



George **ROCHBERG**

Complete Flute Music • 1

Caprice Variations

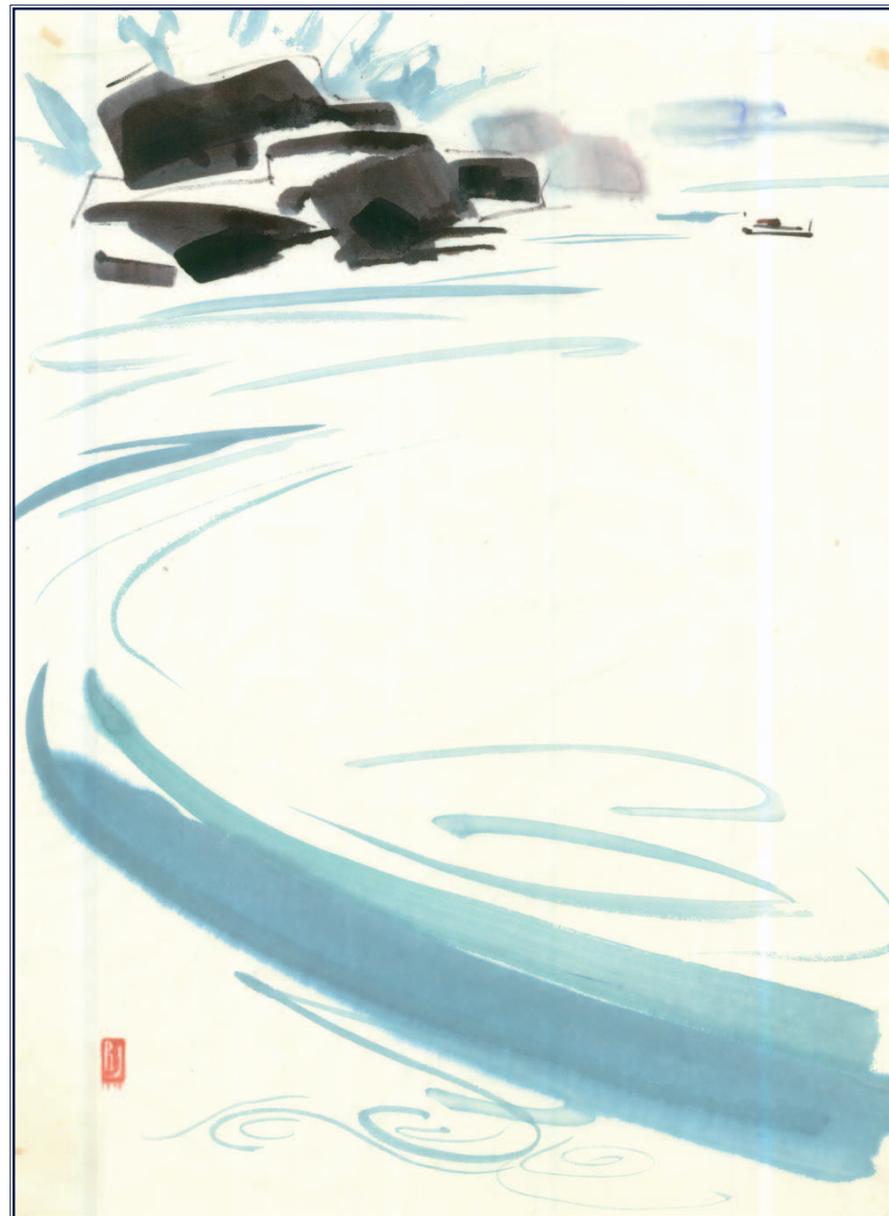
**Between Two Worlds
(Ukiyo-e III)**

**Slow Fires of Autumn
(Ukiyo-e II)**

Christina Jennings, Flute

Lura Johnson, Piano

June Han, Harp



Caprice Variations

(transcribed by Christina Jennings) (1970/2013)

27:49

The original number of each Caprice is shown in parentheses.

