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Notes on Each Caprice

(Original numbers and metronome marking are included in parentheses.)

1. *Allegro energico* (#1 ♩ = 88–92) and 2. *Presto* (#2 ♩ = 120–126)
The opening movements closely follow the original violin version and serve as an overture, introducing themes of articulation and rhythmic intensity. The *Presto* has a distinctly Mahlerian sound.

3. *Presto* (#7 ♩ = ca. 84)

As the markings say, here the influence is the *Scherzo* from Beethoven's *Harp Quartet*, Op. 74. Beethoven always poses challenges and this little caprice is no different. For the E4 in bar 37 I find this fingering most useful: Left 1, 2, 3/ Right 2 and 2nd trill key.

4. *Languido* (#8 ♩ = 46)

The use of thirds in this Schubert *Waltz* (Op. 9, No. 22) seems crucially important to the theme; luckily the range and dynamics offer an excellent multiphonic! While the fingering is solid, be sure to correct for the intonation each time it appears in the higher octave.

5. *Vivace* (#10 ♩ = ca. 69) and 6. *Andante con moto* (#12 ♩ = 63)
These two caprices quote from Brahms's *Paganini Variations* and present a dialogue in the form of varying intervals.

7. *Alla guitarra* (#14 ♩ = 72–80)

Follow the markings in the first two bars exactly and be sure to apply them where the composer has marked *come sopra*. Although I have marked in the major stopping points, breathing choices are somewhat limited. Try to take smaller breaths between the eighth notes in beat three rather than interrupting the connection in the first beat.

8. *Allegro fantastico* (#18 ♩ = 132–144)

Here we find a complete break in texture with a quote from Rochberg's *String Quartet No. 3*. The banshee cry can be imitated using a *glissando* fingering on G#3 and slowly sliding the first trill key to end on A4. The "jet whistle" is produced by fingering low C and blowing a sharp *staccato* burst of air with the lip plate completely covered. For the "air only" passages here and in the final *Fantasy*, I suggest forming a "shh" syllable in your embouchure. The G# whistle tones can be rather elusive, but once played, are stable and penetrating.

9. *Quasi Cadenza* (#20)

This caprice transcription strays farther from the original with a reshaping of many flourishes that creates virtuosic statements. Bring a Romantic sensibility to this *cadenza* and freedom to the long lines.

10. *Allegro con brio* (#21 ♩ = ca. 132)

This is a delightful parody on the last movement of Beethoven's *Symphony No. 7*! For the explosive harmonics, work to shape the degree of harmonic split so that you produce your most dramatic moments in the final bars of the piece. The "tongue *pizzicato*" is executed with a pop of the tongue that is much stronger than any pitch from the fundamental note.

11. *Andante grazioso e tranquillo* (#23 ♩ = ca. 58)

This beautiful love song is transcribed almost identically from the original.

12. *Allegretto* (#24 ♩ = 76–80)

This miniature variation cleverly references the Paganini and Brahms violin concertos. Here *pizzicato* easily translates to percussive key clicks and is capped-off with a quiet whistle tone.

13. *Scherzo* (#25 ♩ = 92)

The original Rochberg materials appear here featuring strong hemiola rhythms.

14. *Aria* (#27 ♩ = 42–44)

In a stunning homage to the Baroque era, this caprice is reminiscent of a J. S. Bach *Partita*. Play around with note lengths and dynamic variations in the repeated sections.

15. *Molto adagio* (#31 ♩ = ca. 40)

As in many of the atonal caprices, it is crucial to accentuate the extreme dynamics and gestures at play in this restless variation.

16. *Allegro assai, burlesco* (#32 ♩ = ca. 66)

Work to bring a bawdiness to this burlesque, especially in the *espressivo* moments at the end of every other bar. Do not treat the *rfz* moments lightly! Pay close attention to the markings in the first two bars and work to maintain that "template" throughout the variation.

17. *Barcarolle* (#37 ♩ = ca. 66)

The rocking nature of water music is at the heart of this variation. Work to keep the dynamics at *p* despite the challenges of the register.

18. *Andantino* (#43 ♩ = ca. 84)

While this is another Baroque variation, the music is derived from "the ethos of Haydn." (George Rochberg)

19. *Presto* (#45 ♩ = ca. 76)

This caprice offers a strong reference to the *Finale* of Bartok's *String Quartet No. 5*. Experiment with an *accelerando* into the final bars of the piece.

20. *Fantasy* (#50)

We close the variations with the atonal Rochberg and a caprice that includes gestures from his flute and piano work *Between Two Worlds*. Experiment with *vibrato* speeds in the passages marked "haunting."

