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Jihyun (Caroline) Tahk

April 15, 2011

Senior Honors Recital

by

Jihyun (Caroline) Tahk

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An abstract of
a thesis submitted to the Faculty of Emory College of Arts and Sciences
of Emory University in partial fulfillment
of the requirements of the degree of
Bachelor of Sciences with Honors

Department of Music

2011

Abstract

Senior Honors Recital By Jihyun (Caroline) Tahk

On Saturday, March 26th, 2011, Jihyun (Caroline) Tahk performed the following works at Emerson Concert Hall of Schwartz Center for Performing Arts for her Senior Honors Recital: Sonata for Piano and Violin in G Major, K. 301 by Wolfgang Amadeus Mozart, two movements (I and V) of Five Melodies for Violin and Piano, op. 35b by Sergei Prokofiev, and Violin Concerto in D Major, op. 77 by Johannes Brahms. Dr. Patricia Dinkins-Matthews of the Music Department performed the piano accompaniment for the entire program.

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Acknowledgements

I would like to thank my family, Ms. Pagliarini, Dr. Matthews, Dr. Prior, Dr. Karnes, and Dr. Escobar for making my Senior Honors Recital possible.

Thank you mom and dad for making everything possible for me to continue in music studies for the last twenty years. Without your endless support and encouragement, I would not have pursued music for so many years of my life. Thank you so much for helping me develop my talent and grow in my love for music.

Thank you my dear little sister, Jisoo, for being so patient with listening to many hours of my practice at home. I know how difficult it is to listen to someone practicing the violin for many hours. Thank you always for putting up with me all the time.

Thank you Ms. Pagliarini for helping me become a more polished violinist. Every lesson with you for the last four years was priceless. I thank you, especially, for going through everything with me in preparing for this recital. I feel so fortunate to have met you here and to have studied under your fine guidance.

Thank you Dr. Matthews for your excellent artistry. Even at times when I did not feel confident with my performance, you never failed to encourage me. Having an opportunity to play with such a great pianist like you was an amazing honor.

Thank you Dr. Prior for always being so approachable. You were one of the few professors here to whom I could talk easily and comfortably. I thank you always for the trust and confidence you had in me for the last four years. You have made my music life at Emory more enjoyable and meaningful.

Thank you Dr. Karnes for challenging me to become a deeper thinker in music. Since the first semester of my freshman year, you have been one of my favorite

professors at Emory. Your incredible knowledge and enthusiasm for music have made me love music even more.

And, finally, thank you Dr. Escobar for being so supportive with both my music and science studies. You were just a perfect advisor for me. I will never forget your valuable advice on my dental school career and your endless support for my music performances.

Table of Contents

Program.....	1
Program Notes	
Wolfgang Amadeus Mozart.....	5
Sergei Prokofiev.....	7
Johannes Brahms.....	9



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MUSIC AT EMORY

2010-2011



Caroline Tahk, violin

Senior Honors Recital

Patricia Dinkins-Matthews, piano

EMERSON CONCERT HALL
SCHWARTZ CENTER FOR PERFORMING ARTS
SATURDAY, MARCH 26, 2011, 2:00 P.M.

Program

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- | | |
|--|-------------------------|
| Sonata for Piano and Violin in G Major, K. 301 | Wolfgang Amadeus Mozart |
| <i>Allegro con spirito</i> | (1756–1791) |
| <i>Allegro</i> | |
| Five Melodies for Violin and Piano, op. 35b | Sergei Prokofiev |
| I. <i>Andante</i> | (1891–1953) |
| V. <i>Andante non troppo</i> | |

—Intermission (Ten minutes)—

- | | |
|--|-----------------|
| Violin Concerto in D Major, op. 77 | Johannes Brahms |
| <i>Allegro non troppo</i> | (1833–1897) |
| <i>Adagio</i> | |
| <i>Allegro giocoso, ma non troppo vivace—Poco più presto</i> | |

Caroline Tahk

Caroline Tahk started playing the violin at age seven. Prior to coming to Emory University, she was a member of the Boston Youth Symphony Orchestra, New England Conservatory Youth Symphony Orchestra, Massachusetts All-State Orchestra, Massachusetts Central District Orchestra, and St. Mark's School Orchestra. She was concertmaster of St. Mark's School Orchestra and held assistant concertmaster and principal second violin positions in Massachusetts Central District Orchestra. At Emory, Tahk was a Joel M. Felner, MD, Concertmaster Chair of the Emory University Symphony Orchestra for the 2009–2010 season. Tahk gave her first solo recital at age fifteen as a winner of the Performing Arts Festival in Marlborough, Massachusetts, and had her first orchestral appearance at age seventeen with St. Mark's School Orchestra in Southborough, Massachusetts. Tahk was also featured as a violin soloist in Bach's Double Concerto for Oboe and Violin in D Minor with St. Mark's School Orchestra and John Ferrillo, the principal oboe of the Boston Symphony Orchestra. She currently studies with Shawn Pagliarini, an Emory Artist Affiliate and a member of Atlanta Opera and Baroque Orchestras. She previously took lessons with Bo Youp Hwang of the Boston Symphony Orchestra and the New England Conservatory, Bon-Joo Koo of Korea National University of Arts, and Jin-Won Park of Gyeonggi Philharmonic Orchestra in Korea.

