

Concerto Romantique

In Three Movements for Solo Piano with Piano Accompaniment

Catherine Rollin

When I first started writing music for students, one of my greatest aspirations was to write a concerto at the early intermediate level. My hope was to create a piece that would give students the rewarding experience of playing a concerto long before they played their first Mozart concerto. That dream was realized when my first concerto, Concerto in C Major, was published in 1993. The feedback that I have received about it since then has been extremely gratifying. Teachers and students across the country have told me how much they enjoyed learning and playing the concerto. I have been told that many students learned all three movements!

A few years ago, some friends of mine asked me to write another concerto at this level. Initially I resisted because a concerto, though rewarding to write, is also a tremendous commitment and enormously time consuming to compose and put together for two pianos.

While at the Music Teachers National Convention in 1998, many people mentioned my Concerto in C and the positive experiences they have had with it in their studios. They expressed a need for another concerto at the intermediate level for their students. Writing another concerto was definitely in the back of

my mind when, a few months after that convention, I received a call from the Southwest District of the Ohio Music Teachers Association asking if they could commission a concerto for their Millenium Concerto Auditions. Although I had not planned on writing a concerto so soon, it seemed that fate was conspiring to get another intermediate concerto out in the world!

Inspired by another colleague's suggestion that there was a real need for an intermediate-level concerto in the Romantic style, I began work on Concerto Romantique. Writing this piece has truly been a labor of love. The piano concertos of Chopin and Schumann were the melodies that I grew up with as a child and always aspired to play. I hope that my Concerto Romantique will serve as an introduction to the expressive melodies and virtuoso sounds that typify the Romantic era. I have tried to do this, while staying firmly at the intermediate level.

I thank all of my friends and colleagues who encouraged me to write another concerto. Most of all, I thank the Southwest District of the Ohio Music Teachers Association for their dedication to bringing the joy of concerto playing to their students and thus giving me the impetus to write this piece.



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Commissioned by the Southwest District of
the Ohio Music Teachers Association

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I.

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Allegro *a tempo*

I

mf *p* *mf* *mp* *f poco rit.* *mp*

II

Allegro *p* *cresc.* *mf poco rit.*

I

II

I

II

p *mf* *simile* *mp*

a tempo *p* *mp*