

Graduate Recital  
Kaylin Romero, violoncello

Antonio Vivaldi (1678-1741)  
**Cello Concerto in F major, RV 411**  
*Duration: 6 minutes*

This brief concerto, scored for cello, strings, and harpsichord, is a shining example of Vivaldi's musical dexterity. Common to works of this time and characteristic of Vivaldi's concertos, the piece follows a fast-slow-fast structure, which adheres to a particular harmonic pattern: the first movement is presented in the tonic key, followed by the slow movement in relative minor. In the final movement, Vivaldi brings us back to the tonic to create a sense of cohesion. In addition, Vivaldi's use of patterns also invigorates his rhythms and melodies, allowing audiences to easily receive the piece. This work also shows Vivaldi's commitment to fully exploring the possibilities of the cello, evidenced by the high register passages that began being introduced as the instrument became more modernized. The combination between soaring melodic lines and choppy syncopation present in this work was extremely innovative for its time and provided inspiration for the next generation of composers. Overall, Vivaldi's Cello Concerto in F displays the explorative nature and musical curiosity that shaped the development of Baroque music.

Sergei Rachmaninoff (1873-1943)  
**Sonata in G minor for Cello and Piano, Op. 19, "I: Lento- Allegro moderato," "III: Andante"**  
*Duration: 18 minutes*

Reeling from the failed reception of his *Symphony No.1* in 1897, Rachmaninoff struggled to regain his mental and creative health. After a long slump, he completed his *Sonata for Cello and Piano* in 1901, making this piece the last of Rachmaninoff's chamber works. He hesitated to title it a cello sonata because the role of the piano is as equally challenging and important as the role of the cello—if not more. Most of the musical themes throughout this sonata are established by the piano and then embellished and further developed by the cello, positioning the piano as much more than just the accompaniment. This impressive work was seen as Rachmaninoff's comeback, as it was widely received and highly regarded at its premiere in 1902, cementing Rachmaninoff as one of the great Romantic composers.

György Ligeti (1923-2006)  
**Sonata for Violoncello solo in C major, "I: Dialogo"**  
*Duration: 4 minutes*

Inspired by a budding infatuation for a fellow classmate, this movement was affectionately written for a cello student in Kolozsvár Conservatory when Ligeti was in his young adulthood. Heavily influenced by Bartók's Hungarian folk melodies and Bach's use of voicing in his famous cello suites, Ligeti intended to conjure the feeling of dialogue—hence the title, *Dialogo*—with two separate voices played by a single cello, and he was able to effectively portray this idea through manipulating the listener's sense of traditional phrasing and melody. Having never admitted his feelings, the concept of an individual instrument having a dialogue within itself becomes ironic—this conversation between lovers happened only in Ligeti's imagination.

Franz Joseph Haydn (1732-1809)  
**Concerto No. 1 in C major, Hob.VIIb:1**  
*Duration: 30 minutes*

Being the first of Haydn's solo works for cello, this concerto introduced new musical possibilities for the instrument. The contrast between heavy chords in the low register and fleeting scalar passages in the high register was innovative for its time. Scored for cello and orchestra, Haydn's Cello Concerto No. 1 was initially written to encourage healthy competition between soloists and burgeon orchestral repertoire; however, it was lost soon after its debut in the early 1760s and was not found until 1961. Esteemed cellist Rostropovich was the soloist who re-premiered the piece, almost exactly two hundred years after the concerto's inauguration. Despite not being available for long after its conception, this piece elevated the level of virtuosity during the Classical period. Ultimately, Haydn showed the growth of the concerto as a genre by writing a piece that is technically difficult and musically mature.