



# **GEORGE ROCHBERG**

## **Symphony No. 5**

**Black Sounds**

**Transcendental Variations**

**Saarbrücken Radio  
Symphony Orchestra  
Christopher Lyndon-Gee**

## George Rochberg (b. 1918):

### Symphony No. 5 • Black Sounds • Transcendental Variations

The key that will open George Rochberg's music to the willing, the curious, but especially to the "innocent" ear lies not in the conventional wisdom that declares him the first "post-modernist" for his openness to a complex mix of musical languages, but rather in seeking to enter the composer's extraordinary understanding of the nature of time.

As long ago as 1963, Rochberg, in *The New Image of Music*, wrote that the successive revolutions of twelve-tone composition and of the post-war avant-garde had brought about a liberation that "permits sounds to create their own context". This liberation of sound from tonal harmonic functions, led to "the overthrow of a long-dominant temporal structure"; to a world in which conglomerates of pure sound are able to interact in ways that are not necessarily hidebound by structural considerations.

"*Subjective man*," writes Rochberg, "*views existence as change; himself and his history at the center of a process of becoming... Subjective man cannot transcend time; he is trapped in it. However, when man seizes on the present moment of existence as the only 'real' time, he spatializes his existence; that is, he fills his present with objects that take on... a state of permanence.*" Thus did the composer allow broader means of expression to be added to his vocabulary, constantly enlarging it, making possible what he later came to call an "all-at-once world".

By 1959, Rochberg was lionized as America's first and greatest Master of composition in a serial language. His 1955-56 *Second Symphony*, taken up and enthusiastically premièred by George Szell, seemed to lay out a path for him as one of the leaders of the American *avant-garde*. And yet, not even three years after its première, he was rethinking his language, already dissatisfied with the limitations of

expressivity of the strict twelve-tone environment. Having mastered the idiom, he was far ahead of his time in seeking to go beyond it.

The oft-repeated assertion that it was predominantly personal tragedy that led Rochberg to abandon dodecaphony and embrace tonality, is not entirely borne out by the facts. His evolution towards a multiplicity of simultaneous languages was already well in train from his earliest compositions. Rochberg speaks of his use of twelve-tone techniques as engendering a "hard" Romanticism – one has only to look at the slow movement of the *Second Symphony*, Rochberg's "serial" work *par excellence*, to see that the tone row yields music that alternates between melting, elegiac beauty and desperate explosions of anguish; ebullient self-confidence and profound tragedy.

George Rochberg's relationship with the past is not one of nostalgia; it is one of intimate, living familiarity. Indeed, he has said, in *Reflections on the Renewal of Music*, "History will not help us; but the past, which is ever-present, can".

Rochberg is never about regret, borrowing or quotation (even if only quotation "in kind"). The Universal Mind, which is there to be embraced by a composer humble enough to deny ego and the flawed search for "originality" at all costs, transcends Time and Space. Denying individualism, seeing the creative artist as a representative of the endless procession of the human condition, the purveyor of our collective memory, allows the composer to gather the entirety of experience into a single, integrated language.

At the heart of Rochberg's music are an acceptance of the past as an integral ingredient of a rich present; an understanding that an art which insists on "originality" in its every utterance can have

no context and no hope of communication. His music liberates the contemporary musician fearlessly to draw upon, and develop in his own voice, the inheritance of his artistic forbears without being derivative, in the knowledge that there is a language, that the many-hued palette of the great masters has not been darkened forever by the cultural pathologies of the twentieth century.

