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CITY OF LIGHT

*The Music of Persis Parshall Vehar
featuring John Fullam, clarinet
with the Buffalo Philharmonic Orchestra
JoAnn Falletta, Conductor
and the Amberg Chamber Ensemble*

WORLD PREMIERE RECORDING

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“PLEASED TO MEET YOU...”

... I recall, were the words exchanged at my first meeting and collaboration with composer/pianist Persis Parshall Vehar in Buffalo in 1997. Little did I know at the time how those few words would become the understatement of my life!!! Even before I had been invited to perform her recently composed “Sound-Piece” for clarinet and piano, I had already been introduced to Persis’ music in the Buffalo Philharmonic, playing her “Light/Lux/Svietlo” for orchestra, and was eagerly looking forward to performing “Sound-Piece” under her guidance. During our rehearsals together, I immediately perceived in this music a unique and an unabashed Romantic, tonal language, successfully wed to modern form and structure. Her beautiful and powerful melodies were as inspired and refreshing as they were immediately accessible. Adding to the craftsmanship of the music itself was a thorough mastery of the clarinet’s awesome potential. The use of modern techniques such as multiphonics, glissandos, overtones, tonal bending, etc., was skillfully put to the complete service and enhancement of the music. Also evident was considerable orchestral potential and scope in the writing. As a clarinetist, it was a most natural step for me to approach the composer for a concertante work with orchestra.

- John Fullam

The first project that John and I embarked on together was the **CITY OF LIGHT CONCERTO** for Clarinet & Orchestra that John commissioned and championed. The Concerto was a three-year collaborative effort and John was the person responsible for the whole idea. His inspired performance was a major factor in the creation of this work, and John’s enthusiasm, ideas and technical expertise are much appreciated! Consequently, the work is dedicated to him.

The premiere of the **CITY OF LIGHT CONCERTO** took place on Saturday, April 28, 2007, in Kleinhans Music Hall in Buffalo, NY. John was solo clarinetist with the Buffalo Philharmonic Orchestra, JoAnn Falletta, Conductor. The “live” performance on this CD is from their 2nd performance on Sunday, April 29, 2007.



Persis Parshall Vehar, John Fullam & JoAnn Falletta

Jacek Muzyk was born and raised in Poland, and began playing piano at the age of 7. Although he became a proficient jazz pianist by his late teens, he began to study the French horn intensively at the age of 18. After graduation from the Academy of Music in Krakow, where Krzysztof Penderecki served as rector, Mr. Muzyk completed a second master’s degree with a full scholarship at the Mannes College of Music in New York, studying with David Jolley. He continued his studies at the Juilliard School of Music on a full scholarship, and at Rice University in Houston (TX) with William VerMeulen.

Following his studies, Mr. Muzyk returned to Poland, working full time with the leading orchestras of Poland, including the Sinfonia Varsovia, the National Philharmonic of Warsaw, and the Krakow Philharmonic. In 1999 he was chosen as the Principal Horn for Krystian Zimerman’s Polish Festival Orchestra that toured Europe and the United States, giving over 40 performances of Chopin’s concertos, and winning a Grammy Award. In 2002, Mr. Muzyk moved to the United States where he played with the Houston Grand Opera and the Dallas Symphony Orchestra before being appointed Principal Horn with the Buffalo Philharmonic. He has made guest appearances with the Chicago Symphony Orchestra, the Houston Symphony, the Pittsburgh Symphony, the Saint Paul Chamber Orchestra, and other orchestras in the USA, Japan, South America, and Europe, several with which he has appeared as soloist. Mr. Muzyk has given numerous master classes and recitals worldwide and has made several solo recordings on the Polish Radio label. He recently released a CD featuring all four Mozart Horn Concertos for the Naxos label, and another of the Bach Cello Suites in transcription for French horn.