A double major in music and biology, Tahk has also been an active contributor to academics. She was an EPASS peer tutor and a supplemental instruction (SI) leader for chemistry, biology, and organic chemistry courses. She is a member of Phi Beta Kappa, Phi Eta Sigma, and Alpha Epsilon Delta. Tahk will pursue dentistry at Harvard University School of Dental Medicine in the fall.

Patricia Dinkins-Matthews

Patricia Dinkins-Matthews joined the music faculty of Emory University in 1998. She has been on piano faculties at the University of Florida, Baylor University, the American Institute of Music Studies (Graz, Austria), and McLennan College. A native of Knoxville, Tennessee, Dinkins-Matthews has an undergraduate degree from the University of Tennessee and both a master of music degree in piano performance and a doctor of musical arts degree in piano pedagogy and performance from the University of Colorado.

Dinkins-Matthews is an active solo and chamber music recitalist and has performed in the United States and in Europe, including recitals in England, France, Austria, Belgium, and Germany. Among others, she has performed with Larry Combs, principal clarinetist with the Chicago Symphony Orchestra, and John Reed of the D'Oyly Carte Theatre, London. Dinkins-Matthews has also been the pianist for the Florida Arts Trio and the American Chamber Winds and has appeared as soloist with the Colorado Symphony, the University of Tennessee Orchestra, and the Florida Symphony Orchestra.

Dinkins-Matthews is currently the pianist for the Aevia Trio and the associate pianist for the Atlanta Symphony Orchestra Chorus. As a member of the Atlanta Symphony Chamber Chorus, she has performed several times in Carnegie Hall and with the Berlin Philharmonic Orchestra. She is an approved adjudicator for the National Federation of Music Clubs and the Music Teachers National Association.



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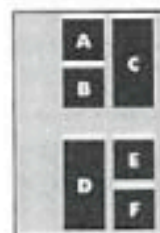
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THE DEPARTMENT OF MUSIC gratefully acknowledges the generous gift of musical instruments provided by the Dr. B. Woodfin Cobbs Jr. Music Endowment.

THE COUGH DROPS in the lobby are courtesy of Margery and Robert McKay.

IN CONSIDERATION FOR OTHER members of the audience, please turn off all pagers and phones. Photographs and recordings may not be made during a performance without advance permission.

USHERS FOR THIS PROGRAM are members of Music at Emory Volunteers; Mu Phi Epsilon, a professional music fraternity; Alpha Phi Omega, a national service and social fraternity; and Tri-M Music Honor Society at Lakeside High School. Call 404.727.6640 for information about ushering.



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Program Notes

Wolfgang Amadeus Mozart (1756-1791)

Sonata for Piano and Violin in G Major, K. 301 (1778)

Mozart began his music career at an early age, completing his first composition in 1761 at the age of five. Recognizing that his son was a prodigy, Leopold Mozart, an accomplished musician himself, took his son on a European tour in 1762. During this tour, Mozart gained critical acclaim for his exceptional performances at the courts of many European countries, including France, England, Holland, Italy, and Switzerland. As an adult musician, Mozart was employed as organist, pianist, violinist and Concertmaster in Salzburg, Mannheim, and Vienna. However, Mozart was not only a remarkable performer, but also a gifted composer. He was often commissioned to write operas as well as orchestral and choral pieces. Among his compositions, operas such as *Idomeneo*, *Le nozze de Figaro* (The Marriage of Figaro), and *Die Zauberflöte* (The Magic Flute) especially earned him high praise during his lifetime. Mozart left over six hundred compositions, which are still loved and performed today.

In his sonata in G major, Mozart has given equal voices to the piano and the violin. The G Major sonata is one of the four piano-violin duo sonatas (K. 301-303, 305) composed early in 1778 in Mannheim for Maria Elisabeth, wife of Karl Theodor, who was an Elector of Mannheim. Mozart dedicated these sonatas to Maria Elisabeth, hoping for a position at court, but she did not offer him any job then or later. In the first movement, *Allegro con spirito*, the violin opens the piece with a bright and gracious melody with the piano accompanying the violin with arpeggiations. This melodic tune is soon passed to the piano, and the violin plays arpeggiated accompaniment similar to the one previously played by the piano. Throughout the movement, the violin and the piano

are in constant communication, exchanging the melodic motives. The second movement, *Allegro*, is light and dance-like in 3/8 meter. This movement consists of several variations, including the main theme played in G minor in the middle section. The same melodic motive comes back in G major in the concluding section, finally ending the piece with a lively G major chord.

