

MARY ELIZABETH BOWDEN

STORYTELLER

CONTEMPORARY CONCERTOS FOR TRUMPET

CHICAGO YOUTH SYMPHONY ORCHESTRA
ALLEN TINKHAM

CEDILLE
9

A woman with long, wavy blonde hair is shown from the waist up, standing in profile against a dark, textured stone wall. She is wearing a long, sleeveless white dress with intricate lace detailing. She holds a silver trumpet in her right hand, looking back over her shoulder towards the camera. The lighting is dramatic, highlighting the texture of the wall and the lace on her dress.

STORYTELLER

CONTEMPORARY CONCERTOS FOR TRUMPET

JAMES M. STEPHENSON (B. 1969)

1. **The Storyteller*** (8:57)

*with Yvonne Lam, violin and
David Dash, offstage trumpet*

CLARICE V. ASSAD (B. 1978)

**Bohemian Queen: Concerto for Trumpet
and String Orchestra*** (15:38)

2. I. Girl Searching (5:59)
3. II. The Stroll (4:29)
4. III. Hyde Park Jam (5:02)

VIVIAN FUNG (B. 1975)

5. **Trumpet Concerto*** (15:31)

TYSON GHOLSTON DAVIS (B. 2000)

**Veiled Light for Two Trumpets and
String Ensemble*** (8:20)

6. I. Sospeso, pensive (5:44)
7. II. Skittish, marcato (2:32)
with David Dash, trumpet

MARY ELIZABETH BOWDEN

CHICAGO YOUTH SYMPHONY ORCHESTRA
ALLEN TINKHAM

SARAH KIRKLAND SNIDER (B. 1973)

8. **Caritas**** (6:04)

REENA ESMAIL (B. 1983)

9. **Rosa de Sal for Trumpet and
Chamber Orchestra*** (9:42)

STEPHENSON

10. **Scram! for Solo Trumpet and
Chamber Orchestra*** (3:15)

TT: (68:16)

*WORLD PREMIERE RECORDING

**World premiere recording
of this arrangement

PROGRAM NOTES

BY THE COMPOSERS

JAMES M. STEPHENSON THE STORYTELLER

I first heard Adolph “Bud” Herseth (1921–2013) live when I was 9 or 10. My parents bought box seats (with chairs that swiveled!) for a concert at Orchestra Hall, Chicago. I’m almost positive that the CSO was playing *Pictures at an Exhibition*, but it might have been *Pines*, or something else with a huge trumpet part. I’d love to tell you — in Hollywood fashion — that I looked up at my parents at concert’s end, with tears in my eyes, and exclaimed “That’s my instrument! I need a trumpet now!” That wouldn’t be entirely true, but obviously the concert left an indelible impression, because trumpet did become my instrument shortly thereafter.

I do remember distinctly, perhaps when I was 12, one day, when I was practicing out of the famed Arban’s book, getting really bored and looking for something else to practice, I thought to myself: “well, if I’m to be principal trumpet of the Chicago Symphony some day, I better learn how

HE does it.” So I put the Arban book down and found all of the recordings of *Pictures* that we had in the house (I think we had three: perhaps a Reiner, a Solti, and a relatively obscure one in my mind at the time (Kubelik?) where Bud accented the notes more than other versions — anyway, I digress). The point is: that is the moment I consciously decided that he would be my role model. A few years later, while at the Interlochen Arts Academy, I began digesting every recording I could get my hands on: the rich Bruckner recordings with Barenboim, the Reiner *Concerto for Orchestra* (I still can’t hear that excerpt without expecting a slightly missed B \flat near the end of the solo), the Mahler 5s, the *Kije* where he apparently ran up the stairs for the offstage solo just before the red light went on, etc...

But it was one piece in particular — and probably not one you’d expect — that brought me literally to tears nearly every

time I played it — over and over — in my dorm room up at Interlochen. That was Stravinsky's *Song of the Nightingale* with Reiner. If you don't know it, go get it. The lyrical solo (it happens twice) is some of the most beautiful playing you will ever hear. I was all of about 15 years old, and I was erasing all of my rock 'n roll tapes (yes, tapes!) to record everything of Bud's I could get my hands on. Ah, the power of music.