Betsy Reeds, a native of Springfield, Missouri, is Second Flute with the Buffalo Philharmonic Orchestra. She has been a soloist with the Buffalo Philharmonic as well as with chamber orchestras. In February 2007, Ms. Reeds performed the world premiere of “The Invisible Red Thread,” a work that was written for her. Ms. Reeds established the Reeds/Ali Flute and Guitar Duo with Guitarist Mir Ali. The duo has performed at the National Flute Convention, the Rantucci International Guitar Festival, and in August 2001, toured Spain where they performed works from their CD, *Café*. Ms. Reeds is also a member of The National Flute Ensemble and appears on all ten of its CDs.

Paul Schlossman holds a Bachelor of Fine Arts in Music and a Masters Degree in Computer Science from the State University of New York at Buffalo. He has been solo English hornist with the Jerusalem Symphony Orchestra and the Savannah Symphony, and has toured throughout Europe with the Jerusalem Organ Trio (Soprano, Oboe, and Organ), performing and recording for radio broadcast in France, Germany, Switzerland, Belgium, and Norway. He has also been a guest performer with the Buffalo Philharmonic, Erie Philharmonic, Niagara Symphony, and the Western New York Chamber Orchestra. He was a founding member of the Buffalo New Music Ensemble, and has given the world and US premieres of more than 100 solo and chamber works. He currently performs as Principal Oboe with the Ars Nova Musicians Chamber Orchestra, and Camerata di San’ Antonio. From 1992 to 2005, Mr. Schlossman was also principal oboist with the Erie (PA) Chamber Orchestra, and for the last 25 consecutive seasons has been a featured soloist with Ars Nova in more than 30 different solo works for Oboe, Oboe d’amore, and English horn.



Amberg Chamber Ensemble

the USA, South America, and the Far East. He has held Principal and Associate Principal Clarinet positions with the Band of America, the Caracas Philharmonic, the Utah Symphony, the Boston Philharmonic, the Massachusetts Symphony, and the National Orchestral Association Orchestra with whom he played the Copland Clarinet Concerto under the composer's direction.

As a teacher, Mr. Fullam has held the position of Professor of Clarinet for the Eastman School of Music, the Philharmonic Conservatory of Caracas, Atlantic Union College, the University of Utah, and the Boston Conservatory where he was also Director of Chamber Music. In addition to his current position in the Buffalo Philharmonic, Mr. Fullam is also a member of the Roycroft Festival Chamber Players.



JoAnn Falletta has been hailed by The New York Times as "one of the finest conductors of her generation." Recipient of the Seaver/National Endowment for the Arts Conductors Award, winner of the Stokowski Competition, and the Toscanini, Ditson and Bruno Walter conducting awards, she has also received ten awards from the American Society of Composers and Publishers (ASCAP) and serves on the U.S. National Council on the Arts. A champion of American music, she has presented over four hundred works by American composers including over eighty world premières. She currently serves as music director of both the Buffalo Philharmonic and the Virginia Symphony and guest conducts many of the world's great symphony orchestras, including the Philadelphia Orchestra, Los Angeles Philharmonic, Dallas Symphony, Rotterdam Philharmonic, London Symphony Orchestra, the Montreal Symphony Orchestra and the National Symphony. Her Naxos recordings

include the double Grammy Award winning disc of works by John Corigliano and Grammy nominated discs of works of Kenneth Fuchs and Ottorino Respighi. For more information, www.joannfalletta.com

Martha Malkiewicz joined the bassoon section of the Buffalo Philharmonic Orchestra in 1984 and the faculty of Canisius College in 1987. She received degrees from Indiana University (Bachelor of Music Performance) and the Eastman School of Music (Master of Performance and Master of Music Education) and did advanced study at the Hochschule für Musik in Vienna, Austria where she received a Young Artists Award. Ms. Malkiewicz has been a member of the Evansville Symphony Orchestra, and the Charleston Symphony Orchestra, and has performed in Italy, Austria, Germany and Hawaii. Ms. Malkiewicz has given solo recitals and performed chamber music throughout her career, and has taught at the College of Charleston, Geneseo State College and Villa Maria College. Ms. Malkiewicz enjoys teaching non-musicians about music and has designed a college course that brings BPO musicians and staff members to the college and takes students to live concerts and backstage viewing of Kleinhans Music Hall. Ms. Malkiewicz is also the founder of Informally-Formal, a chamber music series that brings BPO musicians to Canisius College for music, light refreshments, and conversations with the audience.