Sergei Prokofiev (1891-1953)**Five Melodies for Violin and Piano, Op. 35b (I, V) (1925)**

Prokofiev was a prominent pianist and composer in both Russia and the United States. He began piano lessons when he was four and composed his first opera at age nine. When he was thirteen, Prokofiev entered St. Petersburg Conservatory and studied composition with famous teachers of the time, such as Nikolai Rimsky-Korsakov. After graduating with his diploma in composition in 1909, Prokofiev continued to study piano at the conservatory. His disagreements with social and political issues during the revolution in Russia led Prokofiev to emigrate to the United States in 1918. In the U.S., Prokofiev was productive both as a pianist and a composer. He frequently performed in American concert venues, giving sixty to seventy concerts per year from 1918 to 1922. During his stay in the U.S., Prokofiev also composed one of his famous operas, *The Love for Three Oranges*, Op. 33 (1919). Although several of his compositions received high remarks, Prokofiev generally received negative reviews in the U.S. Finding it difficult to maintain his own compositional styles with continued criticisms, Prokofiev returned to the Soviet Union in 1935, when Stalin had already begun to repress the arts with the rules of socialist realism – an art style that highly valued and portrayed the ideals of socialism and communism. Not adhering to socialist realism, however, Prokofiev was denounced by the Stalin government. This criticism led Prokofiev to condemn his earlier work by writing a public letter to the Composers' Union in 1948. Interestingly, Prokofiev died on the same day as Stalin.

Prokofiev's *Five Melodies for Violin and Piano*, Op. 35 was originally *Five Songs without Words* (1920) for voice and piano. The work was then arranged for the violin and the piano in 1925, and Prokofiev added violin techniques, such as harmonics and

pizzicato, to this arrangement. Prokofiev dedicated No. 1 to Paul Kochanski, a Polish violinist, and No. 5 to Joseph Szigeti, a Hungarian violinist. The first of the five melodies, *Andante*, starts with a delicate and dreamy melody, a tune that recalls the beginning of his own *Violin Concerto No. 1 in D major, Op. 19*. The violin's muted sound further adds a nebulous character to this dreamy tune. The fifth piece, *Andante non troppo*, starts with a similar musical character to the first one, but changes the mood in the lively middle section. At the end of the work, Prokofiev wrote the recapitulation of the main theme using harmonics.

Johannes Brahms (1833-1897)
Violin Concerto in D Major, Op. 77 (1878)

Brahms is commonly referred to as one of the “Three Bs” of classical music, along with Bach and Beethoven. He was not only a great composer, but also an accomplished pianist and a conductor. As a pianist, however, Brahms sought help from his colleagues when composing repertoire for other solo instruments. His *Violin Concerto in D Major, Op. 77*, completed in 1878, for example, is a work perfected by Brahms’s extensive collaboration with his colleague and a renowned violinist, Joseph Joachim. Brahms first met Joachim in 1853 during his tour of Germany. Since then, the two performed many concerts together and remained close friends, with music as their connection. At the time when Brahms met Joachim, however, Joachim was already a leading composer, conductor, and violinist. Brahms, therefore, was able to seek specific advice on his compositions from Joachim, and Joachim inevitably played a key role in Brahms’s violin concerto by frequently commenting on the “violinistic” aspects of the concerto and by writing in his own cadenza. Brahms responded to Joachim’s suggestions by making corresponding changes on his score until the actual premiere. Brahms’s violin concerto, therefore, is a collaborative masterpiece produced by a continuous exchange of musical ideas and opinions between the two musicians. His violin concerto was not received well when it was first performed. Nevertheless, it is one of the most popular and frequently played violin repertoires today.

Brahms gave the premiere of his own *Violin Concerto in D Major, Op. 77* in Leipzig on January 1, 1879, conducting Gewandhaus Orchestra with Joseph Joachim as soloist. This concerto was composed during his summer visit to Pörtlach on Lake Wörth in southern Austria, where he had previously written his Symphony No. 2. The

first movement, *Allegro ma non troppo* has a double exposition form typical in classical concertos, in which the orchestra and the violin each state the musical themes. It is also full of rich melodic and harmonic structures, which are typical characteristics of Brahms's music. Brahms allowed the soloist to improvise the cadenza, although today, the cadenza composed by Joachim is most commonly performed. The second movement, *Adagio*, is full of tasteful and mellifluous melodies that persist, unbroken, until the very last note of the movement. The solo oboe in the orchestra and the solo violin are continuously in conversation with each other throughout the second movement. The final movement, *Allegro giocoso, ma no troppo vivace*, is characterized by its jolly ("giocoso") musical nature, adding wit and humor to this grand concerto.