Later, in 1993, I had the fortunate opportunity to play a round of golf with Bud. He came down to my favorite course (an hour away) and we played. Of course, his trumpet advice to me was to practice. We were there to play golf, and I didn't want to force him to talk trumpet too much. At the end of the round, he offered to give me a trumpet lesson. I never took him up on it; I was having chop issues (probably the beginning of my path to becoming a composer) and didn't want to waste his time. Truth be told, I think he had already given me all the lessons I would ever need in all of those recordings, when he made me cry, telling his stories through his trumpet.

Bud Herseth died on April 13, 2013. I don't play trumpet anymore, but I had a chance to do something for Bud, to compose a piece in his memory.

I was already commissioned to write a new work for that year's International Trumpet Guild conference, but I hadn't started yet, when the news of Bud's passing came. Through many phone calls, texts, emails, etc., Rich Stoelzel and I finally arrived at a point where we could announce that Chris Martin — the then-current principal trumpet of the Chicago Symphony — would premiere a new work dedicated to Bud, and would open Barbara Butler's recital with it in its first iteration for solo trumpet, piano, violin, and offstage trumpet. (Barb was one of Chris's teachers when he went to Eastman.) Chris was fantastic. Everyone was fantastic and so giving. Chris immediately was on board with this, agreeing to drive over to Grand Rapids right after a CSO concert to present the piece, and to drive home immediately afterward to play yet another CSO concert.

Furthermore, we decided to turn the piece into a fundraiser in Bud's name, where all monies raised would go toward a scholarship in Bud's name with the Chicago Civic Orchestra, a favorite teaching outlet of his. Nearly \$2500 was raised, all from trumpet players and other musicians who had been touched by Bud.

The Storyteller comes from an article written about Bud — an article I recall

reading while a teenager. It described how Bud didn't just play the trumpet, he told a story with every note he played. I endeavored, through the course of this piece, to tell Bud's story as best I could. There are subtle references to many of the famous orchestral trumpet excerpts that I listened to him play the most. Of course, the aforementioned tear-jerker is saved for the end, with a solo offstage trumpet hearkening — as if Bud himself — one last time.

I especially wish to thank Rich and Val Stoelzel along with GVSU, Chris Martin, Barbara Butler, my wife Sally (for inspiring the solo violin part), and all else who played a pivotal role in making this piece a possibility, all in an effort to pay tribute to perhaps the best orchestral trumpet player the world has ever known.

The chamber orchestra version of The Storyteller was commissioned by Grand Valley State University for trumpeter Richard Stoelzel.

“I DON'T
PLAY TRUMPET
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CLARICE ASSAD BOHEMIAN QUEEN

I wrote my *Bohemian Queen* concerto for trumpeter Mary Elizabeth Bowden and string orchestra — the Chicago Youth Symphony Orchestra. The piece's subject is the surrealist art of Gertrude Abercrombie (1909–1977), an American painter based in Chicago who was called “the queen of the bohemian artists.” She was profoundly in the jazz scene and friends with noted musicians including Dizzy Gillespie, Charlie Parker, and Sarah Vaughan — and used to throw some amazing parties for them.

The piece is in three movements. The first two are inspired by her paintings:

I. *Girl Searching* (1945) and II. *The Stroll* (1943). III. *Hyde Park Jam* is an imaginary depiction of her memorable parties where she used to sit in as a pianist and play with jazz's greatest masters.

Abercrombie's paintings are characterized by their use of dreamlike symbolism and careful attention to detail. Her work often featured animals and plants in surreal, otherworldly settings. In addition to being a painter, Abercrombie was also a poet and an active member of the Chicago jazz scene — a bold move for a white woman at a time when racial tensions were so high in the United States.

“THE PIECE’S SUBJECT IS THE
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VIVIAN FUNG TRUMPET CONCERTO

A virtuosic, tour de force work displaying the capabilities of the Eb trumpet and flugelhorn, my Trumpet Concerto (2019) aims to stretch the imagination as to what is possible for these instruments. Written for trumpeter Mary Elizabeth Bowden, the concerto was originally inspired by a conversation concerning Mary's journey in her solo career, and especially as a woman in a male-dominated field. Ideas of striving, overcoming challenges, frustration, passion, and ultimately joy and celebration are all explored in the piece. Rather than composing the work in movements, I have chosen to organize the piece as a continuous work with various episodes, including a toe-tapping march, a lamentful and stormy chant, and a more

contemplative section for flugelhorn leading to a hip-hop inspired dance. The materials ultimately culminate in a chaotic frenzy that recaps many of the materials and builds to a triumphant ending on the Eb trumpet. For more information: vivianfung.ca/music/trumpet-concerto

Commissioned for trumpet soloist Mary Elizabeth Bowden by the Erie Philharmonic (lead commissioner) and Anchorage Symphony Orchestra's Musica Nova Commissioning Club, Chicago Youth Symphony Orchestras, Philharmonia Northwest, San Diego State University, San José Chamber Orchestra, Santa Fe Symphony, Shenandoah Conservatory, and Waynesboro Symphony.

