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Stephanie Mundel

April 14, 2015

Senior Honors Recital

by

Stephanie Mundel

Richard Prior
Adviser

Department of Music

Lynn Bertrand
Committee Member

Kristin Wendland
Committee Member

Thomas Lancaster
Committee Member

2015

Senior Honors Recital

By

Stephanie Mundel

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

2015

Abstract

Senior Honors Recital

By Stephanie Mundel

Stephanie Mundel performed her Senior Honors Recital on Sunday, March 22, 2015, at 5:00 pm. The recital was held in Emerson Concert Hall in the Schwartz Center for the Performing Arts at Emory University. The program was comprised of *Sonata for Tuba and Piano* by Bruce Broughton, *Serenade No. 12* by Vincent Persichetti, *Concerto in One Movement* by Alexei Lebedev, *Concerto for Bass Tuba* by Ralph Vaughan Williams and *Suite No. 1 for Tuba and Piano "Effie Suite"* by Alec Wilder. Elena Cholakova accompanied her on the piano and the recital was just under an hour.

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EMORY

arts

MUSIC AT EMORY CONCERT SERIES

2014–2015 SEASON

**STEPHANIE MUNDEL, TUBA
SENIOR HONORS RECITAL**

ELENA CHOLAKOVA, PIANO

SUNDAY, MARCH 22, 2015, 5:00 P.M.

**EMERSON CONCERT HALL
SCHWARTZ CENTER FOR PERFORMING ARTS**

PROGRAM

Sonata for Tuba and Piano
Allegro moderato
Andante moderato
Allegro leggero

Bruce Broughton
(b. 1945)

Serenade No. 12
Intrada
Arietta
Mascherata
Capriccio
Intermezzo
Marcia

Vincent Persichetti
(1915–1987)

Concerto in One Movement

Alexei Lebedev
(1924–1993)

—INTERMISSION—

Concerto for Bass Tuba
Prelude: Allegro moderato
Romanza: Andante sostenuto
Finale—Rondo alla tedseca: Allegro

Ralph Vaughan Williams
(1872–1958)

Suite No. 1 for Tuba and Piano, "Effie Suite"
Effie Chases a Monkey
Effie Falls in Love
Effie Takes a Dancing Lesson
Effie Sings a Lullaby
Effie Joins the Carnival
Effie Goes Folk Dancing

Alec Wilder
(1907–1980)

PROGRAM NOTES

Sonata for Tuba and Piano (1978)

Bruce Broughton is a well-known composer of music for films and television shows. He has earned an Oscar nomination, a Grammy nomination, and several Emmy awards. Throughout his career he has also made a name for himself through his concert music, and he was an Emory Coca-Cola Artist-In-Residence in 2007. One of his pieces, *In the World of Spirits*, was commissioned and premiered by the Emory Wind Ensemble.

The Sonata for Tuba and Piano was originally written for Tommy Johnson, who was the “go-to” tuba player in Hollywood for many years, performing on more than two thousand soundtracks. Broughton, who is also a pianist, had collaborated with Johnson many times and wanted to write a piece they could perform together, resulting in this sonata.

This piece explores almost every aspect and capability of tuba playing. From very fast technique to slow, lyrical playing, and everything in between, it moves through all the ranges of the instrument and has become one of the fundamental pieces of the tuba repertoire.

Serenade No. 12 (1968)

Vincent Persichetti was born in Philadelphia where he began his musical education at age five at the Combs College of Music. By age fourteen, he was already publicly performing some of his original compositions and attended Combs College for his undergraduate degree. After he received his bachelor's degree in 1935, he was immediately given the position of head of both the theory and composition departments at Combs. He went on to pursue and complete a master's degree in music from the Philadelphia Conservatory, after which he once again was immediately offered the position of head of both the theory and composition departments at Philadelphia. He earned a doctorate from the Philadelphia Conservatory and joined the faculty of The Julliard School in 1947, where he taught many notable composers.

Persichetti's music is very hard to characterize as a whole because it is so diverse in style and form. He was known for his experimental integration of new ideas into his music and teaching. His music is often used as an introduction into contemporary music for high school and college students.

His style was, however, marked by two elements, which he called “graceful” and “gritty.” In this unaccompanied piece for tuba, there are many examples of this graceful vs. gritty theme in six short movements. The first movement combines both elements, starting slow and soft then suddenly becoming fast with loud interjections. The second and third movements illustrate his graceful style, then, the gritty style returns in the fourth movement with a frenetic energy and pace. The fifth movement is once again in the lyrical style and the piece closes in true Persichetti form, with a loud and abrasive sixth movement.

Concerto in One Movement (1949)

Alexei Lebedev was born in Russia and after finishing school, he joined the military. He was injured while on the front lines of WWII, and after he recovered

from his wounds, he continued to serve in the military band in Moscow. While he was there, he began to study tuba and music theory at the Ippolitov-Ivanov Musical College. After finishing his service, he went to study the tuba at the Moscow State Conservatory, graduating in 1949. He returned to the conservatory to teach from 1953 until his death in 1993.

