

Distribution Agreement

In presenting this thesis as a partial fulfillment of the requirements for a degree from Emory University, I hereby grant to Emory University and its agents the non-exclusive license to archive, make accessible, and display my thesis in whole or in part in all forms of media, now or hereafter known, including display on the World Wide Web. I understand that I may select some access restrictions as part of the online submission of this thesis. I retain all ownership rights to the copyright of the thesis. I also retain the right to use in future works (such as articles or books) all or part of this thesis.

Rachel Lin

April 14, 2011

Senior Honors Recital

by

Rachel Lin

Richard Prior
Adviser

Department of Music

Richard Prior
Adviser

Lisa Yancich
Committee Member

Susan Tamasi
Committee Member

Yu Li
Committee Member

April 2, 2011

Senior Honors Recital

by

Rachel Lin

Richard Prior

Adviser

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 Arts with Honors

Department of Music

2011

Abstract

Senior Honors Recital by Rachel Lin

At 2:00pm on Saturday, April 2, 2011, Rachel Lin gave her Senior Honors Recital. The location of the performance was Emerson Concert Hall in the Schwartz Performing Arts Center at Emory University. She began the recital playing the 1687 Grancino violin donated to the Emory University Symphony Orchestra by Joel M. Felner. This violin, a generous donation by Dr. Felner a few years prior, is attached to the Concertmaster Chair of the orchestra, and Rachel had the privilege of playing it for the 2010-2011 orchestral season. In a strange twist of events, however, the bridge popped off of the violin in the beginning of her second piece, making it unplayable, so Rachel borrowed her friend Katie Lee's violin to complete the remainder of the recital. Her program included the following works: Violin Sonata in G minor - "The Devil's Trill" by Guiseppe Tartini, Sonata for Unaccompanied Violin in C Major by J.S. Bach, Rondo in C Major by Wolfgang Amadeus Mozart, Sonata No. 3 in D minor for Violin and Piano by Johannes Brahms, and Polonaise Brilliante No. 2 in A major by Henrik Wieniawski. She was accompanied on the piano by Dr. Patricia Dinkins-Matthews, and the recital was approximately an hour and a half long. Following the recital was a reception in the upper lobby. Rachel received highest honors for her performance.

Senior Honors Recital

by

Rachel Lin

Richard Prior

Adviser

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 Arts with Honors

Department of Music

2011

Acknowledgements

The world's biggest thank you to the following people, who have been crucial in the process of preparing for this recital and helping me keep my sanity through it as well:

My wonderful parents, who have given me all the love and care I have ever needed, and continue to do so every day;

Mr. and Mrs. Cheng, who taught me how to love the violin;

My sister Heather, who talked me through every breakdown;

My teacher, Lisa Yancich, who taught me how to practice;

James Nance and Caroline Tahk, who never failed to be encouraging;

Gina Florio, who let me disappear for weeks and never doubted our friendship;

Lulu Ma, the most understanding roommate in the world;