TYSON GHOLSTON DAVIS VEILED LIGHT

Commissioned by Mary Elizabeth Bowden and David Dash, I wrote *Veiled Light* (2021) in response to a painting by American artist James Abbott McNeill Whistler titled *Nocturne in Black and Red* (ca. 1884). The murky and ambiguous atmosphere of McNeill's "Tonalist" period evoked several musical responses. I was intrigued by how the reflection of the buildings is eerily cast onto the canal as though the river isn't moving. In the first movement, I was interested in capturing this phenomenon. The movement is very slow, with gradually

changing harmonies and a descending line in the trumpets propelling the movement. The second movement has a rapid, thunderous texture, with the trumpets and strings playing "Cat and Mouse" with their ideas and timbres. I was also interested in achieving antiphonal textures by directing the trumpets to stand on opposite sides on the stage from one another, as well as stitching their lines together by having them complete each other's ideas or birth new ideas from the ends of each other's statements.

SARAH KIRKLAND SNIDER CARITAS

Caritas began life as a song for mezzo-soprano, string quartet, and harp, commissioned by Deutsche Gramophon for mezzo Emily D'Angelo's debut album, *enargeia*. Emily knew I was writing an opera about 12th century composer/visionary/polymath Hildegard von Bingen, and asked me to write a piece inspired by her texts. I created a poem of sorts based on various Hildegard texts about the Biblical virtue "Caritas," or Charity, to whom she often prayed. For Hildegard, Caritas embodied the Female Divine; along with Sapientiae (or Wisdom), she was God's partner in creating the Universe. In this song, Caritas sings in the first person about being the life force behind the sun, moon, stars, and sea; the greenness in nature; and the vibrance in all living things.

It is fitting to me that Mary commissioned this arrangement for flugelhorn, strings, and harp, as I perceive Mary to be a kind of female deity of the brass world — strong, powerful, and a creative force to be reckoned with.

CARITAS

BY SARAH KIRKLAND SNIDER
AFTER HILDEGARD VON BINGEN

I kindle every spark	Not rooted in man's want
I breathe out nothing that can die	Or virile strength,
And by means of the aerial wind	Not conjured with his power
I stir all things to life	My root is reason,
I flame above the fields	In which language sounds and flowers
I burn in sun, moon, and stars	I flame above the fields
And when the waters Shine and flow and breathe	To signify Earth
Like living things, it is I	I shine within the sea
For I am love	To indicate the soul
The fire of life,	I burn in sun and moon
I am love	To signal reason
I am fire, I am love	And the stars
For love is life entire	Are the innumerable stars
Not hewn from stone,	Are the innumerable
Not sown by seed	Words of reason

REENA ESMAIL
ROSA DE SAL

Rosa de Sal takes its title from Pablo Neruda's *Sonnet XVII*. The piece's first iteration was as a song for soprano and piano.

Neruda's poetry is at once so direct and so subtle. How better to capture the beautiful, intimate sensation of loving another person? The dark, furtive world of this poem led me to a setting based in the Hindustani raag, *Puriya Dhanashree* — which is also dark and longing and feels to me as though it reaches out past quotidian comforts into the vast complexity of desire. I could say more — but the text says it better than I ever could.

Pablo Neruda, "One Hundred Love Sonnets: XVII" from The Essential Neruda: Selected Poems, edited by Mark Eisner. Copyright © 2004 City Lights Books. Reprinted with permission.

ONE HUNDRED LOVE SONNETS: XVII

BY PABLO NERUDA
TRANSLATED BY MARK EISNER

I don't love you as if you were a rose of salt, topaz,
or arrow of carnations that propagate fire:

I love you as one loves certain obscure things,
secretly, between the shadow and the soul.

I love you as the plant that doesn't bloom but carries
the light of those flowers, hidden, within itself,
and thanks to your love the tight aroma that arose
from the earth lives dimly in my body.

I love you without knowing how, or when, or from where,
I love you directly without problems or pride:

I love you like this because I don't know any other
way to love,
except in this form in which I am not nor are you,
so close that your hand upon my chest is mine,
so close that your eyes close with my dreams.