“*The hope of contemporary music*”, writes Rochberg, “*lies in learning how to reconcile all manner of opposites, contradictions, paradoxes; the past with the present, tonality with atonality. That is why, in my most recent music, I have tried to utilize these in combinations which reassert the primal values of music.*”

George Rochberg was born in Paterson, New Jersey on 5th July, 1918. An accomplished pianist who worked his way through college playing in jazz bands in New York City, he began formal studies of composition in 1939 at the Mannes School of Music, under Hans Weisse, George Szell and Leopold Mannes. He was seriously wounded during wartime service in Europe, subsequently resuming his studies at the Curtis Institute of Music in Philadelphia in 1945 with Rosario Scalero. From 1951, he was Director of Publications for the music publishing house Theodore Presser, in 1960 becoming Chairman of the Music Department at the University of Pennsylvania. In 1979 he was designated Annenberg Professor of the Humanities, retiring from the University in 1983.

Rochberg’s music has been honoured since his earliest substantial compositions, his *Night Music* receiving the George Gershwin Memorial Award in 1953. Since then, Naumberg Recording Awards, Guggenheim Fellowships, Honorary Doctorates, a Fellowship at the American Academy in Rome, and Fulbright Scholarship in 1950-51 (the year in which he met and befriended Luigi Dallapiccola), the ASCAP Lifetime Achievement Award in 2000; and countless

other honours have accumulated in ever greater profusion. In 1996, his manuscripts and papers were acquired for the archives at the Paul Sacher Foundation in Basel, Switzerland.

In the words of the *Washington Post*, “*Rochberg presents the rare spectacle of a composer who has made his peace with tradition while maintaining a strikingly individual profile... he succeeds in transforming the sublime concepts of traditional music into contemporary language.*”

In 1983 John Edwards, manager of the Chicago Symphony Orchestra, sounded out Rochberg about the possibility of writing a substantial work to mark the city’s forthcoming sesquicentennial in 1986. An anonymous patron had specifically indicated a “*Concerto for Brass and Orchestra*”; Rochberg replied, “When I write my new Symphony, I will not neglect the brass!”

Some months later, Rochberg was meeting with Georg Solti, who had already conducted his *Violin Concerto* and the symphonic poem *Imago Mundi*. The composer, hoping that he would be allowed a large orchestra, including fourth trumpet and extra percussion, related the “*Concerto for Brass*” story. Smiling broadly, Solti revealed, “that was me!”, and of course readily agreed to a full-scale symphony.

Conventional assumptions about Rochberg’s work are radically subverted by this monumental work. The *Fifth Symphony* embodies the distillation par excellence of Rochberg’s concept of “hard” Romanticism: expressive, yet never indulgent; passionate, yet stringently argued. Its seamless integration of differing modes of expression is, indeed, no more or less varied in voice than one might encounter – or expect! – in any Mahler Symphony. The music is held together by core thematic material of merely a few intervals, brilliantly manipulated to engender musical motives of vastly differing

characters, but often sounding an echo of the five-note “turn” of Mahler’s *Ninth* and of the final “Ewig” movement of *Das Lied von der Erde*.

Totally groundbreaking is the form of the work, which is a continuous composition of 28 minutes, in seven major sections: *Opening Statement, Episode 1, Development 1, Episode 2, Development 2, Episode 3 and Finale*.

Each of the *Episodes* is contemplative, even dreamlike in character; while the opening and closing sections and the *Developments* are fast-paced, driven cries of despair teetering on the edge of chaos and collapse. Rochberg recalls the American poet Robert Bly: “Eat your grief before it eats you.” Yet, the second *Episode* contains hauntingly beautiful forest music, the calls of four horns melting into the distance of time, recalling faint, just recoverable echoes of the lost era of the Chanson de Roland. The third *Episode* also regards time, now in the epoch of Einstein and Hawking: the “cosmic clock”. The music of the first *Episode* penetrates even into the *Finale*, where a longbreathed cello solo (played here by Manuel Fischer-Dieskau) seeks to hold on to the timeless world, braving the intrusion of bleak reality until the last.

