

UNIFYING ELEMENTS OF JOHN CORIGLIANO'S

ETUDE FANTASY

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ABSTRACT

John Corigliano's *Etude Fantasy* (1976) is a significant and challenging addition to the late twentieth century piano repertoire. A large-scale work, it occupies a particularly important place in the composer's output of music for piano. The remarkable variety of genres, styles, forms, and techniques in Corigliano's oeuvre as a whole is also evident in his piano music. This profusion of sources and its application to the *Etude Fantasy* are explored in the introduction, which is a general discussion of the composer's background and aesthetic stance.

The intriguing title of the *Etude Fantasy* implies the coexistence of two genres and raises the issue of the role of each genre in the thematic and structural organization of the work. It is this issue which is the principal subject of inquiry in the thesis.

Chapter I examines the historical background of the etude genre, discussing similarities between the pianistic techniques employed in Corigliano's work and those found in specific historical instances of the etude genre over two centuries.

Chapter II focuses on the historical background of the fantasia genre, emphasizing contrasting characters, textures, and keys as the main indicators of a free form, and at the same time drawing attention to thematic transformation as a device of structural unification.

Chapter III concentrates on elements that produce structural and formal coherence in John Corigliano's *Etude Fantasy*. These elements are motivic, intervallic, melodic, and harmonic in nature.

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INTRODUCTION

Biographical background and composer's aesthetic

John Corigliano is an internationally celebrated American composer whose reputation became well established in the last decades of the 20th century. He is a prolific composer, having written major symphonic works, an opera, instrumental concertos, an oratorio, chamber music, and film works. In 2000 his score for the movie *The Red Violin* won an Academy Award. In 2001 his Second Symphony won the Pulitzer Prize.

John Corigliano was born on February 16, 1938, in New York City, into a musical family. His father, the late John Corigliano, Sr., served as concertmaster of the New York Philharmonic for twenty three years, from 1943 to 1966. His mother, Rose (Buzen) Corigliano, was an accomplished pianist and teacher. A friend of Corigliano, Jr. once commented that with an Italian father and a Jewish mother, he's "got it from both barrels."¹

Because of his father's position, John Jr., as a child, had an opportunity to attend numerous rehearsals and concerts and meet with many great performers. His mother tried to give him piano lessons, but he quit after the first session. As a boy, he was more interested in becoming a Disney cartoonist than a musician. Recently he remarked on this subject by saying that he loves "the fantasy of cartooning, the ability to make surrealistic imagery that can't be realised in any other medium."² Corigliano's love of imagination moves the composer to use fantasy as a musical genre quite frequently in his creative output. Among his titles in this genre are the *Etude Fantasy* and the *Fantasia on*

¹ Jim Holt, "An Interview With John Corigliano," (New York: *Thesis: The Graduate School and University Centre Magazine*, The City University of New York, vol. 6, no. 2, fall 1992), 5.

² Ibid, 5.

an Ostinato (for piano), and the *Fantasy on the Bach Air* (for cello and piano).

Although both Corigliano's parents were professional musicians, he was not encouraged to pursue a musical career. In fact, his father tried to steer John Jr. toward careers with stability, such as law or medicine. Although in his early years, young John had no interest in classical music, he learned much piano repertoire by ear since his mother was teaching piano at home. The pivotal event of his life happened at the age of fifteen when his mother offered him the choice of receiving a lounge chair or a high-fidelity set for his birthday, and he chose the set. Corigliano recalls this time:

It was a new toy, and I bought a few records--like *Pictures at an Exhibition*--just for the sound. On one of them was the gunfight scene from Copland's *Billy the Kid*. I fell in love with the 7/4 time, the irregular rhythms, the flatted fifth in the harmony, the spacey sounds. I began imitating them on the piano and going to the library to get more Copland records. That's how I learned orchestration--listening to records with the score.³

It was also the time when Mrs. Bella Tillis, Corigliano's high school music teacher, came into his life, stimulating and encouraging his interest in music. It was for this teacher and her chorus at Midwood High School in Brooklyn that he later composed the choral piece *Fern Hill* (1961).

During 1955-59, Corigliano began seriously pursuing his musical education at Columbia University in New York, where he majored in piano and studied composition with Otto Luening. Upon graduation *cum laude* from Columbia, Corigliano studied composition privately with Paul Creston. He engaged in further studies in composition at the Manhattan School of Music with Vittorio Giannini, during 1962-63.

William Hoffman, the future librettist for Corigliano's opera, recalls this time,

³ Bernard Holland, "Highbrow Music to Hum," (New York: *New York Times Magazine*, January 31, 1982), 56.

speaking of the composer's room on 104th Street: "John had a chair, a bed, and a Wurlitzer piano with earphones. No matter what hour you came to see him, he was there working with those earphones on."⁴

In the '60s, Corigliano held a number of music-related jobs. He was a programmer, writer and music director for radio stations in New York City. From 1960 to 1972 he assisted Leonard Bernstein with the CBS-TV music specials and Young People's Concerts. Corigliano produced records for Columbia Masterworks and arranged rock music for Kama Sutra and Mercury Records. These various positions in the music industry led Corigliano to consider the problems in the business of being a composer. "The composer's job does not end at the double bar," says Corigliano, "That's only half of the job. The rest includes getting it played, and getting it played well. We have to promote ourselves. We have to be aggressive, and fight to get an audience to hear our work."⁵

Corigliano first came to the public's attention in 1964 at the Spoleto Festival Competition for the Creative Arts. His *Sonata for Violin and Piano* (1963) was unanimously nominated for the chamber music prize over more than a hundred other compositions by a jury that included Samuel Barber, Gian Carlo Menotti, and Walter Piston. Corigliano relates an interesting anecdote about the piece. John Jr. spent a year writing this *Sonata* for his father, and later learned that John Corigliano, Sr. "actually took it around to people like David Diamond, George Szell, and Morton Gould to try and get them to say it was no good, hoping that then (John Jr.) would give up composing. Instead, they gave him a positive appraisal of the sonata, so he never mentioned to (his son) that he had shown the piece to them."⁶ Eventually he learned to play it and

⁴ Ibid, 56.

⁵ Allan Kozinn, "Corigliano," (New York: *Keynote*, December 1977), 34.

⁶ Holt, 5.

commented that “it’s written marvelously well for the instrument.”⁷ The end of the story is quite sad... At his birthday party in 1975, while playing the piece, John Corigliano, Sr. suffered a stroke. He never regained consciousness, and died a few days later. At this time, John Jr. was already one of the renowned composers of his generation.

Since the first success, John Corigliano has received many important commissions from such prestigious institutions as the Chamber Music Society of Lincoln Centre (*Poem in October*, 1970), New York State Council of the Arts (*Oboe Concerto*, 1975), The New York Philharmonic (*Clarinet Concerto*, 1977), the Boston Symphony Orchestra (*Promenade Overture*, 1981), the Metropolitan Opera (*The Ghosts of Versailles*, 1991).

From 1987 to 1990 Corigliano was composer-in-residence with the Chicago Symphony Orchestra. The Symphony no. 1, later called the AIDS Symphony, was commissioned for the orchestra’s Centennial season and was premiered in Chicago under Daniel Barenboim on March 15, 1990. In late November 1997, during its first performance in Vancouver, Hugh Davidson wrote:

The reasons of (Corigliano’s) music’s appeal are not hard to determine. He has an extraordinary genius for getting on paper exactly what he wants to say, challenging us intellectually yet overwhelming us emotionally. This Symphony’s message is highly dramatic and clear. Corigliano uses (shamelessly and brilliantly) all techniques and languages available to the present-day composer--but fuses them to a unique musical amalgam of power and real consequence.⁸

The Symphony no. 1 was written for and dedicated to a friend of the composer, pianist Sheldon Shkolnick, who died of AIDS a week after its premiere.

In an interview with Susan Goodfellow, Corigliano comments on the starting point of his compositional process:

⁷ Robert Oppelt, “Corigliano in a New Post,” (New York: *American String Teacher*, Spring 1970), 34.

⁸ Hugh Davidson, program notes for the *Vancouver Symphony Orchestra* concert season, (Vancouver: fall 1997), 56.

Something hits me about how to write a piece, an idea or a concept; it could be a text, it could be an image, it could be technical or it could be a feeling.⁹

Among the sources of Corigliano's inspirations the concept of writing for a particular instrument or performer is particularly important. It gives the composer a specific set of ideas and materials as a starting point. For instance, every movement of the *Oboe Concerto* (1975) is based on a different quality of the instrument. Exploring the lower range of the oboe, the first movement, as the title "*Tuning Game*" suggests, "begins with a fantasy built upon the customary tuning ritual of a symphony orchestra,"¹⁰ where the oboist tunes the orchestra by sections (percussion, brass, strings, and winds) and then mistunes them. The singing qualities of the instrument, which is able to produce an almost breathless melodic line, are emphasized in the slow movement--the "*Song*." The "*Scherzo*" interrupts the serenity of the second movement with a very intense polyrhythmic episode for oboe and percussion, with harp and piano. Another slow movement, the "*Aria*," uses the dramatic and coloratura qualities of the solo instrument, especially in the Cadenza. The final movement is called "*Rheita Dance*" (rheita--a Moroccan form of the oboe, often used in serenading dancing cobras). The movement is built around the idea of a Western oboe imitating the forcefulness of a Moroccan rheita.¹¹ Of the *Oboe Concerto*, Corigliano made the following comment:

My music progresses. I do nothing twice. This *Oboe Concerto* has similar things and more complex things than the first pieces. There is no straight line drawn. Nothing follows or is orderly in my work.¹²

In the *Clarinet Concerto* (1977), commissioned by the New York Philharmonic,

⁹ Susan Goodfellow, "Interview With John Corigliano and Carlton Vickers," (*The Flutist Quarterly*, vol. 18, no. 3-4, summer 1993), 25.

¹⁰ Jo Ann Marie Polley, *An Analysis of John Corigliano's Concerto for Clarinet and Orchestra*, (Michigan: Ph.D. dissertation, Michigan State University, 1984), 14.

¹¹ John Corigliano, record liner notes from *Corigliano: Poem in October, Oboe Concerto, 3 Irish Folk Song Settings*, (RCA Victor, Gold Seal, 1990), 6-8.

¹² Robert Jacobson, "John Corigliano, Music Maker," (*After Dark*, February 1976), 41.

the symphony orchestra for which John Corigliano, Jr. feels special attachment, each player of the orchestra has one measure to display solo virtuosity. The Concerto was written for Stanley Drucker, the first clarinetist of the orchestra in Corigliano's youth, and is dedicated both to him and to Leonard Bernstein. The first movement emphasises Drucker's enormous virtuosic abilities. The slow movement, entitled *Elegy* and written in memory of Corigliano's father, begins and ends with a long, unaccompanied line for violins, interacting with the soloist.¹³ The finale, *Antiphonal Toccata*, "displays Bernstein's exciting theatricality throughout."¹⁴

Corigliano's compositions exhibit a startling variety of genres, styles, forms, and techniques. In his early large-scale virtuoso works, such as the *Sonata for Violin and Piano* (1963) and the *Concerto for Piano and Orchestra* (1968), elements of nineteenth-century lyricism contrast with percussive sonorities associated with Stravinsky and Bartok.

Since the mid-'70s, Corigliano's style has become more deliberately eclectic. In such works as the *Concerto for Clarinet and Orchestra* (1977), *Fantasia on an Ostinato* for piano (1985), and *Promenade Overture* (1986) he uses musical material borrowed from other composers: Giovanni Gabrieli, Ludwig van Beethoven, and Joseph Haydn, respectively. Of his opera, *The Ghosts of Versailles*, premiered in 1991, the composer made the following comment:

To actually embrace (18th-century techniques) fully for a moment and really not add a little note out of tune or an orchestration that's bizarre--to do that just a little bit is very, very difficult and I had to work up the courage to do it.¹⁵

¹³ Phillip Ramey, "A Talk With John Corigliano," liner notes from *John Corigliano: Concerto for Clarinet and Orchestra; Samuel Barber: Third Essay for Orchestra, opus 47*, Stanley Drucker and the New York Philharmonic, (New World Records, NW 309-2), 10.

¹⁴ Ibid, 10.

¹⁵ Glen C. Ford, "Mozart Among Us," *MAU/John Corigliano*, <http://www.io.com/~glenford/Corigliano.html>, November 11, 1998.

The process of composing for Corigliano involves not only courage but time. *The Ghosts of Versailles* took twelve years from the time of commission to the actual premiere at the Met. Corigliano is very open about his struggles with the process of composing. He says:

It's agony for me. I throw away two hundred pages and keep this one. I have an idea and then build the piece on this skeleton. Things just don't happen. You have to think about them, reject, and eliminate. You don't just do what comes into your head. I use maybe five percent of what I do.¹⁶

Despite the slow compositional process, the '90s have been a prolific decade for Corigliano. The premieres of these years include such works as the forty-minute *String Quartet* (1995), commissioned by the Lincoln Centre for the Cleveland Quartet's valedictory performance, *Chiaroscuro, Three Movements for Quarter-Tone Pianos*, a composition for two pianos tuned a quarter-tone apart, *DC Fanfare* (1997), written for Leonard Slatkin and the National Symphony, and the *Fantasy on the Bach Air* for cello and piano, premiered in 1997 by Yo-Yo Ma and Emanuel Ax.

For the millennium season Kurt Masur, Music Director of the New York Philharmonic, commissioned a total of twelve pieces from twelve different countries. John Corigliano was chosen to represent the United States. In a statement during the composition of this work, the composer describes the piece as a tribute to "the single most important contribution of the last century ... the idea of amplification and electronics."¹⁷ He elaborates:

The piece is called *Vocalise*. Even though it has a singer ... it has no words. I want to have an engineer, a mixing board and me in a visible position, hopefully in the audience. I want to have a

¹⁶ Jacobson, 38.

¹⁷ John Corigliano, @ *CultureFinder Artist in Residence*: <http://www.culturefinder.com/cgi-bin/cul...winartist/index?record=6348&type=profile>, April 1999.

microphone for the soloist and the first-desk players that I want to highlight. I'll start the piece with (the singer) humming something very simple and little by little instruments in the orchestra will hold notes and support her. Then she begins to vocalise on vowel sounds. It's very lyrical and beautiful--that's my goal at least--and then it rises in intensity. (The soloist) can rise above the orchestra even in her midrange because of the amplification.

Then as we reach the climax and start coming downward, we will begin to treat her voice. That is, add reverberation, filters and various things that can change the sound of her voice as she is singing. Then, first-desk players will stand up and play into their microphones and we will do the same things with them, that is, treat their sounds. At the very end, (the singer) will be humming, but the filtered sound will rotate around the hall due to speakers in the back, and then move in circles and dissolve into nothingness. And in a sense, you're taking a journey which starts with the human voice--the first instrument--and then introduces the orchestra, amplification and electronics. Without a word being spoken, I think it is the millennium. I wouldn't have had that idea without the problem posed to me to solve.¹⁸

At the dawn of the 21st century, Corigliano enjoys worldwide recognition. His compositions are universally acclaimed. He presently holds the position of Distinguished Professor of Music at Lehman College, City University of New York and, since 1991, has been on the faculty of the Juilliard School. In the same year he was elected to the American Academy and Institute of Arts and Letters, an organization of 250 of America's most prominent artists, writers, architects, sculptors, and composers. In 1992, *Musical America* named him their first "Composer of the Year." The success of his compositions comes from a marriage of technical mastery with philosophical ideals. The composer says:

Every piece that I write, I try to do something I've never done before. It can be a technical thing, an emotional thing, theatrical--it doesn't matter. But there's always something about the piece that is an adventure for me.¹⁹

¹⁸ Ibid.

¹⁹ Ibid.

Corigliano has labelled himself an eclectic composer who borrows freely from a variety of musical styles, mixing and modifying traditional and avant-garde techniques. He makes extensive use of particular qualities of instrumental timbre. The composer's variety of styles and compositional methods is particularly evident in his piano works.

Kaleidoscope for two pianos (1959) is a tonal piece with predominantly diatonic musical intervals, generous use of dissonance, and syncopated jazz rhythms.

The *Concerto for Piano and Orchestra* (1968) with its clearly defined tonal areas and percussive Bartokian sonorities, contains atonal and serial elements. It also features an unorthodox approach to a traditional form, where the traditional four-movement structure (a sonata allegro movement, *Scherzo*, *Appassionato* slower movement, and a rondo finale) is belied in an elaborate and peculiar manner by the surprises in the use of certain pitch-classes, by tonal ambiguity, and by freedom in treatment of form within each movement.

The *Gazebo Dances* for piano, four hands (1972) is a set of four whimsical miniatures written in a neoclassical style. The use of simple forms and characteristic dance rhythms suggests not only the eighteenth century examples, but also twentieth century neoclassical piano suites, such as Ravel's *Le Tombeau de Couperin* (1917), Hindemith's *Suite "1922,"* op. 26, and Poulenc's *Suite Francaise after Claude Gervaise, Sixteenth Century* (1935).

