A RECORDING AND PERFORMER’S ANALYSIS OF
PARTITA-VARIATIONS FOR PIANO SOLO
BY GEORGE ROCHBERG

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CHAPTER 1

INTRODUCTION

Introduction

In April 2010, I presented a lecture recital entitled “A Discussion and Performance of Partita-Variations for Piano Solo by George Rochberg,” in partial fulfillment of my Doctor of Arts Degree. As an outgrowth of this project, my dissertation provides a performance analysis of Partita-Variations, as well as a CD recording of my performance of this work, recorded in Ball State University’s Sursa Performance Hall. Since Rochberg’s composition of this work in 1976, Partita-Variations—a large-scale keyboard work consisting of thirteen movements—has only rarely been discussed in scholarly literature or recorded, in comparison to other twentieth-century works of similar scale. Both within the work as a whole and, on a smaller scale, within each movement, Rochberg synthesizes a variety of musical styles, creating a unique compositional voice that transcends individual sources of inspiration. Rochberg’s transformation and manipulation of an eclectic array of historical styles and formal structures throughout Partita-Variations offers numerous interpretive challenges for the pianist. By providing both a performance analysis and a recording, my dissertation will provide future performers with a valuable resource for studying this work.
Review of the Literature

Resources pertaining to George Rochberg’s life and works are limited. Few studies directly address Rochberg’s Partita-Variations, particularly from a performer’s perspective.

Joan DeVee Dixon’s book George Rochberg: A Bio-Bibliographic Guide to His Life and Works, offers a starting point for performers and scholars studying Rochberg’s music.1 This resource provides a chronology of Rochberg’s life and works; descriptions of his published articles and essays; a selection of correspondence between Rochberg and his colleagues and friends; catalogs of the specific libraries holding Rochberg’s musical and literary manuscripts; and a useful listing of the dissertations and theses that have been dedicated to various aspects of Rochberg’s music.

Several journal articles address Rochberg’s musical works, compositional style, and aesthetic philosophy. Though somewhat limited in its scope, Alexander Ringer’s article, “The Music of Rochberg,” provides a general overview of the composer’s works from 1946 until the time of the article’s publication in 1966, but does not discuss specific works in great detail.2 In his 1981 article, “Rochberg the Progressive,” Jay Reise examines passages from Rochberg’s third string quartet to illustrate the composer’s use of tropes of past musical styles to infuse his works with expressivity. Throughout, Reise demonstrates how Rochberg masters the technique of uniting diverse styles.3 Robert Reilly’s 2002 article, “The Recovery of Modern Music: George Rochberg in Conversation,” relates an interview with Rochberg, in which the composer describes his

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use of twelve-tone and serial techniques, his blending of tonality with atonality, and his views on how Schoenberg’s works had influenced him. Catherine Losada’s 2009 article, “Between Modernism and Postmodernism: Strands of Continuity in Collage Compositions by Rochberg, Berio, and Zimmermann,” analyzes works featuring collages of musical styles in order to examine the connections between selected compositions and their serial predecessors.

Several recent dissertations focus specifically on Rochberg’s piano works. Paul James Satre’s dissertation, “George Rochberg’s Complete Works for Solo Piano: Their Style and the Culture They Reflect,” completed in 1985, provides a detailed description of Rochberg’s works for solo piano. Gerald H. Groemer’s dissertation from the same year, “Paths to the New Romanticism: Aesthetic and Thought of the American Post-Avant-Garde as Exemplified in Selected Tonal Piano Music (George Rochberg, William Bolcom, William Albright, and Frederic Rzewski),” investigates the aesthetic and historical questions raised by Rochberg’s return to tonality in such works as *Carnival Music* and *Partita-Variations for Piano Solo*.

Daniel Paul Horn’s 1987 dissertation, “Change and Continuity in the Music of George Rochberg: A Study in Aesthetics and Style as Exemplified by Selected Piano Solo and Chamber Music Compositions,” briefly discusses Rochberg’s compositional style,

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specifically his use of self-quotation in *Partita-Variations*. Horn suggests that “Cortège” is adapted from the opening pages of the first movement of the Quintet, while “The Deepest Carillon” is derived from the central movement of the Quintet, “Sfumato.” Similarly, Horn notes that “Arabesque” quotes a passage drawn from the middle of Rochberg’s 1966 *Nach Bach*, and “Canon” bears a strong resemblance to his 1956 *Sonata-Fantasia*.

Joan DeVee Dixon’s performance analysis of two of Rochberg’s keyboard works in her 1995 dissertation, “The Twelve Bagatelles and Sonata-Fantasia of George Rochberg: A Performer’s Analysis” has provided an important model for my current research. In the first section of her dissertation, Dixon describes Rochberg’s early life and works, his compositional philosophy, his adoption and subsequent abandonment of the twelve-tone method, and his use of quotation. The second and the third parts of Dixon’s dissertation provide analyses of the *Twelve Bagatelles* and *Sonata-Fantasia*, respectively. With her discussion of such issues as form, pitch analysis, melodic and rhythmic motives, texture, performance indications, and performance considerations specific to individual movements of each work, Dixon demonstrates the applicability of her work not only to scholars of Rochberg’s music, but especially to performers.

Seiran Sohn’s 1996 dissertation, “George Rochberg’s Partita-Variations for Piano Solo (1976): A Study of a Rhythmic-Metric Analysis and Performance Practice,” utilizes another set of tools to discuss Rochberg’s compositional style within the *Partita-Variations*. Using Wallace Berry’s theoretical approach to rhythm and meter, Sohn...
examines the rhythmic-metric structures of selected variations from the perspective of both a theorist and a performer. Sohn also discusses Rochberg’s music in relation to his musical aesthetics.10

Along with the sources discussed above, Rochberg’s own writings provide an important window into his compositions. Throughout the eighteen essays included in Aesthetics of Survival: A Composer’s View of Twentieth-Century Music, Rochberg examines modernism’s indebtedness to its common practice heritage, and specifically to such musical concepts as tonality, melody, and harmony.11 Published posthumously and edited by Rochberg’s wife, Gene Rochberg, and Richard Griscom, Five Lines, Four Spaces: The World of My Music gathers together fifteen essays that reveal Rochberg’s philosophical and aesthetic views on art and music.12 This book provides a discussion, from the composer’s point of view, of Rochberg’s shift from serialism to tonality.

Methodology

My dissertation attempts to fill the lacuna in the literature by providing a detailed discussion of Rochberg’s musical style of quotation and assimilation within this work, as well as addressing concerns for the performer. The dissertation discusses Rochberg’s Partita-Variations from three perspectives that have, until now, remained unexplored. The first of these approaches examines Rochberg’s title, which suggests that two distinct musical genres have been merged into a single entity; throughout, I demonstrate the ways

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in which Rochberg references and differentiates between the variation form and the more symmetrical approach of partita structure. The second issue that I consider is Rochberg’s return to the use of conventional musical practices, including the tonal language that he reacquired in the 1970s, combined with his distinctively personal twentieth-century style. Finally, I discuss Rochberg’s assimilation of multiple styles, paraphrases, and quotations within the individual movements. These three approaches provide a useful guide to performance, and also illuminate Rochberg’s musical aesthetics at work within *Partita-Variations*. Through my discussion of Rochberg’s integration of two distinct genres, his allusions to eighteenth- and nineteenth-century musical conventions, and his selection of musical quotations throughout *Partita-Variations*, my dissertation will equip performers with the tools necessary to give an eloquent and educated performance of this work.

**Organization**

The body of my dissertation consists of four parts. Chapter Two provides an overview of Rochberg’s compositional style and writing, and a survey of his published works for solo piano. Chapter Three consists of an analysis of each movement of *Partita-Variations* that aims to provide pianists and pedagogues alike with an accessible guide to one of Rochberg’s most intriguing works. Chapter Four summarizes Rochberg’s integration of multiple styles into the large-scale form of *Partita-Variations* through his masterful compositional techniques. Finally, a recording of *Partita-Variations* provides performers with an important resource for using this guide to its fullest potential.
CHAPTER 2

GEORGE ROCHBERG’S CAREER AND SOLO PIANO WORKS

A. An Overview of Rochberg’s Compositional Style and Writings

One of the foremost American composers of the twentieth century, George Rochberg (1918-2005) experimented with various musical styles over the course of his career. Like the compositions of many composers of the mid-twentieth century, Rochberg’s early works reflect the impact of serialism. During his period of study in Rome—made possible by Fulbright and American Academy fellowships—Rochberg met the Italian composer, Luigi Dallapiccola, whose approach to serialism profoundly impacted Rochberg. Following his return to the United States, Rochberg made a name for himself as one of the foremost American composers of serialist works with such compositions as the Twelve Bagatelles for piano solo (1952); the Chamber Symphony for woodwinds (oboe, clarinet, and bassoon), brass (horn, trumpet, and trombone), and strings (violin, viola, and cello) (1953); the Three Psalms for a cappella choir (1954); the Symphony No. 2 (1956); the Sonata-Fantasia for piano solo (1956); and the Zodiac for orchestra (1964).13

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In the mid-1960s, Rochberg’s musical style changed dramatically, reflecting his rejection of serialism—a system that Rochberg had come to understand as artificial, abstract, and even dehumanizing. For Rochberg, serialism had become a limiting force within his compositional style, contrasting his expressive capabilities through its strict rules. Following his break with serialism, Rochberg began to search for musical styles that allowed him to articulate his own compositional voice. Through his rediscovery of musical idioms of the past—including functional tonality—Rochberg revitalized his compositional style.

