain an eighth-note triplet (ffz) and a quarter note (A2). A red bracket spans these five measures. The fifth measure ends with a fermata. The final measure of the first staff (measure 21) contains an eighth-note triplet (ffz) and a quarter note (A2), which is circled in red. The second staff contains measures 22 through 25. It begins with a treble clef and a key signature of one sharp. The first measure has a grace note (v) and a quarter note (A2). The following four measures each contain an eighth-note triplet (ffz) and a quarter note (A2). The final measure of the second staff (measure 25) contains an eighth-note triplet (ffz) and a quarter note (A2), with the dynamic marking *p cresc. molto*.

Example 4.35 Rochberg, *Caprice Variations*, No. 26, mm.17-25

Variation twenty-two, performed with *molto espressivo e cantando*, contains melodic lines rich with chromaticism. The musical style in this variation is reminiscent of the early nineteenth century composers, such as Franz Schubert. The melodic range in this variation is quite narrow, and *tenuto* marks create smooth and rich melody lines.

The mood of the twenty-third variation is peaceful. It is in the key of A major with tonal harmony reminiscent of the nineteenth century. The meter is 3/4 but the tempo undergoes several fluctuations such as *mosso* and *ritardando*. The general rhythmic motion consists of eighth notes. Rochberg uses trills and grace notes throughout the piece to enrich the melodic line.

The harmonic language of variation forty-three is extremely tonal, as well. It is also similar to the style of Schubert, and in the key of A major. The melodic range is quite narrow with a delicate and playful character. Grace notes and accents are abundantly found. In measures seventeen to twenty, the melody is cadenza-like with *recitativo* and *rubato* markings. (See Example 4.36)



Example 4.36 Rochberg, *Caprice Variations*, No. 43, mm. 17-19

4.2.5 Style of the Twentieth Century Variations

When *Caprice Variations* was composed by 1970, Rochberg included a variety of styles from twentieth-century compositions as well. In order to play this music, a few techniques are required such as *flautando*, *glissando*, *sul ponticello*, and *sul tasto*. These techniques are described below:

- ***Flautando*** - Flute-like sounds: One can move the bow lightly on the string near or at the finger board. Variations: 18, 33, 42, 49 and 50 contains this technique.
- ***Glissando*** - Rapidly slide through a series of consecutive tones in a scale-like passage; do not slide from one tone to the next. There are small differences between nineteenth century and modern styles of glissando. In nineteenth century literature, glissando tends to emphasize each chromatic note pitch between the notes, while in modern literature, glissando tends to be a smooth continuous slide between notes. Variations: 18, 34, 36, 42, 47, 48, 49 and 50 are in the modern style of glissando.
- ***Sul ponticello*** – One places the bow close to (or even on) the bridge. This produces many high overtones, resulting in a thin, nasal, glassy, or sometimes metallic sound. Variations: 18, 39, 42, 45, 47 and 50 use this technique.

- *Sul tasto* – One places the bow near or over the fingerboard. This reduces the higher overtones, resulting in an ethereal tone. At the extreme, the sound weakens and loses its core. *Sul ponticello* or *sul tasto* drastically expands the sounds and both of these techniques can yield many subtle gradations within their category. Variation 50 uses this technique in the middle of the piece.

The thirty-fourth variation consists of a simple melody line in quarter notes against a pedal point. (See Example 4.37) The pedal point’s pitch is in constant A. The mood of this variation is *doloroso* (lamenting). The tempo is very slow with steadily moving quarter notes. The basic meter of this variation is 4/2; however there is indication of “change the bow ad libitum,” which gives the variation more flexibility.

The thirty-fifth variation has an extremely high tessitura and a wide range. Meter is not indicated, and a basic tempo marking is abandoned in this variation. (See Example 4.38) Many unmeasured rhythmic values are marked throughout the entire piece. Rochberg gives many directions including: “wild!”, “no attack”, “sharp cutoff” and “heavy bow pressure.” Variation thirty-four, on the other hand, has a calm character and smooth rhythmic motion. In contrast, variation thirty-five contains a fantastic character and rough rhythmic motion. These two variations include opposite intensity and mood, and combined they are appropriate to perform as a set.

The image shows a musical score for Variation No. 34. It consists of two staves of music. The first staff is marked '34 Molto adagio' and '4/2'. Above the staff, there are instructions: 'Change bow ad lib.' and 'con sord.'. Below the staff, there is a dynamic marking 'ppp doloroso'. The music features a steady sequence of quarter notes with a constant A pedal point. The second staff continues the melody with similar quarter notes and a triplet of eighth notes.

Example 4.37 Rochberg, *Caprice Variations*, No. 34, mm. 1-4

35 Allegro molto; fantastico
(♩=ca. 120)

senza sord. *ff feroce* *sempre sim.*

NB.