According to John Corigliano, the *Etude Fantasy* (1976) is "a set of five studies combined into the episodic form and character of a fantasy."²⁰ The opening motive (six-note row) is present throughout the entire work. "The material in the studies is related ... by the interval of a second (and its inversion and expansion to sevenths and ninths) which

²⁰ John Corigliano, *Etude Fantasy*, (New York: G. Schirmer, Inc., 1981), 1.

is used both melodically and in the building of the work's harmonic structure."²¹ As this study will show, the *Etude Fantasy* is a highly virtuosic composition requiring enormous pianistic technique. *New York Times* music critic Harold Schonberg wrote of the piece:

A virtuoso piece of extreme difficulty, using virtually every weapon in the arsenal... Mr. Corigliano knows the resources of the piano inside and out, and he has composed a stunning and idiomatic set of hurdles that only a pianist with enormous technique could take on.²²

By contrast, the *Fantasia on an Ostinato* (1985), commissioned for the Van Cliburn International Piano Competition is a tone poem, steeped in subtleties of colour, dynamic nuances, and sustained sonorities over blurring pedalling. It is composer's first experiment in so-called minimalist techniques, associated mainly with Steve Reich, Philip Glass, and Terry Riley.

The composer's most recent contribution to the repertoire for piano is *Chiaroscuro, Three Movements for Quarter-Tone Pianos*, premiered on 21 December, 1997 at the Murray Dranoff International Two-Piano Competition. "When I received the commission for this work, I began to think about something different,"²³ says Corigliano. He continues:

I wanted to write a piece that would vary a bit from the standard model of a piano-duo. I toyed with some ideas, one of which was perhaps writing a prepared-piano score for one of the keyboards... I was familiar with Ives's *Three Quarter-Tone Pieces*, and thought his approach was a very interesting way to explore the dramatic capacity of sound between two keyboard players.²⁴

Despite his late adventures into extremely different musical styles and techniques, early on Corigliano, as a composer, saw himself as "being more in line with the "clean"

²¹ Ibid, 1.

²² Sylvia Craft, *John Corigliano*, (New York: G. Schirmer, 1982), 1.

²³ John Corigliano, *176 Keys*, (Schirmer News, December 1997/January 1998), <http://www.schirmer.com/news/dec97-jan 98/corigliano.html>

²⁴ Ibid.

American romanticism of Samuel Barber, Roy Harris, and Aaron Copland, rather than as a descendant of the highly chromatic, super-Romantic German tradition.”²⁵ Corigliano elaborates on the idea of his musical taste and preferences by saying: “My remoteness from German tradition stems from my aversion to the egocentricity that I think is very much a part of German art--particularly the idea that the image of the artist is all-important. I don’t believe that. I prefer 18th-century values: clarity, communication, an architecture of ideas, and emotion as a part of that.”²⁶

The influence of the Great Americans is evident, in general, in his early works, and his *Sonata for Violin and Piano* (1963), in particular. Ralph Votapek, who performed the *Sonata* in New York with John Corigliano, Sr., once remarked:

The first movement reminded me of Leonard Bernstein in its naive rhythmic fluctuations and syncopations, as well as the intervals of thirds and sixths in the melodic writing. The chords with the split thirds emphasize the American sound (of the ‘30s, ‘40s, and ‘50s)... The 2nd movement is like early Samuel Barber with its melodic appeal and big dramatic climax... All in all, I enjoyed the work, though in the ‘60s, when the avant-garde was stronger and quite avant, the piece seemed almost embarrassingly conservative. Actually, in retrospect, it must have taken guts to have written an unabashed tonal piece in the middle of the ‘60s.²⁷

In an interview with Phillip Ramey, Corigliano says that he feels strongly that “a composer has a right to do anything he feels is appropriate, and that stylistic consistency is not what makes a piece impressive.”²⁸

Corigliano remarks that the “phenomenon” of wide acclaim of his music stems from his deep concern for communicating with the audience. He notes:

²⁵ Holt, 9.

²⁶ Holt, 9.

²⁷ Ralph Votapek, *Letter to the author*, (8 September, 1982), quoted: Jo Ann Marie Polley, *An Analysis of John Corigliano’s Concerto for Clarinet and Orchestra*, (Michigan: Ph.D. dissertation, Michigan State University, 1984), 12.

²⁸ Ramey, 5.

For quite a while now too many composers have seemed not much interested in communication, particularly with big audiences, and this has tended to give modern music a bad name... There is just no reason why a composer shouldn't be able to reach large audiences in a worthwhile way, even if he uses advanced techniques. Beethoven and Wagner, among others, managed to do it. If a piece is put together with care for detail and, at the same time, with attention to the overall shape, and if the composer takes note that most listeners will not hear most of his technical procedures but will be able to follow that shape, then there is a good chance the music will communicate. That is the sort of thing I've concentrated on... I wish to be *understood*, and I think it is the job of every composer to reach out to his audience with all means at his disposal. Communication should always be a primary goal.²⁹

²⁹ Ramey, 8.

CHAPTER I. HISTORICAL BACKGROUND OF THE ETUDE GENRE

John Corigliano's *Etude Fantasy* integrates aspects of the etude and fantasia genres as these developed over the course of the piano's history. Between the two genres, the role of the etude is perhaps primary, as is indicated by the fact that Corigliano utilizes one type of technique in each major section of the work and calls these sections etudes, using technical-descriptive titles: *Etude no. 1: For the Left Hand Alone*, *Etude no. 2: Legato*, *Etude no. 3: Fifths to Thirds*, *Etude no. 4: Ornaments*, *Etude no. 5: Melody*.

The employment of basic technical devices as unifying elements in a piece stems from the early nineteenth-century virtuoso practices of Moscheles, Czerny, Clementi and others. At the same time, the use of the sonorous midrange of the instrument brings the music closer to the tradition of Chopin, Liszt, and other Romantic composers, as does the high degree of compositional artistry, while frequent use of subtle pedaling and sustained sonorities relates it to Debussy, Scriabin, and Szymanowski. Finally, rhythmic complexity, a percussive element, and hand stretches to ninths, tenths, and twelfths remind one of Bartok, Stravinsky, and Prokofiev. Therefore, closer examination of the work in respect to the development of the etude genre might be appropriate and useful.

Although finger exercises were known from the early sixteenth-century on, and while the late seventeenth-century Italian toccata--represented in the creative output of Alessandro Scarlatti, Pasquini, and Durante--became a kind of etude in respect to the extended use of stereotypical passage work, the etude as an independent genre began to flourish only in the early nineteenth-century.³⁰ Its growing popularity was largely connected with the development of the piano as an instrument. Muzio Clementi's (1752-

³⁰ Willi Apel, *Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1968), 249-250.

1832) *Préludes et Exercices* (1790) and *Gradus ad Parnassum* (1817), Johann Baptist Cramer's (1771-1858) over one hundred etudes, written between 1804 and 1810, Ignaz Moscheles' (1794-1870) *Studien op. 70* (1826), Henri Bertini's (1798-1876) *Études opp. 29 and 32*, and the many books of Carl Czerny's (1791-1857) *School of Velocity* mark the beginning of the extensive literature of the nineteenth-century etude. Most of these compositions represent "finger action" idioms of keyboard writing such as rapid scale passages, broken chords, and the use of various kinds of articulation and ornaments. A particular pattern is chosen for each study and then employed consistently and intensively throughout. For example, J. B. Cramer's *Etude no. 28* from the *50 Piano Etudes*, makes use of trills and appoggiaturas, placed in different registers and hands. Similar devices are used by J. Corigliano in his *Etude no. 4*, entitled *Ornaments*.

Example 1. J. B. Cramer, *Etude no. 28* and

J. Corigliano, *Etude no. 4: Ornaments*

The image displays two musical excerpts. The top excerpt is from J. B. Cramer's *Etude no. 28*, featuring a treble and bass staff in G major. The treble staff contains a series of trills and appoggiaturas, with a dashed line indicating a melodic contour. The bass staff has a wavy line and some notes. The bottom excerpt is from J. Corigliano's *Etude no. 4: Ornaments*, in B-flat major. It includes tempo markings 'Andante' and '♩ = ca. 69 (very free)', dynamic markings 'p' and 'pp', and a trill instruction 'tr (slow → accel.)'. The score shows complex ornamentation in both hands, with a wavy line indicating a melodic line in the treble staff.

One of the features consistently used by Cramer in his Etudes, a polyphonic aspect, emphasized in this and many other pieces, is much found in the Corigliano work as well.

The third etude, *Fifths to Thirds*, is based on technical pattern of alternating the first and fifth finger with the second and fourth in double notes, in an elaborate melodic design, involving hand crossing. A more modest variant of a similar texture was incorporated by Bertini in the *Etude op. 32, no. 39*.

Example 2. H. Bertini, *Etude op. 32, no. 39* and

J. Corigliano, *Etude no. 3: Fifths to Thirds*

The image displays two musical excerpts. The top excerpt is from H. Bertini's *Etude op. 32, no. 39*, titled 'Allegro moderato'. It features a right-hand melody with complex fingerings (4, 5, 4, 5, 2, 1, 2, 1) and a 'p legato' marking, and a left-hand accompaniment with a forte (*sf*) dynamic. The bottom excerpt is from J. Corigliano's *Etude no. 3: Fifths to Thirds*, marked 'Allegro Scherzando' with a tempo of quarter note = 100. It includes dynamics like *mp* and *p*, and a 'suave' marking, showing a more complex polyphonic texture with hand crossing.

Corigliano pays tribute to Clementi, who pioneered legato playing, by dedicating the entire *Etude no. 2: Legato* to this manner of playing. One of the main requirements of skillful piano playing, differentiation of voices between the hands and simultaneous execution of a principal voice and an accompaniment in one hand, is found in Corigliano's

second etude. This possesses striking similarities with Lemoine's *Etude op. 37, no. 18*.

Example 3. H. Lemoine, *Etude op. 37, no. 18* and

J. Corigliano, *Etude no. 2: Legato*

The image displays two musical excerpts side-by-side. The top excerpt is from H. Lemoine's *Etude op. 37, no. 18*, showing a treble and bass staff with a melody in the treble and accompaniment in the bass. The bottom excerpt is from J. Corigliano's *Etude no. 2: Legato*, also showing a treble and bass staff with a melody in the treble and accompaniment in the bass. The Corigliano excerpt includes a piano (*p*) marking and a crescendo (*cresc.*) marking.

Etude no. 5: Melody, the concluding etude of Corigliano's *Etude Fantasy*, involves many features of the *Etude no. 2*, but makes the material more complex and harder for a performer to control by the simultaneous presentation of the melody and the accompaniment in one hand in a slow tempo. The pianist of the early nineteenth-century faced the same problem in H. Bertini's *Etude op. 29, no. 4*, entitled *Aria* and marked *Andante con espressione*.

Example 4. H. Bertini, *Etude op. 29, no. 4* and

J. Corigliano, *Etude no. 5: Melody*

ARIA Andante con espressione

The image displays two musical excerpts. The top excerpt is from H. Bertini's *Etude op. 29, no. 4*, titled 'ARIA Andante con espressione'. It is written for piano in 2/4 time. The treble staff contains a melody with slurs and fingerings (5, 5, 5, 5). The bass staff provides accompaniment with slurs and fingerings (1, 2, 3). The melody is marked 'dolce' and 'P sempre legato'. The bottom excerpt is from J. Corigliano's *Etude no. 5: Melody*. It is also in 2/4 time. The treble staff features a melody with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). The bass staff provides accompaniment with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). The melody is marked 'rall.', 'a tempo', 'pp', and '8' (octave).

Development of flexibility in the left hand perhaps started with Carl Czerny's *Two Etudes op. 735*, which emphasize different character (*Allegro maestoso* and *Andante espressivo*) as well as various textures, dynamics, types of articulation, and registral designs. John Corigliano utilizes the same basic principle in the *Etude no. 1: For the Left Hand Alone*.

Example 5. C. Czerny, *Two Etudes*, op. 735 andJ. Corigliano, *Etude no. 1: For the Left Hand Alone*

1. *Allegro maestoso*
ff
sfz

2. *Andante espressivo*
p cantabile
sfz

L.H. *Recitative* $\text{♩} = 69$
ff stark, fierce
ten.
marc.
sfz

Although particular etudes--by Bertini in opp. 29 and 32, by Burgmüller in op. 100 (with characteristic titles) and by Moscheles in his *Characteristischen Studien*, op. 70 (1826)--have higher artistic quality, the main focus of the many collections published in the early nineteenth century was on the mechanical resources of the piano and the cultivation of diverse technical abilities in the performer. Techniques were largely aimed at equality of finger action and evenness of tone, as well as an increase of strength and fluency in the hands and fingers.³¹

The developments of the piano in the 1820s brought a new intensity, resonance, and variousness of registral sonority to the instrument. The piano thus became capable of

³¹ Reginald R. Gerig, *Famous Pianists and Their Technique* (Washington and New York: Robert B. Luce, Inc., 1974), 60.

projecting a repertoire more demanding musically and technically. It also changed pianists' approach to the technique in respect to the use of the weight of their shoulders and arms.³² Attention now had to be paid to developing richness and fullness of piano sound and this need, in turn, served as the ground for developments in the genre. The appearance of the concert study, a full-fledged artistic piece intended for public performance, was thus predestined.

One of the originators of the concert study was Franz Liszt (1811-1886), whose *Études pour le piano en douze exercices* (1826) were virtuosically extended in 1839, and revised and reissued in 1852 under the title *Études d'exécution transcendante*, dedicated to Czerny. By grouping the etudes in pairs of major and relative minor keys, Liszt may have indicated that he considered them as a cycle to be performed as a set. His contribution to the etude genre is grounded in an essentially new approach to piano technique, freeing it from the stiff hand and finger action of the old school, and necessitating the use of the arms and the whole body in perfect coordination. The music increases the dynamic range to its limits, and the writing is brilliant and virtuosic throughout. Robert Schumann commented on hearing the 1839 version: "The new version provides a criterion for the artist's present more intense way of thinking and feeling; indeed it affords us a glimpse into his secret intellectual life."³³ These qualities of high virtuosity, the use of extreme dynamics, and the making of total physical demands on the player's body, which figure consistently in Corigliano's *Etude Fantasy*, can be traced back to Liszt's keyboard style.

Despite the typically Lisztian display of challenging, bravura elements in etudes

³² Leon Plantinga, "The Piano and the Nineteenth Century," in *Nineteenth-Century Piano Music*, edited by Larry R. Todd (New York: Schirmer Books, 1990), 6.

³³ Robert Schumann, *On Music and Musicians*, translated by Paul Rosenfeld, edited by Konrad Wolff (New York, 1946), as quoted by Dolores Pesce, "Expressive Resonance in Liszt's Piano Music," in *Nineteenth-Century Piano Music*, edited by Larry R. Todd (New York: Schirmer Books, 1990), 265.

such as *Mazeppa* (no. 4), *Feux Follets* (no. 5) and *Wilde Jagd* (no. 8), there is also a clear tendency towards emphasis on the opposite requirements of piano playing such as subtleness of touch, breadth of registral palette, and a high degree of tone control in the slower tempi. In this respect the music demonstrates a scale of increasing difficulty in such etudes as *Paysage* (no. 3), *Vision* (no. 6), *Ricordanza* (no. 9), *Harmonies du soir* (no. 11), and *Chasse-neige* (no. 12). The same approach is taken by Corigliano in his *Etude Fantasy*, where the final *Etude no 5: Melody*, the climactic section of the entire composition, incorporating mainly *pp* and *ppp* dynamics, requires enormous registral and timbral control from a performer, given the *Adagio* tempo.

Example 6. F. Liszt, *Chasse-neige* and

J. Corigliano, *Etude no. 5: Melody*

Andante con moto [$\text{♩} = 100$]

The image displays two musical excerpts. The top excerpt is from Franz Liszt's 'Chasse-neige', Op. 12, No. 12, in B-flat major, 8/8 time, marked 'Andante con moto' with a tempo of 100 beats per minute. It begins with a piano (p) dynamic and features a fermata. The bottom excerpt is from John Corigliano's 'Etude no. 5: Melody', in B-flat major, 4/4 time, also marked 'Andante con moto'. It includes a 'niente' marking, a fermata, and a piano-piano (pp) dynamic. Both pieces are in B-flat major.

Some other important aspects of Liszt's keyboard writing, such as rhythmic freedom in quasi cadenza passages and the use of a fermata, separating sections and episodes of the etude (*Mazeppa*, *Eroica*, *Wilde Jagd*, *Ricordanza*), can be found in

Corigliano's *Etude Fantasy*, which shares with these and other piano works by Liszt an orchestral character in its textural, dynamic, and coloristic range.

The use of the poetic possibilities of the piano, based on subtle dynamics and rhythmic nuances, sensitivity and refinement, characterize the music of Fryderyk Franciszek Chopin (1810-1849). His Twelve *Grandes études op. 10* (1833), dedicated to Liszt, *Twelve Etudes op. 25* (1837), and *Trois nouvelles études* (1840) explore technical brilliance, coloristic effects, and variety of emotion. Elaborate expressive indications, such as *con fuoco* (op. 10, no. 4), *brillante* (op. 10, no. 5), *con molto espressione* (op. 10, no. 6), *scherzando* (op. 25, no. 5), occur for the first time in the etude repertoire. These express a wide spectrum of emotions and point to the character of each piece or section thereof. The exactness of character and emotion intended and the precision with which Corigliano marks his score continue this tradition. Naturally, the specific characters incorporated by Corigliano indicate something of the brutality of twentieth-century life (m. 1--*stark, fierce*; m. 2--*icy*; m. 25--*nasty*; m. 53--*dry and savage*).