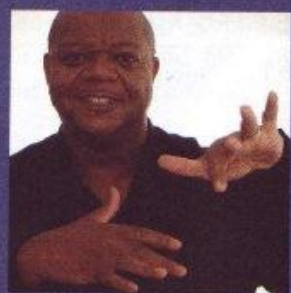
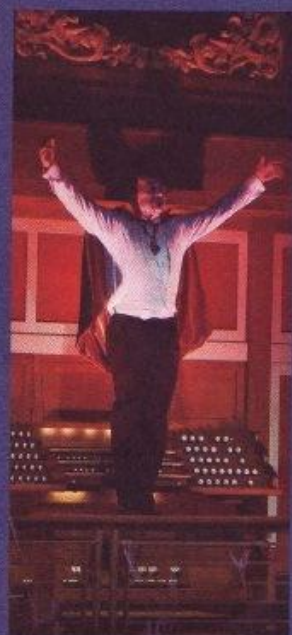
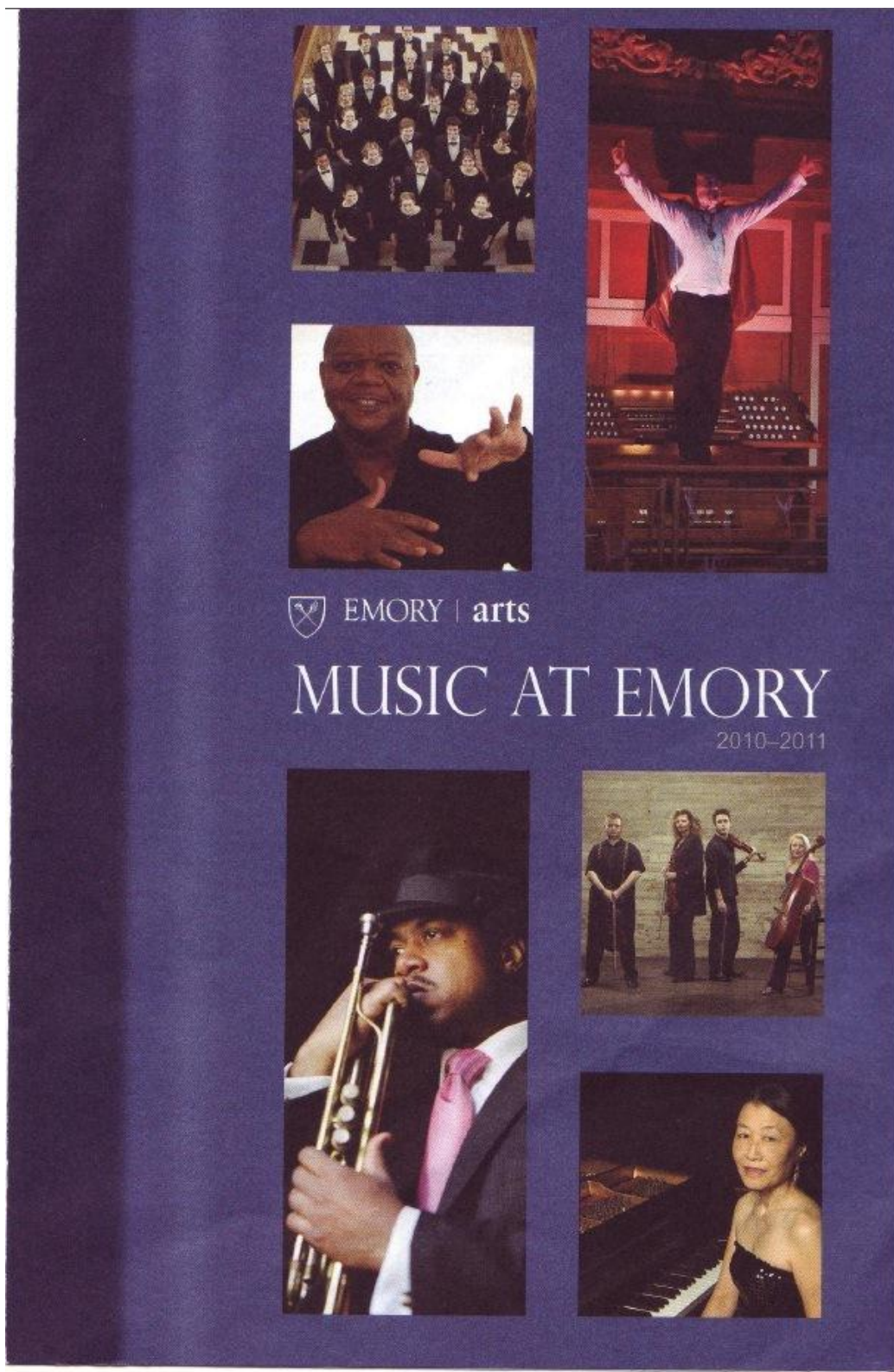
Jeremiah Huang, who endures everything about me without complaint;

and my family and friends, for always supporting me.

Table of Contents

I.	Recital Program	p. 1
	a. Cover	
	b. Program	
	c. Back cover	
II.	Biographies	p. 5
	a. Rachel Lin	
	b. Patricia Dinkins-Matthews	
III.	Program Notes	p. 7
	a. Guiseppe Tartini	
	b. J.S. Bach	
	c. Wolfgang Amadeus Mozart	
	d. Johannes Brahms	
	e. Henrik Wieniawski	
IV.	List of Recordings	p. 13

I. Recital Program



EMORY | arts

MUSIC AT EMORY

2010-2011



Rachel Lin, violin
Senior Honors Recital

Patricia Dinkins-Matthews, piano

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

Program

-
- | | |
|--|--|
| Violin Sonata in G Minor, "The Devil's Trill"
<i>Larghetto affettuoso</i>
<i>Allegro</i>
<i>Andante</i>
<i>Allegro assai</i> | Giuseppe Tartini
(1692–1770) |
| Sonata No. 3 in C Major for Solo Violin
<i>Adagio</i>
<i>Fuga</i>
<i>Largo</i>
<i>Allegro assai</i> | Johann Sebastian Bach
(1685–1750) |
| Rondo in C Major, K. 373 | Wolfgang Amadeus Mozart
(1756–1791) |

