

The Storyteller - by James M. Stephenson

for Trumpet, Violin, Piano, and offstage trumpet. (both the offstage trumpet and the violin can be optional.)

Program notes

I first heard Adolph "Bud" Herseth live at roughly the age of 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 "The 's my instrument! I need a trumpet now!" That wouldn't be entirely true, but obviously the concert left arms lible impression, because trumpet did become my instrument shortly thereafter.

I do remember distinctly, perhaps when I was I2, one day, when I was practicing out of the famed A pan'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 A pan book down and found all of the recordings of "Pictures" that we had in the house (I think we had three: perhaps a Reper, 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 any role model. A few years later, while at the Interlochen Arts Academy - I began digesting contributing a still can't hear that excerpt without expecting a slightly missed Bb near the end of the solo), the Mahler T's, and Kije where he apparently ran up the stairs for the offstage solo just before the red light well on, to

But it was one piece in particular - and probably not the 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 In prior, in. 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 of 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. As the power of music.

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

Bud Herseth died on April 13, 2 13.1 don't piay crumpet anymore, but I had a chance to do something for Bud, to compose a piece in his memor

I was already commissioned to who cake work for that year's ITG (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 court where we could announce that Chris Martin - the current principal trumpet of the Chicago Symphon, would premiere a new work written, dedicated to Bud, and could open up Barbara Butler's recital (Barb was one of Chris's teachers when he went to Eastman). Chris was fantastic. Everyone was fantastic and so given 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 to rard a scholarship in Bud's name with the Chicago Civic Orchestra, a favorite teaching outlet of his. As of this write a near / \$2500 was raised, all from trumpet players and other musicians who had been touched by Bud.

"Th 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 this piece, to tell the story of Bud the 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, 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.

Score

The Storyteller in memoriam: Adolph "Bud" Herseth

James M. Stephenson





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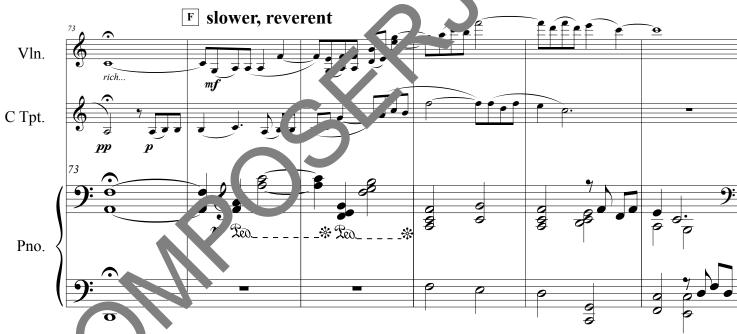






The Storyteller 7











The Storyteller 11