“*In Medias Res: ‘In the Midst of things’ that is how I wanted the opening of the multi-sectioned Fifth Symphony to begin*”, writes the composer in his soon to-be-published Memoirs. “*As though it had already begun somewhere out of hearing in a fury of violent emotions suddenly it surrounds you, it is present, at its peak, and takes you into its world with its insistent calling that cuts through the tumult.*”

“Golden Music!”, declared Edgard Varèse to Rochberg of the younger man’s *Duo Concertante*, following its performance at a Festival in Canada in 1960. A few years later, the young composer found himself sitting with the revered master in the latter’s downtown New York townhouse, longingly eyeing a

pannetone he had brought, to which Varèse was indifferent; music alone the consuming topic of conversation. Varèse was already ill, but in the time left to him, the two composers formed a bond whose mutual admiration has been immortalized in this “homage to Edgard Varèse”, *Black Sounds*. Indeed, their artistic aims are intimately in tune – Rochberg speaks of Varèse as “the last Romantic”, especially for his *Arcana* (itself, in part, an “hommage à Strawinsky”), “its totally released hysterical emotionalism always at the breaking-into-chaos point”.

By turns angry, stark and desolate, *Black Sounds* is closely based on a 1964 composition, *Apocalyptica*, for large wind ensemble, piano and no less than twelve percussion. There are few changes of content in this adaptation for twelve wind and brass, piano/celesta, and four percussion; though, intriguingly, the cadenzas for a panoply of unpitched drums and tomtoms in *Apocalyptica*, have been rewritten as pitched passages for timpani in *Black Sounds*. The emotional impact of the work remains shattering for these reduced forces.

Lincoln Center commissioned *Black Sounds* for a September 24, 1965 telecast, where it was first performed as a ballet by Anna Sokolow under the title “*The Act*”, describing an act of murder. The televised event won the Prix Italia the same year. The score of *Apocalyptica* is preceded by these lines, still apt for its incarnation as *Black Sounds*, from Act III, scene 2 of Shakespeare’s *King Lear*:

*Blow, winds, and crack your cheeks! rage! blow!  
You cataracts and hurricanes, spout  
Till you have drenched our steeples, drowned the cocks!  
You sulph’rous and thought-executing fires,  
Vaunt-couriers to oak-cleaving thunderbolts,  
Singe my white head! And thou, all-shaking thunder,  
Strike flat the thick rotundity o’ the world,  
Crack Nature’s moulds, all germens split at once,  
That make ingrateful man!*

The ecstatic *Transcendental Variations* for string orchestra is a work derived closely from Rochberg's *Third String Quartet* of 1971-72 one of the watershed works in American, indeed in western art music of our time. The *Quartet* is the first work of Rochberg's in which he no longer flirts with "tonality" as an essential ingredient of his expressive palette, but embraces it without reserve, showering the music with virtuosity, mastery, and an intensely personal voice. "Diatonic" though it is, the score contains myriad passing harmonies and melodic collisions, frequently reaching surprising levels of dissonance through multiple suspensions or complex canonic intersections, that would have been unimaginable prior to the twentieth century.

This is not the place to describe the controversy unleashed by the early performances and recording of the *Quartet*. Its detractors aside, the work struck a chord with countless musicians, one of whom, conductor Vilem Sokol, suggested to Rochberg in 1975 a version of the quartet's slow movement for

string orchestra. The resulting *Transcendental Variations* are music thoroughly recomposed in terms of registration and sonorities. Its textures are filled out to impart a richness quite different in scope from the intimate qualities of the original string quartet, stretching the musical vision heavenward, giving it immense depth, scope and luminosity.

"Transcendental" has everything to do with Rochberg's vision of time, or rather, timelessness; no resonance is intended with the nineteenth century American literary movement of the same name. These seven variations are arranged in a sequence that feels deceptively simple on the surface. The true "theme" of the *Variations* is only revealed in the *Finale*, an homage in canonic form to one of the composer's most revered forbears. The work transcends, indeed rejects any religious meaning; its true inner life remains hidden. Whilst toying with ancient mysticisms, it is in the end enclosed in its own impenetrable mystery.