Rochberg, however, embraced more than just tonality in the process of finding an expressive compositional style. Throughout this period, he also began to take on certain aspects of nineteenth-century romanticism, especially those that he felt were the tradition’s most important achievements—the expansion of musical ideas and the idea of melodic flow. As he wrote, “Nineteenth-century romanticism gave us the great climax which grows out of extension of ideas which, in turn, are part of a continuously expanding, unraveling melodic flow.” With this vision, Rochberg’s approach of connecting elements from past styles and linking them to contemporary compositional techniques takes him into uncharted musical territory.

Another aspect of Rochberg’s new style reveals an emphasis on the power of memory as a means of expression. As he internalized past musical styles, Rochberg

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attempted “to connect to the phenomenon of human memory of lived experiences.” By invoking a past musical style or work in his own compositions, Rochberg believed that he could make the present (and perhaps even the future) more meaningful. As he stated,

Return in music has something of the force of the past suddenly illuminating the felt present as a real element in the present. This suggests the possibility that music is an attempt—limited by human finitude but a valid attempt nevertheless—to create through sound the totality of time, the ground bass of duration in human life; present tense here becomes the predominant mode of occurrence, return suggests the past tense imposed on the felt present, and future tense is the goal toward which everything strives for completion and final resolution. The three dimensions of the human experience of time—past, present, and future—are potentially inherent in the durational process of music perceived as organized sounding pitches.

Rochberg’s internalization of the past reveals itself most clearly in his use of musical quotation, which allowed him to “expand and connect” the existing musical sources within his own compositions. His 1965 Contra Mortem et Tempus for flute, clarinet, violin, and piano comprises a representative work utilizing his new compositional style—including this technique of quotation. As his 1956 Sonata-Fantasia demonstrates, however, quotation had intrigued Rochberg prior to his break with serialism; in this work, Rochberg quoted the first five measures of Schoenberg’s Fünf Klavierstücke, Op. 23, no. 1. In the works following his stylistic shift, Rochberg’s use of quotation became even more transparent. For example, in his 1966 Nach Bach, Rochberg inserts a short fragment—completely intact—from Bach’s Partita No.6.

Throughout the 1970s, Rochberg’s compositional style expanded beyond the

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17 Ibid.
quotation of musical fragments toward an assimilation of stylistic characteristics of various composers and works within his own compositions. The merging of old styles with new musical settings formed the basis of what Rochberg described as an “ars combinatorial.”19 Within this style, Rochberg paraphrased passages from and adapted the musical syntax of works by other composers, creating works that simultaneously referred to the past and forged a new path forward. Many of the works from this period feature a complex array of borrowed compositional styles. For example, Rochberg’s 50 Caprice Variations for Violin (1970) refers to such classical and romantic works as Beethoven’s Seventh Symphony, Mahler’s Fifth Symphony, and a Schubert waltz. His Carnival Music: Suite for Piano Solo and Partita-Variations for Piano Solo, composed in 1971 and 1976 respectively, demonstrate an even greater plurality of styles, particularly in their juxtaposition of tonal and atonal elements, but also through the union of diverse musical idioms. While Carnival Music contains elements of such American popular styles as blues, ragtime, and jazz, Partita-Variations demonstrates Rochberg’s indebtedness to the Western classical canon by borrowing numerous musical gestures from such composers as Bach, Brahms, Beethoven, Chopin, and Schoenberg.

Well-known as an American composer, Rochberg was also recognized as a prolific writer and musical critic within his lifetime. Throughout his career, he contributed numerous articles on contemporary music to national and international scholarly journals, including such essays as “The Harmonic Tendency of the Hexachord” (1959) in the Journal of Music Theory; “The New Image of Music” (1963) and the

“Reflections on Schoenberg” (1973) in *Perspectives of New Music*; and “Polarity in Music: Symmetry and Asymmetry and Their Consequences” (1997) in the *Proceedings of the American Philosophical Society*.


Throughout his life, Rochberg’s compositional style shifted several times. Like numerous other composers of his generation, Rochberg wrote in a serialist idiom throughout much of his early career. In the mid-1960s, however, he shifted away from serialism and toward more expressive methods of manipulating musical ideas, including such means as functional tonality, romantic ideals, and musical quotation. In the 1970s, Rochberg’s approach to the musical past became subtler, as he attempted to assimilate and paraphrase numerous styles of other eras and composers within single works. His writings reveal his changing aesthetics throughout each of these moments of his career. The remaining section of the chapter provides a discussion of how Rochberg’s works for solo piano align with these changes in stylistic approach. Any performer exploring Rochberg’s pianistic output should be aware of these dramatic shifts in compositional style.
B. An Overview of Rochberg’s Published Works for Solo Piano

Although Rochberg’s solo piano music comprises a limited portion of his overall output, his works for piano exhibit a broad array of musical styles, and thus offer performers diverse technical and interpretive challenges. His published works for piano, most of which have been published by the Theodore Presser Company, are primarily concert masterpieces requiring exceptional technical facility and refined musicality from performers. More approachable character pieces with fewer technical demands are the exception in Rochberg’s output, and include the Two Preludes and Fughettas, Arioso, and Bartokiana. Table 1.1 gives a list of Rochberg’s repertoire arranged chronologically by the year each work was composed.

Table 1.1 George Rochberg Published Works for Solo Piano.

<table>
<thead>
<tr>
<th>Year Composed</th>
<th>Year Published</th>
<th>Titles</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1941</td>
<td>1978, 2000</td>
<td><em>Variations on an Original Theme for Piano Solo:</em></td>
<td>Theodore Presser Company</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Theme: Andante affetuoso</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Variation 1: Quasi Scherzo</td>
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<tr>
<td></td>
<td></td>
<td>Variation 2: Quasi Etude</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Variation 3: Quasi Capriccio</td>
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<tr>
<td></td>
<td></td>
<td>Variation 4: Quasi Toccata</td>
<td></td>
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<td>Variation 5: Quasi Arabesque</td>
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<td></td>
<td></td>
<td>Variation 6: Quasi Rhapsody</td>
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<td></td>
<td></td>
<td>Variation 7: Quasi Ballade</td>
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<td>Variation 8: Quasi Gigue</td>
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<td></td>
<td></td>
<td>Variation 9: Quasi Nocturne</td>
<td></td>
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<td></td>
<td></td>
<td>Variation 10: Quasi Chorale</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Variation 11: Quasi Ricercare</td>
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<td></td>
<td></td>
<td>Variation 12: Quasi Intermezzo</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Finale [half note = ca. 80-84]</td>
<td></td>
</tr>
<tr>
<td>1946</td>
<td>1980</td>
<td><em>Two Preludes and Fughettas from the Book of Contrapuntal Pieces for Keyboard Instruments</em></td>
<td>Theodore Presser Company</td>
</tr>
<tr>
<td>Year</td>
<td>Year1</td>
<td>Year2</td>
<td>Work</td>
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</tr>
<tr>
<td>1944; Revised 1956</td>
<td>1957</td>
<td>Arioso</td>
<td>Theodore Presser Company</td>
</tr>
<tr>
<td>1952</td>
<td>1955</td>
<td>Twelve Bagatelles for Piano Solo:</td>
<td>Theodore Presser Company</td>
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<tr>
<td></td>
<td></td>
<td>I. Drammaticamente e con un tempo libero</td>
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<td></td>
<td></td>
<td>II. Scherzoso e tempo giusto</td>
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<td>III. Con brio</td>
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<td></td>
<td>IV. Tempo di Marcia</td>
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<td></td>
<td></td>
<td>V. Quasi parlando</td>
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<td>VI. Satirico</td>
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<td></td>
<td>VII. Teneramente e liricamente</td>
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<td></td>
<td></td>
<td>VIII. Giocoso</td>
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<td></td>
<td>IX. Intenso, con un sentimento di destino</td>
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<td></td>
<td></td>
<td>X. [dotted quarter note = 88]</td>
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<tr>
<td></td>
<td></td>
<td>XI. Con moto, passionatamente</td>
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<tr>
<td></td>
<td></td>
<td>XII. Burlesca</td>
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<tr>
<td>1956</td>
<td>1957</td>
<td>Bartokiana</td>
<td>Theodore Presser Company</td>
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<tr>
<td>1956</td>
<td>1958</td>
<td>Sonata-Fantasia for Piano Solo:</td>
<td>Theodore Presser Company</td>
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<tr>
<td></td>
<td></td>
<td>Prologue: Con intensità</td>
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<td></td>
<td></td>
<td>I: Quasi tempo I, ma con molto rubato</td>
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<td></td>
<td></td>
<td>Interlude A (Tempo I)</td>
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<td></td>
<td></td>
<td>II: Allegro scherzoso</td>
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<td></td>
<td>Interlude B (Tempo I)</td>
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<tr>
<td></td>
<td></td>
<td>Epilogue: (Tempo I )</td>
<td></td>
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<tr>
<td>1966</td>
<td>1967</td>
<td>Nach Bach: Fantasy for Harpsichord or Piano</td>
<td>Theodore Presser Company</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I. Fanfares and March</td>
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<tr>
<td></td>
<td></td>
<td>II. Blues</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>III. Largo doloroso</td>
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<td></td>
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<td>IV. Sfumato</td>
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<td></td>
<td></td>
<td>V. Toccata-Rag</td>
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<tr>
<td></td>
<td></td>
<td>1. Praeludium</td>
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<tr>
<td></td>
<td></td>
<td>2. Intermezzo</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Burlesca</td>
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<tr>
<td></td>
<td></td>
<td>4. Cortège</td>
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<tr>
<td></td>
<td></td>
<td>5. Impromptu</td>
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<tr>
<td></td>
<td></td>
<td>6. The Deepest Carillon</td>
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<tr>
<td></td>
<td></td>
<td>Tema: Ballade</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7. Capriccio</td>
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<tr>
<td></td>
<td></td>
<td>8. Minuetto</td>
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</tr>
</tbody>
</table>
As even a brief glance at Table 1.1 reveals, many of Rochberg’s piano works consist of multi-movement structures, whereas few single-movement or theme and variation forms exist. Regardless of formal structure, though, almost every title and tempo description describes the style and character of its respective work. My discussion of Rochberg’s oeuvre stresses important structural facets of these works rather than possible pedagogical approaches to them, in chronological order of their composition.
Variations on an Original Theme for piano solo

The Variations on an Original Theme, completed in 1941 and published in 2000, comprises a single theme, twelve variations, and a finale movement. The main theme, marked Andante affetuoso and sempre cantando e molto espressivo, contains rich and expressive sonorities in the key of D-flat major reminiscent of Brahms’ harmonic language. The tempo indications of the subsequent twelve variations provide vivid descriptions of each movement. The finale, however, contains only a metronome indication. Rochberg based each variation on a small-scale formal structure—either binary or ternary form, with repeats written out in the score.

