Acknowledgements

There is no doubt that I would not be where I am today without a multitude of support throughout my musical journey.

To my parents: thank you for being my number one fans. For being the people who first encouraged me to fall in love with music, driving me to lessons, and listening to my screeching noises over the years. Thank you also to my sister, Ellie, for being my role model and for the music that we have shared together (#crisscrosssisters4life).

To all of those at St. Timothy's School who transported me to and from lessons and rehearsals: I could not have done it without you. Thank you for supporting me and allowing the space for me to grow my passion for music.

Thank you to all of my grandparents, and particularly my grandmother Rose Ellen Bowen (Bo). Bo was just 16 years old when she performed with the nascent Winston-Salem Symphony, and at 19 she became a professional and played in the Atlanta Symphony. My violin is named Rosie in her honor.

To all of my musical guides from age 4-today: Crissy Hawthorne, Julie Wilkinson, Irina Briskin, Nicholas Hersh, Mary Poling, Barbara Gorzynska, Charles Parker, Heidi Jacobs, Richard Freedman, and Brenda Leach. Your lessons will be with me always!

To my team, Haverford Women’s Soccer, thank you for your constant support and for being the best cheering squad out there. I love you all!

Lastly, a huge thank you to everyone else at Haverford that has supported me in all areas throughout my four years here. A special thanks to the music department and the opportunity to perform in the beautiful Jaharis Recital Hall.

SCAN BELOW FOR MY RECITAL WEBSITE, FEATURING COMPOSER INFORMATION, A PHOTO GALLERY OF MEG IN MUSIC, AND MORE

http://bit.ly/3lGHVel

Senior Thesis Recital

Meg Bowen, violin

Accompanied by Anna Kislitsyna and Billy Broker (HC’26), piano

April 1st, 2023, 3pm
Michael Jaharis Recital Hall
Today’s Program

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<td>Romance in G Major</td>
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About the Pieces

Today’s program begins with a fiery work by Brahms. Written in 1853, the Sonatensatz was originally part of a sonata presented to the violinist Joseph Joachim in collaboration with Albert Dietrich and Robert Schumann, each composer writing a movement in honor of Joachim’s maxim “Frei, aber einsam”, meaning “Free but lonely”, and abbreviated as F.A.E. In fact, those three notes are used as a motif of the sonata. As Brahms’ earliest instrumental piece, his energy is unmistakable, along with the constant presence of syncopations and cross-rhythms. This piece’s extravagance and animation make it a joy to play.

Debussy’s violin sonata was his last piece he ever wrote, composing on his deathbed as he battled late-stage cancer. It premiered in May of 1917 as a fundraising concert for French soldiers fighting in World War I. Throughout this piece there are moments of both light and darkness, and many different textures and techniques. One can hear the influence of exoticism in these movements, with passages clearly inspired by Japanese five, seven, and twelve-tone scales, along with hints of some hints of Romani music and the Indonesian gamelan that Debussy was fascinated with. Debussy smoothly combines non-Western influences with a distinctly French neoclassicism in this beautiful sonata.

The title of Coleridge-Taylor’s piece says it all: Romance in G Major is incredibly lyrical and lush. Written in 1899, this piece was inspired by Coleridge-Taylor’s lesser known Sonata in D Minor. Spanning the violin’s entire range, the composer offers rich melodies that intertwine with the accompaniment and sections that will pull on your heartstrings.

In the year 1703, Bach worked as a violinist at a small ducal court in Weimar. It is here that he wrote and his violin solo partitas. Partita No. 3 in E major showcases Bach’s compositional skills and his vast musical variety. Beginning with the energetic Preludio, the following Louré is more gigue-like and rhythmically complex. A balance of courtly influence and pastoral character can be seen in the Menuets, and Bach concludes the group of songs with the bright and lively Gigue. Bach’s music is always so fun to play, along with being a great source of catharsis for both the listener and performer.

To conclude the program, I have selected Saint-Saëns’ popular work Introduction and Rondo Capriccioso. The French prodigy composed this piece at the age of 28, and dedicated it to the violin virtuoso Pablo Sarasate. It is full of charisma and color, starting with a simple melody and building complexity throughout. The Spanish influence can be heard distinctly starting in the Rondo Capriccioso, reappearing several times (and it may inspire you to start dancing flamenco!). I began to learn this piece just over a year ago when I was studying in Vienna, and I am honored to share it with you today. Enjoy the music!

About Me

Hello everyone, and thank you so much for being here. If you don’t already know, my name is Meg and I am senior at Haverford studying Music and Biology. I began playing the violin when I was seven years old, and the rest is history! While originally from Charlottesville, Virginia, music has taken me many places. At St. Timothy’s School in Maryland, I was a member of the Baltimore Symphony Youth Orchestra, which was an incredible experience. This past spring (2022) I had the privilege of studying music abroad in Vienna, Austria. Here at Haverford I enjoy playing in the Bi-Co Orchestra and various chamber groups. I also dabble in playing the banjo, guitar, piano, and singing. While I don’t plan on putting down the violin after graduating, I am honored to put on this recital as a culmination of my work over the past 16 years.