**Notes by Christopher Lyndon-Gee**

## Conductor's Note

I first met George Rochberg in January 1986, when I was (unsuccessfully!) auditioning for Assistant Conductor of the Chicago Symphony Orchestra. That same week, Rochberg's *Fifth Symphony* was receiving its world première by the orchestra, under Sir Georg Solti. I attended rehearsals and the première, coming to know Rochberg already quite well, as a result of which I arranged several concerts and lectures for his visit to Australia later the same year.

Strangely, this towering work, the *Fifth*, was not taken up by other conductors after Solti, and its recording in Saarbrücken in March 2002 – its second

performance, sixteen years and two months after its première – represented the fulfillment of a long-held wish of mine. The Saarbrücken orchestra had given public performances of the *Violin Concerto* a few days earlier, but the *Fifth* was scheduled only for the studio. We finished the "takes" in record time, leaving two-and-a-half hours free at the end. The orchestra generously assented to repeat the work entire and whole, as a performance, for the composer and his wife, Gene Rochberg. Without doubt, this "concert" for an audience of two was one of the most moving experiences of my life.

## Symphony Orchestra of Saarbrücken Radio, Germany

The Solemn Inauguration of Radio Sarrebruck, with the participation of the newly formed Orchestre Symphonique took place on Sunday 17th March, 1946. A programme of Berlioz, Saint-Saëns, and Debussy was played as this, like so many other ravaged towns of war-scarred Europe, struggled to reestablish normality of life, especially cultural life. Saarbrücken lies at the edge of the magnificent wine-growing and *pâté-de-foisie* districts of Alsace, not far from Louis XIV's fortress city of Saarlouis, amidst a region contested for centuries. At the close of the second world war, it found itself French. In 1956, its citizens voted in a referendum to rejoin Germany. Two miles from the present-day French-German border, they rejoice in their cosmopolitan mix.

Over the last 57 years, the symphony orchestra of Saarland Radio has become one of the most distinguished ensembles in Germany. Especially noteworthy were the thirteen years, beginning in 1971, of the music directorship of Hans Zender, a pioneering composer-conductor, whose annual Music in the Twentieth Century Festival initiated commissions and first performances of works by Messiaen, Lachenmann, Zimmermann, Rihm, Berio, Maderna, Nono and dozens of other contemporary figures. Consequently, this orchestra shows great virtuosity and freedom of playing style in many idioms. Since 2000, their music director has been Günther Herbig, who has brought to the orchestra equal finesse in the great Austro-German repertoire of earlier times.

## Christopher Lyndon-Gee

Christopher Lyndon-Gee was nominated for a GRAMMY in 1998 for Best Orchestral Performance for the ground-breaking complete works of Igor Markevitch (Marco Polo releases), while, in 2001-2002, recordings for Naxos of *Arcana* and other works by Varèse, with the Polish National Radio Orchestra won rave notices worldwide. *Gramophone*, *Penguin Guide to Compact Discs*, and *Fanfare* have all recognized his work, while Australian critics' organizations named him Artist of the Year and Best Opera Conductor, the latter for his conducting of the world première of Larry Sitsky's *The Golem* at Sydney Opera House.

Also a widely performed composer, Lyndon-Gee was honoured as Composer Laureate of the Onassis Foundation, Athens, in 2001, has won the Adolf Spivakovsky Prize, the Sounds Australian Award (three times), and two MacDowell Fellowships. He is currently working on major orchestral works including *The Auschwitz Poems* and *Socrates' Death*, the latter commissioned for première at Canterbury Cathedral, in his native England, in 2004. During 2003, his setting of an ancient Greek Ode under the title *The Temple of Athena Pronaea* was premièred in New York.