Two Preludes and Fughettas

Rochberg completed Two Preludes and Fughettas in 1946; the work was published in 1980. As the title suggests, Rochberg infuses this set with musical elements that recall the style of Bach’s preludes and fugues by using contrapuntal techniques, rhythmic figurations, melodic contours, and pedal-tones (Example 2.1).
Example 2.1. George Rochberg, Prelude No. 1, mm. 1-16.
Each Prelude and Fughetta set features three-voice contrapuntal writing. Although written with conventional key signatures, the use of abundant chromaticism prevents any clear sense of tonality. Rochberg alludes to Bach’s compositional technique by defining key signature at the beginning of each movement and ending each one with Picardy thirds of these keys. Finally, the first Fughetta displays a similar rhythmic contour to Bach’s Fugue in C minor (Example 2.2), whereas the second Prelude, with its use of three staves, suggests the scoring of Bach’s organ music (Example 2.3).

Example 2.2. George Rochberg, Fughetta No.1, mm.1-3.

Example 2.3. George Rochberg, Prelude No.2, mm.1-6.
The broad variety of textures, expressive characters, and rhythmic features contained within Rochberg’s *Two Preludes and Fughettas* make this work an excellent pedagogical tool for introducing students to contrapuntal keyboard music in a contemporary musical style.

**Arioso**

The *Arioso*, a two-page work composed in ternary form, is Rochberg’s shortest piano work. The lyrical style that infuses the *Arioso*, which Example 2.4 illustrates, recalls elements of Baroque style, and, as Satre suggests, may even reflect the indirect influence of Bach’s *Arioso*.²⁰


As Rochberg notes in the score, the tonal center of *Arioso* is G and with a Phrygian Mode pitch content.²¹ With its three individual voices—a lyrical melodic line on the top, a counter-melody in the middle, and the steadily moving eighth-note

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²⁰ Paul James Satre, “George Rochberg’s Complete Works for Solo Piano: Their Style and the Culture They Reflect” (DMA diss., The American Conservatory of Music, 1985), 59.

²¹ This is Rochberg’s annotation on the top of the score published by Theodore Presser Company in 1980.
accompaniment figurations in the lowest voice—this work may serve as another appropriate choice of repertoire for students interested in contrapuntal piano works of the twentieth century. The *Arioso* features a light and charming musical character and is less technically demanding than many of Rochberg’s works for piano.

**Twelve Bagatelles**

The *Twelve Bagatelles*, completed in 1952 and published in 1955, is Rochberg’s first twelve-tone keyboard work. Throughout, Rochberg uses four rows (P0, R0, I7, and RI7) of the forty-eight possible twelve-tone rows to structure the entire work.\(^{22}\) Comprising twelve short character pieces in two- and three-part forms, each of the *Twelve Bagatelles* concentrates intensively on serial techniques. The Italian descriptions heading almost every movement display a broad variety of styles and moods.\(^{23}\) As a whole, the *Twelve Bagatelles* come together to create a musically and technically demanding multi-movement work that is highly chromatic and contains vast contrasts of rhythm, dynamics, meter, and articulation. These characteristics are evident in Example 2.5.


\(^{23}\) Ibid., 19-30.
Example 2.5. George Rochberg, *Twelve Bagatelles, No. 1*, mm.1-18.

**Bartokiana**

*Bartokiana*, completed in 1956 and published in 1957, represents Rochberg’s second shortest piano work. As the title suggests, this work recalls the musical style of Bartók. Marked *Very fast*, *Bartokiana* finds its tonal center on the pitch of F, but shifts through varying configurations of the F scale, as can be seen in the measures included in Example 2.6. In this example, the left hand plays a Lydian scale and the right hand plays a Mixolydian scale.
Throughout Bartokiana, Rochberg juxtaposes numerous contrasts of rhythm, dynamics, and articulation alongside metrical shifts occurring every few measures, which create abundant rhythmic challenges for the pianist.

**Sonata-Fantasia**

The Sonata-Fantasia, completed in 1956 and published in 1958, is a large-scale work with five distinct sections intended to be performed as a continuous cycle: Prologue; I: Quasi tempo I, ma con molto rubato; Interlude A (Tempo I); II: Allegro scherzoso; Interlude B (Tempo I); and Epilogue (Tempo I). As Rochberg admitted, the Sonata-Fantasia owes its inspiration to both Ives’ *Concord Sonata* and Wolpe’s *Passacaglia*. However, as Dixon notes, Schoenberg’s influence also manifests itself in this work, which is heavily dominated by chromaticism and even quotes from Schoenberg’s op. 23,
no. 1.\textsuperscript{24} The harsh dissonances and forceful gestures with which the \textit{Sonata-Fantasia} opens are illustrated in Example 2.7.

As previously seen in Example 2.7, Rochberg’s use of three staves in the \textit{Sonata-Fantasia} assists the performer in clearly seeing the registrally stratified structure of the musical gestures. Such a stratified texture creates technical demands for the pianist.

\textbf{Nach Bach}

A fantasy for harpsichord or piano, \textit{Nach Bach} was completed in 1966 and published the following year. A through-composed keyboard work, \textit{Nach Bach} is a pivotal work that begins Rochberg’s shift away from serialism and return to tonality in the mid-1960s. Throughout the piece, Rochberg quotes fragments selected from Bach’s\textsuperscript{25}

\begin{footnotesize}
\begin{itemize}
\item[\textsuperscript{24}] Ibid., 28-29.
\item[\textsuperscript{25}] Rochberg’s score does not contain bar lines; this example is located on page 2, systems 1-2 of the score published by Theodore Presser Company in 1958.
\end{itemize}
\end{footnotesize}
Partita No. 6, juxtaposing the Baroque style with freely chromatic atonality. For example, the motif written in Bach’s style is shown in Example 2.8; the connection to Bach manifests in the passages quoting from Bach’s Partita are shown in Examples 2.9-2.12.

Example 2.8. George Rochberg, Nach Bach, motif figure in Bach’s style.

Example 2.9. Johann Sebastian Bach, Partita No.6, Air, mm. 1-14.

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26 Martha Lynn Thomas, “Analysis of George Rochberg’s Twelve Bagatelles and Nach Bach for Solo Piano” (DMA diss., The University of Texas at Austin, 1987), 135-137.

27 Rochberg’s score does not contain bar lines; this example is located on page 2, system 3 of the score published by Theodore Presser Company in 1967.

Example 2.11. Johann Sebastian Bach, *Partita No. 6, Toccata,* mm. 5-8.


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28 Rochberg’s score does not contain bar lines; this example is located on page 12, system 3, and page 13, system 1 of the score published by Theodore Presser Company in 1967.

29 Rochberg’s score does not contain bar lines; this example is located on page 12, system 3, and page 15, system 1 of the score published by Theodore Presser Company in 1967.
Abstract and improvisatory in character, *Nach Bach* features rapid passagework and arpeggiated chords, fleeting ornamented notes, and a wide dynamic range—elements that emerge some ten years later in another keyboard work, *Partita-Variations*. The contrasting rhythms, tempos, dynamics, and articulations throughout highlight effective shifts of character within this relatively short keyboard work.

**Carnival Music**

Completed in 1971 and published in 1975, *Carnival Music* comprises five continuous movements with descriptive titles. In this piano work, Rochberg combines different elements to create a rich, multicoloured musical work, including such folk and popular styles as the march, the blues, and ragtime; free atonality in *Largo doloroso*; and *sfumato*, a style Rochberg derived from Renaissance painting in which a dream world is evoked through figures, shapes, and objects.30

The first movement, *Fanfares and March*, begins with dissonant fanfare gestures (Example 2.13), which later give way to marching music (Example 2.14) in a passage marked *Alla Marcia* and centered on the key of A-flat major. The close of the march signals the immediate onset of the next movement, *Blues.*

---


In contrast to the intense dissonances of the first movement, the second movement, *Blues*, lightens the mood with its improvisatory and jazz-like passages (Example 2.15).

Example 2.15. George Rochberg, *Carnival Music, Blues*, opening of the piece.31

31 Rochberg’s score does not contain bar lines; this example is located on page 12, systems 1-2 of the score published by Theodore Presser Company in 1975.
The solemn third movement, *Largo doloroso*, opens with quiet, connected sonorities that contrast dramatically with the preceding movement (Example 2.16). The dynamics of this movement remain subdued, ranging from *ppp* to *poco mf*.