Intermission

- | | |
|---|----------------------------------|
| Sonata No. 3 in D Minor, op. 108
<i>Allegro</i>
<i>Adagio</i>
<i>Un poco presto e con sentiment</i>
<i>Presto agitato</i> | Johannes Brahms
(1833–1897) |
| Polonaise Brillante No. 2, op. 21 | Henrik Wieniawski
(1835–1880) |
-

Acknowledgements

The world's biggest thank you to the following people, who have been crucial in the process of preparing for this recital and helping me keep my sanity through it as well: my wonderful parents, who have given me all the love and care I have ever needed and continue to do so everyday; Mr. and Mrs. Cheng, who taught me how to love the violin; my sister, Heather, who talked me through every breakdown; my teacher, Lisa Yancich, who taught me how to practice; James, who never failed to be encouraging; Jeremiah, who endures everything about me without complaint; and my family and friends, for always supporting me and for being here today.

—Rachel Lin



EMORY

Arts at Emory Box Office/Information
404.727.5050 • www.arts.emory.edu



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.

COVER PHOTO CREDITS: (A) Choir of Clare College, photo by Emma Hutton; (B) Gary Motley, director of Jazz Studies, Emory University, photo by Leon Dale; (C) Timothy Albrecht, Emory University Organist (as Dracula), photo courtesy of the *Emory Wheel*; (D) Nicholas Payton, trumpet, photo by Michael Wilson; (E) ETHEL, photo by Dennis Kleiman; (F) Keiko Ransom, piano, photo by Bryan Meltz, Emory Photo/Video.

RADIO PARTNER:

PBA PUBLIC
BROADCASTING
ATLANTA
ATLANTA'S NPR & PBS STATIONS



EMORY

arts

Arts at Emory Mission

Emory University provides a dynamic, multidisciplinary environment for the study, creation, and presentation of the arts.

www.arts.emory.edu
404.727.5050

II. Biographies

Rachel Lin, a native of Memphis, TN, has been playing the violin for nearly eighteen years. She began taking lessons from Pak-Chung Cheng at the young age of three and has loved classical music ever since. She was an active participant in the Memphis Youth Symphony program for over 10 years, where she served as co-concertmaster for a large number of those years. She has also served as concertmistress and associate concertmistress in Tennessee's All-West Regional Orchestras, All-State Orchestras, and Tennessee's Governor's School for the Arts Orchestra in 2006. Rachel has won numerous competitions and performed as a soloist with many local and regional orchestras throughout the Southeast, including the Germantown Symphony, the Memphis Youth Symphony, and the Delta Symphony. She also holds her teaching certification from the Suzuki Association of the Americas.

At Emory University, Rachel is very involved in the music department, from playing in chamber groups to being one of the two student gig coordinators for the school. She was the winner of last year's Concerto Competition, performing the first movement of the Tchaikovsky Violin Concerto with the Emory Symphony in March of 2010. She has studied under Lisa Yancich for the past four years and currently holds the Joel M. Felner Concertmaster Chair for the 2010-2011 orchestral season. Outside of Emory, Rachel maintains a marketing internship at Corus360 and teaches private violin lessons. She will be graduating this coming May with a joint degree in Psychology and Linguistics as well as a double major in Music Performance. She plans on gaining work experience for the next few years before pursuing a Master's degree.

Dr. Patricia Dinkins-Matthews joined the faculty of the Emory University Department of Music in 1998. She has been a member of the 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, Dr. Dinkins-Matthews holds her undergraduate degree from the University of Tennessee and both the Master of Music degree in Piano Performance and the Doctor of Musical Arts degree in Piano Pedagogy and Performance from the University of Colorado.

Dr. Dinkins-Matthews is an active solo and chamber music recitalist and has performed both 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, England. Dr. 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.

Dr. 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 under the baton of Robert Spano, Donald Runnicles, and the late Robert Shaw. She is an approved adjudicator for the National Federation of Music Clubs and the Music Teachers National Association.

III. Program Notes

Giuseppe Tartini, a Venetian composer and violinist of the 18th century, was born in the town of Piran (in present-day Slovenia) into one of the oldest aristocratic families. He was exposed to basic music training at a young age even though his parents originally intended for him to become a Franciscan friar. However, after the death of his father in 1710, a strange series of events – a marriage that resulted in an accusation of abduction, then having to flee to the monastery of St. Francis of Assisi – led him to taking up the violin instead. Demonstrating tremendous skill in the instrument, Tartini developed a good reputation, even starting a violin school in 1726 that attracted students from all across Europe.