1	Allegro energico (#1)	0:55
2	Presto (#2)	0:57
3	Presto (#7)	0:38
4	Languido (#8)	1:22
5	Vivace (#10)	0:45
6	Andante con moto (#12)	1:00
7	Alla guitarra; allegretto con molto rubato (#14)	2:10
8	Allegro fantastico (#18)	2:06
9	Quasi cadenza; andante con molto espressivo (#20)	2:46
10	Allegro con brio (#21)	0:35
11	Andante grazioso e tranquillo (#23)	1:51
12	Allegretto (#24)	0:32
13	Scherzo (#25)	0:32
14	Aria (#27)	2:09
15	Molto adagio (#31)	2:42
16	Allegro assai; burlesca (#32)	1:35
17	Barcarolle (#37)	0:57
18	Andantino (#43)	1:09
19	Presto (#45)	0:23
20	Fantasy (#50)	2:10
21	Quasi presto; robusto (#51)	0:33

Between Two Worlds (Ukiyo-e III) – Five Images for Flute and Piano (1982)

14:28

22	Fantasia	2:15
23	Scherzoso (Fast Dance)	1:50
24	Night Scene (A)	3:57
25	Sarabande (Slow dance)	4:27
26	Night Scene (B)	1:59

27 Slow Fires of Autumn (Ukiyo-e II) for Flute and Harp (1979)

17:00

George Rochberg (1918-2005)

Complete Flute Music - 1

George Rochberg's music was the soundtrack of my childhood. I absorbed his distinctive vocabulary from stirring performances of his string quartets in my own home. My father, Andrew Jennings, was the second violinist of the Concord String Quartet, for whom Rochberg wrote his *String Quartet No. 3*, as well as his *Concord Quartets Nos. 4-6*.

Composing in an astonishing diversity of voices, Rochberg was one of the unique American minds of the last century. His compositional style, while always personal, was at first firmly rooted in the atonal and serial movements. Later it shifted towards the neo-Baroque and highly Romantic. This move towards tonality was precipitated, in 1964, by the death of his teenage son. In the aftermath of this tragedy, Rochberg completely reevaluated his music. The culmination of this process was his 1971 *String Quartet No. 3*, a landmark work that featured a dominant use of tonality.

Although Rochberg wrote only a handful of pieces for flute, his writing for the instrument is bold – using the entire range in any dynamic or setting. His two *Ukiyo-e* pieces are among his most beautiful and haunting works. With the help of my dear musical collaborators, it is a joy for me to share my interpretation of these masterpieces, which I regard as old friends.

Flutists have a long tradition of borrowing from the violin repertoire; and the *24 Caprices* by Paganini have been transcribed by countless flutists from John Wummer to Claire Chase. Based entirely on the theme of Niccolò Paganini's *24th Caprice*, Rochberg's *Caprice Variations* were originally written in 1970 for solo violin. The recording here is from my Galaxy transcription of the original 1970 collection, which has long fascinated me. These masterful pieces demonstrate the stylistic compositional variety for which Rochberg is known. They also perfectly embody one of Rochberg's most basic philosophies: "All human gestures are available to all human beings at any time." We hear clear homages to Bach, Haydn, Beethoven, Mahler, Schubert, Brahms, Bartók, and Schoenberg.

This transcription includes 20 of the original 51 *Caprices*. I chose to include those best suited to the flute while representing the enormous stylistic range of Rochberg's entire set. My goal in the transcriptions was to use the flute to its fullest capacity, challenging the player with dynamic, technical, and stylistic extremes.

The other two works included on this recording grew out of Rochberg's solo harp piece, *Ukiyo-e (Pictures of the Floating World)*. *Ukiyo-e* refers to the iconic style of Japanese woodblock prints of the same name, which flourished in the 17th century.

In explaining the title *Between Two Worlds (Ukiyo-e III): Five Images for Flute and Piano*, Mr. Rochberg observes that "*Between Two Worlds* suggests not only the realms of nature and culture between which we find ourselves tenuously situated but also the strong feelings that I experienced while living briefly in the strife-torn Middle East." The five images display great contrast of mood, tempo, articulation, and register. Full of powerful gesture and soulful song, the piece ends with a rapid chromatic passage that is repeated with a slow *diminuendo* until *niente*. At Rochberg's urging, I play this passage while spinning around, ending with my back to audience as the music fades. This passage, incidentally, is quite similar to the penultimate *Caprice* from the *Variations*.

Slow Fires of Autumn (Ukiyo-e II) for Flute and Harp was commissioned by the Naumburg Society for Carol Wincenc, who premiered the work with Nancy Allen in 1979 at Alice Tully Hall. "The main title of my work is a way of suggesting the purely subjective sources of the music, at the same time suggesting the more impersonal world of nature in which we move, observe and share in the cosmic process of the fires of autumn slowly, inexorably burning themselves out to make new life after the long sleep of winter." While writing the piece Rochberg was inspired by a passage from D.H. Lawrence's novel *Apocalypse* that beautifully echoes both the mood and structure of the duo: "To appreciate the

pagan manner of thought, we have to drop our own manner of on-and-on-and-on, from a start to a finish, and allow the mind to move in cycles, or to flit here and there over a cluster of images."