Lyndon-Gee studied under Arthur Hutchings and Rudolf Schwartz in Great Britain, Franco Ferrara and Goffredo Petrassi in Italy, and Igor Markevitch at Monte Carlo. Hearing him conduct a student concert in Rome, Leonard Bernstein invited him to Tanglewood, where he met Bruno Maderna, becoming the latter's assistant in Milan. Erich Leinsdorf and Maurice Abnavanel were also influential on his work. He enjoyed a busy early career as a pianist, specializing in contemporary repertoire, and over two hundred new works were written for him. Today, his hectic freelance career includes regular visits to orchestras in Germany, Italy, England, The Netherlands, Poland, Australia, New Zealand, Russia and several other countries. He serves also as Head of the Conducting School at New York's Adelphi University, combining this with constant travel.

## George Rochberg (geb.1918)

### Fünfte Sinfonie - Black Sounds - Transcendental Variations

George Rochberg wurde am 5. Juli 1918 in Paterson im US-Bundesstaat New Jersey geboren. Bereits während seiner College-Zeit trat er als Pianist in Jazzbands in New York auf, bevor er 1939 sein Kompositionsstudium an der Mannes School of Music begann, wo Hans Weisse, George Szell und Leopold Mankowsky seine Lehrer waren. Nach dem Zweiten Weltkrieg setzte er sein Studium am Curtis Institute of Music in Philadelphia bei Rosario Scalero fort. 1951 erhielt er einen Direktorenposten beim Musikverlag Theodore Presser und 1960 wurde er Vorsitzender der Musikfakultät der Universität Pennsylvania. 1979 erfolgte seine Ernennung zum Annenberg Professor of the Humanities, und diesen Lehrauftrag erfüllte er bis zu seiner Emeritierung im Jahre 1983.

Bereits seine ersten substanzialen Kompositionen wurden mit Preisen ausgezeichnet. So erhielt er 1953 für seine *Night Music* den George Gershwin Memorial Award; hinzu kamen u.a. Naumberg Schallplattenpreise, Guggenheim Fellowships, Ehrendoktorate, ein Fellowship an der Amerikanischen Akademie in Rom, ein Fulbright-Stipendium 1951-52 sowie im Jahr 2000 der ASCAP Award für sein Lebenswerk.

1983 wandte sich John Edwards, Manager des Chicago Symphony Orchestra, an Rochberg mit dem Kompositionsauftrag für ein Werk zur 600-Jahrfeier der Stadt im Jahre 1986; ein anonymer Mäzen, so Edwards, habe sich ausdrücklich ein „Konzert für Blechbläser und Orchester“ erbeten. Rochbergs Antwort: „Wenn ich meine neue Sinfonie schreibe, werde ich das Blech nicht vernachlässigen!“ Einige Monate später traf Rochberg mit Georg Solti zusammen. Der Komponist, dem ein großes Orchester mit vierter Trompete und zusätzlichem Schlagwerk vorschwebte, erzählte dem Maestro von der Idee eines „Konzerts für Blechbläser“. „Die stammte von mir“, entgegnete Solti, und natürlich war er mit einer groß besetzten Sinfonie sofort einverstanden.

Rochbergs *Fünfte Sinfonie* steht in krassem

Gegensatz zu dem, was man bis dahin von ihm gewöhnt war. Sie ist ein Destillat seiner ‚harten‘ Romantik: voller Expressivität, aber niemals als Selbstzweck, voller Leidenschaft, aber mit zwingender Logik. Die Musik wird von einem aus nur wenigen Intervallen bestehenden thematischen Kernmaterial zusammengehalten – brillant manipuliert, um musikalische Motive von unterschiedlichstem Charakter zu erzeugen. Ganz und gar ungewöhnlich ist auch die Gliederung dieses Werks – einer durchkomponierten Komposition von 28 Minuten Länge – in sieben Hauptabteilungen: Introduction, Episode I, Durchführung I, Episode II, Durchführung II, Episode III, Finale. Jede der Episoden ist von kontemplativem, traumähnlichem Charakter, während der Eröffnungs- und Schlussteil sowie die Durchführungsabschnitte jeweils in schnellem Tempo komponiert sind, getrieben von Verzweiflungsschreien am Rande von Chaos und Zusammenbruch. Und doch enthält die zweite Episode eine Art Waldmusik von betörender Schönheit, in der der Ruf von vier Hörnern mit der Ferne der Zeit zu verschmelzen scheint, dem kaum wahrnehmbaren Echo einer verlorenen Epoche des Roland-Liedes. Auch die dritte Episode beschäftigt sich mit der Zeit, und zwar mit dem Zeitalter Einsteins und Hawkings: die ‚kosmische Uhr‘. Die Musik der ersten Episode dringt sogar bis ins Finale vor, in dem ein weitatmiges Cellosolo sich an der zeitlosen Welt festzuklammern und das Eindringen der öden Wirklichkeit bis zuletzt abzuwehren scheint.