![Example 2.16. George Rochberg, *Carnival Music*, Largo doloroso, mm. 1-5.](image)

The fourth movement, *Sfumato*, retains the hushed dynamics of the preceding movement while creating a hazy atmosphere aided by use of the sustain pedal to accumulate sonorities (Example 2.17). The dynamics gradually expand from *ppp* to *f* and *più f* before dropping down again to end the movement at a *p* level.

![Example 2.17. George Rochberg, *Carnival Music*, Sfumato, opening of the piece.](image)

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32 Rochberg’s score does not contain bar lines; this example is located on page 24, systems 1-2 of the score published by Theodore Presser Company in 1975.
The final movement of the set, *Toccata-Rag*, joyfully abandons the subdued nature of the last two movements (Example 2.18).

![Example 2.18. George Rochberg, Carnival Music, Toccata-Rag, mm. 1-5.](image)

Rochberg unifies this highly pianistic and stylistically diverse set of works by drawing several passages from the first two movements and locating them in the middle of the work.

**Four Short Sonatas**

The *Four Short Sonatas*, completed in 1984 and published in 1986, features four individual movements, marked *Poco allegro piacevole, Molto rubato, Allegro assai*, and *Presto* respectively. Throughout, free atonality and numerous modernist pianistic techniques abound. Following the opening ternary movement, formal structure gradually erodes into through composition over the course of the remainder of the work.³³

Furthermore, Rochberg references several composers—and their distinct musical

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styles—within passages of the *Four Short Sonatas*. For example, the hemiola rhythm found in mm. 1-4 and the shifting downbeats crossing bar-lines in mm. 24-38 of Movement I (Examples 2.19 and 2.20) suggest elements of Brahms’s style, while the rhythmic patterns in mm. 39 to 43 of the same movement (Example 2.21) characterize Stravinsky’s primitivist manner.

![Example 2.19. George Rochberg, *Four Short Sonatas*, Movement I, mm. 1-4.](image1)

![Example 2.20. George Rochberg, *Four Short Sonatas*, Movement I, mm. 23-39.](image2)

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Certain sonorities and melodic gestures of Movement II, especially those marked in Example 2.22, suggest the style of Debussy through Rochberg’s use of parallel chords between hands as well as the sustained damper pedal.

Finally, the repeated chordal thirds of the left-hand that accompany a simple melodic line in the opening measures of Movement III (Example 2.23) and the rhythmic patterns and repeated notes that open Movement IV (Example 2.24) recall the style of Bartók.

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35 Rochberg’s score does not contain bar lines; this example is located on page 7, system 3 of the score published by Theodore Presser Company in 1986.


**Three Elegiac Pieces**

The *Three Elegiac Pieces* were completed in 1998 and published in 2000. A short poem precedes each of Rochberg’s three movements. The first two movements in particular embrace what Peter Burwasser identifies as “American” and “Coplandesque” musical idioms.\(^\text{36}\) The first movement, marked *Molto cantabile e flessibile*, contains two contrasting sections, both in 4/8 time (Examples 2.25 and 2.26).

Both the initial A section and its reprise, which have tonal centers on G and D respectively, contain many lyrical and tender moments. The B section and its reprise, marked Risoluto, marche funèbre and Risoluto respectively, reflect a more terse side of Rochberg’s style, with funeral-march dotted rhythms, sweeping ascending figurations, and broad dynamics. The movement ends at a triple piano dynamic level over a sustained G major chord.

The second movement, marked Poco adagio, is in 2/8 time and employs free chromaticism (Example 2.27).
Along with the atonal harmonies, intricate rhythms, constant metrical changes, and frequent dynamic contrasts, a lethargic atmosphere prevails throughout this movement, which draws to a close with a sustained $pppp$ chord.

The last movement of the set, marked *Adagio; grave; sorrowing*, opens with a dark sonic landscape (Example 2.28).

Throughout, the movement undergoes numerous shifts of both mood and tempo, ranging from *sorrow, molto grave, solemn, agitato, distressed*, and *senza misura*, to chords marked *violente, più violente, molto espr.*, and *marcato molto sempre*, creating colorful sonorities and intense chromaticism.
Sonata Seria

Completed in 1998 and published in 2000, the Sonata Seria features three distinct movements. Throughout the sonata-allegro form first movement, marked *Vigoroso*, Rochberg references disparate styles as shown in Example 2.29. The movement combines sudden dynamic changes and a motivic construction like that found in Beethoven’s piano sonatas, but is combined with a syncopated, driving jazz style.37

The second movement, marked *Poco andante con espressione e flessibilità*, is written in a ternary form with the middle section, marked *Parlando (molto rubato)*, comprising a canon built from melodic figures shared between the hands (Example 2.30).

In the last movement, marked *Giocoso ma non troppo*, Rochberg draws together widely divergent rhythms, dynamics, and articulations within a freely atonal compositional style (Example 2.31).


Throughout, the *Sonata Seria* features a complex musical style comprising a full use of accidentals, octaves, rhythmic shifts, and atonality, which create technical demands for the pianist.
Conclusion

Rochberg’s stylistic shifts are readily apparent within his works for solo piano. Throughout his early works of the 1940s, Rochberg tended to experiment with a variety of learned styles within a single composition. His mingling of tonality with atonality in these pieces created works with a distinctive character and sound. In the early 1950s, Rochberg turned his focus toward atonality, and began to experiment with twelve-tone techniques; with the *Twelve Bagatelles*, Rochberg made his debut as a serial composer. In the mid-1960s, however, Rochberg’s musical style changed once again, as he began to reject the limitations of serialism and return to tonality from the past in order to find a more expressive compositional voice. One important aspect of this phase of Rochberg’s career included his use of collage techniques, which allowed the composer to merge quotations from past works with his own compositional language. In addition to *Nach Bach* and *Carnival Music*, which were composed in 1966 and 1971 respectively, the *Partita-Variations* also utilizes quotation to create a work with multivalent styles. The following chapter analyzes *Partita-Variations* in more detail, focusing on structural implications, compositional practices, performance indications, and interpretive considerations within each movement.
Rochberg’s *Partita-Variations*, commissioned by Etsuko Tazaki and composed in 1976, comprises twelve variations on a theme. As the title suggests, Rochberg’s combination of two different genres—*Partita* and *Variations*—offers a glimpse into the composer’s concept of *ars combinatoria*. The term “partita” is often associated with J.S. Bach’s defining keyboard suites that typically include an improvisatory introductory piece followed by a succession of selected dance movements, such as the allemande, courante, sarabande, menuet, or gigue. The term “variation” refers to a work that traditionally employs certain conventions of theme and variation form.

Although Rochberg does assemble a variety of thirteen short keyboard movements into what could be described as a suite, his *Partita-Variations* do not conform to the typical structure of the Baroque keyboard suite. Rochberg provides each variation with its own descriptive title and historically significant musical style in order to connect with this genre: 1. Praeludium; 2. Intermezzo; 3. Burlesca; 4. Cortège; 5. Impromptu; 6. The Deepest Carillon; Tema: Ballade; 7. Capriccio; 8. Minuetto; 9. Canon; 10. Nocturne; 11. Arabesque; and 12. Fuga a tre voce.

Similarly, whereas the conventional theme and variations form has a principle
theme that is stated at the beginning of the work followed by a number of altered repetitions of the theme, the main theme of *Partita-Variations* lies between variations six and seven. With six variations before and after the theme, Rochberg’s structural design creates a symmetrical form, radiating out from the center.

A second aspect of *Partita-Variations* is Rochberg’s combination of eighteenth-and nineteenth-century musical conventions within a distinctively contemporary musical language. In addition to absorbing and transforming musical styles and genres of the past, Rochberg uses the technique of quotation by referencing his own works and paraphrasing them in *Partita-Variations*.

This keyboard work stands as a valuable example of Rochberg’s artistic evolution, revealing especially his pluralistic style as it emerged in the 1970s. The following analyses address Rochberg’s use of historical styles and additional self-referential sources within individual movements of *Partita-Variations*. Each analysis is followed by a discussion of interpretive and technical aspects pertinent to the pianist.
Variation 1 – Praeludium (CD Track 1)

The jubilant, B-major first movement of Partita-Variations invokes several aspects of Bach’s compositional style. In addition to alluding to one of the most famous composers of preludes (and fugues) with its title, Praeludium features a motivic construction with pedal tones (Example 3.1.1a), passages of parallel sixths and thirds, and sequences (Example 3.1.1b) throughout the movement.

Example 3.1.1a. George Rochberg, Praeludium, mm. 1-2.
Even as he references Bach’s style, Rochberg maintains a distinctly twentieth-century flavor within *Praeludium* through his use of “wrong-note dissonances,” in which he juxtaposes two semitones between the pianist’s hands and embeds the resultant dissonances in rapid sixteenth-note passages, as shown in Example 3.1.2.
The diverse styles found in *Praeludium* create unique challenges for the pianist. Filtered through Rochberg’s compositional lens, *Praeludium* infuses elements of Bach’s style with a greatly expanded range and new technical difficulties, thus creating a fittingly virtuosic opening to this large-scale work.