The programmatic Concerto is composed on two levels; in one sense it is based on the actual physical progression of Buffalo at the end of the 19th and the beginning of the 20th centuries from a city illuminated by gaslight to the first electrically lighted city on the globe. The electrical illumination put in place for the Pan-American Exposition of 1901, made partly possible by the city's proximity to the newly harnessed hydroelectric power of Niagara Falls, was spectacular, earning the exhibition when viewed at night the name, "City of Light." Secondly, the Concerto also musically demonstrates the growth of any creative idea from its inception to its successful climax.

The first movement, "**Flickerings in Stained Glass Windows**" with its chromatic inflections and repetitive rhythms, begins with a musical portrayal of dancing gaslights prior to electrification of Buffalo's many 19th century churches. A hymn-like motif, slightly askew metrically, enters against the "flickers" to give a furtive glimpse into the interior of cathedrals. A solo clarinet cadenza transforms into a varied repetition of the two sections. A 2nd cadenza by the solo clarinet leads into the coda that is based on the initial material that gently disappears to conclude the first movement. This movement also serves as a metaphor for the glimmering of any creative idea that comes to one's thought.

John specifically requested that a Gregorian chant be part of the Concerto. I have always been impressed by the chanting of the Monks of the Abbey of Saint-Pierre De Solesmes in France and happily complied. Their rendition of "**illumina**" (enlightenment) was particularly pertinent to the Concerto's enlightenment concept. As closely as possible, I notated the Monks' vocal line for solo clarinet and orchestra. The translation of the chant is:

"Let your face shine upon your servant, and save me by your mercy:
Lord, may I not be disturbed, because I call upon you for help."

"illumina" from Septuagesima Mass

Searching for inspiration, the 2nd movement, "**illumina**," begins with the Gregorian chant played alone in the solo clarinet's chalumeau (lower) register. Variations of the Chant ensue, becoming more dissonant during which the solo clarinet introduces keening, (Irish, "Caoine"), an ancient Gaelic ritual for the dead. This loud howling represents old ideas and traditions that try to discourage new ideas. For many centuries, keening was considered a very normal and appropriate custom of expression for lamenting the dead, particularly of one's own immediate family. While it may seem inappropriate or even disrespectful to vent one's anguish or misery in such a manner in today's world, to wail in the grief of tragedy or loss is a right of people of all ages. This howling also represents the eternal struggle involved in "Coming to the Light," or the working out of a creative idea. The movement ends with the solo clarinet returning to again intone the "**illumina**," but now in the clarino (upper) register to represent "The Light." John has stated, "I consider this movement to be the most difficult in terms of interpretation. It is in this movement especially that the musical inspiration and the instrumental technique are so closely welded together as to become virtually one. It demands a very creative approach on the part of the soloist, and presents a monumental challenge to literally bare one's soul as a 'co-creator.'"

The 3rd movement, **"The Body Electric,"** begins with the triumphant return of the hymn-like motif from the 1st movement. This is followed by a fast, light, intense dance introduced by the solo clarinet. The movement, in rondo form, includes jazz elements and rhythmic syncopations that characterize American brashness in defying tradition and in risk-taking, plus the country's fascination with change.

The title of this movement comes from the American poet Walt Whitman's poem, "I Sing the Body Electric." The following excerpts particularly inspired the Concerto:

"I sing the body electric,
The armies of those I love engirth me and I engirth them.
They will not let me off till I go with them full of the charge
of the soul..."

Each belongs here or anywhere just as much as the well-off,
just as much as you,
Each has his or her place in the procession.
(All is a procession,
The universe is a procession with measured and perfect
motion.)"

John feels, "Just like an ever-flowing electric current powering and lighting a great city, the soloist must find the wind power to sustain challenging distances for almost impossible lengths of time. So, in a single concerto, we have traveled from ancient chants, keening, stained-glass windows and flickering candles, to modern electric illuminations and power plants. Darkness into light."