Although the general approach to harmonic rhythm, melodic design, and the use of particular compositional and pianistic techniques differs between Chopin and Corigliano, one of the essential issues in piano playing--the touch--in many instances remains the same. Chopin's pianistic style mainly is based on exquisite shading and on the use of nuances, and requires a great degree of control over the most subtle differences of dynamics. He was most conscious of a *legato, cantabile* melodic line, extreme delicacy, extraordinary *pianissimo*, and a great variety of touch.³⁴ Corigliano's reliance on the same traits throughout his entire work is particularly evident especially in the second and fifth etudes (*Legato* and *Melody*, respectively).

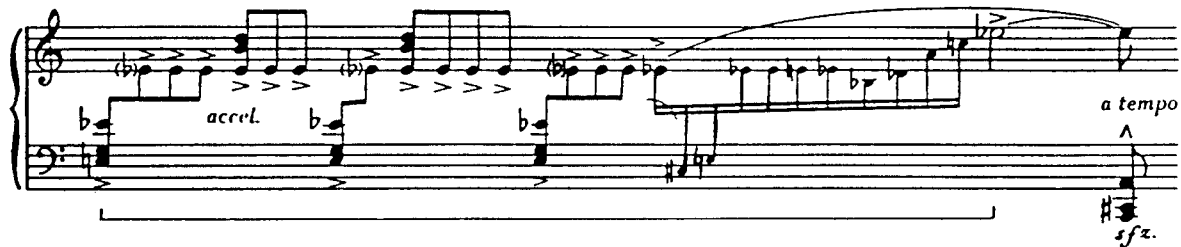
³⁴ Gerig, 161.

Chopin's etudes call for radical changes in the area of fingering. His uses of the thumb on the black keys and of the passing of certain fingers over others (Etude op. 10, no. 2) are revolutionary. As one of Chopin's pupils, the Polish pianist Karol Mikuli (1821-1897) recalls:

Thus, for instance, Chopin used without hesitation the thumb on the black keys, passed it even under the little finger (it is true, with a distinct inward bend of the wrist), if this could facilitate the execution and give it more repose and evenness.³⁵

Similar technical devices and musical approaches are found in Corigliano's *Etude Fantasy*.

Example 7. J. Corigliano, *Etude no. 1: For the Left Hand Alone*



The above examples represent particular technical and musical similarities, and do not relate to the idea of a composition as an indivisible entity. Other Romantic and twentieth-century composers went further than Liszt and Chopin in their efforts to organize entire works, utilizing the etude genre as a vehicle for broader experiments. One of them was Johannes Brahms (1833-1897), whose *Studies for Piano: Variations on a Theme by Paganini*, op. 35 (1862-63) are written in a hybrid variation-etude form. Both Books consist of the theme and fourteen variations, followed by unnumbered variations-codas. Although the motivic elements of the theme are present throughout the composition because of the use of variation technique, the didactic technical aspect of a

³⁵ Ibid, 163.

physical “survival” through passages of thirds, sixths, octaves, and various hand stretches places more emphasis on extreme virtuosity rather than on uniqueness of form, and makes the work as much a series of etudes as of variations.

Perhaps, of all Romantic composers, it was Robert Schumann (1810-1856) who is most responsible for the idea of kaleidoscopic changes of character, molded together by the thematic unity. One work of this type--his monumental *Symphonic Etudes, op. 13* (1834-37), consists of a theme and twelve etudes. Here, the etude itself appears to be more of the *étude caractéristique* type, representing a unique character rather than displaying virtuosity. The symphonic element is “the larger scale, transformational development of thematic--motivic material across a sizable span of time.”³⁶ Corigliano’s *Etude Fantasy*, a set of five connected etudes, unified by motivic, harmonic, melodic, and intervallic elements, possesses structural similarities to this work in respect to the unifying principle of thematic interrelationship and kaleidoscopic change of characters between and within its sections.

Continuation of the Romantic tradition in the etude genre in the twentieth-century is evident in the creative output of the Eastern European composers such as Aleksander Scriabin, Igor Stravinsky, Sergei Rachmaninoff, and Karol Szymanowski.

Scriabin (1872-1915) wrote an extensive number of etudes between 1887 and 1912, in which a gradual transformation in his musical language is evident. His early *Etude op. 2, no. 1* (1887) and *Twelve Etudes, op. 8* (1894) represent the strong influence of Chopin in the use of textural and technical devices such as expressive right-hand *bel canto*, chromatic harmonies, left-hand accompanimental arpeggios, and, above all, frequent resort to melancholic and dreamy moods. His *Eight Etudes, op 42* (1903) show greater

³⁶ Anthony Newcomb, “Schumann and the Marketplace: From Butterflies to *Hausmusik*,” in *Nineteenth-Century Piano Music*, edited by Larry R. Todd (New York: Schirmer Books, 1990), 265.

harmonic and rhythmic complexities. In them the meter is blurred by extensive use of cross-rhythms and tonality is disguised by the high degree of chromaticism. The transformation of Scriabin's musical language, culminating in his use of harmonies based on series of fourths instead of conventional thirds, is revealed in numerous compositions, including *Three etudes, op. 65* (1911-12). Although technically incorporating a single intervallic idea (no. 1--ninths, no. 2--sevenths, no. 3--fifths), their mystic and ecstatic nature, their harmonic ambiguity, and their rapid fluctuations of tempo and character present the performer with enigmatic challenges. Though Scriabin's musical language changed over the years, the essential qualities of his music, such as its requirement of the highest degrees of rhythmic-, sound-, and pedal-sensibility, remain unchanged. These same tendencies are seen to govern Corigliano's approach throughout his *Etude Fantasy*.

Szymanowski's (1882-1937) set of the *Four Etudes, op. 4* (1900-02) shows the influence of Chopin and early Scriabin in their texture, harmonic language, and emotional expression.

Example 8. A. Scriabin, *Etude op. 8, no. 11* and

K. Szymanowski, *Etude op. 4, no. 3*

The image displays two musical excerpts. The top excerpt is from Scriabin's *Etude op. 8, no. 11*, showing a treble and bass staff in three flats and 3/4 time. It includes a tempo marking of quarter note = 63, a dynamic marking of *p*, and a triplet of eighth notes. The bottom excerpt is from Szymanowski's *Etude op. 4, no. 3*, also in three flats and 3/4 time. It features a dynamic marking of *ppp* and a 'legatissimo' section with a slur over the notes.

His later collection of *Twelve Etudes, op. 33* (1916), obviously intended as a cycle (many of them last less than a minute), emphasizes coherent continuity of motivic and harmonic ideas, incorporated in a concise form. Compared with the *Etudes op. 4*, this set is notable for its extensive use of coloristic sonorities--Debussy is an obvious influence in nos. 1, 2, and 9--of chromatic elaborations and of an expanded range of emotions in the manner of late Scriabin (nos. 4, 5, 7). Also present are percussive elements in the manner of Prokofiev and Bartok (nos. 3 and 6).

Although treatment of the piano as a percussive instrument is one of the characteristic features of Stravinsky's (1882-1971) creative output, his early *Four Etudes, op. 7* (1908) continue the expressiveness of the Romantic tradition. The extensive use of polyrhythms in this work might be compared with that in Scriabin's op. 42. At the same time, the music lacks Scriabin's ecstatic atmosphere, showing more of Stravinsky's own intellectual approach and objectivity. Stravinsky's percussive treatment of the piano is more evident in his other works, particularly in the *Concerto for Two Pianos* (1935), where the main musical material of the first movement, starting in measure 13, displays this quality. Although written for two pianos, its texture, melodic design, and the rhythmic pulse are uncannily similar to the *Allegro* episode (measures 218-293) of Corigliano's *Etude no. 4: Ornaments*.

The "last of the Mohicans" of the Romantic era and an exponent of Russian endless melancholy--Sergei Rachmaninoff (1873-1943)--wrote two sets of the *Études-Tableaux, op. 33* (1911) and *op. 39* (1917). Not an innovator in harmonic or melodic style, "he concentrated on the Chopin-Liszt framework of singing melodies and rich sonorities, decorated by elaborate technical embellishments."³⁷ Yet his style reflects

³⁷ Richard A. Leonard, *A History of Russian Music* (New York: The Macmillan Company, 1957), 238.

superb individuality. Being a spectacular pianist himself and knowing the resources of the instrument inside out, Rachmaninoff combines in his characteristic etudes orchestral piano writing with picturesque imagination.

It is various aspects of the latter along with an emphasis on subtlety and understatement that constitute the essence of music by Claude Debussy (1862-1918). His *Twelve Études* (1915), despite purely technical titles (*Pour les accords; Pour les tierces*, etc.) that point to the use of a certain type of technique, carry highly artistic images and represent a major contribution to the genre. Among the harmonic and melodic devices that characterize of Debussy's style are "suspended tonality for lengthy passages within an otherwise tonal work," "move(s) from one tonality to another without employing the conventional modulations,"³⁸ (Etude no. 7), and series of parallel fifths and seventh chords that enrich the linear texture (Etude no. 8). The music has a spaciousness of melodic design, covering the extremes of the keyboard (Etudes nos. 1, 5, 9), and explores peculiar irregularities of rhythm (Etude no. 5). It is scrupulous throughout in the precision and variety of its dynamic markings and character changes, and in the important coloristic role of the pedal. All in all these *Études* represent a new direction in the treatment of the instrument and a different approach to the pianistic technique that controls

the finest gradations of loudness throughout the range, so as to produce "opposed sonorities" rather than the warm, homogeneous blend, centering in the baritone range, that is typical of Brahms and his contemporaries.³⁹

Debussy's spectacular gift for the use of pianistic sonority in respect to timbral

³⁸ David Burge, *Twentieth-Century Piano Music* (New York: Schirmer Books, A Division of Macmillan, Inc., 1990), 6-7.

³⁹ William W. Austin, *Music in the 20th Century* (New York: W. W. Norton & Company, Inc., 1966), 43.

interplay of registers and colors, particularly evident in the *Étude no. 10--Pour les sonorités opposées* and in the middle part of the *Étude no. 12--Pour les accords*, is continued in the piano etudes by Olivier Messiaen and in John Corigliano's work.

A different trend in pianistic sonority involves the exploration of the piano's sharp, percussive capability. This occurred at the beginning of the twentieth-century, in the *Four Etudes, op. 2* (1909) by Sergei Prokofiev (1891-1953), which present his anti-Romantic approach to both piano music and technique. His steely touch in playing his own compositions and famously expressed view that one should achieve the effect of "breaking glass" in performing his piano music, signified a new kind of energy and brilliance in the genre. The driving rhythms and the sarcastic, grotesque character enriched piano literature with these new means of expression. His etudes are particularly noticeable for their motoric rhythm and corresponding toccata-like figurations (nos. 1 and 4), timbral interplay (no. 2), and sarcastic, witty character (no. 3). In their driving rhythmic figurations and use of sonoristic effects they prefigure Béla Bartók's *Three Etudes, op. 18* (1918).

Bartók's (1881-1945) earlier *Etude for the Left Hand* from the *Four Piano Pieces* (1903) belongs to the Romantic Hungarian musical idiom, continuing the tradition of Liszt and Brahms in the use of a fanfare motive in the main theme, in the transparency of the secondary subject, and in the melodic use of Gypsy idioms (e. g., augmented seconds).

His *Three Etudes, op. 18* introduce new stylistic features: the dissolution of tonal elements, broad melodic lines, harsh, expressive dissonances, and new types of the piano technique, based on various large stretches in both hands, in a perpetual motion (*Etude no. 1*). Also present are wide-ranging arpeggios of timbral sonorities (*Etude no. 2*), rapid moves of the left hand through various registers, complex metrical figurations, and

syncopated rhythms (*Etude no. 3*). Bartok's explorations of piano technique and his use of the percussive possibilities of the instrument are influences on Corigliano in the *Etudes no. 1* and *no. 4*. Perhaps the most intriguing connection between Bartok's and Corigliano's works is evident upon browsing through the six volumes of *Mikrokosmos* (1926, 1932-39). Written as exercises, those 153 pieces are based on the employment of new musical idioms. They display various types of pianistic technique, articulation, and dynamics as well as diversity in the composer's approach to the instrument's percussive or singing qualities. Some of the Bartok's pieces incorporate principles of compositional technique, even titles similar to Corigliano's. For instance, the piece no. 144 from Volume VI, entitled *Minor Seconds, Major Sevenths*, is built on the extensive use of these intervals. Corigliano's *Etude Fantasy* incorporates the use of the same intervals throughout the entire piece. Bartok's *Studies in Double Notes*, the piece no. 134 from Volume V, marked to be performed *legato*, is in a way a peculiar predecessor of one of the sections in the *Etude no. 3: Fifths to Thirds* (measures 123-130; 158-168), marked in Corigliano's score *subito legato (slithery)*.

Example 9. B. Bartok, *Studies in Double Notes*, measures 1-3 and

J. Corigliano, *Etude no. 3: Fifths to Thirds*, measures 123-125.

134

1 Allegro

5 3 5 3 3 5 sempre sim. b

1 2 1 2 3 5 sempre sim.

8.

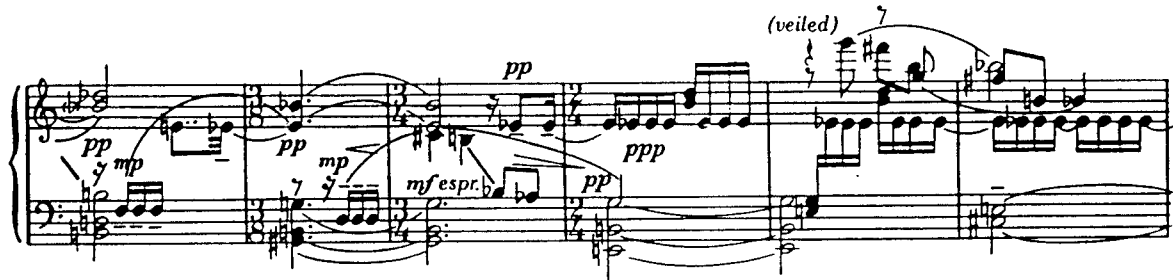
p sub. legato (slithery)

8.

Continuing the trend of employment of an interplay of timbres, Olivier Messiaen (1908-1992) often uses layers of voices on the ground of a static rich chord or chords placed in parallel motion. Quite frequently he arranges the material around a certain pitch as a center, so different collections of notes produce different coloristic effects. These and similar devices are used by Corigliano in his *Etude Fantasy*. Messiaen's *Quatre études de rythme* (1949) continue the tradition of differentiation of material into separate layers, utilizing series of durations, dynamics, and attack types assigned to particular pitches. While applying of the composer's rhythmic theories, some moments in these pieces employ virtuosic keyboard writing and a percussive element, reminiscent of Bartok. One of Messiaen's primary objects in composition--"juxtaposition of the ideas and several layers of sound at the same time, each layer having its own dynamic level and

rhythmic flow,”⁴⁰ is pursued by Corigliano in the *Etudes no. 2* and *no. 5*.

Example 10. J. Corigliano, *Etude no. 5: Melody*, measures 325-330.



During the post World War II period, composers employed the wide spectrum of the methods and approaches previously introduced in the genre. The continuation of experimentation with rhythm marks the creative output of Gyorgy Ligeti (b. 1923). His *Three Books of Piano Études* (Book I (1-6), 1985; Book II (7-14), 1988-94; Book III (15-17), 1995-) pursue systematic and pervasive experiments with rhythmical notation, introducing a simple figure at the beginning of each etude and then making it logically more complex. Rhythmical asymmetry between both hands and within one hand at the same time create certain challenges for a performer.

William Bolcom's (b. 1938) two sets of etudes--*Twelve Études for Piano* (1966) and *Twelve New Études for Piano* (1986)--explore wide spectrum of rhythmic notation, "from very 'tight,' strictly metric writing in some études to free, 'loose,' presentation in others in which the rhythm is little more than suggested."⁴¹ The quasi-improvisatory quality of these etudes is highly original and contributes to their artistry.

Introduction of chance operations in compositional practice is presented in John Cage's (b. 1912) *Études australes* (1975), a set of twenty-four etudes of which the notes

⁴⁰ Burge, 132.

⁴¹ Ibid, 250.

are derived from charts of the stars in the southern sky.

The twelve-tone technique has been incorporated into *Six Études* (1973-76) and *Six New Études* (1984), written by George Perle (b. 1915). Despite their dodecaphonic nature, certain pitches in his pieces are used as tonal centers. Pianistically, his two sets of études require precision and control of both articulation and dynamics.

During almost two centuries, the etude genre has undergone significant changes. The above discussion highlights the characteristic trends of this development. It also provides the reader with noteworthy details concerning the artistic individuality and compositional technique of some of those who contributed to the genre over the centuries. It seems only natural that the *Etude Fantasy*, written by John Corigliano in 1976, while remaining a truly original composition, feeds on countless earlier innovations.

One of the most striking features about Corigliano's music in general and his *Etude Fantasy* in particular, is the presence of different types of music within individual pieces or their sections: tonal and serial elements, newly-composed and derivative materials, romantic and impressionistic idioms and percussive twenty-century textures. Being a large-scale work, the *Etude Fantasy* benefits from these stylistic contrasts as well as those of character, texture, tempo and dynamics. It is also a work of imaginative motivic development and colourful sonorities. These features pervade the piece and make it especially attractive for a performer and listener. Highly virtuosic and requiring total command of the piano's resources, it also presents enormous challenges to a pianist who is brave enough to confront the score.

