

**THE UNIVERSITY OF TEXAS AT TYLER**  
**COLLEGE OF ARTS AND SCIENCES**  
**SCHOOL OF PERFORMING ARTS**



*presents*

**SYDNEY MOSELEY**  
**SENIOR PIANO RECITAL**

**FRIDAY, APRIL 25, 2025**  
**7:30 PM**  
**BRAITHWAITE RECITAL HALL**

# PROGRAM

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## **Fantasy in C minor, BWV 906**

Johann Sebastian Bach (1685-1750)

J.S. Bach is one of the most prolific and well-renowned composers of the Baroque era, to the extent that the year of his death marked the end of the musical period which spanned the years 1600-1750. His Fantasy in C minor was composed between 1730 and 1738, during the period that he lived in Leipzig. It sets itself apart with chromaticism and repeated arpeggiated patterns. The mood is playful, despite the minor key, though it leans into agitation at certain points. The piece was originally intended to be accompanied by a fugue, but Bach left the manuscript unfinished.

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## **Sonata in A minor, D. 784**

Franz Schubert (1797-1828)

- i. Allegro giusto
- ii. Andante
- iii. Allegro vivace

Franz Schubert was a contemporary of Ludwig van Beethoven, who is often credited with the transition from the Classical period to the Romantic period. Schubert was an Austrian composer, mostly known for his German art songs, or lieder. His Sonata in A minor was written towards the end of his life, and eventually published 11 years after his death. Instead of following traditional dominant, or fifth, key relationships, the sonata often changes keys by thirds. The first movement follows sonata form very closely, with two main themes, a development section building upon those themes, and finally, a return to the original themes. It has moments of intense agitation broken up by beautiful singing melodies, reflecting Schubert's skill for writing art songs. The second movement is much more relaxed, and offers a moment of respite before the third movement returns to a more agitated mood. The third movement contains driving, triplet rhythms, once again contrasted against beautiful flowing melodies that go back and forth until the intense rhythmic section concludes the piece.

## **Prelude in G minor, Op. 23 no. 5**      Sergei Rachmaninoff (1873-1943)

Sergei Rachmaninoff occupies an interesting place in musical history, writing music in the 20th century, while emulating a style closer suited to the Romantic period. As he was a touring concert pianist in addition to his careers as a composer and orchestral conductor, he performed the piece himself at its premiere in Moscow in 1903. The A section contains a heroic melody in the lower register of the piano, interrupted by dense chords. In the contrasting middle section, the piece changes dramatically with a longing melody ringing in higher registers, accompanied by nebulous, flowing arpeggios. When the main theme finally returns, the tension rises, until the very end where the texture thins out and fades away.

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### **Preludes for Piano**      George Gershwin (1898-1937)

iii. Allegro ben ritmato e deciso

George Gershwin was an American composer during the early 20th century, during a time when American musicians were often regarded as less than their European counterparts. His style was influenced by his background as the son of Jewish immigrants from Eastern Europe and his upbringing in New York City, incorporating elements of jazz and classical styles. He described his Piano Prelude no. 3 as having a “Spanish flair,” though its harmonies may remind audiences more of cinematic jazz. It moves back and forth between the keys of E major and e minor, and the main theme is built on a clear question and answer. It is marked by energetic and off beat rhythms throughout the A section, a similarly syncopated B section, and a dramatic return of A, with the main theme reprised in octaves.

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*This recital is presented in partial fulfillment of the  
Bachelor of Music degree with concentration in piano pedagogy.  
Sydney is a student of Vicki Conway.*

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