JAMES M. STEPHENSON SCRAM!

I wrote *Scram!* as a fun encore for my friends at the U.S. "President's Own" Marine Band. I have nothing but the highest regard for Amy McCabe, the solo part's dedicatee, and Colonel Jason K. Fettig, who asked me to compose the piece.

I composed the piece for the band's October 2018 tour of the Midwest (including a stop in my home city of Chicago). It was designed to "chase" Amy off the stage after having performed *The Storyteller*. Because the latter piece ends quietly, I imagined an encore to quickly show Amy's virtuosic skills before she was to hasten back to the principal trumpet chair; hence the name "Scram!"

I created this orchestral transcription at the request and commission of Mary Elizabeth Bowden. I have known Mary for many years and have watched her career deservedly grow into the busy schedule she now commands as soloist, chamber musician, and teacher. In both cases — the original and transcribed versions — I am ever so thankful for the opportunity to create a vehicle for these two amazing trumpeters to show off their talents.



photo: Lisa-Marie Mazzucco

MARY
ELIZABETH
BOWDEN

Classical trumpeter Mary Elizabeth Bowden is a highly in-demand soloist, praised for her "splendid, brilliant" playing (*Gramophone*) and her "pure, refined, and warm" tone (*American Record Guide*). A Gold Medal Global Music Award Winner, Opus Klassik Nominee, and Yamaha Performing Artist, Bowden works diligently to establish new repertoire for the trumpet through creative, collaborative commissioning projects and award-winning albums.

Bowden's career has showcased newly commissioned trumpet concerti written for her by Vivian Fung, Clarice Assad, Reena Esmail, and Tyson Gholston Davis. Highlighted performances as a soloist include Chamber Orchestra of

Philadelphia, Austin Symphony Orchestra, Rogue Valley Symphony, DuPage Symphony, Anchorage Symphony, Santa Fe Symphony, Seattle Metropolitan Chamber Orchestra, Akron Symphony, Lexington Philharmonic, Wichita Falls Symphony, San José Chamber Orchestra, Chautauqua Symphony, Erie Philharmonic, Philharmonia Northwest, Chamber Music Society of Central Virginia, and the Chameleon Arts Ensemble. International engagements have brought Bowden to the Isla Verde Bronces International Brass Festival in Argentina, Festival de Metales del Pacifico in Mexico, Lieksa Brass Week in Finland, Velika Gorica Brass Festival in Croatia, Tafalla Brass Week in Spain, Busan Maru International Music Festival in Korea, Izmir State Symphonic

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Orchestra in Turkey, and Orquesta Filarmónica de Gran Canaria. In addition to new commissions, Bowden has recently performed concerti and other works by Shostakovich, Tomasi, Flagello, Liebermann, Grace Williams, Haydn, Hummel, and Bach's Brandenburg Concerto No 2.

Bowden has released two acclaimed recordings on Summit Records: her debut album, *Radiance* (featuring new American works), and her second solo album, *Rêverie* with the Kassia Ensemble. *Rêverie* was featured as one of the Top Albums of the Year for the Global Music Awards and on *Textura Magazine's* Top Ten Classical Albums of the Year. With Seraph Brass, Bowden is currently recording an album of new compositions for brass quintet for Tower Grove Records.

Among her many creative projects, Mary is a founding member and artistic leader of Seraph Brass, a brass quintet composed of America's top female brass

players that received the 2019 American Prize in Chamber Music and has performed around the world. The group's debut album, *Asteria*, released on Summit Records, won the Silver Medal Global Music Award, and members performed on part of Adele's 2016 North American tour.

Bowden is currently Principal Trumpet of the Artosphere Festival Orchestra and a member of the Iris Collective. She has been on faculty at the Norfolk Chamber Music Festival and is a frequent guest artist at the Marlboro Music Festival. She also founded the Chrysalis Chamber Players, most recently touring with a program highlighting solo trumpet and string quartet.