CHAPTER II. THE *ETUDE FANTASY* IN CONTEXT OF THE FANTASIA GENRE

Compared to the clearly defined terms for many genres, with their unambiguous features, the term “fantasia” is vague. In order to apply it meaningfully at the beginning of the twenty-first century, we must search back in history to consider various influential works and the aims of many individuals who contributed to the genre. In this way, and despite the enormous diversity of observed instances, it becomes possible to identify a few trends that persist throughout the entire history of the fantasia genre. Following Peter Schleuning, we may speak of: first, deviation from the stylistic norms of structural design, achieved by modifications and interlacings of standard forms; second, creation of formal unity through the principle of thematic interrelationship; third, conformity to an ethos of melancholy, yearning and despair, singly or in combination; and fourth, assertion of the fantasia as requiring particularly ingenious deployment of the composer’s imagination and technical skill, so as to balance outward freedom and inner order.⁴²

In the early eighteenth century the term fantasia was applied to study-type technical pieces or movements of sonatas and suites. It was also used for compositions which could not be otherwise specified. It took J. S. Bach’s genius to approach the genre creatively. Features such as free form, extreme contrasts, virtuosic runs, toccata-like figurations, prelude-type arpeggiated chords, recitative, and general freedom of tempo, harmony, and rhythm characterize his colossal *Chromatische Fantasie und Fuge* (BWV 903). Composed before 1730, it represents a landmark of the genre, a starting point for future generations of composers. A *Recitativ* brings the *Fantasie* to a close, at the same time functioning as an introduction to the Fuga. The texture of this *Recitativ*

⁴² Peter Schleuning, *The Fantasia I--16th to 18th Centuries*, translated by A. C. Howie (Cologne: Arno Volk Verlag, New York: MCA Music, 1971), 6.

(alternation between the melody and chords in the bass) associates it with music expressing sorrow and despair in the opera seria. In effect, Bach's *Fantasie* exemplifies the genre mainly with respect to the third and fourth criteria listed at the beginning of this chapter.

The logical connection of harmonic devices in the cadenza section of the *Fantasie* and the employment of a fugue as a conclusion sets J. S. Bach's masterpiece apart from the free fantasia of the mid-eighteenth century, represented in the output of his pupils and two of his sons: Carl Philip Emmanuel and Wilhelm Friedemann. In the free fantasia, contrapuntal textures of the previous era give way to the new homophonic ideas of the galant style. This allowed the Hamburg music scholar Johann Mattheson to describe *Stylus Phantasticus* as "non-imitative, capricious playing for the particular enjoyment of the experts, to give the impression of being played extempore."⁴³ The free fantasia, which appeared around 1750, integrates elements from the "freest genres of the instrumental music in the previous epoch--the prelude, toccata, capriccio, tombeau, cadenza, and instrumental recitative."⁴⁴ Obviously, its appearance was motivated by the new-found freedom of the creative musician from the controlled musical norms of the church and the court, a freedom which allowed composers to concentrate on the expression of personal feelings. The genre became an ideal ground for improvisatory technique, and for the *Empfindsamer Stil* (sensitive style), in which a variety of affects is expressed in single instrumental movements. As C. P. E. Bach stated in 1753, the fundamental point of the free fantasia was "to excite and to calm many affections in close succession, to effect the sudden unexpected change from one affection to the other

⁴³ Peter Schleuning, *The Fantasia II--18th to 20th Centuries* (Cologne: Arno Volk Verlag; New York: MCA MUSIC, 1971), 6.

⁴⁴ *Ibid.*, 6.

and master the emotions of (the) audience.”⁴⁵ Since the extempore approach was essential to the free fantasia, thematic transformation as a unifying factor was absent in these compositions. Rather, the primary goal of heightened expression led to extreme harmonic freedom and invention, based on the extensive use of the deceptive cadences, enharmonic modulations, motions to remote key areas, abrupt changes of texture and affect, and frequent use of diminished seventh chords in series. Composers of the mid- and later eighteenth century were particularly fond of the full sound in the low register, the region of sorrow and lamentation. Lament as a topic is found in C. P. E. Bach’s *Fantasia in C Minor*, 1753 and W. A. Mozart’s *Fantasia* in the same key, as well as many other similar works. The character of despair and melancholy (third criteria listed at the beginning of this chapter), characteristic of the Free Fantasia, was later embraced by Romantic composers.

Although the spontaneous changes of affect, texture, and key in the free fantasia had a direct relation to a free, unpredictable form, overall tonal structure served as a unifying element in those works. As C. P. E. Bach stated in his *Essay on the True Art of Playing Keyboard Instruments*: “A free fantasia consists of varied harmonic progressions which can be expressed in all manner of figuration and motives. A key in which to begin and end must be established.”⁴⁶

The early eighteenth century trend of incorporation of the fantasia as an introduction to a fugue was continued in the late eighteenth century in the use of a fantasia as an introductory movement to a sonata. An example of this is Mozart’s *Fantasia* K. 397. In the first edition of this work (1804), the fantasia ends on the dominant seventh chord. This indicates its function as an introductory movement. The

⁴⁵ Ibid, 8.

⁴⁶ Carl Philip Emmanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, translated and edited by William J. Mitchell (London: Lowe & Brydone Printers Ltd, 1951), 430.

work also incorporates unbarred sections in the style of C.P.E. Bach. The *Fantasia* K. 475, which precedes the *Sonata* K. 457, differs from the free fantasia of C. P. E. Bach. It is barred throughout, has several clearly defined virtuoso and lyric sections, and manifests thematic unification, since the opening material returns near the end. In some instances, the fantasia was used as the introduction or conclusion to a set of variations (*Fantasia* by J. G. Müthel; *Fantasia con espressione* by J. C. Kellner), a tradition continued in nineteenth century salon music.

Further stylistic fusion of the fantasia with the sonata represents one of the most important developments in the early nineteenth century. In fantasy-sonatas the standard order of the movements is often changed, and fantasia-like elements are incorporated in individual movements. In the sonata-form movements of these hybrids, development sections are extended and the technique of development is used in other sections. Unusual key relationships are used in all sections, along with a wide spectrum of thematic contrast. Significant loosening of the form demanded compensatory means of assuring comprehensibility, and resulted in reliance on networks of related themes and thematic transformation as agents of coherence. In summary, sonata-fantasias of the early nineteenth century meet the requirements of the genre in terms of the first and second criteria, listed at the beginning of this chapter.

Beethoven's contribution to the genre resulted in two works. The *Fantasy* for piano solo, op. 77 continues the tradition of the free fantasia of C. P. E. Bach, being a single movement composition, based on the contrasts of tempo, thematic material, and registral design, which employs sudden modulations and culminates in a set of variations. The *Choral Fantasy*, op. 80 opens with an improvisatory piano introduction, and uses many hallmarks of the genre such as recitative and cadenza-like passages. It proceeds to a

set of variations for piano, orchestra, and chorus, which foreshadows the finale of the *Ninth Symphony*.

Beethoven's experiments with extending and recasting the traditional sonata form are particularly evident in his sonata-fantasia hybrids. His two sonatas, op. 27, bearing the subtitle "*Sonata quasi una fantasia*," display a fusion of genres in the rearrangement of the typical sequence of the movements, and the quasi-improvisatory character of the first movements. The indication "*attacca*," is used for the first time to connect independent movements, and there is throughout these pieces extensive use of virtuosic passage work, great variety in figuration, and much reliance upon rhapsodic elements. Two earlier sonatas, op. 13 (1799) and op. 26 (1801), show the beginning of this trend in respect to experiments with the traditional form. A recitative-like *Largo* is found in the introduction and in various interludes of the sonata op. 31 no. 2, and *recitative* infiltrates the entire *Adagio* middle movement of the "Waldstein" sonata op. 53, which functions more as a transition than a single movement. Free rhapsodic elements and cadenza-like passages are found in the slow movements of the sonatas op. 31 no. 1, op. 57, and op. 81a. In the latter two, such passages end on the diminished seventh chord, leading *attacca* to the final movement.

Beethoven's late sonatas (opp. 101, 106, 109, 110, and 111) display an extraordinary variety of stylistic elements of the fantasia, applied to the entire work. Exceptional in their pervasive use of developmental techniques, they employ extensive polyphonic writing (canons and fugues in opp. 101, 106, 109, 110), and dramatic recitatives (opp. 106, 109, 110). With their tremendous variety of harmonic concepts and complex variation techniques, these works subject sonata form to the astonishing expressive fantasy of a musical colossus and foreshadow the musical ideas of the coming

Romantics.

Further fusion of the two genres is in evidence in a substantial number of fantasias written by major Romantic composers. For them the fantasia provided the means for an extensive experimentation with forms, in both thematic and expressive domains. The central issue of the romantic approach to the genre and to form in general was most fully expressed by Franz Liszt in his letter of 1856:

I only beg for the permission to be allowed to decide upon the forms by the contents... In the end it comes principally to this--*what* the ideas are, and *how* they are carried out and worked up--and that leads us always back to the *feeling* and *invention*, if we would not scramble and struggle in the rut of a mere trade.⁴⁷

F. Schubert's *Wanderer* Fantasy, op. 15, D. 760 (1822) and Sonata in G Major op. 78, DV 894, subtitled *Fantasie* (1826), R. Schumann's *Fantasie* op. 17 (1839), F. Chopin's *Fantasy* op. 49 (1841), F. Liszt's *Dante Sonata* (1858), subtitled *Fantasia Quasi Sonata* display a mixed style. Each reveals the individual approach of a Romantic artist, in which the subjective and the personal is emphasized, and each is coloured by a general mood of *lament*, in the tradition of the free fantasia.

F. Schubert's *Wanderer* Fantasy is one of the most characteristic examples of the sonata-fantasia fusion. The four movements (*Allegro con fuoco*, *Adagio*, *Presto*, *Allegro*) double as a single-movement sonata-form in the large, functioning as exposition, development (a set of variations), recapitulation and fugal coda. The work is unified by thematic-motivic relationships, constituted by a network of derivations from the song "Der Wanderer," the theme of the second movement. The rhythmic pattern of the song unifies the composition as well, serving as a basic rhythmic motive in the other

⁴⁷Dolores Pesce, "Expressive Resonance in Liszt's Piano Music," in *Nineteenth-Century Piano Music*, edited by Larry R. Todd (New York: Schirmer Books, 1990), 355.

movements. As Elaine Brody states:

With unexpected boldness Schubert seized the chisel from Beethoven and sculpted a work whose significance cannot be overemphasized. Through his use of thematic transformation, the composer achieved thematic unity and formal cohesion in the several movements of a large work by interrelating these sections through expansion, contraction and fragmentation of one and the same melody.⁴⁸

An earlier and less known example of Schubert's use of the monothematic principle is his *Fantasy* in C Major, the *Graz Fantasy* (1818, D605A). It is composed in a cyclic form, where the opening nostalgic theme reappears towards the end, and fragments of the main theme are incorporated throughout the entire work.

Schubert's four movement Sonata in G Major, op. 78, DV 894, subtitled *Fantasie*, is structured as *Molto moderato e cantabile*, *Andante*, *Menuetto*, and *Allegretto*. Here, the monothematic principle is absent, but contrasts of mood, texture, and dynamics, and an unpredictability of modulations convey the character of the fantasy.

Schubert's fantasias for piano duet--the three-movement *Fantasy* in G (D. 1) and the four-movement *Fantasy* in g (D. 9)--employ sonata principles. A *Fantasy* in c (D. 48), known as the *Grande Sonate*, is somewhat similar to Mozart's piano fantasias, particularly the *Fantasia and Fugue* in C, in its incorporation of toccata-like figurations and a concluding fugue on a chromatic subject. Schubert's largest and most characteristic *Fantasy*, that in f (D. 940), is written for piano duet and cast in a single movement, in which the cantabile principal theme reappears near the end.

Mendelssohn's two fantasias--*Fantasia on an Irish Song* (The Last Rose of Summer, op. 15 (1827)) and the larger *Fantasia* in f-sharp, op. 28 (1833)--are somewhat

⁴⁸ Elaine Brody, "Mirror of His Soul: Schubert's Fantasy in C Major (D760)," in *The Piano Quarterly* 104 (1978/79), 24.

similar to those of Schubert. The former presents the quoted song melody in the *Adagio* section. In the latter, three movements are played without separation. Known as the *Sonata écossaise* (the Scottish Sonata), it shows resemblance to Beethoven's *Sonata quasi una fantasia* op 27 no. 2 in the succession of progressively faster movements: an *Andante* (ternary form), an *Allegro con moto* (scherzo and trio in duple meter), and a brilliant finale in sonata form, which carries the structural weight of the composition.

Schumann's *Fantasie* op. 17 is a quintessentially Romantic work. Material representing the composer's passionate and dreamy sides is integrated into a sonata-type composition in three movements. A poetic motto by Schlegel prefaces the score. It refers to a "soft tone," which penetrates all three movements in the form of a descending pentachord, taken from a theme by Clara Wieck, and understood to represent her. This motive particularly dominates the first movement, marked *Durchaus phantastisch und leidenschaftlich vorzutragen* (To be performed throughout with fantasy and passion). This movement is based on the principle of thematic variation, as opposed to thematic development. The main theme is presented in various characters, and the energetic transitional material of the exposition is transformed in a middle section designated *Im Legendenton* (In the character of a Legend). A quotation from the Beethoven's song cycle "*An die ferne Geliebte*," which Schumann incorporates at the end of the first movement, refers to the text "Accept, then, these melodies I sang for you, my love," and motivically relates to the Clara's theme as well. In the second movement, marked *Durchaus energisch* (Energetic throughout), the prevailing mood is of optimism, perhaps in the prospect of overcoming sadness of present circumstances. The third, *Langsam getragen, Durchweg leise zu halten* (Played slowly, and softly throughout) expresses heavenly tenderness and bliss. This uncommon arrangement of movements reinforces the deep

emotionality of their content and the intense subjectivity of the music.

Chopin avoids both thematic variation and thematic development in his *Fantasy* in F Minor, op. 49. For him, the element of fantasy resides in an unpredictability of harmony and modulation. The work is cast as a single movement in a loose sonata form with a *Tempo di marcia* introduction and *Allegro assai* coda at the end. The actual development section is based on the restatement of themes in various keys, leading to a short interlude in the remote key of B, in triple time, marked *Lento sostenuto*. This interlude immediately precedes the recapitulation. The unusual tonal structure of the movement culminates in the Coda, which is in the relative major (A-flat) rather than the tonic.

Liszt's preoccupation with thematic transformation as a unifying factor is clear in his large-scale works, among them the *Dante Sonata*, subtitled *Fantasia Quasi Sonata*. A single movement composition, it employs the sonata principle. Liszt opens the work with a tritone motive, and it marks the appearance of each consecutive section (*Andante*, Development, Coda) and ends the piece in its harmonically resolved, stable version. The *Andante* slow episode, which precedes the development, employs fantasy-related terms such as *quasi improvisato*, *Recitativo*, and *piu tosto ritenuto e rubato quasi improvisato*, and the music of this section is marked by a profusion of character and tempo changes.

In one form or another, all four defining aspects of the fantasia genre listed in this chapter's opening paragraph are in evidence in the important and representative Romantic instances discussed here.

In the nineteenth century, the term "fantasia" was also applied to the large number of virtuoso works, varying in their design and formal structure, but mainly based on a theme or group of themes from a popular opera of the time. Employing every variety of

technical difficulty, the opera fantasy's position as one of the leading types of the genre was connected with the emergence of traveling piano virtuosi, most of whom wrote works of this type, of which Liszt and Thalberg composed outstanding examples. In the twentieth century the *Kammerfantasie*, subtitled *Sonatina super Carmen* by Ferruccio Busoni (1866-1924), inspired by Bizet's music, represents the most noteworthy example of a neglected genre.

Wagner's *Piano Fantasia* in F-sharp Minor (1831) displays the use of the recitative type. The new appreciation for Bach resulted in appearance of compositions in the fantasia-fugue tradition, such as Liszt's two major organ works, the *Fantasia and Fugue* on the chorale *Ad nos, ad salutarem* and the fantasia-like *Prelude and Fugue on B-A-C-H*. The most important examples of this approach in the early twentieth century are Max Reger's organ cycle on the name of B-A-C-H, op. 46 (1900), his other chorale-based and fugal organ fantasias, and Busoni's Bach-inspired *Fantasia Contrapuntistica* (1910-21), a large-scale single-movement composition consisting of Chorale-Variations on "*Ehre sei Gott in der Hohe*," three fugues, each connected with a variation, and a final combination of the fugue subjects with the principal subject of Bach's *Art of Fugue*. Busoni's adaptation of Bach's chorale partita "*Christ, der du bist der helle Tag*" (BWV 766) into a "*Fantasia after Johann Sebastian Bach*" (1909), has the character of a tombeau and was composed "alla Memoria di mio Padre".

In addition to the examples mentioned, which represent the continuation of historical traditions in the genre, there are other, more idiosyncratic twentieth century compositions, bearing the title fantasia: A. Scriabin's *Fantasy* op. 28 (1902), B. Bartok's Two Fantasies, from the *Four Piano Pieces* (1903); K. Szymanowski's *Fantasia* in C Major op. 14 (1905), and M. de Falla's *Fantasia Baetica* (1918) reveal aspects of the

personal styles of these composers and exhibit much individuality in approach to the form. For example, Scriabin's *Fantasy*, cast in a single movement, expresses the composer's use of themes and motives to symbolize mystical ideas and reveals his aesthetic perceptions, since some textures are conceived as representations of light and colour. The piece is based on the principle of thematic transformation, where the opening motive undergoes dramatic changes from the dreamy-like presentation at the beginning, unfolding through the waltz- and march-like episodes, and culminating in the triumphant finale. Szymanowski's three movement *Fantasia* employs the same principle of thematic transformation. The character of the opening motive of the first movement, *Grave*, is modified in the third movement, *Allegro molto*. Falla's *Fantasia Baetica* is a large-scale virtuosic composition, displaying elements of primitivism.