As he was a violinist himself, nearly everything Tartini wrote was for his primary instrument, including a large number of violin concerti and sonatas. Tartini tells the story of how the music for “The Devil’s Trill” actually came to him in a dream in which he made a pact with the devil for his soul. In the dream, Tartini hands his violin to the Devil and the Devil plays him a song that Tartini himself describes as “so wonderful and so beautiful, and played with such great art and intelligence, as I had never even conceived in my boldest flights of fantasy.” He claims he immediately grabbed his instrument upon waking in order to recall the wonderful music he had just heard, but could not remember in all of its glory.

The bits and pieces he was able to put together he wrote down, naming the sonata that remained “The Devil’s Trill,” mainly for the prominence of technically demanding trills that occur consistently throughout the fifteen-minute long work. The sonata can be divided into four sections, but is always performed in its entirety without break between movements. As Tartini’s most well-known work, this piece was also the first of many that entertained the idea of the

violin being the “Devil’s instrument,” an association inspiring the folklore of the “Devil’s violin,” classically told by Niccolò Paganini, and even the country song “The Devil Went Down to Georgia” by the Charlie Daniels Band.

Born in March of 1685, German composer and organist J.S. Bach is known for the extensive repertoire he has written, numbering into well over the thousands. Recognized primarily during his lifetime as an organist rather than a composer, his works for other instruments were revived during the 19th century and he is now regarded as one of the greatest composers of all time.

Although he did not introduce new forms to the Baroque period, he enriched the prevailing German style with his unrivaled control of harmonic and motivic organization, extraordinary fluency in contrapuntal technique, and rhythmic adaptation of forms and textures. His use of these musical aspects in his six unaccompanied violin works has resulted in what some consider to be an “unreal effect of a single string instrument producing such rich, dense music without the benefit of any real bass capability.”

While the first two sonatas and three partitas Bach wrote for solo violin make considerable demands on performers, the Sonata for solo violin No. 3 in C major has been described as one that is “in a class by itself.” A work of consummate mastery, many violinists shy away from performing this work because even the smallest of mistakes “stick out like a sore thumb” in the planned perfection of this unaccompanied sonata. One critic claimed that the piece was so challenging on every front that even the greatest and most confident of violinists, Jascha Heifetz, used to break out in a cold sweat and suffer nervous shakes while performing it.

Though it is separated into four movements like the other sonatas, the style of the opening of his third sonata differs from the embellished, mock-improvisational style of the first two. The opening of the third sonata lacks ornamentation altogether, with not even a hint of flourishes. The entire movement evolves from a single, repeated dotted rhythm that stays constant throughout the entire movement. This steady pulsation is heightened as layer after layer of harmonic material is added. The second movement, *Fuga*, is one of the longest fugues ever created by any composer for any instrument or ensemble. In this movement, Bach expands continually on a subject derived from the chorale “Komm, heiliger Geist,” even inverting it midway through the movement before returning to its original melody. The difficulty of the movement lies in the way the primary theme interrupts itself from chord to chord, introducing the melodic theme again and again in different lines. The third movement, *Largo*, is a beautifully serene work and having achieved fame on its own, can be heard in a variety of settings and arrangements. The final movement, *Allegro assai finale*, is a quick binary-form piece written in non-stop sixteenth notes. The movement involves a constant combination of finger-twisting runs and complicated string crossings.

Wolfgang Amadeus Mozart is most commonly known as the child prodigy of the Classical era. Extraordinarily talented as a keyboardist and violinist, he began composing and performing in the courts of European royalty at the age of five. As a child, he studied under master composer Haydn, who, in describing his student, wrote that “posterity will not see such a talent again in 100 years.” While he achieved widespread fame for his brilliance in performance and intelligence in composition, he found very little financial security in his work as he grew older. He died at the young age of thirty-five, leaving parts of his famous *Requiem* unfinished.

The beauty of Mozart's collection of works is that there is such balance between the more serious pieces of music and the lighter side of his compositions as well. The Rondo in C Major, K. 373 is a perfect example of one of Mozart's more light-hearted works. Written for the leader of the Archiepiscopal Court Orchestra in Salzburg, celebrated Italian virtuoso Antonio Brunetti, the Rondo is a compact, unpretentious musical gem. Just over six minutes long, the piece is composed in the conventional Classical Rondo form, with charming flourishes decorating its main theme and operatic moments filling the work's predictable structure. As Mozart specialist Misha Donat has observed, "the melody floats... and the piece ends in a spirit of smiling understatement with the simplest of cadences..."