Mary earned her degrees from The Curtis Institute (BM) and Yale (MM).

maryelizabethbowden.com

DAVID DASH

Yamaha Artist David Dash performs in orchestras and chamber music concerts across the United States. David is the trumpet professor at the University of North Carolina School of the Arts, a member of the Santa Fe Opera Orchestra, and Principal Trumpet of Durham NC's Chamber Orchestra of the Triangle. David previously served as Acting Associate Principal Trumpet of the North Carolina Symphony, Assistant Principal Trumpet of the Naples Philharmonic, and as a member of "The President's Own" United States Marine Band, where he performed as a soloist and toured much of the United States. He has also performed with the symphonies of Atlanta, Baltimore, Charleston, Charlotte, Greensboro, Richmond, Sarasota, San Francisco, and Winston Salem; the Florida Orchestra; and the Los Angeles Philharmonic. He has performed as a soloist with the UNCSA Wind Ensemble, "The President's Own" Marine Band, Naples Philharmonic, Richmond Philharmonic, North Carolina Brass Band, and many community groups. While in "The President's Own," he performed frequently at the White House and state functions and toured much of the United States. David is a graduate of Rice University and the Manhattan School of Music.

YVONNE LAM

Grammy Award-winning violinist Yvonne Lam has appeared as soloist with renowned orchestras including the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Pacific Symphony, Auckland Philharmonia, and American Youth Symphony. She was the violinist/violist and Co-Artistic Director of contemporary super-ensemble Eighth Blackbird for eight years and, in that capacity, commissioned and premiered major works by composers such as Steve Reich, David Lang, Nico Muhly, Nathalie Joachim, and Bryce Dessner. Ms. Lam has won top prizes at international competitions including the Michael Hill World Violin Competition, Liana Issakadze Violin Competition, the Holland-America Music Society Competition, and served three seasons as Assistant Concertmaster of the Washington National Opera Orchestra. Ms. Lam is Assistant Professor of Violin and Coordinator of Chamber Music at Michigan State University. She received her degrees from the Curtis Institute (BM) and Juilliard (MM).



ALLEN
TINKHAM

Allen Tinkham is recognized as one of the most inspiring and exciting conductors and teachers of our time. As music director of the Chicago Youth Symphony Orchestras (CYSO) since 2001, he is celebrated for reimagining the youth orchestra of the 21st century and as one of the most important “educators, mentors and inspirational guides in the training of tomorrow’s orchestral professionals” (*Chicago Tribune*). Under his leadership, CYSO’s programs and budget have tripled and the flagship CYSO Symphony Orchestra is acclaimed as “professional level” by both the *Chicago Tribune* and *Chicago Sun-Times*, with the *Chicago Tribune* comparing the orchestra’s “ferocity and theatricality” to that of the Chicago Symphony Orchestra.

As an advocate of contemporary music and adventurous programming, Tinkham has won nine ASCAP awards with the CYSO Symphony Orchestra and has received numerous Youth Orchestra of the Year and Programming of the Year awards from the Illinois Council of Orchestras, including being named Conductor of the

Year in 2019. As a tireless champion for orchestral music education, Tinkham is in high demand as a guest conductor and educator and is a regular guest conductor of the Civic Orchestra of Chicago at the Chicago Youth In Music Festival and DePaul University School of Music as well as numerous NAFME Festival Orchestras across the U.S. Tinkham is also the music director of the Chicago Composers Orchestra and teaches conducting at Columbia College Chicago.

Tinkham is a graduate of the Eastman School of Music, the University of Michigan School of Music, and the American Academy of Conducting of the Aspen Music Festival, and is also a laureate of the League of American Orchestras Bruno Walter Conductor Preview. He began his conducting career as apprentice conductor at the Oregon Symphony Orchestra mentoring under the late conductor and poet James DePreist. He was appointed music director of CYSO before the end of his apprenticeship — the youngest ever to win the post.

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FROM THE
ILLINOIS COUNCIL
OF ORCHESTRAS



Critically acclaimed by the *San Francisco Chronicle* as “alarmingly skilled players” and by both the *Chicago Tribune* and *Chicago Sun-Times* for “professional-level” performances, the Chicago Youth Symphony Orchestras’ (CYSO) flagship Symphony Orchestra — comprised of musicians ages 14 to 18 — performs each season in Orchestra Hall at Chicago’s Symphony Center as well as on international tours. Its alumni play in major orchestras around the world including the Chicago Symphony Orchestra, Berlin Philharmonic, and New York Philharmonic.

Under the baton of long-time Music Director Allen Tinkham, praised for reimagining the youth orchestra of the 21st century, the orchestra has been repeatedly hailed for world-class performances of large-scale late-romantic, post-romantic, and 20th-century symphonic repertoire — from impassioned masterworks to the most challenging warhorses. As the first American youth orchestra to perform Edgar Varèse’s *Amérique*, the ensemble was acclaimed for a performance that would “have done credit to an adult professional ensemble” (*Chicago Tribune*).