**Performance Considerations**

In order to craft an effective rendition of this opening piece, the pianist should pay special attention to each of Rochberg’s tempo, meter, dynamic, and articulation markings in this movement. Rochberg’s tempo marking of quarter note equals *ca.* 126 in the score gives this opening movement a breathless feeling. At this tempo, the primary technical difficulty for most pianists is maintaining clarity between the hands, even as the texture shifts registers. In *Praeludium*, Rochberg utilizes varying meters to effect subtle rhythmic shifts within the sixteenth-note figurations, as seen in Example 3.1.1b. In order to allow the melodic figuration and rhythm to flow musically, the pianist must retain a strong, rhythmic pulse as a foundation of this movement to avoid stiff and metronomic playing.
Another consideration of particular importance to the pianist in this movement is Rochberg’s diverse palate of dynamic markings, which range from piano to triple sforzando. This broad range of dynamics allows the pianist to create a dramatic sense of contrast throughout the movement. Additionally, Rochberg frequently requires the pianist to adhere to an elaborate plan of dynamic markings while maintaining a variety of articulations, distinct note values, and rhythmic units. The pianist should carefully follow Rochberg’s dynamic and articulation markings without compromising rhythmic pulse or musical flow.

Finally, another technical difficulty involved in the movement is the use of the damper pedal. The pianist should apply the damper pedal sparingly in order to maintain the rhythmic precision and clarity.

Variation 2 – Intermezzo (CD Track 2)

The next movement, Intermezzo, contrasts dramatically with the vigorous ending of Praeludium. Rochberg also references a distinctively different musical era and composer in Intermezzo from that of the opening movement. Indeed, the term “intermezzo” is frequently associated with short character pieces for piano, especially those composed by Johannes Brahms in the late nineteenth century.38 Throughout Rochberg’s Intermezzo, this connection to Brahms manifests especially in the descending figuration of major thirds on the notes F♯-D-B-G-E in mm. 2-3 (Example 3.2.1), which bears a marked similarity to the opening measure of Brahms’s Intermezzo, Op. 119, No. 1

Despite this resemblance, Rochberg’s *Intermezzo* reveals a slightly different approach to melodic structure. As Example 3.2.3 indicates, Brahms’s melodic construction requires the pianist to continue the melody initiated by the right hand into the left hand (mm. 43-46), while, as Example 3.2.4 reveals, Rochberg constructs his passage using parallel motion between the two hands (mm. 46-50). Despite these differences in melodic structure, both passages use a descending third motion. Furthermore, Rochberg’s *Intermezzo* is in B-minor and adheres to a ternary structure, both of which were favored by Brahms in his character pieces for solo piano.
Performance Considerations

The Intermezzo maintains a simple duple meter throughout the entire movement, while dynamic and articulation markings provide a sense of variety. Tempo markings, such as Comodo, Subito allegro grazioso, Allegro molto, Quasi tempo di comodo ma molto rubato, and Allegro grazioso, divide the movement into sections with different characters, presenting the performer with both technical and interpretive difficulties.

The challenging technical difficulties are revealed in several important areas. First, the pianist must carefully control the sonic world of the movement, maintaining balance between the hands even when they are separated by multiple octaves, as they are throughout the majority of the piece. As mentioned above, Rochberg’s startling shifts of character, indicated by such tempo markings as Comodo and Subito allegro grazioso, offer the performer certain challenges. The Comodo section focuses on continuous legato phrasing, while the Subito allegro grazioso area emphasizes a more rhythmic mode of performance, in which the pianist should maintain the forward motion of the music even as the accented notes create a sense of a downbeat. When the Comodo section returns in m. 23, the legato phrasing passes to the left hand as the dynamic level grows, building until the Allegro molto section enters (mm. 23-38). Such rapid changes of musical style
require the pianist to be faithful to the score, yet sensitive to the sound created in performance.

Finally, the pianist should be attentive to the changes of character created by articulation markings combined with a variety of note values, rhythmic units, and slurs in the score.

**Variation 3 – Burlesca (CD Track 3)**

The energetic and heroic character of the *Burlesca* contrasts strikingly with the preceding two movements. The term “burlesca” refers to a humorous musical work, and was frequently used to describe certain character pieces for piano in the nineteenth century. In accordance with this humorous character, Rochberg uses several musical elements throughout the movement, such as the sudden dynamic changes created by accented staccatos highlighted with *sforzando* dynamics (Example 3.3a), and abrupt key changes (Example 3.3b) to convey a sense of wit.


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Composed in the tonal key of G major, the *Burlesca* features a binary form in which both the A and B sections are repeated. As seen in Example 3.3a, the opening A section provides a clear use of primary harmonic progressions. Whereas in the conventional binary form, the A section modulates to the dominant, Rochberg ends the A section in G major, then opens the B section with a major sixth chord (E major) in m. 9, followed by a sequential passage modulating from E major to the distant key of A-flat.
major in m. 11, as shown in Example 3.3b. In the return to the key of G major, Rochberg provides a sense of humor by inserting several A-flat major chords highlighted with *sforzando* accents on the weak beats for several measures. This is followed by another modulation to the key of E-flat major in mm. 21-24 before the movement concludes with the final return to the key of G major.

**Performance Considerations**

In a simple duple meter, Rochberg’s *Burlesca* requires the pianist to play *Allegro vivo; exact tempo throughout!*, with a quarter note *ca.* 132 on the metronome. At this tempo, the most challenging technical aspect is the sixteenth-note chordal figuration in the right hand (Examples 3.3a-b) throughout the entire movement. The pianist should apply a slight non-legato touch with fingers close to the keys in order to maintain clarity. Meanwhile, the sustained pedal may be applied only in specific moments, so that the pianist may maintain the clarity of sound even while playing those accented chords marked *sforzando*, as in beat 2 of m. 1 (Example 3.3a). Similarly, the pianist should subdivide the beats in order to maintain a steady tempo while sustaining a musically rhythmic flow throughout this movement. Finally, carefully shaping the hand position on the keyboard in mm. 11-12, 13-14, and 17-18 may aid the pianist having difficulty with these quick, repeating chordal phrases throughout the piece.

**Variation 4 – Cortège (CD Track 4)**

*Cortège* opens with a powerful gesture, marked *fff con tutta forza*. In ternary form, the movement provides a contrast in tonality from the previous movement. There is no
tonal center and the movement is highly chromatic. Rochberg quotes from both the first and last movements of his 1975 *Quintet for Piano and String Quartet*. Examples 3.4.1-3.4.3 demonstrate similarities between *Cortège* and the *Piano Quintet*, particularly those sections of dissonant octave displacement spanning the entire range of the keyboard that contrast dramatically with chords occupying a smaller range.


Example 3.4.2. George Rochberg, *Piano Quintet*, *Introduction*, mm. 1-3.
Performance Considerations

Throughout the movement, Cortège places numerous demands on the pianist. The combination of intricate rhythmic patterns and unusual note values, numerous articulation markings, expansive registral shifts, extreme dynamic levels, a single sustained pedal marking, and, above all, the slow tempo—marked with a metronome indication of eighth-note equals ca. 60—challenge nearly every facet of a pianist’s skills. In addition to attaining technical mastery of the difficult rhythms and registral changes, the pianist must
carefully examine each of Rochberg’s markings throughout the score in order to craft a performance that gives the impression of surpassing the limitations of the instrument. For example, the dynamic range of *Cortège* far exceeds that of every other movement in *Partita-Variations*. From its lowest volume level, marked *pianissimo*, to such extremes as *fff con tutta forza* (m. 1), *fff come prima* (m. 8), *più fff ancora con tutta forza* (m. 14), *ffff come sopra* (m. 21), and *più ffff con ultima forza* (m. 54), Rochberg stretches the limits of both the instrument and the pianist.

**Variation 5 – Impromptu (CD Track 5)**

With its mysterious mood, *Impromptu* contrasts strikingly with the preceding movement. Throughout the nineteenth century, the term “impromptu” was often used to indicate improvisatory solo instrumental compositions, of which those by Franz Schubert remain particularly famous.40 While throughout this ternary movement, Rochberg does allude to Schubert’s simple musical texture, with an ornamented right-hand melody accompanied by a rhythmically straightforward left-hand accompaniment (Example 3.5), the free atonality of this movement diverges from Schubert’s own relatively conventional tonality.

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Performance Considerations

Rochberg’s markings throughout Impromptu offer clear, detailed instructions to the pianist. At the opening, for example, the composer provides a descriptive tempo indication, Moving gently; very loose and rubato, that helps the pianist to convey the character of Rochberg’s Impromptu. The most challenging technical element of the movement involves maintaining a controlled and balanced tone color while preserving the musical flow between three different musical layers—the upper, lyrical atonal melodic line; the chordal, off-beat passages in the middle register; and the chromatic bass line in the lower register. Together, these three musical layers comprise a texture that requires careful phrasing. For instance, the opening A section (mm. 1-7) as well as the reprise of the A section (mm. 15-21) use a 3+4 phrase structure. Based on the shape of the upper melodic line, the pianist could pause briefly at several moments throughout the movement: at the ends of mm. 3, 7, 14, 17, and 21. To do this, the pianist must emphasize the rhythmic pulse within the phrases differently, especially for those notes marked tenuto (-).
Variation 6 – The Deepest Carillon (CD Track 6)

The sixth variation *The Deepest Carillon* opens with a murky atmosphere, heightened by the muted, dark bell-tones in the lower register along with the indication that the sustain pedal should be held throughout the entire movement. Similar to the preceding movement, *The Deepest Carillon* features atonal chromaticism. Unlike the *Impromptu*, however, this work comprises a free formal structure, clearly divided into subsections through the use of fermatas. Throughout, Rochberg includes two distinctive thematic gestures: the *tenuto* bell-tones serve as the primary thematic idea, which dialogues with the constantly shifting half notes of the secondary theme. Example 3.6.1 provides an example of both of these thematic ideas.