One of the most striking examples of a personal approach to the genre, Schoenberg's *Phantasie für Violine mit Klavierbegleitung*, op. 47 (1949), is a tombeau in memory of the violinist Adolph Koldofsky. Here, the term fantasia refers to freedom in formal construction. The work consists of several sections of different character with an introductory *Grave*. The latter reappears in the middle episode and also concludes the piece. There is no sign of a sonata-like development. In a detailed analysis of Schoenberg's *Phantasie*, Theodor W. Adorno comments that "the improvisatory character is produced more by the episodic structure of the composition than by its overall organization."⁴⁹

Peter Schleuning states that after the Second World War

the two possibilities of manifesting inventive power that is not bound by a norm viz. a "mannered" ingenuity--as in the 17th century fantasia--and a free improvisatory style--as in the free

⁴⁹ Theodor W. Adorno, *Arnold Schoenberg: Phantasie*, as quoted in Peter Schleuning *The Fantasia II--18th to 20th Centuries* (Cologne: Arno Volk Verlag; New York: MCA MUSIC, 1971), 22.

fantasia, for example--are clearly in evidence: in serial technique, a development of the dodecaphonic method, in which the musical material is completely integrated and predetermined in an esoteric manner, and in aleatoric and diagrammatically notated music which incorporates the elements of chance and associative improvisation.⁵⁰

This statement allows one to posit that in the late twentieth century the spirit of the genre is still alive in many instances when the name “fantasia” is no longer used. Pieces still carrying the actual title vary in form, structural design, and compositional technique. For example, Ben Weber’s (1916-1979) *Fantasia (Variations)*, written in 1946, is a highly original composition. It uses the twelve-tone technique, and is based on the principle that any twelve-note row can be seen as a ‘theme’ which is varied. Written for one of Weber’s lovers, it carries the composer’s remark on this project as literally making love (note for note) through various sonorities.

John Corigliano’s work, entitled the *Etude Fantasy*, employs many features of the fantasia genre as these developed over the course of the piano’s history. Its sectional design and unpredictable contrasts in character, tempo, and dynamics point out to the qualities found in the eighteenth-century fantasias of C.P.E. Bach and his contemporaries. As a large-scale cyclic composition it is modelled after the nineteenth-century fantasia. Its use of thematic transformation and its indulgence in extreme emotional contrast relate it to the piano fantasias of Schubert, Schumann, and Liszt, whereas the quasi-serial declamatory opening statement associates this work with Aaron Copland’s *Piano Fantasy* (1957).

⁵⁰ Schleuning, 22.

Example 11. A. Copland, *Piano Fantasy*, measures 1-7 and

J. Corigliano, *Etude Fantasy*, measure 1.

Slow ♩ ; (♩ = circa 76) *in a very bold and declamatory manner

PIANO ***ff*** *Ped. on each note*

r.h.

Etude N°1: For the Left Hand Alone
 Recitative ♩ = 69

L.H. ***ff*** *stark, fierce*

ten.
marc.

In his composition John Corigliano utilizes a variety of musical idioms, transforming traditional stylistic features and combining them with modern compositional techniques. At the same time, his keyboard writing remains truly original. Thematically and emotionally it inhabits a wide spectrum, ranging from strong statements full of energy and drama to the most tender and sublime moments.

CHAPTER III. UNIFYING ELEMENTS OF JOHN CORIGLIANO'S *ETUDE FANTASY*

John Corigliano composed the *Etude Fantasy* for the Bicentennial Piano Series of the Washington, D. C. Performing Arts Society in 1976. The work was premiered by American pianist James Tocco at the Kennedy Center for the Performing Arts on October 9, 1976. In his review of the performance, Paul Hume of The Washington Post commented:

The *Etude Fantasy* is a work of unusual strengths both in design and content. The composer has written a set of five etudes which proceed in an unbroken line from the first, for left hand alone, through a closing page of desolate beauty not unlike the end of Schubert's *Winterreise* or Chopin's second *Ballade*.⁵¹

The work incorporates extensive knowledge in the most imaginative use of the instrument's sonorous capabilities. Its effective employment of virtuosic elements, of a great variety of characters, and of extremely varied thematic interrelationships contribute to its great impact, making it possible to judge it as a stunning addition to the piano repertoire of the late twentieth century.

Integration into the composition of such features as recitative, cadenza-like passages, free-flowing rhythms, and irregularity of metric design give it the improvisational character of a fantasy. At the same time, variety in texture, dynamics, tempo, and keyboard style, bring out the individuality of character of each of the five etudes and their component sections. Overall, though, the work is distinguished by sophisticated use of techniques that produce structural and formal coherence. These

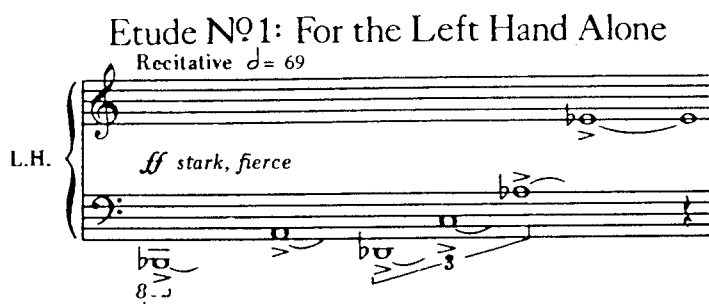
⁵¹ Paul Hume, "A Mastery of Beethoven, Chopin, and Corigliano," The Washington Post (Washington: October 11, 1976), B6.

techniques are motivic, harmonic, melodic, and intervallic in nature.

Motivic Elements

The cyclic form of the *Etude Fantasy* is based on the utilization of six motives, which derive from a six-note opening motive, relating to it by pitch or intervallic structure. Five of these motives are found in the first etude and one in the third etude. These motives are constructed from the intervals of a major seventh--and its interval-class equivalents, the minor second and minor ninth--a minor third, and a perfect fifth. Each of these intervals is present in the opening six-note motto (= motive A).

Example 12. J. Corigliano, *Etude Fantasy*, Etude no. 1, measure 1.



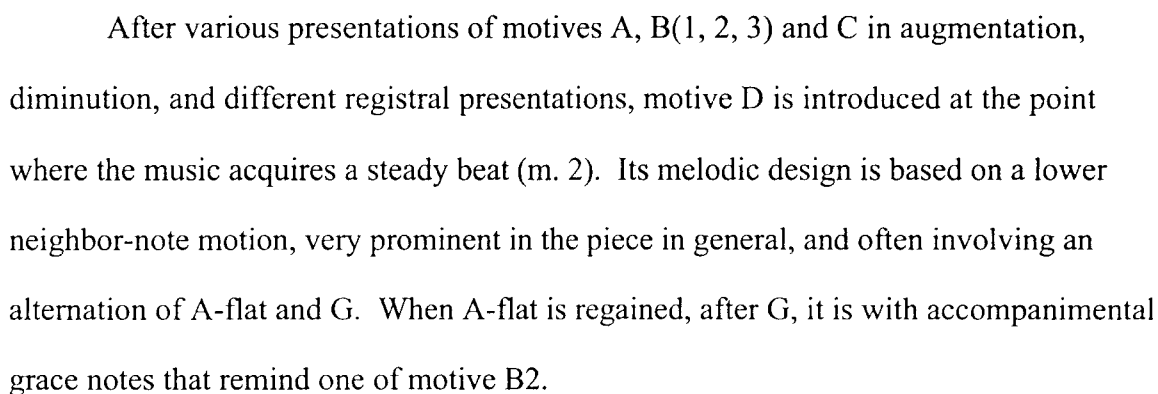
Due to the prominence of the interval of a minor third and its various presentations throughout the work, the following material might be referred to as motives B1, B2, and B3.

Example 13. J. Corigliano, *Etude Fantasy*, Etude no. 1, measure 1.

The musical score consists of three systems. The first system shows a treble clef with a melodic line and a bass clef with a low, sustained note marked 'sfz'. The second system is a longer melodic line in the treble clef, marked 'ten.' and 'marc.', with a 'poco accel.' instruction. The third system shows a melodic line in the treble clef with a fermata and a bass clef with a low, sustained note.

Motive B1 derives its pitches from motive A. Motive B2 utilizes major seventh intervals, filled in with minor thirds, above and below the E-flat pitch, which serves as the focal pitch-class of the opening episode. Pitches of motive B3 revert once again to those of the original motive A.

Motive C mainly consists of the intervals of a major seventh and its close relatives, the minor second and minor ninth.



Slower (♩ = 76)

p icy

2 1

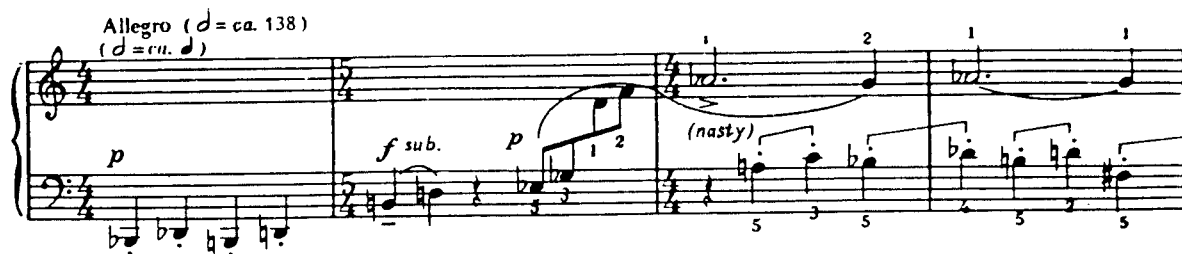
5

v

4 5

Motive E is a succession of quarter notes that form a chain of half-step related minor thirds, articulated *staccato*. It is related to motive A by both pitch and interval. Although its segments first appear in measure 14, accompanying motive D, presentation of motive E as an independent entity occurs only at measure 23, in the *Allegro* episode.

Example 16. J. Corigliano, *Etude Fantasy*, Etude no. 1, measures 23-26.



The sixth and last motive, here referred to as F, does not appear until the third etude, where it constitutes the entire melodic material. The etude itself, entitled *Fifths to Thirds*, refers to the initial intervals of the opening motto (motive A). The use of inversion, or symmetrical contrary motion, to generate the fifth--third succession reminds one of motive C.

Example 17. J. Corigliano, *Etude Fantasy*, Etude no. 3, measures 83-85.



The composer exhibits an elaborate and very effective use of the above motives, their combinations, and various transformations throughout the entire *Etude Fantasy*, as can be seen in the following table.

Table 1. Motivic plan in the five etudes

Etude no. 1	Etude no. 2	Etude no. 3	Etude no. 4	Etude no. 5
<i>For the Left Hand Alone</i>	<i>Legato</i>	<i>Fifths to Thirds</i>	<i>Ornaments</i>	<i>Melody</i>
A			A	A
B1 B2 B3	B1 B2		B1 B2 B3	B1 B2 B3
C	C		C	C
D	D			D
E	E		E	E
		F	F	F

Etude no. 1: For the Left Hand Alone

Corigliano's vast knowledge and command of piano technique is evident throughout the entire *Etude Fantasy*. It is particularly effective in the opening etude, written for the left hand. The employment of various technical devices that differentiate prolonged musical thoughts in a multi-layered textural web, such as abrupt use of the extremes of the keyboard, simultaneous use of various types of articulation, and use of dynamic extremes, require enormously developed flexibility and strength in the left hand. Needless to say, the technical aspect of this etude serves the presentation of a musical idea and produces a kaleidoscopic change of characters, expressed by the composer's elaborate indications, such as *stark, fierce* (m. 1), *icy* (m. 2), *brittle* (m. 22), *nasty* (m. 25), *hard and driven* (m. 46), and *dry and savage* (m. 53). The first etude is divided into five episodes, each of distinctive texture, character, and tempo: *Recitative*, *Slower*, *a tempo*, *Allegro*, and *Maestoso*, respectively. Structurally, it combines unmeasured, declamatory episodes with contrasting sections of rhythmically strict contrapuntal writing.

The first etude functions as a thematic exposition for the entire work. Motives A, B1, B2, B3, and C are introduced in quick succession in the opening *Recitative* episode (m. 1). Although written in a free, rhapsodic manner, it consists of two sections, clearly defined by the respective reappearances of motives A, B(1,2,3), and C. The rhythmically precise second episode, *Slower* (measures 2-21), is built mainly on motive D, with slight hints of motive E in measure 14. It is followed by the *a tempo* episode (measure 22), which brings back the declamatory character of the opening section along with its representative motives--A, B(1,2,3), and C--in various combinations, all transposed a third higher. The fourth episode, *Allegro* (measures 23-52), makes use of a contrapuntal interaction between motives D and E, and leads to the climactic final episode, *Maestoso* (measures 53-58), which incorporates shortened versions of motives A-C in a concise presentation.

The first etude, although clearly divided into episodes by the double-bar notation, has the spontaneous character of a fantasy by virtue of the unpredictable orderings of motives and their sudden and varied transformations. Motive A is most frequently placed in the resonant low register, in whole notes. Its prominent structural role is emphasized by its appearance at the beginning and end of the etude, in bold statement.

Example 18. J. Corigliano, *Etude Fantasy*, Etude no. 1, measures 1 and 55-57.

Recitative $\text{♩} = 69$

L.H. ***ff*** stark, fierce

Transformed by rhythmical diminution and transposed pitch-wise, it also occurs in the central episode of the first etude, as shown in Example 19.

Example 19. J. Corigliano, *Etude Fantasy*, Etude no. 1, measure 22.

Motives B1, B2, and B3 have a recognizable interval of a minor third at their base. It is presented vertically in motive B1. Then, its clear statement is gradually “diluted” through repetitions of the E-flat pitch in motive B2. In B3, it becomes an interval of linear succession. The rhapsodic character of the succession of these sub-motives is facilitated by the changing number of pitch repetitions in B2, the effect of which is a gradual rhythmical diminution, emphasized by the *poco accel.* marking, as shown in Example 13. Other combinations of B(1,2,3) motives also play an important structural role in the first etude. Transposed a major third higher, so that G becomes a focal pitch-class, B2 occupies the central episode, *a tempo* (measure 22). Then, in the final episode, it is brought back to the original E-flat pitch. Here, it concludes the entire first etude and functions as a transition to the *Etude no. 2: Legato*.

Various presentations of motive C in the first etude employ registral change, rhythmic alteration, sequential succession, and contrasting character. First presented in the bass in a rhythmically strict, rigid character (*a tempo, marc. dry*) it occurs later in the etude mainly in the upper register, augmented, and forming a descending cascade that moves sequentially back to the low register. In many instances it occupies the entire keyboard range. Its transformation into a contrasting character (*brittle*), suitable for the upper register, occurs in the central episode of Etude no. 1, as shown in Example 20.

Example 20. J. Corigliano, *Etude Fantasy*, Etude no. 1, measure 22.

(brittle)

marc.

fff

Motive D may be viewed as consisting of two segments, as described above (see Example 15 and commentary). These two segments are elaborately combined with each other throughout the first etude, as shown in the Example 21.

Example 21. J. Corigliano, *Etude Fantasy*, Etude no. 1, measures 7, 13, and 53.

moving forward!

Maestoso ♩ = 126

dry and savage

Their interaction with motive E revolves around the tonal centers of A-flat, C, and E-flat, as shown in Example 22.

Example 22. J. Corigliano, *Etude Fantasy*, Etude no. 1, measures 29-30 and 35-39.

The musical score consists of three systems. The first system shows measures 29-30, featuring a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part begins with a mezzo-forte (mf) dynamic. The second system shows measures 35-39, continuing the vocal and piano parts. The piano part includes fingerings (1, 5, 3, 2, 1) and articulation marks (accents, slurs). The third system shows the continuation of the piano part, with a final measure ending in a double bar line.

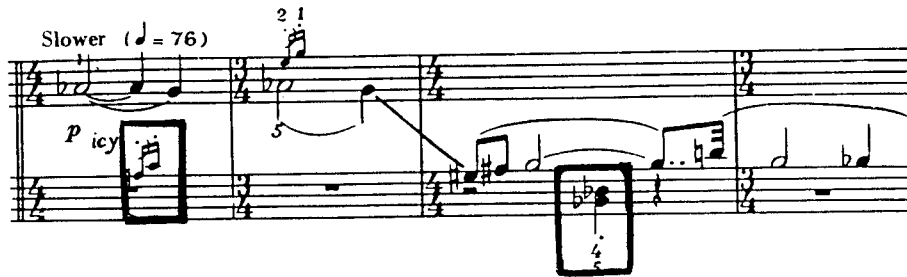
Prolonged building of tension in measures 44-51, involving motives D and E, brings the musical material to a climactic outburst in measure 53, this time based on a combination of motives D and B3.

Example 23. J. Corigliano, *Etude Fantasy*, Etude no. 1, measures 44-53.

The musical score is presented in three systems. The first system (measures 44-46) shows a piano introduction with a *fff secco* marking and a *(hard and driven)* instruction. The second system (measures 47-50) includes a *string.* marking and a *sfz* dynamic. The third system (measures 51-53) features a *(loco)* marking, an *accel* instruction, and a *poss.* marking. The score includes various musical notations such as notes, rests, accidentals, and fingerings.