NB: vary pattern of groups at will

Repeat ad lib. until almost unbearable intensity and break off

Example 4.38 Rochberg, *Caprice Variations*, No. 35, opening section

The thirty-third variation is reminiscent of the style of Stravinsky. Rochberg’s indication of *con umore* means “with humor.” The basic meter is 2/4: however, the meter does change occasionally to 3/4 and 5/4. For articulation contrasts, Rochberg uses quick alternations of *pizzicato* with *arco*. Many *Sforzandos*, wedges and accents are used for this variation. *Pizzicatos* and *flautando* also give a variety of contrasting sounds.

Variation nineteen contains endless rhythmic changes. Rochberg marked “Exact rhythm throughout” in the score. From beginning to the end there are five motifs. The first motif (A) is in 4/8 meter and it starts with a sixteenth note rest. The next motif (B) is in 5/16 meter with down-up-up-down bowing. The third motif (C) is 7/16 meter and one measure consists of three sixteenth notes with two-note slurs.

The fourth motif (D) appears the first time in measure eight and is a mixture of sixteenth notes and sixteenth note rests with syncopated rhythms in 3/8 meter. The fifth motif (E) is in 2/8 meter and includes syncopated rhythms tied over the bar line. (See Example 4.39)



Example 4.39 Rochberg, *Caprice Variations*, No. 19 five motives

All motifs have wedges on random beats. Because of unexpected bow divisions and wedges on random beats, it makes the rhythm irregular. Throughout the entire variation, Rochberg arranged all five motifs in different orders. For instance, it is A-B-C-A-B-C-C-D-D-A-D from measure one to eleven. (See Example 4.40)

19 *Vivace* (♩=208)
Exact rhythm throughout

Example 4.40 Rochberg, *Caprice Variations*, No. 19, mm. 1-11

The meters are continuously changed and include wedges to indicate sharp accents. Wedges make irregular strong beats, and the arrangement of the motifs is not in order. For these reasons, variation nineteen sounds more highly rhythmic than the others. Many half steps appear throughout the entire variation (See motif A, B, and C). The pitches F and B-flat are frequently played. A mixture of half steps and augmented fourths creates dissonance. Like many other variations, the nineteenth variation ends in the key of A.

Overall the variation is performed forte and fortissimo. The nineteenth variation is similar to the third movement of Stravinsky's *Three Pieces for Clarinet Solo*. (See Example 4.41) The changing meters and jagged rhythms are the compositional elements that bring out the effect of humor in the music and require a high level of intensity.

Example 4.41 Stravinsky, *Three Pieces for Clarinet Solo*, mm. 49-60

The combined types of non-traditional rhythmic notation are found in variations forty-two and forty-six. The change from single to triple beams controls the tempo, as crescendos follow the acceleration and decrescendos precede the start of a new figure in variation forty-seven. (See Example 4.42)

Example 4.42 Rochberg, *Caprice Variations*, No. 47, first section

Rochberg uses space notation in variation forty-eight. Variation forty-eight is a fine example of late twentieth century performance style. For example, tone clusters are found often in this variation. At the very beginning is a G sharp-A-B flat cluster. The second line also has an E flat-E-F tone cluster. The last cluster is placed at the end and includes a G sharp-A-B flat-B-C- C sharp.

The pitches do not overlap, and the harmony is atonal. Rochberg added fermatas for more rhythmic freedom. The pitch range is quite wide, therefore it is quite difficult to recognize the melodic lines. Mixtures of non-traditional rhythmic notation and regular notation are present. Rochberg was specific in the quality of vibrato needed and the bow strokes required to achieve the desired effect. (See Example 4.43)

48 Moderately fast: fantastico

fast
arco
f *fz* *non troppo* *meno mosso: punta d'arco* *p*

G#-A-Bb Cluster

Very fast *arco*
pizz. *ff* *f* *fz* *a piacere* *fast* *ppp* *f* *fz* *non troppo*

meno mosso: simile
p *come sopra* *Very fast* *arco*
pizz. *ff* *f* *fz* *a piacere* *ppp*

fast *arco*
f *fz* *meno mosso* *p* *fast* *arco*
pizz. *ff* *fz* *molto*

sub. f *poco vibrato* *ord.* *f* *sub. p* *molto*

Space notation
Bravura *piu f (full bows)* *cresc.* *piu ff* *f* *fffz* *Very fast* *lunga*

meno mosso **G#-A-Bb-B-C-C# Cluster** *fast* *pizz.* *arco* *a piacere* *Very fast*
ppp *p* *mp* *ff* *fz* *ffz* *ffz*

Example 4.43 Rochberg, *Caprice Variations*, No. 48

4.2.6 A Summary of the Non-quoting Variations

Rochberg composed using a variety of genres in the non-quoting variations. Students may use variations two, three, four, fourteen, and twenty four for étude practice. Also, double stops may be practiced using variations one, three, four, thirty-two and forty. For pizzicato practice, students may start with variations fourteen and twenty-four. *Rubato* is explored using variations five, six, sixteen and seventeen. Students may practice phrasing and purity of sounds in variations twenty, twenty-two, twenty-three, twenty-seven, thirty-seven, and forty-three. To develop their rapid left hand techniques, students can explore variations fifteen, nineteen, twenty-eight and forty-five. Variation nineteen includes a variety of meter changes. Twentieth century violin performance techniques can be practiced using variations eighteen, thirty-four, thirty-five, thirty-nine, forty-two, forty-six, forty-seven, forty-eight, forty-nine, and fifty.