Another important aspect of this movement is how Rochberg quotes from the fourth movement, “Sfumato,” of his Piano Quintet, as shown in Example 3.6.2. Despite disparities of pitch duration, tempo, and character, *The Deepest Carillon* and “Sfumato” share numerous strikingly similar features, such as register and tone color, rhythmic flow, and, perhaps most noticeably, similar harmonic and melodic profiles.
Example 3.6.2. George Rochberg, Piano Quintet, Sfumato, opening of the piece.  

**Performance Considerations**

Rochberg provides detailed markings to help the pianist create the desired atmosphere in *The Deepest Carillon*. The movement opens with both a descriptive marking—*molto adagio; dark, haunted*—as well as a metronome marking of half note equals *ca. 56*. With the given tempo, the most difficult technical element throughout the entire movement is to maintain a well-balanced sound between two different registers of the keyboard, all while retaining at least a sense of a single sustained pedal. In addition to the use of a single sustained pedal, Rochberg provides an interpretive indication for each sustained chord marked with a fermata, including *a piacere* at mm. 6 and 19 and *molto lunga* at m. 35. Despite the slow tempo and numerous fermatas, the pianist should attempt to maintain a sense of rhythmic pulse and forward motion.

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41 Rochberg’s score does not contain bar lines; this example is located on page 63, systems 1-2 of the score published by Theodore Presser Company in 1984.
Another consideration for technical difficulty is that the pianist must voice only specific notes of the texture within each register while maintaining the clarity of the tone colors between the layers of voices, especially in the lowest register, to create a “dark” and “haunted” sound. To further enhance this desired atmosphere, the secondary voices should be played legato and as softly as possible, in order to create the greatest amount of contrast with the only slightly louder bell-tones, as seen in Example 3.6.1.

**Tema: Ballade (CD Track 7)**

As discussed in the introduction to this chapter, Rochberg’s overarching structure within *Partita-Variations* incorporates elements of both a multi-movement suite and a theme and variations movement. Unlike a conventional theme and variations form—which would feature a main theme at the beginning, followed by variations—Rochberg locates the primary theme of *Partita-Variations* at the center of the work, between variations six and seven. Rochberg plays on the listener’s anticipation of this arrival of the long-awaited *Tema: Ballade* by having the previous movement, *The Deepest Carillon*, fade out slowly over a lengthy, sustained chord. When *Tema: Ballade* begins, the clarity of its tonal key of B-minor contrasts dramatically with the atonality of the preceding movement.

As the opening passage of *Tema: Ballade*, shown in Theme 1.1, reveals, several of the first six movements of *Partita-Variations* employs subtle techniques of variation. That these movements may only be understood as variations on the central theme after reaching *Tema: Ballade* demonstrates an important aspect of Rochberg’s creative reconfiguration of the theme and variation form. Several of the six movements of *Partita-
Variations following Tema: Ballade also comprise variations on this central theme, as seen in Example Theme 1.1.

Theme 1.1. George Rochberg, Tema: Ballade, mm. 1-4.

Theme 1.1 shows thematic elements that Rochberg utilizes throughout selected variations: an ascending fourth (Theme 1.1a), an ascending third (Theme 1.1b), a second with neighbor-tone motion (Theme 1.1c), and falling-third figurations (Theme 1.1d). At the opening of Praeludium, for example, Rochberg uses prominent ascending fourths F♯-B, D♯-G♯, and B-E in the right hand in m. 1, thus creating a variation of Tema: Ballade that will become apparent only later in the work. For a comparison of the opening of Praeludium with that of Tema: Ballade, see Theme 1.2a-b.

Theme 1.2a. George Rochberg, Praeludium, m. 1. Theme 1.2b. George Rochberg, Tema: Ballade, m. 1.
The falling-third figuration in the pickup to Rochberg’s *Intermezzo* uses not only the same figuration as the *Tema: Ballade*’s right hand in m. 3-4, but also borrows the exact pitches from this later movement. The boxes in Theme 1.3a-b indicate the connection between these two movements.

Similarly, the interval of a second with an upper neighbor found in the opening measures of *Tema: Ballade* reappears in *Capriccio*, albeit in bass octaves rather than in a melody. Theme 1.4a-b provides the relevant passages of each of these movements.

Finally, the melody from the B section of *Tema: Ballade*, shown in Theme 1.5a returns in the B section of the *Nocturne*, provided in Theme 1.5b, with only slight variations.
Performance Considerations

Throughout *Tema: Ballade*, Rochberg provides a number of clear, easily understandable tempo and articulation markings. The descriptive tempo marking at the head of the movement, *Andantino semplice e rubato molto*, as well as the dynamic marking in m. 1, *piano quasi dolcissimo*, together set the nostalgic tone for the movement. As Rochberg’s opening tempo indication *Andantino semplice e rubato molto* suggests, the pianist should find a tempo that allows for a simple and expressive interpretation. To create this effortless ambience, the pianist must attend carefully to the sound, controlling the rhythmic flexibility and musical flow accordingly. More specifically, the arpeggiated left-hand accompaniment should provide a foundation for the right hand’s lyrical, folk-like melody; to support the right hand melodic line, the pianist may voice the lowest bass note slightly more than the other notes of accompaniment. Finally, the pianist must pedal carefully, taking special note of the syncopations in the accompaniment.
**Variation 7 – Capriccio (CD Track 8)**

Playful and humorous, the character of the seventh variation, *Capriccio*, diverges noticeably from that of the preceding movement. The *Capriccio*, centering in the tonal key of B minor, includes musical elements typical of nineteenth-century capriccios such as brilliant, high-energy sixteenth notes in the right hand with resolute octaves in the left (Example 3.7.1).

![Example 3.7.1. George Rochberg, Capriccio, mm. 1-8.](image)

As seen in Example 3.7.1, the stormy outbursts of sixteenth notes at the opening of Rochberg’s *Capriccio* draw a connection to the brief, rapid solo piano works of the nineteenth century that share the same name as this movement, in particular Brahms’ Op. 116, no. 7 (Example 3.7.2).
In Example 3.7.2, Rochberg references both the character and the rhythmic contour of Brahms’ *Capriccio*, where both Brahms and Rochberg make heavy use of running sixteenth notes and agitated rhythms. In contrast to Brahms, however, Rochberg tends to build his melodic and harmonic contours more gradually. Such merging of Brahms’s approaches to the capriccio with Rochberg’s own compositional style reveals another aspect of the latter composer’s concept of *ars combinatoria*.

**Performance Considerations**

Rochberg’s descriptive tempo marking *Molto vivace e con fuoco* and metronome indication of quarter note equals 133-144 at the outset of *Capriccio* suggests a high level of energy and skill for the pianist. With the given tempo, the technical challenges involve two elements that require exceptional facility on the part of the pianist: rapid sixteenth-note melodic passages and accented, off-beat octaves in the accompaniment. In the opening and closing A sections of this movement, the right hand’s sixteenth notes and the left hand’s octaves alternate in distant registers, further adding to the difficulty of these
passages. In order to maintain the balance between the hands, the pianist should articulate the sixteenth-note melody, marked *sempre non legato*, while carefully bringing out the dynamic indications functioning as accents in the accompaniment without over-articulating.

**Variation 8 – Minuetto (CD Track 9)**

Rochberg’s *Minuetto* references the slow, graceful social dance in triple meter that arose in Europe in the mid-seventeenth century. Throughout the eighteenth century in particular, composers included stylized versions of this dance within multi-movement keyboard sonatas or string quartets; such movements were often in ternary form, with a contrasting middle section referred to as a “trio.”42 Within his *Minuetto*, Rochberg alludes to the classical minuettos of Haydn, Mozart, and even Beethoven by clearly distinguishing between the sections of his work and providing his movement with a strong tonal center in A-flat major. His use of rounded binary design is conventional. His repetition of the second reprise only, however, is slightly less than conventional. This movement also features irregular phrasing throughout. Examples of Rochberg’s A and B sections are provided in Examples 3.8.1a-b.

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Performance Considerations

The marking with which this movement opens, Allegro ma non troppo e con grazia, alludes to the graceful nature of the conventional minuet and also initiates Rochberg’s elaborate structural design for this movement, which is based on tempo changes. For example, Rochberg delineates the opening of the B section with the tempo marking Un poco più mosso as well as a repeat sign in m. 19. Following the grand pause in m. 26, the tempo marking Meno mosso leads through a bridge-like section to the return of the opening material in m. 35, which is marked Allegro più mosso.

Although Rochberg’s tempo and expressive markings throughout the score may be easily understood, the pianist must be attentive to the subtleties indicated by these
markings. In contrast with the elegant and graceful flow of the Minuet in the opening and closing of the A section, the right hand’s sixteenth-note passages and the left-hand’s three-note uplifting accompaniment figure in measures 9-12 and 35-38 feature a completely different character. This new idea erupts with a sense of humorous surprise and directional purpose. The pianist must create a driving sense of pulse, articulate the right-hand sixteenth-note melody, and control the left-hand accompaniment figure with accented octaves on the downbeat accordingly. Rochberg’s dynamic and articulation markings serve as a guide to highlighting and contrasting varying changes of tone color and mood, as well as punctuating particular beats or phrases.

**Variation 9 – Canon (CD Track 10)**

Rochberg’s Canon, a through-composed twelve-tone movement, also utilizes techniques of rhythmic canon throughout certain sections.43 Within this variation, Rochberg incorporates a less than strict adherence to the conventional twelve-tone method, but still suggests Schoenberg’s musical style. The use of the twelve-tone method as well as other chromatic elements such as augmented and diminished chords are used to avoid conventional tonality. The twelve-tone row from which the pitch content of this variation derives is shown in Example 3.9.1 with notes of the row labeled.