Although motive E is presented as an independent entity only in the fourth episode (measures 23-52), its “seed” has been planted in the second episode along with that of motive D. The contrapuntal force that bends motives D and E together so firmly, in the course of the first etude, is exhibited in its embryonic form in measures 2-4.

Example 24. J. Corigliano, *Etude Fantasy*, Etude no. 1, measures 2-4.



Its further development into its characteristic *staccato* quarter note shape takes place in measure 14.

Example 25. J. Corigliano, *Etude Fantasy*, Etude no. 1, measures 14-18.

As an independent subject, presented in various combinations under contrapuntal treatment, it is fully realized in the fourth episode, *Allegro* (measures 23-52).

The texture of the *Etude no. 1: For the Left Hand Alone* exhibits an alternation of expanded monophony and contrapuntal writing. An impression of great thickness is achieved by the spaciousness of sonorities that extend to the extremes of the keyboard,

and this is reinforced by sophisticated pedaling.

Etude no. 2: Legato

By contrast with the effective use of virtuosity, extreme loudness, and percussive touch in the first etude, subtle shadings of tone in the range of *pppp* to *pp* characterize Etude no. 2. The repeated-note texture of motive B2 gradually loses its accented, rigid character in the concluding section of the first etude, transforming into mysterious rippled tissue in Etude no. 2. Continuation of this line, played with *no accents, legato*, constitutes the middle-range ground, on which the composer strings descending-second motives in the upper and lower registers. The bass register's descending minor second interval A-flat to G represents the first segment of motive D. Inserts of the same segment into the two continuously descending melodic lines in the upper register give the music a contrapuntal aspect.

Example 26. Corigliano, *Etude Fantasy*, Etude no. 2, measures 58-66.

Adagio
8

R.H. *pp* (*legato*)
(5 1/2 ♩'s = d ♩.)

L.H. (d = 60)

p *pp*

pp

rall. *più rall.* *ppp*

ppp

Although the groupings of the repeated notes of the B2 motive might be called “squarish” in the use of the unchanged routine of 1+3 figuration, the composer’s clever choice of 11/8 meter in conjunction with the irregularity of the right hand descending melodic line creates an extraordinary effect of unpredictability.

The character of the second half of the etude (measures 67-82), marked *floating*, might be described as timid in the use of extremely soft dynamic markings, a continuation of the half-step descending melodic design, and the composer’s indication to perform the thirty-second notes unaccented. Resolute intonations of motive B1, presented *sfz* and accented *ff* in the first etude, become transformed into almosti unrecognizable material of subtle qualities at the beginning of the second half of Etude no. 2.

Example 27. J. Corigliano, *Etude Fantasy*, Etudes no. 1 and 2, measures 1 and 67.

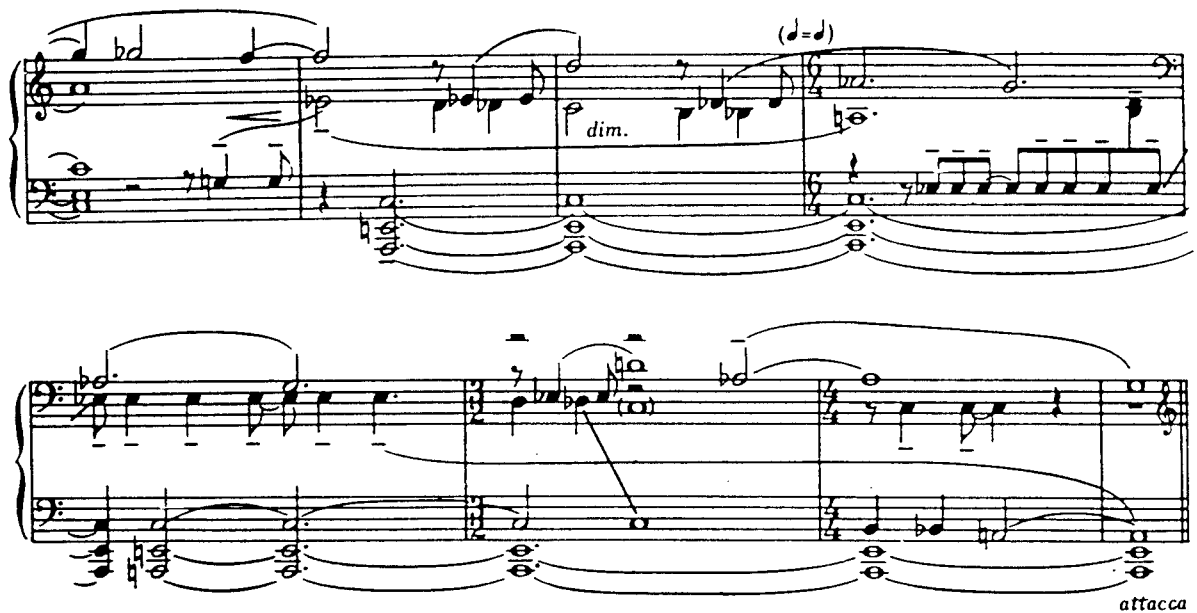


Throughout the second half of the etude, the presentation of motive B2 becomes intermittent, producing an effect of dissipation. In the concluding section of the etude (measures 76-82), the *staccato* ascending quarter notes of motive E lose their radiance,

making way for descending, soothing, yet familiar intonations of inverted motive E.

These are combined with the first fragment of motive D (A-flat--G intonation), continuing the interaction between them that begins in Etude no. 1.

Example 28. J. Corigliano, *Etude Fantasy*, Etude no. 2, measures 76-82.



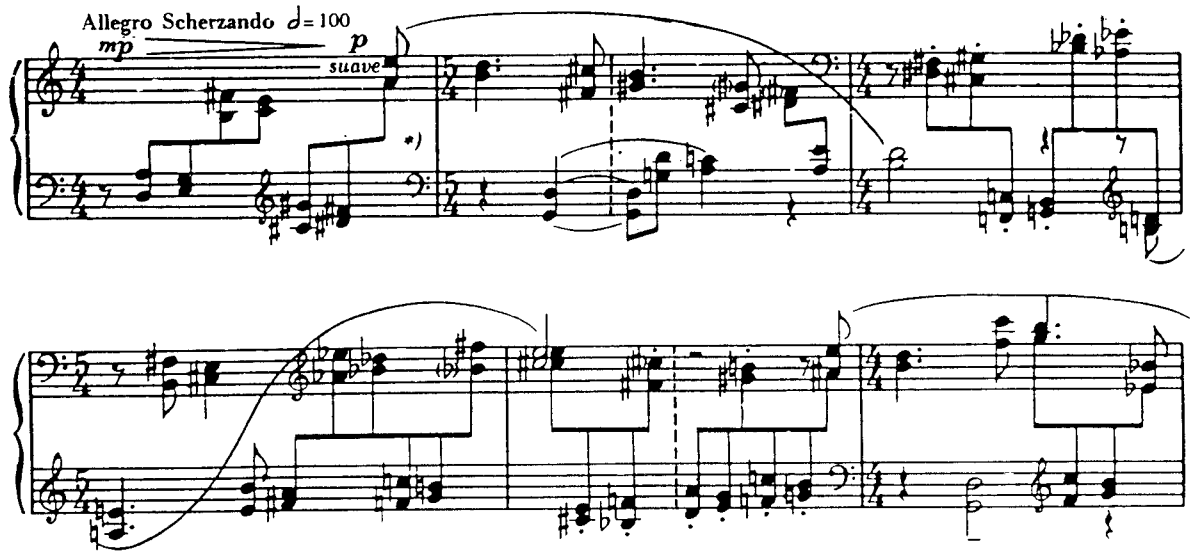
Etude no. 3: Fifths to Thirds

Etude no. 3, which occupies the central position of the cycle, differs in character, texture, motivic presentation, and keyboard technique from the preceding and following material. The melodic design of the slowly moving continuous step-wise descending line of Etude no. 2 is loosely related to the *suave* phrases of Etude no. 3. Both of them start with the same pitch (E, in this case), consist of alternating major and minor seconds, take the downward direction and, overall, represent sustained musical continuities. Despite these similarities, however, the contrasting character of Etude no. 3--*Allegro Scherzando*--introduces new elements, such as a light and humorous mood, rhythmic agitation, sudden

changes of articulation, and a demand for finger velocity and hand flexibility in crossings along with acrobatic pedaling. Whereas the sonorous surrounding etudes are associated mainly with large-gestured playing, combined with extensive use of pedal in an improvisatory manner, Etude no. 3 requires sharpness of *staccato*, a dry, detached way of playing contrasted by a “singing” approach to the *suave* phrases, all blended together in a precision of rhythm clarified by a light and inventive way of pedaling.

Corigliano incorporates various compositional and pianistic devices to bring out the whimsical character of this etude. Of all etudes in this set, Etude no. 3 is the only one which exhibits constantly shifting groupings of a regular tactus, and frequent, unpredictable changes of register, articulation, and the relation between melodic and accompanimental elements, as well as frequently opposed dynamics. It also stands out in the cycle because of the employment of Lydian and Mixolydian modes, which fits in well with the strangeness and intrigue appropriate to a *Scherzo*. The central position of Etude no. 3 in this work is also emphasized by the organization of the entire etude around the singular motive F, appearing here for the first time. It is constituted by a perpetual alternation of fifths and thirds.

Example 29. J. Corigliano, *Etude Fantasy*, Etude no. 3, measures 83-88.



Although entitled *Fifths to Thirds*, Etude no. 3 exhibits unexpected changes in the order of specified intervals which, along with the uncertainties caused by filling in the openness of the perfect fifth by either major or minor thirds, generates a witty and playful character. Sudden and surprising turns from sharps to flats, tremendous variety of articulation, and unexpected accents, all frequently found in this etude, point to its humorous nature.

The etude's generally jovial mood transforms into a *dreamlike* character in the *Andante* section (measures 169-179). The opposing effect is achieved by the composer's use of registrally sustained open fifths, placed in both hands at the extremes of the keyboard, *legato* touch in the middle-range passages, a slower tempo with *ritenuto* indications, and very soft dynamics.

Example 30. J. Corigliano, *Etude Fantasy*, Etude no. 3, measures 169-180.

The musical score is written for piano and features a complex arrangement of notes and rests. The tempo is marked *Andante* with a metronome marking of ♩ = 72. The score includes a variety of dynamics, including *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The tempo changes from *Andante* to *rit.* (ritardando) and then back to *a tempo*. The score also includes a section marked *acc.* (accelerando) and a section marked *loco* (loco). The score is divided into two systems, with the first system ending at measure 179 and the second system starting at measure 180. The score is written in 4/4 time and includes a variety of musical notations, including notes, rests, and accidentals.

A smooth transition to *Tempo I* at measure 180, facilitated by an *accelerando*, brings back the opening material of motive F. The concluding section of Etude no. 3, marked *Presto* (measures 199-202), sums up the notion of “putting on airs,” by vanishing into thin air.

Example 31. J. Corigliano, *Etude Fantasy*, Etude no. 3, measures 199-202.

The musical score for Example 31, measures 199-202, is presented for piano. A bracket labeled 'MOTIVE F' spans measures 199 and 200. The right hand (r.h.) part features a series of eighth notes with a 'p' dynamic and a '(brooding)' marking. The left hand (l.h.) part is marked 'Presto' and 'mp', with a 'S.P.' marking at the beginning. The score includes various musical notations such as slurs, ties, and dynamic markings like 'ppp'.

Etude no. 4: Ornaments

In contrast with Etude no. 3, Etude no. 4 is of somber character, and brings back many characteristic elements of the first two etudes. Its large-scale sectional design is similar to that of Etude no. 1, which it resembles as well in its improvisatory character and deployment of motives. The composer's indication *Andante, very free*, his remark in connection with the opening trill, to "start slow and accelerate," and the absence of meter all point to the improvisatory character of this section. While Etude no. 1 is obviously recalled, some of its motives are omitted or veiled here, in line with the less declamatory, more mysterious character.

The fourth etude begins with motive A in its initial register and original, whole-note values, but this time it is presented softly. The opening section continues with a less concentrated form of motive B1, and a much shorter version of motive B3. The resolute ostinato motive B2 is completely omitted.

Example 32. J. Corigliano, *Etude Fantasy*, Etude no. 4, measure 203.

Etude N^o 4: Ornaments

Andante $\text{♩} = \text{ca. } 69$ (very free)

The musical score for Etude N^o 4: Ornaments, measure 203, is presented in three systems. The first system shows a piano introduction with a trill in the right hand and a triplet in the left hand. The second system features a trill in the right hand and a triplet in the left hand, with a 'niente' (fading) instruction. The third system includes a 'poco' (slightly) instruction, a trill in the right hand, and a 'blur' effect in the left hand. The score is marked with various ornaments and dynamic markings.

The elaborate use of various ornaments increases the aspect of motivic transformation. Thematic material from Etude no. 3, a reminiscence of fifth to third combination, appears subsequently in this section in various registers, surrounded by trills and flourishes. (See Example 32).

Motive A begins the fourth etude in its original form, but its next statement (end of system 3, Ex. 32) is blurred and rhythmically diminished. It is

followed by a statement of motive B3 (see Ex. 33) and proceeds to motive C, which is exhibited here (m. 204) not in its original presentation (See Example 14), but in its transformation from the first etude (See Example 20). Its appearance is interlaced with tremolos, trills, and flourishing passages, leading to a restatement of motive A in the ornamented form of trills and tremolos (m. 209).

Example 33. J. Corigliano, *Etude Fantasy*, Etude no. 4, measures 203 (conclusion)-212.

The musical score for Example 33 consists of two systems of piano music. The first system, measures 203-208, is marked with a tempo of $\text{♩} = \text{ca. } 69$ and a time signature of 3/4. It features a complex, highly decorated passage with many trills, tremolos, and flourishes. The second system, measures 209-212, is marked 'Mosso ($\text{♩} = 44$)' and also in 3/4 time. This system continues the highly decorated style, with various dynamic markings including *mp*, *sf*, *cresc.*, and *mf*. The notation is highly decorative, with many beamed notes and trills.

Throughout the fourth etude motive A is stated in its original form as well as in diminuted and ornamented versions.

The following episode, *Allegro* (measures 218-227) is based on a registrally amplified and highly decorated transformation of the final segment of motive F from the *Presto* section of Etude no. 3. In Ex. 34 the beamed notes show this relationship in the two passages.

Example 34. J. Corigliano, *Etude Fantasy*, Etude no. 4, measures 218-227.

The musical score is presented in two systems. The first system, measures 218-224, shows a treble staff with a cluster of notes marked *sfz.* and a bass staff with a cluster marked *sf*. The second system, measures 225-227, shows a treble staff with a cluster marked *sf* and a bass staff with a cluster marked *sf*. A bracket labeled '17:16' is placed under the second system. The word '(harsh)' is written above the final measure of the second system.

It employs cluster sonorities, the extreme ranges of the keyboard, abrupt changes of meter, and unexpected accents, functioning as a savage introduction to a dance that conveys a sense of archaic ritual, in the Stravinsky tradition, starting at measure 228 and constituting the main portion of the entire etude.

Example 35. J. Corigliano, *Etude Fantasy*, Etude no. 4, measures 228-238.

The musical score for Example 35, J. Corigliano's *Etude Fantasy*, Etude no. 4, measures 228-238, is presented in three systems. The notation is for piano and includes a grand staff (treble and bass clef) and a separate line for the piano accompaniment. The piano part features a prominent sixteenth-note ostinato in the right hand, which is marked *sfpp sempre mp* and *(sim.)*. The melodic lines in the grand staff are characterized by sharp, rhythmic intervals and staccato articulation. The tempo is marked *sempre a tempo*. The score includes various dynamic markings such as *ff*, *sf*, and *sfpp*, as well as articulation like *secco* and *sim.*.

The melodic material incorporates significantly transformed versions of motives E and C. Distant, drum-like, and *staccato* appearances of motive E, in a vertically concise form, accompany sixteenth-note ostinatos based on the inverted, speeded up, and broken

motive C, which regains its primary eighth-note shape in measure 234 and resumes its barbaric sixteenth-note intonations in measure 235. (See Example 35).

A ferocious statement of motives E and C in combination occupies the biggest portion of Etude no. 4. It reappears four times in the etude, incorporating an endless variety of syncopated elements and unpredictable melodic turns. Its material is periodically interrupted by an ornamented version of motive A (measures 265-274) and by the augmented variants of the ostinato motive B2, centered around B-flat (measures 236-241) and E-flat (measures 285-287).

Example 36. J. Corigliano, *Etude Fantasy*, Etude no. 4, measures 236-241.

The final, climactic outburst of the entire etude (measure 294) exhibits a slowed-down and registrally transferred form of motive C, in the bass register. Intonations of stretched-out motive E are mixed in at the end.

Example 37. J. Corigliano, *Etude Fantasy*, Etude no. 4, measures 288-295.

[illegible]

Highly virtuosic and tremendously effective, Etude no. 4 also employs singular expressive indications, such as *driven* (measure 242), *hard and ugly* (measure 289), and *hammered* (measure 294) along with *ffff*, *fff*, *sff*, and various other extreme dynamic markings. Its elaborate technical difficulties are produced by extensive percussive elements and sudden registral changes that necessitate huge leaps in both hands. As well, there are double-note trills and tremolos that ask for more arm weight on certain pitches and the requirement to project carefully voiced but massive sounds. All of this demands involvement of the entire body in performance. As a whole, the fourth etude functions as the climax of the set, especially from the standpoint of the physical demands it places on the performer.