This large-scale work moves, in its form, from world to world. Episodes of great expanse and stillness contrast with raucous outbursts and mingle with beautiful Japanese shakuhachi-inspired melodies. The Japanese

influence in this *Ukiyo-e* piece is obvious in both the modality and color. Like the *Caprice Variations*, which concludes with the theme, *Slow Fires* ends with a deconstructed technique: a simple Japanese folk song repeated several times in the harp, each time in a slower and softer presentation.

Christina Jennings

Lura Johnson



Photo: Katya Chilingin

Pianist Lura Johnson, a Steinway Artist, is one of the Mid-Atlantic's most prominent pianists. Trained by luminaries Leon Fleisher and Robert McDonald, she is Principal Pianist of the Delaware Symphony and Pianist for the Baltimore Symphony Orchestra. An avid chamber musician, she is a founding member of the Jennings-Johnson Duo with Christina Jennings and Times Two with violinist Netanel Draiblate. She has recorded for the Naxos, Innova, Centaur, Albany, and Azica labels. Her discography includes chamber music, new music, orchestral performances, and a solo album. One recording was nominated for a GRAMMY® award, and another was featured in the official trailer for the 2013 Warner Brothers film, *Gravity*. Lura Johnson teaches piano at the Peabody Conservatory and is Director of the Chamber Music program at Georgetown University. Formerly the Artistic Director of Baltimore chamber music series Music in the Great Hall, she now manages the wildly innovative Washington DC chamber orchestra, PostClassical Ensemble.

June Han



Photo: Moon Jung Kim

Korean harpist June Han is a member of the Sequitur Ensemble, Ensemble 21, Manhattan Sinfonietta and Riverdale Sinfonietta, and has also performed with the Chamber Music Society of Lincoln Center, Speculum Musicae, Music from Japan, the Group for Contemporary Music, Mabou Mines, Bronx Arts Ensemble and the Jupiter Chamber Players. An active orchestral player, she has collaborated with the Orchestre de Paris, Kirov Opera Orchestra, New York City Opera, and frequently performs with the New York Philharmonic. June Han holds a Premier Prix in harp and chamber music from the Conservatoire National Supérieur de Musique de Paris, a Master of Music and an Artist Diploma degree from Yale School of Music, and a DMA degree from The Juilliard School. She currently serves on the faculties of Yale and Columbia Universities, Juilliard's Pre-College Division, and the Bowdoin International Music Festival.

Christina Jennings



Flutist Christina Jennings is praised for her virtuoso technique, rich tone, and command of a wide range of literature featuring works from Bach to Zwilich. She enjoys a musical career made up of diverse performing and recording, collaborations with living composers, and work guiding young musicians. Active as a concerto soloist, Christina Jennings has appeared with over fifty orchestras including the Utah and Houston Symphonies. In 2009 she premiered concertos written for her by Carter Pann and Laura Elise Schwendinger. The *Washington Post* described her performance of the Jonathan Leshnoff *Concerto* with the Fairfax Symphony as a "spirited, quicksilver performance." As broad-gauged in her musical pursuits as she is in her repertoire choices, Christina Jennings is Principal Flute with the River Oaks Chamber Orchestra and the Arizona MusicFest! Orchestra, and has collaborated with chamber artists Simone Dinnerstein, Lucy Shelton, and the Takács Quartet. In great demand as a teacher, she is Associate Professor of Flute at the University of Colorado Boulder. She received her Bachelor and Master's degrees at The Juilliard School, and her principal teachers include Carol Wincenc, Leone Buyse, George Pope, and Jeanne Baxtresser.

This recording is dedicated to the members of the Concord String Quartet.

George
ROCHBERG
(1918-2005)

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- 1-21** Caprice Variations
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A detailed track list can be found on page 2 of the booklet.

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Producer and engineer: Judith Sherman

Assistant engineer and editor: Jeanne Velonis

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Booklet notes: Christina Jennings

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AMERICAN CLASSICS

The few pieces that George Rochberg wrote for flute are as bold and individualistic as anything in his oeuvre. His ability to compose in an astonishing variety of voices is clearly shown in the *Caprice Variations*, based on Paganini's famous melody, in homages to composers from Bach to Bartók. Christina Jennings' transcriptions challenge the player with dynamic, technical and stylistic extremes. Rochberg's *Ukiyo-e* pieces are among his most beautiful and haunting works. Praised for her virtuoso technique and rich tone, flutist Christina Jennings is an acknowledged expert in Rochberg's music.

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Playing
Time:
59:18