Regarded as one of the leading musicians of the Romantic period, German-born Johannes Brahms is often considered both a traditionalist and an innovator. He spent the majority of his professional life in Vienna, Austria, where his popularity and influence on the musical scene were considerable. A piano virtuoso, he performed with many great musicians of that time, including fellow composer Schumann's wife, Clara, with whom he developed an emotional relationship that is evident in his music. Brahms was also an uncompromising perfectionist, throwing away many of his works upon completion or leaving them unpublished. Even so, many of his compositions, ranging from string quartets to full symphonies, have become staples in the classical music repertoire today.

Although his Sonata No. 3 in D minor for Violin and Piano was written immediately after his Sonata No. 2 in A major, they differ enormously from one another, both in style and technique. While the A major Sonata is very easygoing and radiates warmth throughout the

whole piece, the D minor is an athletic, tension-driven, passionate work that weeps drama from the opening note to the final chord. The first movement begins with a tingling violin melody atop purposely syncopated broken octaves in the left hand of the piano. This opening theme provides the backbone of the entire movement, which slowly builds in intensity and unfolds over a dominant pedal that only grows more ominous as the piece progresses. The construction of the movement is astonishing, with contradicting waves of anguish and transparency woven together into a single work of art. The second movement, *Adagio*, deeply resonant and richly melodic, is an expression of pure emotion and like the first movement, rolls warmth and pain into one idea. The gorgeous melodic line is seamless as it grows from warmth into cries of agony and releases once again into contentment, perhaps mimicking the personal relationships in Brahms' life at the time. The third movement, *Scherzo*, is playful and elegantly scored. Described as "flawlessly balanced" between the violin and the piano, it also contains mysterious notes of a melancholy nature. The fourth and final movement of the work is a gritty, turbulent work that reflects the dramatic life often associated with Brahms', who grew up playing the piano in bars and brothels. The whole movement can be described as a seriously agitated tug-of-war between the violin and piano, with different syncopations in both parts that create tension yet somehow fit together perfectly. The sonata in its entirety is a perfect representation of Brahms, capturing opposing ideas and emotions and combining them into one magnificent work.

Henrik Wieniawski, a Polish violinist and composer, was born in Lubin in 1835. His talent as a violinist was recognized at a young age and he was enrolled in the Paris Conservatoire. After graduating, he toured the continent extensively, giving recitals with his brother Jozef on the piano and composing along the way. A common tale that boasts of

Wieniawski's talent is often told: When his engagement to Isabelle Hampton was opposed by her parents, Wieniawski composed *Legende*, Op. 17 and played it for her parents. The now-popular piece of music alone changed the mind of her parents, and the couple was wed a few months later.

Considered a genius in violinist circles, Wieniawski composed a number of important virtuosic works in the violin repertoire, often used as encore or show pieces. His *Polonaise Brillante* in A major, though less famous than its sister counterpart written earlier in Wieniawski's career, is almost twice as long and much more difficult. The piece is filled to its capacity with violinistic fireworks, with double-stops, fast runs, and harmonics among other virtuosic techniques. It opens with a long solo in the accompaniment that clearly states all the basic themes found within the piece. After a series of jumping octaves in the piano, the violin enters with a light yet definitive opening line. The warm F major melody found in the middle is decorated elegantly with grace notes and is a welcome contrast from the flashy runs and octaves that make up much of the opening and closing of the piece.

*** Please join us in the upper lobby for a reception following the recital ***

IV. List of Recordings (see separately attached audio/media files)

Track 1: Violin Sonata in G minor, “The Devil’s Trill,” Guiseppe Tartini

Track 2: Sonata for Unaccompanied Violin in C Major, *Adagio*, J.S. Bach

Track 3: Sonata for Unaccompanied Violin in C Major, *Fuga*, J.S. Bach

Track 4: Sonata for Unaccompanied Violin in C Major, *Largo*, J.S. Bach

Track 5: Sonata for Unaccompanied Violin in C Major, *Allegro*, J.S. Bach

Track 6: Rondo in C Major, Wolfgang Amadeus Mozart

Track 7: Sonata No. 3 in D minor, *Allegro*, Johannes Brahms

Track 8: Sonata No. 3 in D minor, *Adagio*, Johannes Brahms

Track 9: Sonata No. 3 in D minor, *Un poco presto e con sentiment*, Johannes Brahms

Track 10: Sonata No. 3 in D minor, *Presto agitato*, Johannes Brahms

Track 11: Polonaise Brillante No. 2 in A Major, Henrik Wieniawski