His primary focus was his performing and teaching. However, when he was starting his music career, there were very few original compositions for tuba and he broadened the tuba repertoire through several original compositions, tuba exercises, and new transcriptions.

His Concerto in One Movement, is in the typical Russian style of composition. It is characterized by its heroic theme, which is interrupted by a sad, sweet melody, but ends triumphantly with one last repetition of the opening theme.

Concerto for Bass Tuba (1954)

Ralph Vaughan Williams was one of the greatest and most well-known English composers. He wrote for orchestra, film, ballet, chorus, and opera. He was also known for collecting and arranging English folk music, adding several folk songs to the English Hymnal. Many of his other works were also influenced by his interest in promoting and preserving this folk music.

His music is considered to be characteristically English and often fluctuates between a very down-to-earth sort of feeling and the ethereal or mystical.

The Concerto for Bass Tuba was written for Philip Catelinet, the principal tubist of the London Symphony Orchestra. Since it was premiered by Catelinet in 1954, it has become one of Vaughan Williams's most popular works and a staple of the tuba repertoire. The first movement is resoundingly English, with its pompous theme and jaunty style. The second invokes a yearning for the English countryside or perhaps a lost love. The third is aggressive and fast, but has many sections that hark back to the previous movements.

Suite No. 1 for Tuba "Effie Suite"

Alec Wilder was an American composer of popular music and classical pieces for strange combinations of orchestral instruments. After an unhappy childhood, Wilder studied privately with composers Herman Inch and Edward Royce, who both taught at the Eastman School of Music. He never attended the school, however, and was largely self-taught. He was good friends with many of the most famous popular American musicians of the day such as Frank Sinatra and Tony Bennett. He wrote several songs for them and others including, *Where Do You Go?*, *While We're Young*, and his most famous, *I'll Be Around*.

As the perfect illustration of his habit of writing classical pieces for strange combinations of instruments, the Effie Suite was originally composed for tuba, vibraphone, piano, and drums. It was written for Harvey Phillips, who was one of the most famous tuba players of all time. This piece is written in the upper range of the tuba and follows the adventures of an elephant named Effie as she chases a monkey, falls in love, dances, sings, and eventually joins a carnival. This piece was originally composed for a children's album, and each movement should invoke the image of each of Effie's new experiences.

—Program notes by Stephanie Mundel

PERFORMER BIOGRAPHIES

Stephanie Mundel is a double major in political science and music. Before attending Emory University, she went to Concord Carlisle High School in Massachusetts. Throughout high school she played in her school band and various youth ensembles at the New England Conservatory, and she participated in many regional music festivals. While at Emory, Mundel has been a member of the Emory Wind Ensemble and various chamber groups such as brass quintet and the tuba-euphonium ensemble.

She has been playing tuba for nine years and studies with Adam Frey, a world-renowned euphonium soloist and teacher. After graduating she plans to take a few gap years to travel and work before attending law school.

Bulgarian pianist **Elena Cholakova** has appeared as a soloist and chamber musician in Eastern and Western Europe, South America, and the United States. She has given solo recitals at the Liszt Academy and the United States Embassy in Budapest, Hungary; Bulgaria Hall and Sofia Conservatory in Sofia, Bulgaria; Aosta Concert Hall in Aosta, Italy; Fellbach Musicshulle in Fellbach, Germany; Fazioli Salon in Chicago, and many more. Her performances have been broadcast live on NPR, Atlanta's WABE, Chicago's classical music radio station WFMT, and on Bulgarian TV and radio.

As a member of the Atlanta Chamber Players, Cholakova has appeared in the International Chamber Music Festival in San Miguel de Allende, Mexico; has regularly performed in Atlanta's premier Spivey Hall; and has premiered commissioned works by leading American composers. Cholakova was featured in the Highlands-Cashiers Chamber Music Festival in North Carolina as well as the International Days of Music Festival in Plovdiv, Bulgaria.

Cholakova is a recipient of Rislov Foundation Scholarship of the University of Michigan, awarded to musicians nationwide, for their high achievements in the field of music. A dedicated educator, Cholakova holds a keen interest in teaching. Her students have won top prizes at a number of national and international competitions. Cholakova has both an MMus and a DMus from Northwestern University.



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EVENT AND PROGRAM INFORMATION Available online at arts.emory.edu.

COVER PHOTOGRAPHER CREDITS **Front:** Piano in Emerson Concert Hall, *Mark Teague*
Back (top to bottom): Emory Big Band, *Bill Head*; Atlanta Master Chorale: *Eric Richards*;
Timothy Albrecht as Dracula: *Carl Christie*; Vega String Quartet, *Dorn Brothers*; Emerson Concert Hall,
James Crissman; Roy Harran, *Dan Smigrod*; Emory University Symphony Orchestra, *Mark Teague*