„In medias res“: so wollte ich diese aus verschiedenen Teilen bestehende *Fünfte Sinfonie* beginnen lassen“, schreibt der Komponist in seinen in Vorbereitung befindlichen Memoiren. „Als ob alles bereits begonnen hat – irgendwo außerhalb des Hörbaren – in einem Wüten von heftigen Emotionen – plötzlich umgibt es dich – ist es da und entführt dich mit seinen beherrschenden Rufen, die durch den Tumult hindurch schneiden, in seine Welt.“

Seltsamerweise ist dieses Riesenwerk nach Solti

von keinem anderen Dirigenten aufgeführt worden. Unsere Einspielung in Saarbrücken im Jahr 2000 (erst die zweite Aufführung, sechzehn Jahre und zwei Monate nach der Premiere), bedeutete für mich die Erfüllung eines lang gehegten Wunsches. Das Saarbrücker Orchester hatte einige Tage zuvor öffentliche Aufführungen von Rochbergs *Violinkonzert* gegeben, aber die *Fünfte Sinfonie* war als reine Studioproduktion geplant. Wir spielten die ‚takes‘ in Rekordzeit ein, sodass wir zweieinhalb Stunden eher fertig waren als vorgesehen. Das Orchester erklärte sich bereit, das Werk noch einmal als Ganzes zu spielen, und zwar als eine Art Privataufführung für den Komponisten und seine Frau Gene. Dieses ‚Konzert‘ für zwei Personen gehört zu den bewegendsten Augenblicken meines Lebens.

*Black Sounds* ist ein abwechselnd zorniges, ödes und trostloses Werk, das einen engen Bezug zu den 1964 entstandenen *Apocalyptica* für großes Bläserensemble, Klavier und zwölf Schlaginstrumente aufweist. Es gibt nur wenige inhaltliche Änderungen in dieser Bearbeitung für zwölf Holz- und Blechbläser, Klavier/Celesta und zwölf Schlaginstrumente, obwohl bezeichnenderweise die Kadenz für eine Batterie von ungestimmten Trommeln und Tamtams in *Apocalyptica* für *Black Sounds* als notierte Paukenpassagen neu geschrieben wurden. *Black Sounds* ist eine Auftragskomposition des Lincoln Center für eine Fernsehsendung vom 24. September 1965, in der das Stück zuerst als ein Ballett von Anna Sokolow unter dem Titel *The Act*, der szenischen Darstellung eines Mordes, aufgeführt wurde. Die Partitur der *Apocalyptica* enthält als Einleitung die folgenden Zeilen aus Shakespeares *King Lear*, die auch in *Black Sounds* ihre Gültigkeit bewahren:

*Blast, Winde, bis eure Wangen bersten! tobt! w tet!*  
*Ihr Katarakte und Orkane, ergießt euch,*  
*bis ihr die Wetterherme unserer Kirchtürme ertrinkt habt!*  
*Ihr schwefeligen, gedankentenden Feuer,*  
*Boten der eichenspaltenenden Blitzschläge,*  
*versengt mein weißes Haupt! Und du, tosender Donner,*