Working with John in performance and creation, I appreciated his generosity in sharing his ideas, and his acute attention to details. When, during rehearsal for the Concerto, he asked me if I had any more compositions for clarinet, I was happy to show him two works that I had written for the Berta-Vehar Duo. Clarinetist Joseph Berta, a member of the Music Faculty at Hobart and William Smith Colleges in Geneva, NY, and I performed many concerts together in the 1980's both in New York State and his native California. One program, that began with a baroque sonata and ended with a Brahms sonata, needed additional music. To segue from the Baroque Period to the romantic Brahms, I composed the **"Aria,"** and a caprice (now entitled **"Valse Brillante"**) as part of the set, **THREE PIECES for Clarinet and Piano.** To subtly lead listeners from one musical period to the next, two humorous references are included in both works; the **"Aria"** contains quotes from traditional Bach bass-lines in the piano, and the **"Valse Brillante"** contains a section emulating the melodic writing of Brahms. John insistently asked me if I had still more music for clarinet, so I reluctantly brought out **"Capriccio,"** another work written for the Berta-Vehar Duo, but that had never been

(North Carolina), and the Eastman School of Music. She holds a Bachelor of Music Degree in Music Theory from Ithaca College and a Master of Music Degree in Piano Performance from the University of Michigan, and had three years' post-graduate study in New York City. Her private composition studies were with Warren Benson, Ross Lee Finney, Roberto Gerhard, and Ned Rorem. She had additional advanced composition workshops with Milton Babbitt, John Cage, Leon Kirchner, Roger Sessions and Jacob Druckman.

A virtuoso pianist, Vehar has performed many solo recitals including those at Yale, McMaster & Brock Universities (Canada), California University at Santa Barbara, and the Manhattan School of Music. She has played five solo concertos with the Buffalo Philharmonic Orchestra. Recent concerts include Pittsburgh University (Kansas), Academy of Vocal Arts (Philadelphia), and the Detroit Pro Musica. Her performances can be heard on National Public Radio and Television. FANFARE Magazine wrote, "Vehar, an accomplished soloist, accompanist, and chamber player, has composed over 200 works. I'd like to hear more from her." For more information, see her website at persisvehar.com.

John Fullam



John Fullam, Principal Clarinetist of the Buffalo Philharmonic, was born in New York and holds Bachelor and Master of Music degrees from the Juilliard School where he was a scholarship student of Joseph Allard, Principal Clarinetist of the Juilliard Concert Orchestra, and soloist with the Juilliard Chamber Orchestra. He also holds a Diploma from the Mozarteum Akademie in Salzburg, Austria. His other teachers include Leon Russianoff, Anthony Gigliotti, Peter Simenaur, Pasquale Cardillo, and Harold Wright.

Mr. Fullam has appeared as principal clarinetist and soloist at the Saratoga Performing Arts Center with Eugene Ormandy, the Marlboro Festival with Pablo Casals and Rudolf Serkin, the Tanglewood Festival with Leonard Bernstein and Seiji Ozawa, ArtPark with Frederica von Stade, Kleinhans Hall with Doc Severinsen and Marvin Hamlisch, and at the Amalfi Coast Festival with Nicholas Flagello. He has also performed as soloist at Lincoln Center, Carnegie Hall, and with the London Festival Ballet.

Mr. Fullam is winner of the international competition held at the Teatro la Fenice for the Principal Clarinet position of the International Symphony of Venice, under the direction of Franco Ferrara. He is also winner of the US National Arts Club Award, the Bergen Philharmonic Concerto Competition, the Diploma D'Honore from the Italian Government, the Massachusetts State Concerto Competition, the CD Jackson Master Award, the US Components Inc. Fellowship Grant, and was selected as soloist for the Berkshire Festival of Contemporary Music. He was also featured artist and clinician for the Fourth National Clarinet Congress held at the University of Massachusetts. As a recipient of several dedications, he has premiered concertos and other works written especially for him.

