



COLLEGE OF MUSIC

# University of North Texas College of Music

Doctoral Recital | Monday, February 17, 2025 | 8:00 p.m. | Paul Voertman Concert Hall

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## Teng Cao, piano

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from Piano Sonata No. 2, "Concord, Mass., 1840-60" (1915) ..... Charles Ives  
III. The Alcotts (1874-1954)  
IV. Thoreau

Cameron Bilek, flute

Etude Fantasy (1976) ..... John Corigliano  
(b. 1938)

from Préludes pour piano (1929) ..... Olivier Messiaen  
1. La colombe (1908-1992)  
2. Chant d'extase dans un paysage triste  
3. Le nombre léger  
8. Un reflet dans le vent

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*Program three hundred seven of the 2024-2025 season  
Photography and videography are prohibited*

## Program Note by John Corigliano

"My Etude Fantasy is actually a set of five studies combined into the episodic form and character of a fantasy. The material in the studies is related most obviously by the interval of a second (and its inversion and expansion to sevenths and ninths) which is used both melodically and in the building of the work's harmonic structure.

The first etude is for the left hand alone — a bold, often ferocious statement which introduces both an opening six-note row (the first notes of the work) and a melodic germ (marked "icy" in the score) which follows the initial outburst. This etude reaches a climax in which both the row and the thematic germ are heard together, and ends as the right hand enters playing a slow chromatic descent which introduces the next etude — a study of legato playing.

In the short second etude both hands slowly float downward as a constant crossing of contrapuntal lines provides melodic interest. The sustaining of sound as well as the clarity of the crossing voices is important here.

The third etude, a study on a two-note figure, follows — a fleet development on the simple pattern of a fifth (fingers one and five) contracting to a third (fingers two and four). In this section there is much crossing of hands; during the process a melody emerges in the top voices. A buildup leads to a highly chromatic middle section (marked "slithery"), with sudden virtuosic outbursts, after which the melody returns to end the etude as it began.

The fourth etude is a study of ornaments. Trills, grace notes, tremolos, glissandos and roulades ornament the opening material (Etude I) and then develop the first four notes of the third etude into a frenetically charged scherzando where the four fingers of the left hand softly play a low cluster of notes (like a distant drum) as the thumb alternates with the right hand in rapid barbaric thrusts. This leads to a restatement of the opening 6-note row of the fantasy in a highly ornamented fashion.

After a sonorous climax comes the final etude, a study of melody. In it, the player is required to isolate the melodic line, projecting it through the filigree which surrounds it; here the atmosphere is desolate and non-climactic, and the material is based entirely on the melodic implications on the left hand etude, with slight references to the second (legato) study. The work ends quietly with the opening motto heard in retrograde accompanying a mournful two-note ostinato."<sup>1</sup>

— John Corigliano

<sup>1</sup> John Corigliano, program notes for James Tocco, piano, October 9, 1976, Kennedy Center, Washington, DC, accessed Jan 30, 2025.  
<https://www.johncorigliano.com/works/etude-fantasy-1976>