*himmle zur Scheibe die runde Weltung der Welt,*  
*zerschlag die Formen der Natur, alle Keime ersticke,*  
*die undankbar den Menschen machen!*

*Transcendental Variations*, ein ekstatisches Werk für Streichorchester, ist eng mit Rochbergs Drittem Streichquartett von 1971-72 verwandt – einem der unwälzenden Werke der amerikanischen Musik unserer Zeit. Das Quartett ist das erste Werk, in dem Rochberg nicht länger mit der ‚Tonalität‘ als wesentlichem Bestandteil seiner Ausdruckspalette flirrt, sondern sie vorbehaltlos umarmt, indem er die Musik mit Virtuosität und einer höchst persönlichen Stimme trinkt. Obwohl es sich um eine ‚diatonische‘ Komposition handelt, enthält die Partitur unzählige melodische Kollisionen, wobei oft genug überraschende Dissonanzen durch multiple Vorhalte oder komplexe kanonische Schnittpunkte produziert werden, die vor dem zwanzigsten Jahrhundert undenkbar gewesen wären.

Der Dirigent Vilem Sokol schlug Rochberg 1975 eine Bearbeitung des langsamen Satzes des Quartetts für Streichorchester vor. Bei den so entstandenen *Transcendental Variations* handelt es sich um eine gründliche Neubearbeitung. Die Texturen sind auf eine Weise ausgeweitet, die gegenüber den intimen Klängen des ursprünglichen Quartetts eine opulente Klangfülle erzeugt und dem Werk großartige Tiefe und Leuchtkraft verleiht. Der Begriff ‚Transzendenz‘ ist für Rochberg unlösbar verbunden mit seiner Auffassung von Zeit, oder besser von Zeitlosigkeit. Die sieben Variationen sind in einer auf den ersten Blick trügerisch simplen Weise angeordnet. Das eigentliche ‚Thema‘ wird erst im Finale enthüllt. Die Variationen transzendieren nicht nur jegliche religiöse Bedeutung, sie weisen sie vielmehr zurück. Das wahre Innenleben bleibt verborgen. Während das Werk mit antiken Mystizismen spielt, bleibt es am Ende selbst ein unergründliches Geheimnis.

**Christopher Lyndon-Gee**  
*Deutsche Fassung: Bernd Delfs*



Playing  
Time:  
61:03

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George  
**ROCHBERG**  
(b. 1918)

- |   |   |              |
|---|---|--------------|
| ① | <b>Symphony No. 5 (1984-85)*</b>                  | <b>28:47</b> |
| ② | <b>Black Sounds (1965)</b>                        | <b>14:25</b> |
|   | <b>Transcendental Variations (1975) *</b>         | <b>17:46</b> |
| ③ | I - Adagio sereno; molto espressivo e tranquillo  | 4:08         |
| ④ | II - Andante con moto                             | 1:16         |
| ⑤ | III - Poco adagio                                 | 2:14         |
| ⑥ | IV - Poco allegretto; grazioso e leggiro; amoroso | 2:34         |
| ⑦ | V - Andantino grazioso; sempre leggiro            | 1:30         |
| ⑧ | VI - Moving gently                                | 2:03         |
| ⑨ | VII - Molto adagio e tranquillo; sereno           | 4:01         |

Saarbrücken Radio Symphony Orchestra  
Christopher Lyndon-Gee

\*World Premiere Recordings

**SR**

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American flag, folk artist, 1880s.



AMERICAN CLASSICS

George Rochberg's name enjoys a secure place in the canon of 20th century American composers, yet his large-scale, most challenging works remain little known. The power and sweep of *Symphony No. 5* make a potent case for Rochberg as one of the century's truly great symphonists, blending a mature twelve-tone mastery with elegiac evocations that range across the span of human history and experience, while *Transcendental Variations* is one of the most searingly beautiful works ever conceived for the intimate medium of the string orchestra.

Booklet notes in English  
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