Etude no. 5: Melody

Providing lyrical contrast to the preceding material, Etude no. 5 is characterized by subtle dynamic markings, slow tempo, and clear differentiation between the melody and accompaniment. Entitled *Melody*, its indications specify that the accompaniment line be played *legato and even*, *con pedale* and *pp*, *desolate* for the upper part, the melody. The calm atmosphere, much prepared by the monotonous accompanimental figure and slow tempo is similar to that of Etude no. 2, as is the concise formal structure.

The opening material is based on combination of motives E and D that is familiar from the first etude. In Etude no. 1 these had a sarcastic tone, based on sharp, *staccato* touch, use of cross rhythms, and unexpected accents. Here, the entire material is transferred into the region of tranquility.

Example 38. J. Corigliano, *Etude Fantasy*, Etude no. 5, measures 296-303.

Etude No 5: Melody

Adagio $\text{♩} = 50$

pp legato and even

con pedale

p

desolate (pp)

7

3

8

L.h.

In contrast with simplicity of the accompanimental figuration of motive E, the melodic design, based on motive D, is quite intricate. Its structural formula is characterized by a peculiar leap an octave down, originally incorporated in motive D. (See Example 4). Here, in Etude no. 5, it employs various registral changes which, along with the addition of secondary voices based on intonations of motive B3, create an interlaced multilayered texture.

Example 39. J. Corigliano, *Etude Fantasy*, Etude no. 5, measures 308-310.

pp

mp

p

mp

(p)

L.h.

The serene atmosphere of the entire etude affects motive B1 as well. It loses its radiant appearance and heroic, fanfare-like intonations, prominent in the first etude, and becomes more “domestic.”

Example 40. J. Corigliano, *Etude Fantasy*, Etude no. 5, measure 304.



The continuous repetition of motive E, as an accompanimental figure, makes way for an accompanimental ostinato of type B2 in measures 320-331. Intonations of motive C are heard at this point in the upper voice, and a melodic fragment first heard at the end of Etude no. 3 (See Ex. 34) is inserted in the middle register, in measure 327.

Example 41. J. Corigliano, *Etude Fantasy*, Etude no. 5, measure 320-331.

Within the concise boundaries of Etude no. 5 Corigliano integrates all motives previously employed in the cycle. A reappearance of the opening motto (motive A), presented in retrograde at the end of the piece, sums up the entire composition, which dissolves into nothingness (*dim. al niente*) shortly thereafter, as the tones of the accompanimental figuration gradually fade out.

Example 42. J. Corigliano, *Etude Fantasy*, Etude no. 5, measure 342-353.

The musical score for Example 42, J. Corigliano's *Etude Fantasy*, Etude no. 5, measures 342-353, is presented in two systems. The first system (measures 342-353) is written for piano and features complex rhythmic patterns, including triplets and octaves. Dynamics range from *ppp* to *mp*. The second system (measures 354-365) continues the piece, featuring a *loco ppp* section and a final *dim. al niente* instruction. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

John Corigliano's *Etude Fantasy* is a work exhibiting impressive compositional technique and demanding very considerable pianistic skills. In a set of five etudes, performed *attacca*, each etude conveys a highly individual image, even while comprising a kaleidoscopic succession of characters. Cast in the free form of a fantasy, it is logically organized by means of motives, which are presented throughout the composition. I turn now to further aspects of coherence in work, specifically to melodic, harmonic, and intervallic elements.

Intervallic and Melodic Elements

The importance of the intervallic orientation of the work is emphasized by John Corigliano. The composer describes the material of the *Etude Fantasy* as “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.”⁵² These intervals along with the interval of a minor third and a perfect fifth pervade the texture of the *Etude Fantasy* in general. They are also incorporated in the six motives, in particular.

Motive A, the principal musical idea of the piece, linearly employs two major seventh intervals and a perfect fifth. The interval of a minor third is “hidden” in its vertical intervallic structure. The bass line that emerges with the succession of motives A and B1 represents a descending minor second interval, B-flat to A. Motives B1, B2, and B3 present elaborate combinations of major seventh and minor second intervals, most especially above and below the central E-flat of motive B2. The interval of a minor third is vertically stated in motives B1 and B2 and linearly in B3. Motive C is based on the alternation of minor ninth and major seventh, expansions of a single interval-class 1. Its conclusion employs intervals of minor third, utilizing pitches from motive A.

⁵² John Corigliano, *Etude Fantasy*, Notes (New York: G. Schirmer, Inc.), 1981, 1.

Example 43. Corigliano, *Etude Fantasy*, Etude no. 1, measure 1.

Etude N°1: For the Left Hand Alone
 Recitative $\text{♩} = 69$

L.H. *ff stark, fierce*

ten.
marc.

poco accel. *a tempo* *marc. dry*

faster *a tempo* *sfz.*

accel. *a tempo* *sfz.*

sfz. *(a tempo)* *sfz. sfz.*

The motive <A-flat, G>

Motive D, stated at first as an unaccompanied melodic line, consists of two segments, both incorporating principal intervals of minor second and minor third. Here, intervallic orientation goes hand in hand with the importance of the melodic element. The first segment of motive D consists of a descending minor second interval, involving pitches A-flat and G. Although there are numerous presentations of the descending minor second interval throughout the work, this particular transposition plays a significant role in the organization of the melodic structure of the entire *Etude Fantasy* as can be seen in the following table.

Table 2. Melodic design based on the motion A-flat--G.

Etude no. 1	Etude no. 2	Etude no. 3	Etude no. 4	Etude no. 5
(mm. 1-58)	(mm. 59-82)			(mm. 296- 353)
Episode II:	mm. 61-66			mm. 299-300
mm. 2-18	mm. 68-69			mm. 303-307
Episode IV:	mm. 73-75			mm. 313-317
mm. 25-30	mm. 78-82			mm. 332-336
mm. 47-52				mm. 338-341
Episode V:				mm. 345-349
mm. 53-58				

The various presentations of this pitch motive portray different affects, such as “icy” (m. 2), “nasty” (m. 25), “dry and savage” (m. 53), and finally, “desolate” (m. 299). Its appearances vary not only in character, but also in textural presentation throughout the work. As noted, in Episode II of Etude no. 1, it is stated as an unaccompanied melodic line (m. 2). At the beginning of Episode IV it is presented as a countersubject in a

fugato setting (m. 25). Its persistent repetition highlights the climactic section of the same episode (mm. 47-51) and frames a ferocious outburst, based on motive B3 at measure 52. Then, it immediately proceeds to Episode V (m. 53), where it is stated in the upper register, combined with the second segment of motive D.

Example 44. Corigliano, *Etude Fantasy*, Etude no. 1, measures 2-5, 23-26, 49-54.

Slower (♩ = 76)
p icy

Allegro (♩ = ca. 138)
(♩ = ca. ♩)
p f sub. p (naughty)

accel.

(loco)
pss.
Maestoso ♩ = 126
dry and savage
ff

Presentations of this particular motive pervade the final, transitional section of Etude no. 1 (m. 58). Here, the insertion of the motive and the resulting interplay of registers

diversify the monotonous texture of motive B2 and lead to the related texture in the first half of Etude no. 2.

Example 45. Corigliano, *Etude Fantasy*, Etude no. 1, m. 58 and Etude no. 2, mm. 59-66.

Allegro $\text{♩} = 80$

ff *sim.* *ff* *1 1 2* *5*

sim. *mf* *mp* *8*

sim. *dim. poco a poco* *(con pedale)*

sim. *(dim.)* *no accents* *pp* $\text{♩} = 60$

Etude N°2: Legato

Adagio
8

R.H. *pp* (legato)
(5 1/2 ♩ = d ♩.)

L.H. (♩ = 60)

8

p *pp*

pp

rall. *più rall.* *ppp*

ppp

The concluding section of Etude no. 2 (mm. 78-82) employs this particular pitch

combination as well. Three measures earlier, the harmonic language is gradually transformed from the realm of flats into something closer to the white-note collection implied by the A minor triad underlying the texture. The A-flat--G motion fits nicely with this transformation, and the melodic repetition of A-flat--G interval serves also as a clearly directed tendency toward the G tonal center of Etude no. 3.

Example 46. Corigliano, Etude Fantasy, Etude no. 2 and Etude no. 3, measures 75-85.

The musical score consists of three systems of piano music. The first system begins with a piano introduction, marked 'dim.' (diminuendo), and includes a tempo change to 'Allegro Scherzando' with a tempo of 100. The second system continues the piano part with various chords and melodic lines. The third system shows the piano part with a 'suave' marking and a tempo change to 'Allegro Scherzando' with a tempo of 100. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.

The absence of this melodic motive in etudes no. 3 and no. 4 perhaps calls for its persistent employment throughout the concluding Etude no. 5: Melody. The title itself implies an important structural role of the interval of the minor second in general.

Although Melody here refers to the use of motive D as a whole (both segments), the composer uses its first segment--the melodic succession A-flat--G-- more often than the

other. Quite frequently he adds a few more repetitions of A-flat--G to the basic form of motive D, attaching even more importance to this interval and pitch combination.

Example 47. Corigliano, *Etude Fantasy*, Etude no. 5, measures 317-318.



Overall, the melodic design of Etude no. 5 represents a multilayered web, where both segments of motive D function at times as primary or secondary voices. At the end of the piece (mm. 345-353), the primary role is assigned to the A-flat--G segment. Although both segments are used simultaneously, the second segment, played *ppp*, placed in the upper register in a sixteenth-note triplet figuration, vanishes into thin air much sooner than the A-flat--G element, which not only has “the last word,” but also utilizes longer note values and the more sonorous middle register.

Example 48. Corigliano, *Etude Fantasy*, etude no. 5, measures 346-353.



The use of a minor third interval, present in motives A, B1, B2, B3, and C, is continued in motive D. The range of the second segment of motive D does not exceed a

minor third interval. Secondary voices, accompanying the first segment of motive D at its first appearance (mm 2-3) are based on the use of a minor third interval. Employment of two minor third intervals (and pitches identical with motive A) constitute the entire motive E, while motive F employs an alternation of a perfect fifth and a minor third. As will be seen in the next section, the interval of a third is also prominent in the arrangement of the work's tonal centers and harmonic elements.

Tonal Centers and Harmonic Elements

The cyclic nature of the Etude Fantasy, based on the recurrence of six main motives, with emphasis on a particular transposition in most cases, encourages one to hear the focal pitches of these motives as significant for the work as a whole. As well, the sectional design of each etude provides clear evidence of a series of tonal centers within that etude.

Tonal centers connect episodes within and between each etude, functioning as a logical foundation, which frames imaginative use of transformed motives. In terms of the tonal centers, the plan of the *Etude Fantasy* is represented in the following table.

Table 3. Design of the tonal centers

Etude no. 1	Etude no. 2	Etude no. 3	Etude no. 4	Etude no. 5
E-flat--A-flat mm. 1--2	E-flat m. 59	G m. 83	E-flat m. 203	a (b-flat) m. 296
G m. 22	(a) m. 67		B-flat m. 222	
A-flat m. 23			E-flat m. 245	
(C--E-flat--C) mm. 35, 38, 44			B-flat m. 251	
A-flat m. 47			E-flat m. 279	
A-flat--E-flat mm. 53--58			B-flat m. 289	

The episodic structure of Etude no. 1 appears more cohesive when the tonal centers represented by each section are taken into account. The scheme of etude no. 1 constitutes an arch of the E-flat and A-flat pitches with the G in the middle. In some respects the work's overall design of tonal centers is represented in Etude no. 1, where the tonal center G (m. 22) occupies the central position as it does in the piece as a whole. It is surrounded by tonal centers representing flat keys both in the first etude and in the entire work. The overall design provides clear evidence of the use of E-flat and A-flat in the opening two etudes and E-flat and B-flat in the last two.

The augmented triad (D-flat, F, A) as a harmony

The tonal centers as they develop throughout the piece trace a pattern built on the interval of a third: A-flat--C--E-flat--G--B-flat. (The opening E-flat section of Etude no. 1 has a dominant function in relation to the following A-flat-centered music). The interval of a third also constructs the augmented triad D-flat--F--A, mainly employed in reverse order through the piece. This sonority participates in the building of the work's harmonic structure. Its first linear appearance (with the F pitch omitted) is hidden in the opening motto--motive A. Motive B1 represents a vertical, and therefore, more harmonically concise structure, involving pitch-classes A and D-flat. The introductions of motives A, B1, B2, B3, and C, at the beginning of the piece, are not supported harmonically. The second statement of those motives (m. 1) employs harmonic pillars, marked *sfz* and having pitch-classes A, F, and D-flat at their base.

Example 49. Corigliano, *Etude Fantasy*, Etude no. 1, measure 1.

The musical score for Example 49, Corigliano's *Etude Fantasy*, Etude no. 1, measure 1, is presented in four systems. The first system shows a piano introduction with a 'poco accel.' marking and a 'a tempo' instruction. The second system features a 'faster' tempo change and a 'a tempo' instruction. The third system includes an 'accel.' marking and a 'a tempo' instruction. The fourth system contains 'sfz.' (sforzando) markings and a '(a tempo)' instruction. The score is written in B-flat major and includes various rhythmic patterns, such as triplets and sixteenth notes, and dynamic markings like 'poco accel.', 'faster', 'accel.', 'sfz.', and 'a tempo'.

The central episode of Etude no. 1 (m. 22) transposes the opening material a major third higher into the area of G. This fact does not affect the use of the augmented triad (A--F--D-flat) as the harmonic foundation at the opening and closing sections of this episode.

Example 50. Corigliano, *Etude Fantasy*, Etude no. 1, measures 21-22.

The musical score is written for piano and right hand in 4/4 time. It consists of six systems of staves.

- System 1:** The piano part has a 6-measure rest. The right hand has a 6-measure rest. The tempo is marked *a tempo*. Dynamics include *f* and *ten.* (tension). Articulations include accents and slurs.
- System 2:** The piano part has a 7-measure rest. The right hand has a 7-measure rest. Dynamics include *secco* and *ff* (fortissimo). Articulations include accents and slurs.
- System 3:** The piano part has an 8-measure rest. The right hand has an 8-measure rest. Dynamics include *(brittle)*. Articulations include accents and slurs.
- System 4:** The piano part has an 8-measure rest. The right hand has an 8-measure rest. Dynamics include *sfz* (sforzando). Articulations include accents and slurs.
- System 5:** The piano part has an 8-measure rest. The right hand has an 8-measure rest. Dynamics include *f poss.* (forzando) and *ff*. Articulations include accents and slurs.

In Etude no. 2, the sonority consisting of pitch-classes D-flat (enharmonically spelled as a C-sharp) and A plays an important structural role, connecting two episodes of the etude.

Example 51. Corigliano, *Etude Fantasy*, Etude no. 2, measures 65-68.

Despite the change of texture, character, and motivic presentation in Etude no. 3, the triadic sonority A--F--D-flat still pervades its melodic and harmonic structure. At first, it is disguised in the web of registral and intervallic playfulness.

Example 52. Corigliano, *Etude Fantasy*, Etude no. 3, measures 86-87.

Soon after, it returns to its original role as a clearly stated harmonic basis, reflected in long note values, which occupy mainly the bass register.

Example 53. Corigliano, *Etude Fantasy*, Etude no. 3, measures 92-99.

Its surprising reappearance in a melodic context at measure 114 also functions as a transition to the G-flat section at measure 123.

Example 54. Corigliano, *Etude Fantasy*, Etude no. 3, measures 114-118.

Identical material is found in measures 151-157.

The repetitive material and humorous mood that characterize Etude no. 3 are interrupted by the Andante episode (mm. 169-179). Here, the dreamlike character of

fifths and thirds appears to be framed by sustained sonorities in which A, F, and D-flat pitch-classes are given special prominence at the extremes of the low and high registers.

Example 55. Corigliano, *Etude Fantasy*, Etude no. 3, measures 169-179.

Andante ♩ = 72

8-
p
pp
pp (dreamlike)
rit.
a tempo
S.P.
pp
S.P.

8-
rit.
a tempo
accel.
ppp
rit.
a tempo
accel.
(loco)
ppp
S.P.

The opening episode of Etude no. 4 is built on the extensive use of motive A, which involves a linear appearance of pitch-classes A and D-flat. A very prominent statement of the pitch-classes (A, F, D-flat), within complex harmonic pillars marked *sf*, occupies measure 274 in the closing episode of the etude.

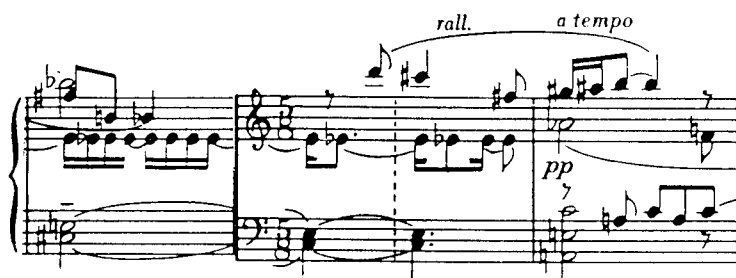
Example 56. Corigliano, *Etude Fantasy*, Etude no. 4, measure 274.

The musical score for Example 56, Corigliano's *Etude Fantasy*, Etude no. 4, measure 274, is presented in two systems. The first system shows a piano introduction with a forte (*ff*) dynamic. The second system shows a more complex passage with a forte (*sf*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. A circled section in the first system highlights a specific harmonic pillar. A boxed section in the second system highlights another harmonic pillar. An 'ossia' section is also present, showing an alternative version of the music.