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Example 3.9.1. George Rochberg, *Canon*, opening of the piece.\textsuperscript{44}

In addition to the row outlined in Example 3.9.1, Rochberg also employs combinatoriality to create a different soundscape. The “R0” label is in quotes because the strict order of pitches within each hexachord is not maintained, but the pitch classes of each complementary hexachord are featured. Throughout *Canon*, Rochberg combines two groupings of six pitch-classes, each comprising two hexachords, as they are termed in serialism when drawn from two distinctive series-forms to create a new row with unique properties. The six possible transpositions used throughout this movement can be categorized into three sets, which are shown in Examples 3.9.2a-c. As with P0, these rows are not strictly ordered, but draw from the hexachords of those potentially ordered rows. Rochberg’s blending of twelve-tone techniques with freely atonal harmonies allows the composer to create fresh sonorities based on various sets of three pitches. The combination and alternation of these three-note sets divides the movement into three small sections.

\textsuperscript{44} Rochberg’s score does not contain bar lines; this example is located on page 27, system 1 of the score published by Theodore Presser Company in 1977.
Example 3.9.2a. George Rochberg, *Canon*, twelve-tone set 1.\(^{45}\)

Example 3.9.2b. George Rochberg, *Canon* twelve-tone set 2.\(^{46}\)

\(^{45}\) Ibid.

\(^{46}\) Rochberg’s score does not contain bar lines; this example is located on page 27, systems 2-3 of the score published by Theodore Presser Company in 1977.
Example 3.9.2c. George Rochberg, *Canon* twelve-tone set 3.\(^{47}\)

**Performance Considerations**

Unlike previous movements for which Rochberg provided tempo markings at the outset, *Canon* contains only expressive markings throughout the score. Thus, the pianist should feel free to perform this work at a tempo that best expresses the character. The thickly textured, expansive chords found in the movement comprise the most challenging technical aspect of this work. Indeed, some of Rochberg’s larger chords may be difficult, if not impossible, for pianist’s with small hands to play. Another technical difficulty is that the pianist must maintain a steady tempo, even while the left hand constantly shifts

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\(^{47}\) Rochberg’s score does not contain bar lines; this example is located on page 28, systems 2-3 of the score published by Theodore Presser Company in 1977.
registers and gradually increases the dynamic level from soft to loud in the *molto agitato*
section.

Rochberg uses a broad array of articulations on chords. This requires the pianist to use various parts of the finger to create different sounds. For example, the chords marked with *sffz* and *sfffz* dynamics should be played with a sudden attack on the keys with the fingertips, while the remainder of each finger remains as vertical as possible. In contrast, the chords with tenuto marks should be played with the fleshy part of the fingertip, with gentle pressure on the keys. Such articulations are particularly hard to perform when a pianist is already experiencing difficulty with large chords and wide gaps.

Finally, near the end of the movement, the pianist may wish to switch hands where Rochberg switches the musical staves in the score (page 28, final stave) in order to retain better control over hand movements on the keys

**Variation 10 – Nocturne (CD Track 11)**

In contrast to the abstract atonality of the preceding movement, Rochberg’s *Nocturne* derives its style from the slow, tranquil nineteenth-century character pieces of the same name, famously composed by John Field and Frederic Chopin.\(^\text{48}\) In keeping with stylistic musical elements common to his romantic predecessors, Rochberg uses elaborately embellished melodies in the right hand along with broken-chord accompaniment figurations in the left hand. Furthermore, Rochberg’s *Nocturne* is in the key of E-flat major and clearly outlines a ternary formal structure, further suggesting his

incorporation of nineteenth-century musical idioms.

Within this movement, Rochberg adopts four musical elements typically associated with Chopin’s writing style: arpeggiated chords (Example 3.10.1a), trill passages (Example 3.10.1b), ornamented melodic lines (Example 3.10.1c), and three-against-four rhythmic patterns (Example 3.10.2).


In Example 3.10.1, arpeggiated chords in the left hand accompany right-hand melodic lines in mm. 1-3. A passage of trilling for right hand in m. 4 culminates in a return to the arpeggiated chords and ornamented melody in m. 5. In m. 13 of Example 3.10.2, the left and right hands interact to create a three-against-four rhythmic pattern.

Such musical elements are found within many of Chopin’s works, including his *Nocturne* op. 55, No. 2. Examples 3.10.3a and 3.10.3b provide relevant passages from Chopin’s op. 55, no. 2, with his use of three-against-four rhythmic patterns shown in Example 3.10.3a, and the trill passages and ornamented melodic lines demonstrated in Example 3.10.3b.


As the examples cited above exemplify, Rochberg adapts key aspects of the nocturne as a genre to fit his own style, while still managing to retain Chopin’s distinctive sense of tranquility. For example, Rochberg replaces Chopin’s continuous arpeggiated
chords with rolled and sustained chords in the A section of his Nocturne, saving the arpeggiated chords for the B section, where they serve to propel the music forward and create a sense of contrast with the preceding section.

Performance Considerations

The Nocturne features easily accessible dynamic and articulation markings throughout the score. At the outset, Rochberg provides the tempo marking Adagio, with a further indication sempre rubato ed espressivo. The more animated middle section is marked Più mosso; gradually more intense and passionate. The challenging technical difficulties in Nocturne include balancing the hands, especially when the arpeggiated chords accompany the melody; maintaining a sense of musical continuity despite the expressive melody and flexible tempo; and pedaling with sensitivity and clarity. Further difficulties arise due to the lack of a sense of downbeat in the left-hand accompaniment within the middle section (mm. 18-24), in which the pianist should increase the tempo gradually while maintaining a feeling of intensity. Finally, Rochberg indicates a ppp dynamic marking that applies primarily to the lyrical melodic lines above the left-hand trill passages in the beginning of returning A section in m. 25. The pianist must keep the trills delicate, with a sense of forward motion to maintain the rhythmic flow.

Variation 11 – Arabesque (CD Track 12)

With the serene Nocturne still dimly ringing in the listener’s ears, Rochberg’s Arabesque enters abruptly, its swirling gestures and atonal sonorities contrasting vividly with what preceded it. In the late nineteenth century, the term “arabesque” was often used
to describe a florid, delicate, composition with ornamented and complex figuration. As Example 3.11.1 demonstrates, Rochberg’s Arabesque, with its abstract and sparse texture, transforms the more typical elements of an arabesque into something entirely his own. A through-composed, freely atonal movement, Arabesque bears no tempo or meter markings. Similar to Cortège, in which Rochberg adopts several passages from his 1976 Piano Quintet, the Arabesque features quotations from his 1966 keyboard work, Nach Bach. The circled fragments in Example 3.11.2 indicate selections from Nach Bach that Rochberg utilizes in Arabesque.

Example 3.11.1. George Rochberg, Arabesque, opening of the piece.50

Example 3.11.2. George Rochberg, Nach Bach, after the middle portion of the piece.51

50 Rochberg’s score does not contain bar lines; this example is located on page 33, system 1 of the score published by Theodore Presser Company in 1977.
51 Rochberg’s score does not contain bar lines; this example is located on page 8, systems 2-3 of the score published by Theodore Presser Company in 1967.
Performance Considerations

Rochberg provides the words *Fantastico, freely* in the opening of *Arabesque*, indicating an improvisatory style of performance throughout the movement. Because Rochberg uses thematic ideas borrowed from *Nach Bach* within this movement, the pianist should refer to an appendix of explanatory symbols that was published alongside *Nach Bach* (Figure 1.2). Though intended for *Nach Bach*, Rochberg’s explanations offer helpful suggestions concerning the interpretation of *Arabesque* because of its relationship to this earlier work. As Figure 1.1 indicates, *Arabesque* features three articulation symbols that the appendix to *Nach Bach* can help to explain: a group of notes with an oblique line marked at the beginning (Figure 1.1a); a horizontal line closely marked on the side of note-head with a “V” figure at the end (Figure 1.1b); and an enlarged “V” shape symbol placed on staff or between both staves (Figure 1.1c). After reading through Rochberg’s appendix to *Nach Bach* and working out my own interpretation of these markings, I would suggest the following approaches: the grouped notes (Figure 1.1a) are to be played as a fast grace-note figuration; the note with a horizontal line with a “V” attached in the end indicates a relative time-value with its length of time represented visually; and the enlarged “V” shapes marked either on the staves or between both staves indicate a release of the previous passage.

As Rochberg indicates in the score, one major technical difficulty that challenges the pianist in this movement is to assess the length of extended notes. The pianist must

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52 The “Explanation of Symbols” for *Nach Bach* is located on an unnumbered page at the back of the score published by Theodore Presser Company in 1967.
retain a sense of overall awareness of the musical structure while pacing the musical flow, in order to achieve an understanding of the underlying gestures.