For those being exposed to contemporary techniques for the first time, I recommend variations thirty-five and fifty. The tone is smooth and warm, and its length is less than three minutes. The tessitura (note range) and technique level is quite moderate.

Students may also use Rochberg's non-quoting variations to practice many modern violin sounds and techniques, and apply these concepts in their development as violinists. Additionally, the non-quoting variations were written in the past fifty years, thus each variation could be added to their repertoire of contemporary music.

CHAPTER FIVE

CONCLUSION

The high degree of stylistic synthesis in Rochberg's *Caprice Variations* offers performers a unique vehicle to expand various performance skills using only one work. After analyzing the fifty-one variations, this paper explores the intent of his music, and provides stylistic guidance for forty of his un-quoting variations.

Rochberg's fifty-one *Caprice Variations* embrace a wide range of musical styles from other composers and eras. He combines multiple stylistic elements into his music, and as a result, some of the variations sound like Baroque music (variation twenty-seven), others sound like nineteenth century music (variation forty-three), and all while Rochberg uses the post-modern compositional techniques. His compositional style, a synthesis of past and present styles, produces beautiful, aesthetically pleasing music.

The total playing time is approximately sixty-five minutes for all fifty-one variations. Rochberg suggested at the end of the score that performers can make their own short version of the *Caprice Variations*. Performers can fill the concert program with nineteenth century music, contemporary music, or a mixture of all genres. Rochberg opened the door for performers to make their own choices. Furthermore, Rochberg composed music not only for advanced performers, but intermediate players can learn from *Caprice Variations* as well. It is an excellent starting piece for students who are ready to learn contemporary repertoire while exploring the style of composers from the Baroque to the present day.

Rochberg beautifully integrated many genres into his music. Rochberg's *Caprice Variations* is a significant work in contemporary solo violin literature, and will grow as standard repertoire for violin students and performers.

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IN WITNESS WHEREOF, the parties have duly executed this Agreement this 9th day of October, 2014.

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Schedule A

ECS #1.2501

Caprice Variations for Unaccompanied Violin

Composed by: George Rochberg

Edited by: Lewis Kaplan

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Schedule B

Publication Details

Publication Title:	George Rochberg's Caprice Variations for Unaccompanied Violin: An Analytical Overview and a Performance Study Guide
Retail Price:	U\$0.00
ECS works:	1

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BIOGRAPHICAL SKETCH

Hojin Kim, a native of Seoul, South Korea began to play the piano when she was three years old. By age 10, she started to play the violin. Kim won many competitions both in piano and violin during her early ages. She went to the music middle school and music high school in Seoul. After graduating high school, she moved to the United State in 2001 and attended the Eastman School of Music where she studied with Lynn Blakeslee. She received her Bachelor's degree in Violin Performance at the Eastman School of Music on the Howard Hanson Scholarship. Kim earned her Master's and Doctor's degrees at the Florida State University where she studied with Eliot Chapo.

Hojin Kim has many experiences on teaching and performing. As a graduate assistant at Florida State University, she gave master classes in Professor Eliot Chapo's studio. She also taught and advised undergraduate students for solo and chamber music. She performed solo and chamber recitals at the Kilbourn Hall in Rochester, NY, and the Dohnányi, Linsay and Opperman Recital Halls in Tallahassee, FL. She also performed at the Yurim Art Hall, Youngsan Art Hall, Dajeon Arts Center and Sejong Chamber Hall in Seoul, Korea.

As violinist, Kim performed with several orchestras; Tallahassee Symphony Orchestra, Valdosta Symphony Orchestra, Northwest Florida Symphony Orchestra, Panama City Pops Orchestra, Sinfonia Gulf Orchestra and Philharmonic of Northwest Florida, and Gimpo Philharmonic Orchestra and TIMF Ensemble in Korea. She was the assistant concertmaster in the Florida State University Opera Orchestra, and was guest principal in Gimpo Philharmonic Orchestra in Korea.

Kim's passion for the violin extends to volunteering and teaching violin to students with autism at the Hanwoori Disabilities Center in Korea.

Her principal teachers have been Eliot Chapo, Lynn Blakeslee, Dong-ho Ahn, and Hae-eun Hyun.

Recently, Kim holds her solo debut recital at Sejong Chamber Hall in Seoul, South Korea. (Feb. 5, 2014)