

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



**UT Tyler**<sup>TM</sup>  
**MUSIC**

*presents*

**BENJAMIN RIEDER, PIANO**

*in a*

**SENIOR RECITAL**

**FRIDAY, FEBRUARY 20TH, 2026**

**6:00 PM**

**BRAITHWAITE RECITAL HALL**

# PROGRAM

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**Prelude & Fugue in C# Minor, BWV 849**

Johann Sebastian Bach  
(1685-1750)

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**7 Bagatelles, Op. 33**

*I. Andante grazioso*  
*II. Scherzo Allegro*  
*III. Allegretto*  
*VII. Presto*

Ludwig Van Beethoven  
(1770-1827)

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**Ballade No. 4 in F Minor, Op. 52**

Frederic Chopin  
(1810-1849)

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**10 Preludes, Op. 23**

*IV. Andante Cantabile*  
*X. Largo*

Sergei Rachmaninoff  
(1873-1943)

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**Ten Pieces from Romeo and Juliet, Op. 75**

*VI. Montagues and Capulets, "Dance of the Knights"*

Sergei Prokofiev  
(1891-1953)

# PROGRAM NOTES

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## **Prelude & Fugue in C# Minor, BWV 849**

There is perhaps no volume of music more respected or impactful in the history of Western Classical music than Bach's *Well-Tempered Clavier*. Two collections of 12 preludes and fugues written over 20 years of Bach's life, the Well-Tempered Clavier was revolutionary for its musical complexity and detailed use of standardized tuning system upon which the modern tuning system for all music is built. The system features equal intervallic relationships between notes, meaning composers could now write music effectively in all keys instead of being limited to just a few. Bach demonstrates the effectiveness of this system in the Well-Tempered Clavier by composing a prelude and fugue for each of the 12 notes, a pair in a major key and another pair in a minor key. Bach's Prelude and Fugue in C# Minor from Volume I is a dark, expressive work for keyboard. In his book *J. S. Bach*, Albert Schweitzer, influential historian and interpreter of Bach, compares this prelude and fugue to the Passion of Christ due to its gravity and musical motives like the three repeated notes that recur throughout the fugue, symbolizing the hammering of the nails into Christ's hands and feet.

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## **7 Bagatelles, Op. 33**

A French word literally translating to "trifle", the Opus 33 Bagatelles highlight Beethoven's playfulness and ability to utilize the full capabilities of the piano. Full of exciting dynamic changes and technical challenges, the Bagatelles possess a youthful energy that typifies the classical nature of Beethoven's early style period. Beethoven's experimentation in the Op. 33 Bagatelles hints toward ideas that he later develops in his more complex keyboard works, such as the sonatas—Bagatelle #7 is an example of this, mimicking qualities of the opening of Beethoven's later Waldstein Sonata. Despite their brevity, the Opus 33 Bagatelles feature a wealth of musical ideas and a lightheartedness that characterizes each piece in the set.

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## **Ballade No. 4 in F Minor, Op. 52**

Chopin was famously secretive when it came to discussing his works. Biographer Frederic Niecks, in his book *Frederick Chopin as a Man and Musician*, describes that when asked what the meaning behind his Ballades were, or what they represented, Chopin responded by telling people to guess for themselves. Of the few comments Chopin made on the Ballades, he says they were inspired by Polish Poet Adam Mickiewicz whose poems explore themes of morality and Polish mythology. The structure of Chopin's Ballades is unlike any conventional Classical form and highlights the continuous narrative structure of the works. The fourth Ballade explores a wide range of character themes, constant development, unexpected arrivals, fugal counterpoint and a blurring of the line between melody and texture. The coda is a thrilling flood of notes that concludes the narrative with a sense of drama and despair.

# PROGRAM NOTES

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## **10 Preludes, Op. 23**

The Opus 23 D major and Gb major preludes represent some of the best of Rachmaninoff's rich, textural, and lyrical writing for piano. The lyrical melody of Prelude No. 4 in D major effortlessly glides through the rich harmonic texture and the duple against triple rhythms create a gentle current that carries the listener throughout the work. Prelude No. 10 almost wasn't published as Rachmaninoff thought it wasn't strong enough, and it was only after talking with his friend and fellow pianist Konstantin Igumnov, who remarked that it was one of the finest in the entire set, that Rachmaninoff decided to publish it. Both Prelude No. 4 and No. 10 feature much internal melodic movement and require focused attention on the part of the performer to produce a clear, beautiful melody that isn't overwhelmed by the thick harmonic textures.

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## **Montagues and Capulets, "Dance of the Knights", Op. 75**

*Montagues and Capulets* was originally composed as an orchestral work within Prokofiev's ballet *Romeo and Juliet*. While today known as one of the great ballet scores, at the time of its publishing, the theater that commissioned the work rejected it as overcomplicated in terms of rhythm and harmony and described it as "undanceable." The premiere was delayed for years, and it wasn't until he arranged two orchestral suites from the material and performed them in major concert halls that Prokofiev received the support needed to premiere the ballet in its entirety. The premiere's resounding success went on to establish *Romeo and Juliet* as one of the great Russian ballets, alongside Tchaikovsky's *Sleeping Beauty* and *Swan Lake*. The name "Dance of the Knights" did not originate with Prokofiev but was rather an English title, inspired by the ballet scene that the music accompanies. In *Montagues and Capulets*, the two noble families are dancing in the grand masked ball within the Capulet household. The piece uses bold, angular rhythms and dissonant chords to highlight the tension between the two feuding families.

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This recital is given in partial fulfillment of the Bachelor Music degree  
with concentration in Piano Performance.

Benjamin Rieder is a student of Ms. Vicki Conway.

# Spring 2026 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
Mon	Feb 23	7:30 pm	BRH	Jazz Combos Concert
Tue	Feb 24	7:30 pm	UC Mabry Theatre	Jazz Ensembles Concert
Mon	Mar 2	6 pm	BRH	Voice Studio Recital
Fri	Mar 6	6 pm	BRH	Consonari Guest Recital
Fri	Mar 6	7:30 pm	St. Mary Magdalene Church	Choral Masterworks Concert
Fri	Mar 13	7 pm	BRH	Jazz Combos Concert
Thur	Mar 19	7:30 pm	BRH	Faculty Trio Recital
Tue	Mar 24	7:30	Cowan	Collage Concert
Tue	Mar 31	7:30 pm	BRH	McBain & Daughtery Faculty Recital
Mon	Apr 6	7:30 pm	FAC 1003	Evening of Brass
Tue	Apr 7	7:30 pm	BRH	Piano Studio Duo Piano Recital
Thur	Apr 9	7:30 pm	BRH	Saxophone Studio Recital
Tue	Apr 21	7:30 pm	Cowan	Jazz Ensembles Concert
Thur	Apr 23	7 pm	Cowan	UT Tyler Bands Concert
Fri	Apr 24	6:30 pm	BRH	Percussion Studio Recital
Sat	Apr 25	7:30 pm	St. Mary Magdalene Church	Choral Spring Concert

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