Mr. Fullam can be heard on the Marlboro Recording Society Series, the Masters, Naxos, Pro Arte, Beau Fleuvre, and Mode labels, and has appeared on National Public Radio and Television in



Photo: Jim Bush

With over 200 compositions ranging from solo song to full orchestral works and operas, Vekar's works have been performed at many of the leading concert halls throughout Europe and the United States, including the Royal Festival Hall (London), Uppsala (Sweden), Copenhagen (Denmark), Graz Music Festival (Austria), and the Piccolo Spoleto Festival (Charleston, North Carolina). She is the recipient of 26 annual ASCAP Awards and six Meet the Composer Grants and is included in the International Museum's Collection of Distinguished Musicians in London and the Biblioteque Internationale De Musique Contemporaine in Paris. Her works are published by C. F. Peters and Boosey & Hawkes and her compositions have been broadcast on National and International Public Radio & Television.

Recent works include her composition MILLAY-SIA, four settings of poems by Edna St. Vincent Millay for soprano and string orchestra, which was performed at Carnegie Hall by the Ars Nova Chamber Orchestra, and PEACE REQUIEM for orchestra, chorus, and soprano and baritone soloists, which was premiered by the Western New York Children's Chorus, the Buffalo Philharmonic Chorus and the Buffalo Philharmonic Orchestra. Her fifth opera, ELEANOR ROOSEVELT, was premiered by the Lake George Opera at Saratoga and subsequently performed by the Syracuse Society for New Music.

Her compositions based on the poetry of award-winning poet Charles Bukowski have been hailed by The Los Angeles Times as "enticing glimpses of a fresh sort of whiskey-breathed art song". A total of twenty-three of these art songs were premiered by Metropolitan Opera bass Valerian Ruminski in Los Angeles, New York City and at the Academy of Vocal Arts in Philadelphia. Ruminski recently commissioned her to compose a song cycle based on poems by Catullus. Ms. Vekar has also received critical acclaim for her compositions for postmodern and experimental dance and for wind ensemble.

Recordings of Ms. Vekar's works include "Light/Lux/Svietlo" (Czech Radio Philharmonic Orchestra), and *Sound-Piece for Trumpet, Flugelhorn, Piccolo Trumpet, and Piano* from the CD, *Musical Landscapes For Trumpet* (Buffalo Philharmonic principal trumpet, David Kuehn and Ms. Vekar as pianist). Upcoming CDs include her FROM THE MOUNTAIN TOP, along with other works for trumpet and organ. Recordings of her music may be heard on the Fleur de Son Classics, Ltd., MMC, Aeolian, Loft, Capstone, and Mark labels.

Ms. Vekar is currently in her 12th year as Composer-in-Residence at Canisius College, Buffalo, New York, and regularly makes presentations at such institutions as State University of New York Colleges at Fredonia, Buffalo & Potsdam, Austin-Peay State University (Tennessee), Wake Forest

played. Surprisingly, when John and I performed the three works together, they fit like a glove. Since I did not want the two movements (capriccio and caprice) so closely named, John called me up one night at 11:30 and I heard him exclaim, "**Valse Brilliante**," and so that became the new name of the 3rd piece.

The Composers' Alliance of Buffalo, for which I was Vice-President and a member of the Board, engaged professional chamber ensembles to perform new works by Western New York Composers. **SEA PIECES** was written for and premiered by the Buffalo Philharmonic Woodwind Quintet at Buffalo State College. The set of four short pieces chronicles a day on the water. Beginning with the atmospheric shifting harmonies in free form, "**Dawn at Sea**," the suite progresses to the swirling, repetitive, "**Shimmering Sea with Dancing Waves**." The 3rd piece, "**Undercurrent**," starts with a threatening slower introduction, and unleashes the turbulence that builds to the last notes of the French horn as they descend to the bottom of the water. "**Night Covers the Sea**," with its mists and eerie unmetered multiphonic sounds, ends the day at sea.

On March 28, 2004, The Buffalo Chapter of Sigma Alpha Iota honored Buffalo Philharmonic Orchestra Conductor, JoAnn Falletta, with a Buffalo Alumnae Chapter Award in recognition of her service to music and the arts. As a member of this professional group of women musicians, I was invited to perform at this event. I wrote "**Buffalo Beguine**" to commemorate this very special occasion and enlisted John to help premiere the new work. This short, beguiling beguine with its bouncy rhythms depicts the energetic, exciting movements of Maestro Falletta, who conducts with a dance-like flair on the podium.