21. *Quasi presto; robusto* (#51)

Paganini's theme (24th *Caprice*, Book 2) appears here to conclude the work. Be sure to include the theme in any compilation of the caprices that you might choose to perform.

Acknowledgments

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—Christina Jennings
December, 2013

Caprice Variations

Freely Transcribed for Flute Solo

George Rochberg

Christina Jennings, arr.

1 **Allegro energico**
♩ = 66 - 80
*sempre **f~ff***

2

4

6

8

10

12

1. 2.

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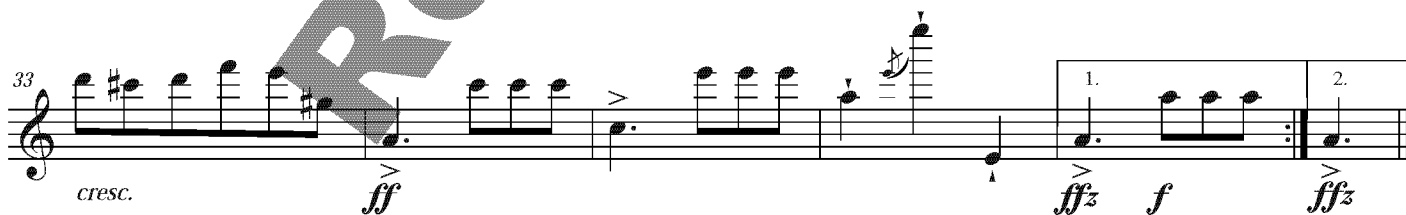
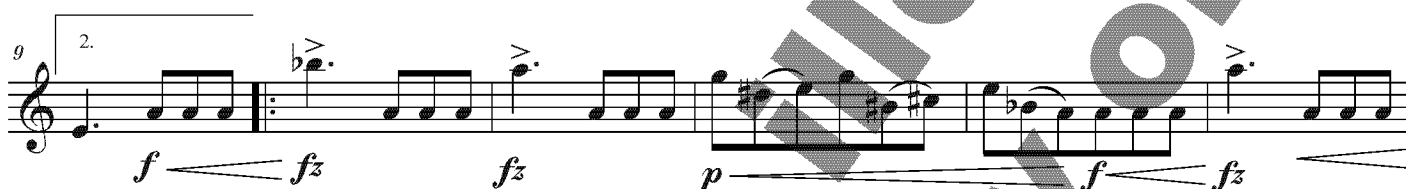
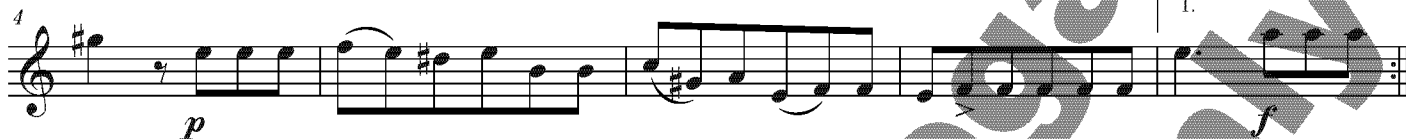
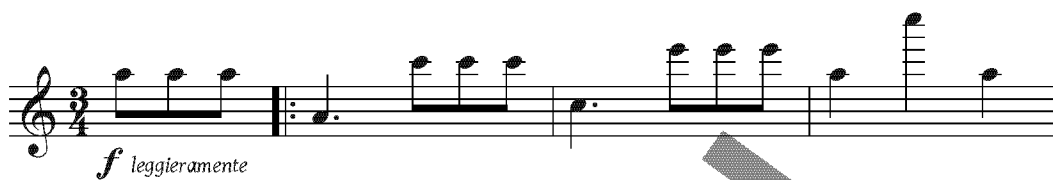
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2 Presto
♩ = 60 - 70



3

Presto $\text{♩} = 84$
After Beethoven
Op.74 Scherzo



4 **Languido** $\text{♩} = 80 - 96$
after Schubert
Waltz Op.9, No.22

4 *p dolce* *ppp* *p*

8 *ppp* *p* *ppp* *p* 1.

9 2. *f espr.* *p dolce* *f* *p*

13 *f* *p* *f* *p* *f*

18 *p*

23 1. *pp* *f* *pp* 2. *rit.* *ppp*

5 **Vivace** $\text{♩} = 69 - 81$
after Brahms
Op. 35, Bk. I, No. 3

5 **Vivace** $\text{♩} = 69 - 81$
after Brahms
Op. 35, Bk. I, No. 3

poco f *sf* *sf* *sim.*

3

6

9

13

16

19

22

6 *ffz*