Figure 1.1. Specific Articulations in *Arabesque*.\(^53\)

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\(^{53}\) Rochberg’s score does not contain bar lines; this example is located on page 32, systems 1-5 of the score published by Theodore Presser Company in 1977.
Figure 1.2. **Explanation of Symbols for Nach Bach.**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>f</td>
<td>to be played in a big, fantasia style, freely, out of time.</td>
</tr>
<tr>
<td>❌</td>
<td>quick gruppetto, to be played as a fast grace-note figure.</td>
</tr>
<tr>
<td>• • •</td>
<td>grouped noteheads without stems to be played freely, expressively, out of time; if noteheads without stem appear singly or as 2-note intervals, play very short.</td>
</tr>
<tr>
<td>❌</td>
<td>combination figure or fast grace-note and fantasia-style passages.</td>
</tr>
<tr>
<td>❌</td>
<td>play white and black keys randomly in quick movement to top of figure.</td>
</tr>
<tr>
<td>❌</td>
<td>passages marked in boxes are direct quotes from J.S. Bach’s PARTITA IN E MINOR (No. 6) and should be played as dramatic &quot;inserts.&quot;</td>
</tr>
<tr>
<td>❌</td>
<td>beginning page 8 and continuing through page 12, indicates notes comprising the melodic line; while no specific time-value is indicated, such proportional notation suggests time-lengths relative to visual lengths. The &quot;Y&quot; joined to the end of the line drawn from the notehead indicates point of release.</td>
</tr>
<tr>
<td>❌</td>
<td>if on staff or across both staves, indicates release of previous passage; if accompanied by ca. 1&quot;, etc., indicates duration in seconds of pause before proceeding to next passage.</td>
</tr>
</tbody>
</table>
**Variation 12 – Fuga a tre voce (CD Track 13)**

The final variation, *Fuga a tre voce*, displays four distinctive features drawn from the conventional seventeenth-century fugue. First, the *Fuga a tre voce* forms a counterpart to the opening movement, *Praeludium*, much like Bach paired his preludes and fugues. This is similar in approach to conventional practice where the closing movements of large scale works sometimes include a “fugue”. For example, works such as Barber’s *Piano Sonata Op. 26* and Beethoven’s *Piano Sonata Op. 110* conclude effectively with fugues. Rochberg’s *Praeludium* and *Fuga* anchor this entire work as the first and last movements, respectively. Next, as Examples 3.12.1a-c illustrate, Rochberg uses a subject and counter-subjects that stem directly from the subject within his fugue.

![Example 3.12.1a. George Rochberg, Fuga a tre voce, subject, mm.1-2.](image)


![Example 3.12.1b. George Rochberg, Fuga a tre voce, counter-subject 1, mm. 4-7.](image)

Example 3.12.1b. George Rochberg, *Fuga a tre voce*, counter-subject 1, mm. 4-7.

![Example 3.12.1c. George Rochberg, Fuga a tre voce, counter-subject 2, mm. 12-15.](image)

Third, the ternary formal structure of this movement reprises not the A section of the *Fuga*, but rather, recalls selections from *Praeludium* at the close of the B section of the *Fuga* (m. 69). By evoking the *Praeludium* within this final section of *Fuga*, Rochberg solidifies the connection between these two movements. Finally, Rochberg manages to shift from the distant key of G through a series of modulatory passages until its arrival in B major as Rochberg’s recollection of the *Praeludium* within mm. 69-80 (shown in Example 3.12.2). Following this thematic and tonal return of sections of the *Praeludium*, Rochberg draws *Partita-Variations* to an energetic close, with a final section marked *Press tempo to the end!*, in which the *Fuga*’s opening subjects reappear in the parallel key of B major.

Example 3.12.2. George Rochberg, *Fuga a tre voce*, mm. 69-80.
Performance Considerations

Marked *Allegro rigoroso*, with a metronome indication of quarter note equals *ca.* 126, the *Fuga a tre voce* opens energetically. At this tempo, the pianist should endeavor to maintain an energetic, determined character to match the work’s *Allegro rigoroso* Baroque spirit. In order to do this, the pianist must keep a steady tempo, retaining the pulse of the strong beats throughout the entire variation. The pianist should also carefully voice each entrance of the subject while carefully preserving the balance between the various layers. Purposeful changes of dynamics and articulations may help the pianist to define the subject for the listener.
Composed between 1975 and 1976, Rochberg’s *Partita-Variations* represents an important work within the composer’s career, as he endeavored to integrate divergent musical materials within a large-scale work. As discussed in the preceding chapter, many of these contrasting styles are readily apparent in *Partita-Variations*. The title suggests the work consists of thirteen short character pieces that conform to both a partita genre as well as a theme and variation structure. Rochberg’s ingenious merging of these two genres with variations radiating out from the central theme is the structural highlight of the entire work. Rochberg absorbs and transforms the style from the past and uses the titles to identify the musical references masterfully within many movements of *Partita-Variations*: the *Praeludium* and *Fuga a tre voce* refers to the style of Bach; the *Intermezzo* and *Capriccio* capture the spirit of Brahms; the *Impromptu* alludes to the simple musical texture of Schubert; the *Minuetto* conveys the delightful minuetto in classical style; and the *Nocturne* is reminiscent of the style of Chopin. In addition to the re-acquired styles from the past, Rochberg also uses the technique of quotation and paraphrases some of his own works into *Partita-Variations*. The *Cortège* and *The
Deepest Carillon refer to the Piano Quintet (1975), while the Arabesque is associated with the Nach Bach (1966).

Likewise, Rochberg uses three types of formal structures throughout Partita-Variations, including two-part forms (Burlesca and Minuetto), three-part forms (Praeludium, Intermezzo, Cortège, Tema: Ballade, Capriccio, and Nocturne), and finally, the through-composed forms (The Deepest Carillon, Canon, and Arabesque). Additionally, several conventional compositional tools may help the pianist to define these forms, including such expressive devices as fermatas and ritardandos, as well as tempo markings, dynamics, articulations, and textural shifts.

Many of the movements of Partita-Variations are linked through their primarily tonal writing (Praeludium, Intermezzo, Burlesca, Capriccio, Minuetto, Nocturne, Tema: Ballade, and Fuga a tre voce), while several others comprise a body of movements unified through the use of free atonality (Cortège, Impromptu, The Deepest Carillon, Canon, and Arabesque). Additionally, several movements reveal apparent thematic links with the central Tema: Ballade, including Praeludium, Intermezzo, Capriccio, and Nocturne.

Throughout the 1960s and 1970s, Rochberg’s quest for an expressive compositional style led him to merge musical elements of the past with his own distinctively twentieth-century approach to music. Partita-Variations stands as a significant representation not only of the composer’s use of a broad array of musical styles acquired from past composers and eras, but also of his synthesis of a historical past with a present moment. Richly layered with references to musical styles, works, and
composers ranging from baroque to modern, *Partita-Variations* opens up an alluring sonic world for performers and audiences alike.

**Performance Considerations**

Vast technical and interpretive difficulties emerge throughout several movements of *Partita-Variations*. A number of these movements, including *Praeludium*, *Intermezzo*, *Burlesca*, *Capriccio*, and *Fuga a tre voce*, involve the repetition of difficult sixteenth-note rhythmic patterns, rapidly shifting chords, and swift changes from higher to lower registers. In *Nocturne*, the simultaneous trills shared by both hands and marked with the softest *ppp* dynamic increase the difficulty of maintaining a well-balanced sound. In *Canon*, Rochberg introduces challenges through non-traditional finger patterns, dissonant tremolos, frequent changes in mood, tempo, and dynamic level from one phrase to the next, and extreme contrasts in dynamics. Similarly, non-traditional finger patterns, disjunct melodic lines, dissonant tremolos, and abrupt changes in mood, tempo, dynamic level, and articulations contribute to the intricacies inherent in Rochberg’s *Arabesque*.

My journey of preparing this project of Rochberg’s *Partita-Variations* was enthralling. This work possesses severely contrasting styles that a performer has to constantly adapt to in very short spans of time. Each movement is relatively brief. Thus, although this is a single work, it is made up of many contrasting movements. Unlike multi-movement works such as those of Bach, these movements were written by an extremely eclectic composer. The end result is a group of movements that arguably lack a definitive singular compositional style. This is not a criticism: these movements strike the listener in this way because Rochberg composed them with the intent of evoking an array
of past styles. Rochber’s performance indications are very clear, but are better understood when viewed through his desire to bring about these drastic changes of style from moment to moment. Through his well-crafted compositional techniques, Rochberg successfully captured the stylistic essence and characteristics from music of the past. Rochberg’s use of full imaginative and colorful sonorities affected me profoundly.

The initial plan for this project was to provide a recording of all of Rochberg’s published works for keyboard solo as a performance guide. Even though this idea was withdrawn after considering the weight of these solo keyboard works and the limited time I had for the degree program, I was able to experiment with some of Rochberg’s other solo keyboard works such as the Variations on an Original Theme, Nach Bach, Carnival Music, and Three Elegiac Pieces besides learning Rochberg’s Partita-Variations for this project. As I have shown through this study, Rochberg provides a multifaceted musical language in his solo piano works to engage and challenge mature piano students. My hope is to continue exploring and learning these solo keyboard works and to record more of them in the near future.
APPENDIX

Recording Contents of Accompanying CD

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</tr>
<tr>
<td>2</td>
<td>(2:17) Intermezzo</td>
</tr>
<tr>
<td>3</td>
<td>(1:07) Burlesca</td>
</tr>
<tr>
<td>4</td>
<td>(2:45) Cortège</td>
</tr>
<tr>
<td>5</td>
<td>(1:51) Impromptu</td>
</tr>
<tr>
<td>6</td>
<td>(4:45) The Deepest Carillon</td>
</tr>
<tr>
<td>7</td>
<td>(1:34) Tema: Ballade</td>
</tr>
<tr>
<td>8</td>
<td>(1:17) Capriccio</td>
</tr>
<tr>
<td>9</td>
<td>(2:23) Minuetto</td>
</tr>
<tr>
<td>10</td>
<td>(1:28) Canon</td>
</tr>
<tr>
<td>11</td>
<td>(3:38) Nocturne</td>
</tr>
<tr>
<td>12</td>
<td>(1:56) Arabesque</td>
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<tr>
<td>13</td>
<td>(3:44) Fuga a tre voce</td>
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BIBLIOGRAPHY

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Recordings


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