Renowned for its diverse and innovative programming, including of the music of living and underrepresented composers,

the CYSO Symphony Orchestra has won numerous ASCAP National Awards for Adventurous Programming and Illinois Council of Orchestras’ Programming of the Year Awards. Since 1997, the orchestra has recorded with Grammy award-winning Cedille Records, for which CYSO ensembles previously recorded *Violin Concertos by Black Composers of the 18th & 19th Centuries* with esteemed violinist Rachel Barton Pine and *Winged Creatures*, featuring CYSO alumni clarinetist Anthony McGill and flutist Demarre McGill.

With a rich history dating to 1946, CYSO has grown from one orchestra to a comprehensive music training program with on-site ensembles including full symphony orchestras, string orchestras, jazz orchestra, and steelpan orchestras; chamber music and composition programs; multiple school-based music education programs; and robust community engagement programs. CYSO is committed to educating, encouraging, and empowering each young musician so that they may pursue personal excellence both on and off the stage.

cyso.org

Complete list of players who participated during the three sets of recording sessions

Violin

Merill Lee†
 Joshua Wolford†
 Bianca Ciubancan*
 Ophir Dahari*
 Julia Kim*
 Caleb McCloud*
 Smaya Anand
 Henry Auxenfans
 Athena Deng
 Ella Dodge
 Clara Frantzen
 Paloma Furst
 Chavira
 Jessica Gao
 Jaime García-Añoveros
 Wells Gjerlow
 Sofia Grimes
 Greta Hong
 Lisa Kazami
 Lev Khoubaeva-Hummel
 Kelly Kim
 Nathan Li
 Stephen Luo
 Leith Mascari
 Vivek Parashar
 Julia Perekhozhuk

Katherine

Schaufenbuel
 Amanda Schuler
 Aidan Sinclair
 Daniels
 Beatrice Sjostrom
 Joshua Villanoy
 Austen Wu
 Tinson Xu
 Aiden Yu
 Tristan Zhu

Viola

Chloe Cohen*
 Kenechukwu Obiaya*
 Will Blomeier
 Julien Derroitte
 George Graefen
 Lucy Liu
 Christine Liu
 Ivy Loentz
 Austin Moy
 David Roche
 Olivia Roti
 Elliot Schaffrath
 Hannah Thill
 Sophia Zheng

Cello

Ronald Chen*
 Max Gavin*
 Emma Froeschke*
 Lilia Abramczyk
 Carter Baker
 James Dowell IV
 Jonathan Miller
 Elijah Park
 Peter Pu
 August Schwob

Briar Darling**

Tim Edwards**
 Miquel Fuentes**

Bass

Maxine Gimmel*
 Njya Lubang*
 Nicholas Boettcher
 Thomas Gotsch
 Isabella Nichols
 JT O'Toole**
 Olivia Reyes**

Flute

Anna Huelke
 Destina Sarussi
 Anika Veda
 Jennifer Wang**

Oboe

Zachary Allen
 Sonali Marion
 Andrew Pahadi
 Andrew Xia

Clarinet

Jessica An
 Louis Auxenfans
 Davin Lee
 Snyder Wyatt

Bassoon

Fabrizio Milcent
 Taki Salameh
 Ethan Weingust
 Ryan Zych

French Horn

Hayden Joyce
 Gabrielle Michael
 Elyse Schlesinger
 Danica Tuohy

Trumpet

Bennett King
 Mac Olson

Trombone

Hagyun Park
 Audrey Ringle

Tuba

Andrew Prather

Percussion/ Drums

Xander Buckhalter
 Jacob Chang
 Brandon Harper
 Jonathan Kravchuk
 Mekhi Moses
 Nathaniel Mathew
 Kyra McComb
 Ryan Schoensted
 David Stolyarov

Harp

Ayden Hunt
 Kristy Tamvakis

†concertmaster

*principal

**alumni/friend

CREDITS

Producer James Ginsburg

Session Engineers Bill Maylone, Eric Arunas

Mixing and Mastering Bill Maylone

Recorded

November 15, 2021 at Kennedy King College, Chicago, IL (Fung)

December 9–10, 2023 in Sasha and Eugene Jarvis Opera Hall,
DePaul University (Esmail, Assad, Stephenson: *Scram!*)

January 14–15, 2024 in Mary Patricia Gannon Concert Hall,
DePaul University (Davis, Stephenson: *The Storyteller*)

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