A few years later in 2007, John & I premiered my "**Slow Waltz for Lovers**" as an encore for a program on the St. Matthias' Church Series in East Aurora, NY. The graceful French waltz seems to appear in many of my compositions. Newly married, without much money, and teaching at the University of Bridgeport in Connecticut, my husband Robert and I frequently attended the New York City Ballet because of their then cheap ticket prices. The production of Balanchine's "La Valse" was so beautiful that I am always trying to relive that moment and, of course, this piece is dedicated to my very loving musician husband, Robert.

The "**Waltz**" and "**Beguine**" demanded a 3rd partner and so **JUKEBOX DANCES** were premiered in 2009 at the Burchfield Penney Art Center, after adding "**Tango for Two-Left Feet**." This Tango is a humorous portrayal of my experiences in junior high school, playing piano for adult social dance classes. I noticed that the more uncoordinated members of the class, when falling behind, often did the steps twice as fast to catch up (resulting in some 2/4 or 3/4 measures) or completely stopped to intellectualize their dancing before continuing (consequently the slow, thoughtful cadenzas for the clarinet). The "**Tango**" ends with "the fall," which I, myself, once ungracefully executed on the dance floor. All three dances were written for and premiered by John.

When I was a senior in high school, a Dutch exchange student came to live with my family for the year. Lies Kan became my "Dutch sister," and we met periodically over the years in Albany, Ithaca, Buffalo, Toronto, Montreal, Amsterdam, Paris, Oslo, and in her hometown of Bennekom, the Netherlands. Adding husbands, "Tarq" Hoekstra, and "Bob" Vehar, "Lizzy," (as we Americans called her) and I together enjoyed concerts, art museums, castles, books, food, and our children. In 2006, all four of us drove throughout Lies' beloved Netherlands. One evening at a B & B in the remote northern region, we heard a bevy of frogs in a nearby pond that insisted on serenading us. The frogs were bighearted in their vocal prowess and extremely loud! After I returned, I kept hearing the screaming sound of these Dutch frogs and composed "**Summer—Frogs & Fireflies.**" At Canisius College in 2007, the Amberg Quartet premiered this erratic, mixed-metered "symphony of frogs" interspersed with staccato woodwind "virtuoso fireflies," ending with one lone frog in the clarinet. A CD souvenir performance was sent to Lies. I did not realize then that this trip together was to be our last.

While reading Charles Burchfield's Journals, the vividness of the other seasons was made obvious by his painter's eye. Coincidentally, an anonymous donor generously commissioned me to write any composition that I wished! And so "**Autumn—Walking in Fallen Leaves**" with its walking bass and pastoral melodies took shape. This was followed by "**Winter—Threatening Storms,**" that contains a welcome respite from the furies of a Western New York winter. Completely immersed in the Burchfield Journals, I then composed "**Spring—Swift Waters with Birds and Hepaticas.**" This movement's beginning and end contain the birdcalls and sounds of many of Burchfield's favorite birds (the bluejay, the crow, the woodpecker, etc.), interrupted by a delicate middle section depicting one of his favorite flowers, the elegant hepatica. **THE SEASONS** was premiered by the Amberg Quartet in 2009 at the Burchfield Penney Art Center in Buffalo, NY, coordinated with appropriate digital images of Charles Burchfield's paintings chosen by Head of Collections and Charles Cary Rumsey Curator, Nancy Weekly.

SOUND-PIECE for Clarinet and Piano was premiered on March 6, 1997 at a Showcase of Women in the Arts at Buffalo State College by Dr. Crystal Reinoso, clarinet, and Persis Parshall Vehar, piano. Dr. Reinoso, a member of the College's Music Department, was committed to encouraging substantial new works for the clarinet, especially by women composers. Consequently, Crystal and the following groups came together to commission this work: the Faculty-Student Association, Students in Music, the Performing Arts Department, the Women's Studies Interdisciplinary Unit, and the Buffalo State College Foundation.