The transitional section that leads to Etude no. 5 is based on the consistent (harmonic and melodic) use of pitches A and D-flat in measures 294 and 295.

This particular augmented-triad collection does not play a significant role throughout Etude no. 5. Here, it appears only once, connecting the middle section of the etude with the recapitulation.

Example 57. Corigliano, *Etude Fantasy*, Etude no. 5, measures 330-332.



The above considerations provide clear evidence of the consistent employment of the augmented triad (A, F, D-flat) in the course of the *Etude Fantasy*. Its frequent appearances are integrated to the work's harmonic foundation and its structural coherence.

CONCLUSION

John Corigliano's *Etude Fantasy* for solo piano, written in 1976, is a large-scale work of considerable significance in the composer's creative output for piano. Contrasts in character, texture, tempo, and dynamics as well as imaginative motivic transformation and colourful sonorities pervade the piece and make it especially attractive for a performer and listener.

The *Etude Fantasy* integrates aspects of the etude and fantasia genres as these developed over the course of the piano's history. The primary role of the etude genre is indicated by the fact that Corigliano utilizes one type of technique in each major section of the work and calls these sections etudes, using technical-descriptive titles.

The *Etude Fantasy* also employs many features of the fantasia genre. The work's sectional design and unpredictable contrasts in character, tempo, and dynamics point to the qualities found in the eighteenth-century fantasias of C.P.E. Bach and his contemporaries. The use of thematic transformation and an indulgence in extreme emotional content relate it to the piano fantasias of the Romantics, whereas the quasi-serial declamatory opening statement associates this work with A. Copland's *Piano Fantasy* (1957).

John Corigliano's *Etude Fantasy* is a work exhibiting impressive compositional technique. Cast in the free form of a fantasy, it is logically organized by means of motives, which are presented throughout the composition. Further aspects of coherence in this work are intervallic, melodic, and harmonic elements that function motivically at various time scales, and meaningful successions of tonal centers.

Corigliano's composition incorporates extensive knowledge in the most

imaginative use of the instrument's sonorous capabilities. Its effective employment of virtuosic elements, of a great variety of characters, and of extremely varied thematic interrelationships contribute to its great impact, making it possible to judge it as a stunning addition to the piano repertoire of the late twentieth century.

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APPENDIX A

RECITAL PROGRAMS

1. Solo Recital: Sunday, April 21, 1996
2. Chamber Recital: Friday, March 21, 1997
3. Lecture Recital: Saturday, March 3, 2001
4. Solo Recital: Saturday, February 23, 2002

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Sunday, April 21, 1996
2:30 p.m.

DOCTORAL RECITAL*

JANINA KUZMICKAITE, Piano

Sonata, Op. 1 (1908)

Alban Berg
(1885-1935)

Massig bewegt

Sonata (1939-41)

Aaron Copland
(1900-1990)

Molto moderato - Piu largamente - Allegro - Meno mosso - Tempo I
Vivace - Poco meno mosso - Tempo I
Andante sostenuto - Meno mosso

- INTERMISSION -

Sonata No. 3 (1936)

Paul Hindemith
(1895-1963)

Ruhig bewegt
Sehr lebhaft
Massig schnell
Fuge - Lebhaft

Sonata No. 9, Op. 68, "Black Mass" (1912-13)

Alexander Scriabin
(1872-1915)

Moderato quasi andante - Molto meno vivo - Allegro - Più vivo -
Allegro molto - Alla marcia - Più vivo - Allegro - Più vivo -
Presto - Tempo I

Sonata (1952)

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido et ostinato

Alberto Ginastera
(1916-1983)

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in Piano.

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall

Friday, March 21, 1997

8:00 p.m.

DOCTORAL RECITAL*

JANINA KUZMICKAITE, *piano*

All Passes, op. 26, no. 15

Fate, op. 21, no. 1

Oh, Do Not Grieve! op. 14, no. 8

All Was Taken From Me, op. 26, no. 2

In Silence of Night Secret, op. 4, no. 3

O, No, I Beg You Do Not Leave! op. 4, no. 1

Sergei Rachmaninoff
(1873-1943)

Grace Chan, *mezzo-soprano*
Janina Kuzmickaite, *piano*

Trio no. 2, op. 67

Andante - Moderato - Poco più mosso

Allegro non troppo

Largo -

Allegretto - Adagio

Dmitry Shostakovich
(1906-1975)

Angela Luchkow, *violin*
Laura McPheeters, *cello*
Janina Kuzmickaite, *piano*

- INTERMISSION -

Do Not Sing, Beauty, op. 4, no. 4

How Peaceful, op. 21, no. 7

A Dream, op. 8, no. 5

Fragment from A. Musset, op. 21, no. 6

Sergei Rachmaninoff

Phoebe MacRae, *soprano*
Janina Kuzmickaite, *piano*

Sonata for Flute and Piano Op. 94

Sergei Prokofiev
(1891-1953)

Moderato
Scherzo. Presto
Andante
Allegro con brio - Poco meno mosso - Tempo I

Jennifer Smyth, *flute*
Janina Kuzmickaite, *piano*

They Replied, op. 21, no. 4
Do Not Believe Me, Friend! op. 14, no. 7
Long - My Friend, op. 4, no. 6
A Prayer, op. 8, no. 6
I Await You! op. 14, no. 1

Sergei Rachmaninoff

Phoebe MacRae, *soprano*
Janina Kuzmickaite, *piano*

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in Piano Performance.

All Passes

op. 26 no. 15 (1906)

Words by Daniil Rathaus

All passes, and to the past there is no return.
 Life rushes on, faster than an instant.
 Where are the sounds of words which once to
 us resounded?
 Where is the light of dawn which brightened
 us?
 A flower blossoms, tomorrow it will fade,
 A fire burns, soon to die out...
 A wave appears, another wave will rise above
 it...
 And joyful songs I cannot sing!

Fate

op. 21 no. 1 (1900)

(suggested by Beethoven's Fifth Symphony)

Words by Alexei Apukhtin

With her walking crutch and somber eyes
 Fate, like a stern watchman, follows us.
 Her face forebodes misfortune,
 She has grown old in threats,
 Prevailing over many.
 And she continually knocks,
 Continually knocks:
 Tap, tap, tap...
 Enough, my friend,
 Give up pursuing happiness!
 Tap, tap, tap...

A poor man knows her well,
 For hand in hand they walk,
 They harvest fields together,
 As a reward, they hunger both.
 Rain soaks him in the day,
 And evenings, blowing snow caresses him,

And in his grief and fear, at night he hears

Fate knocking in his sleep:

Tap, tap, tap...

Look, my friend, how others live!

Tap, tap, tap...

Others celebrate their riches, youth and fame.
 Their songs resound, and wine flows freely.
 Their feast proceeds in merriment,
 But suddenly, the guests grow pale...
 With a trembling hand,
 Fate spitefully knocks at their window:
 Tap, tap, tap...
 A new friend came to your feast,
 Prepare a place for her!
 Tap, tap, tap...

But there is happiness on earth!
 Once, full of expectation, in youthful rapture,
 A lover came to meet his beloved.
 He is still alone. All is silent.
 The sunset dims beyond the woods,
 The nightingale grows silent.
 His heart pounds and beats
 Tap, tap, tap...
 Dear friend, will you come to be with me?
 Tap, tap, tap...
 She is coming...
 And all at once--love, anxiety, expectation,
 Bliss--all flowed together into one mad
 embrace.
 Mute night watches them,
 The sky is filled with fiery lights...
 And someone quietly, back of the bushes,
 Knocks with her persistent crutch:
 An old friend came to see you,
 Enough of happiness!
 Tap, tap, tap...

Oh, Do Not Grieve!

op. 14 no. 8 (1896)

Words by Alexei Apukhtin

Oh, do not grieve for me!
 There is no suffering here.
 Forget the dreams and torments of sorrows
 past,
 Let your remembrances of me
 Be brighter than spring's first day.
 Oh, do not grieve for me!
 Betwixt us there is no separation,
 For as of old, I am close to your soul,
 I am still moved by your torments
 And feel your anguish.
 Live! You must live!
 And if, with heaven's intercession,
 You find joy and peace,
 Then you will know, that it is I
 Who answered from there
 The cry of your wounded soul.

All Was Taken From Me

op. 26 no. 2 (1906)

Words by Feodor Tyutchev

All was taken from me by a punishing God,
 My health, my willpower, freedom, and
 dreams.

You alone He left to be by my side,
 So that I could still pray to Him.

In Silence Of Night Secret

op. 4 no. 3 (1890)

Words by Afanasy Fet

O, long will I, in the quiet of the secret night

Banish from my thoughts

Your smile, beguiling words and gaze, your
 offhand gaze,

Your tresses gentle to my touch...

And call to memory again!

In whispers to improve the thoughts

Of which we spoke, timid thoughts,

And then in rapture, against all reason,

With your cherished name awaken

the darkness of the night

With your cherished name awaken

the darkness of the night.

O, long will I, in the quiet of the secret night

With your cherished name awaken

the darkness of the night.

O, No, I Beg You, Do Not Leave!

op. 4 no. 1 (1892)

Words by Dmitry Merezhkovsky

O, no, I beg you, do not leave!

All pain is naught compared to parting,

I am so enraptured by this torment,

Please hold me closer to your heart

And say "I love you."

I came again, tormented, ill and pale.

See how I am weak and sad

And how I need your love...

New torments I await before me

Like kisses and caresses,

I only ask of you in anguish--

O, be with me and do not leave!

O, be with me and do not leave!

Do Not Sing, Beauty

op. 4 no. 4 (1893)

Words by Alexander Pushkin

Sing not, O lovely one, in my presence
 Your melodies of sorrowful Georgia,
 They recall in me another life and a distant
 shore.

Alas, your cruel song recalls in me
 The steppe, the night, and in the moonlight
 The features of a maiden, sad and far away!

I see you and forget
 That dear and fateful vision
 But you sing and it comes to me anew.

Sing not, O lovely one, in my presence
 Your melodies of sorrowful Georgia,
 They recall in me another life and a distant
 shore.

How Peaceful

op. 21 no. 7

Words by Glafira Galina

How peaceful...
 Look there, in the distance
 Shines the river like a flame,
 The fields lie like a flowered carpet,
 Light clouds above us...
 Here there are no people...
 Here there is silence...
 Here is only God--and I,
 Flowers--and an aging pine,
 And you, my dream!

A Dream

op. 8 no. 5 (1893)

Words by Heinrich Heine

(translation by Alexei Plescheyev)

I, too, had a home,
 A beautiful one!
 There a fir tree swayed...
 But it was only a dream!

Friends' family was still alive...
 All surrounded me with words of love...
 But it was only a dream!

Fragment From A. Musset

op. 21 no. 6 (1902)

Words by Alfred de Musset

(translation by Alexei Apukhtin)

Why does my pained heart so intensely beat,
 Begging and thirsting for peace?
 Why am I troubled, frightened in the night?
 A door closed, groaning and sighing?
 The lamp's light flashed and died down...
 Oh, my God! My spirit is faint!
 Someone is calling me,
 Whispering despondently,
 Someone came in...
 But my room is empty,
 There is no one.
 It was midnight that struck...
 Oh, loneliness! Oh, my distress!

They Replied

op. 21 no. 4 (1902)

Words by Victor Hugo

(translation by Lev Mey)

They asked: How in fleeting boats
 Can we glide like white seagulls on waves,
 So watchman would not overtake us?
 Row! They replied.

They asked: How can one forget, forever,
 This sorrowful world's misfortunes and needs,
 Its sadness and storms?
 Fall asleep! They replied.

They asked: How to attract
 Beautiful women without magic--
 And by our passionate words
 They would be drawn into our embrace?
 Love! They replied.

Do Not Believe Me, Friend!

op. 14 no. 7 (1896)

Words by Alexei Tolstoy

Do not believe me, friend,
 When overwhelmed by grief
 I say I do not love you anymore!
 In ebb tide do not think the sea capricious:
 It will return to earth, with love.

And even now--impatient,
 With former passion filled,
 My freedom I will give to you again--
 As waves rush back with a returning murmur
 From far away to their beloved shore.

Long--My Friend

op. 4 no. 6 (1893)

Words by Count Arseny Golenischev-Kutuzov

It wasn't long ago, my friend,
 When your saddened gaze
 I sought in parting's anxious moments,
 So that its farewell ray
 Long in my soul would dwell.

It wasn't long ago, when wandering alone
 In an oppressive and an alien crowd,
 To you, longed for and distant,
 I hurried in my melancholy dreams...

Desires were dying...
 My heart was heavy...
 Time stood...
 And thoughts were silent...
 Not long ago this stillness reigned,
 Then came the whirlwind of our meeting...

We are again together, days rush by
 As in the sea the rows of flying waves,
 My thoughts are flowing and songs are pouring
 From my heart, inspired by you!
 From my heart, inspired by you!

A Prayer

op. 8 no. 6 (1893)

Words by Johann Wolfgang von Goethe
(translation by Alexei Plescheyev)

O God, look down upon a sinner;
 I suffer much; my soul is wounded,
 My heart is torn by grief.
 O, my Creator, my sin is great,
 I have transgressed more than anyone on earth.

His youthful blood was all on fire...
 And yet his love was pure.
 He kept it as a sacred trust,
 Concealed it in his heart.
 I knew of it...

Oh, my God! Forgive me, a sinner and in
 anguish.
 I understood his torments;
 With a smile, a glance
 I could have healed him,
 But I did not pity him.

He languished for a while, with sorrow laden,
 And died, distressed.
 O, my God! O, my Creator!
 Have mercy on my sinful prayer,
 See the suffering of my soul.

I Await You!

op. 14 no. 1 (1894)

Words by Maria Davidova

I await you! The sunset has died,
 And night's dark covers
 Are ready to descend
 And hide us.
 I await you!
 The night suffuses the sleeping world
 With fragrant mist,
 And this past day has said farewell to earth.
 I am waiting!
 Tormented and in love
 I count each moment,
 Full of anguish and impatience
 I wait for you!

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC
Recital Hall
Saturday, March 3, 2001
8:00 p.m.

DOCTORAL LECTURE-RECITAL*
JANINA KUZMAS, Piano

Lecture: John Corigliano's *Etude Fantasy* (1976)

- INTERMISSION -

Etude Fantasy (1976)

John Corigliano
(b. 1938)

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in Piano Performance.

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC

Recital Hall
Saturday, February 23, 2002
8:00 p.m.

DOCTORAL RECITAL*
JANINA KUZMAS, Piano

Yarilo (1981)

Nikolai Korndorf
(1947-2001)

Sonata Op. 81a (1810)
Das Lebewohl – Les Adieux

Ludwig van Beethoven
(1770-1827)

- I. Adagio – Allegro (Das Lebewohl – Les Adieux)
- II. Andante espressivo (Abwesenheit – L'Absence)
- III. Vivacissimamente (Das Wiedersehen – Le Retour)

- INTERMISSION -

Pictures at an Exhibition (1874)

Modest Musorgsky
(1839-1881)

- Promenade
- I. The Gnome – Promenade
- II. The Old Castle – Promenade
- III. In the Tuileries Gardens
- IV. Bydlo – Promenade
- V. Ballet of the Unhatched Chickens
- VI. Two Polish Jews, Rich and Poor – Promenade
- VII. The Market Place at Limoges
- VIII. The Catacombs – Cum mortuis in lingua mortua
- IX. The Hut on Fowl's Legs (Baba-Yaga)
- X. The Heroic Gate (in the Imperial City of Kiev)

* In partial fulfillment of the requirements for the Doctorate of Musical Arts with a major in Piano.

APPENDIX B

RECORDINGS

Tape 1	Solo Recital	Sunday, April 21, 1996
Alban Berg		Sonata op. 1 (1908)
Aaron Copland		Sonata (1939-41)
Paul Hindemith		Sonata no. 3 (1936)
Alexander Scriabin		Sonata op. 68 no. 9 "Black Mass" (1912-13)
Alberto Ginastera		Sonata (1952)
Tape 2	Chamber Recital	Friday, March 21, 1997
Sergei Rachmaninoff		Songs: All Passes op. 26 no. 15 Fate op. 21 no. 1 Oh, Do Not Grieve! op. 14 no. 8 All Was Taken From Me op. 26 no. 2 In Silence Of Night Secret op. 4 no. 3 O, No, I Beg You Do Not Leave! op. 4 no. 1
Dmitry Shostakovich		Trio no. 2 op. 67
Sergei Rachmaninoff		Songs: Do Not Sing, Beauty op. 4 no. 4 How Peaceful op. 21 no. 7 A Dream op. 8 no. 5 Fragment From A. Musset op. 21 no. 6
Sergei Prokofiev		Sonata for Flute and Piano op. 94
Sergei Rachmaninoff		Songs: They Replied op. 21 no. 4 Do Not Believe Me, Friend! op. 14 no. 7 Long--My Friend op. 4 no. 6 A Prayer op. 8 no. 6 I Await You! op. 14 no. 1

Tape 3	Lecture Recital	Saturday, March 3, 2001 “ John Corigliano’s <i>Etude Fantasy</i> (1976)”
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CD 1	Solo Recital	Saturday, February 23, 2002
Nikolai Korndorf		Yarilo
Ludwig van Beethoven		Sonata op. 81a
Modest Musorgsky		Pictures at an Exhibition