SOUND-PIECE is a translation of the word "sonata," an instrumental work, in contradistinction to the vocally conceived, "cantata." To suit the occasion of Women in the Arts, my **SOUND-PIECE** evolved into a philosophical three-movement, traditionally subjective sonata form.

The first movement, "**Searching the Stars,**" portrays the uncertainty involved in asking some of the essential questions of the universe, e. g., What is the meaning of life? Why are we here? What is reality? The trills, tremolos, unresolved augmented harmonies, tone clusters, and multi-phonics musically express the nebulousness and complexity of this search.

"**Inner Space,**" illustrates the variety of daily thought processes. At the beginning and end of this three-part form, extended techniques in the clarinet and piano, glissandi, and multi-meters communicate the randomness of chaotic thinking. The middle section, with its flowing melodies and strict 3/4 meter, articulates the harmony of inspired, ordered thought.

The last movement, "**Earth-bound,**" with its uncompromising, pounding rhythms and brutally harsh sounds, depict the driven, hurried inflexibility of much earthly experience. This thematic material is interrupted by jazz-like motives that represent the human temptations that entice people away from their purpose in life.

- Persis Parshall Vehar

It has been both a pleasure and privilege to have collaborated with Persis Vehar over our many fruitful years together. Her inspired talent and never-ending font of melody have produced, and hopefully, will continue to produce many great works that will most certainly enjoy frequent and regular performances before the public at large. I, for one, am eagerly looking forward to the next gift from her pen.

I well recall walking off the stage of Kleinhans Music Hall to a memorable ovation after playing the premiere of Persis' "City of Light Concerto." Although exhausted and sweating, I embraced the composer with all the excitement and enthusiasm of a first-time father receiving his wife after the birth of their child and said, "That was great!! Write me another???" Given the moment, Persis' restraint could have only been described as, "Herculean!!!!"

- John Fullam

— BIOGRAPHIES —

Persis Parshall Vehar

Hailed by the New York Times for her musical "honesty, clarity and compositional skill", composer Persis Parshall Vehar has had works commissioned and performed by leading orchestras, opera companies, ensembles, soloists and schools throughout the United States, Canada and Europe. Known for her colorful orchestral combinations and innovative vocal techniques, Ms. Vehar has received many of today's most prestigious honors and awards for composition.

CITY OF LIGHT

*The Music of Persis Parshall Vehar
featuring John Fullam, clarinet*

WORLD PREMIERE RECORDING

City of Light Concerto for Clarinet & Orchestra

- | | | |
|----|---|------|
| 1. | I. Flickerings in Stained Glass Windows | 6:13 |
| 2. | II. Illumina | 7:12 |
| 3. | III. The Body Electric | 5:47 |

Three Pieces for Clarinet and Piano

- | | | |
|----|----------------------|------|
| 4. | I. Capriccio | 2:14 |
| 5. | II. Aria | 3:23 |
| 6. | III. Valse Brillante | 2:30 |

Sea Pieces for Woodwind Quintet

- | | | |
|-----|---------------------------------------|------|
| 7. | I. Dawn at Sea | 1:26 |
| 8. | II. Shimmering Sea with Dancing Waves | 3:04 |
| 9. | III. Undercurrent | 1:25 |
| 10. | IV. Night Covers the Sea | 1:47 |

Jukebox Dances for Clarinet and Piano

- | | | |
|-----|----------------------------|------|
| 11. | I. Tango for Two-Left Feet | 3:42 |
| 12. | II. Slow Waltz for Lovers | 2:40 |
| 13. | III. Buffalo Beguine | 1:17 |

The Seasons for Piano Quartet

- | | | |
|-----|--|------|
| 14. | I. Winter—Threatening Storms | 5:18 |
| 15. | II. Autumn—Walking in Fallen Leaves | 3:40 |
| 16. | III. Summer—Frogs & Fireflies | 3:13 |
| 17. | IV. Spring—Swift Waters with Birds and Hepaticas | 5:12 |

Sound-Piece for Clarinet and Piano

- | | | |
|-----|------------------------|------|
| 18. | I. Searching the Stars | 3:28 |
| 19. | II. Inner Space | 4:26 |
| 20. | III. Earth-bound | 5:01 |

Total Time: 73:28

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