John Carbon

Cadenza Ingannata

twelve erotic pieces for piano
after titles by Rip Cohen

JC COLLECTIONS
The Music of American Composer **John Carbon**

Born in Chicago in 1951, John Carbon studied composition at Rice University and at the University of California at Santa Barbara, where his teachers were Thea Musgrave, Paul Cooper, and Peter Racine Fricker. He is now Professor of Music at Franklin and Marshall College in Lancaster, Pennsylvania. Carbon's music--which has been gaining prominence in the past few years due to an increasing number of high-profile performances and recordings--includes two operas, *Marie Laveau* and *Benjamin*, along with many choral, orchestral, vocal, and chamber works. Carbon has a special flair for the virtuosity and drama needed for concertos, and has completed works in this genre for clarinet, violin, piano, and most recently double bass.

Mr. Carbon's work has been performed in New York at Merkin Concert Hall, Carnegie Hall and Avery Fisher and Alice Tully Halls at Lincoln Center, Boston's Symphony Hall, and Prague's Smetana Hall. Premieres of Carbon works have been presented by the New York Chamber Symphony, the Czech Radio Orchestra, and the Alaria Chamber Ensemble of New York. His *Rhapsody for Clarinet and Orchestra* (premiered under Gerard Schwarz at Avery Fisher Hall in November of 1997) was hailed by New York Times critic Allen Kozinn for "its demandingly agile clarinet line that wove its way through a variegated orchestral fabric .... rich in coloristic effects of the sort that create a sense of depth rather than artificial glitter." Recordings of Carbon's music include his *Violin Concerto*, released on Three American Concertos(MMC 2059), performed by Violinist Peter Zazofsky with Gerhardt Zimmermann conducting the Warsaw National Philharmonic Orchestra. Fanfare critic Robert Maxham praised the concerto for the "...finale's dazzling kinetic virtuosity," and in American Record Guide Bill Faucett commented on the concerto's "....many moments of genuine beauty..." Also becoming well known is the *Clarinet Concerto*, in a spectacular and highly-acclaimed performance with soloist Richard Stoltzman on MMC 2031 with the Warsaw Philharmonic, and *Notturno for Trumpet, Harp, and Strings*, performed by Gerard Schwarz (with Jeff Silberschlag on trumpet) and the Seattle Symphony on Delos. (New Yorkers had a chance to hear Notturno live when it was performed by George Manahan leading the New York Chamber Symphony in Alice Tully Hall at Lincoln Center in April, 1999). Other recordings include two orchestral works--*Hommage à Trois*, played by the Slovak Radio Symphony under Szymon Kawalla on Vienna Modern Masters 3011, and *Inner Voices* on MMC 2003 with the Warsaw Philharmonic under Robert Black--and a chamber work for flute and guitar, *Paseos*, on CGS 1024223.

Performances have included several premieres by Ensemble Giverny, with members of the Portland Symphony Orchestra, at the Portland Art Museum, as part of the release of a widely broadcast compact disc recording released by Moonbridge Recordings, *Waterlilies; Musical Visions of Monet*, in conjunction with the opening of the museum's exhibit centering on the late paintings of Monet. The much-acclaimed chamber music group Alaria, with guest clarinetist Doris Hall-Gulati, performed *Dreamspiral* by Mr. Carbon in Weill Recital Hall at Carnegie Hall in 1999 as part of their chamber music series. Premieres have included those by the Philadelphia Trio in Weiss Center for the Performing Arts at Bucknell University of *Do Not Go Gentle* and a new chamber music setting of arias from the composer's opera *Benjamin* in Merkin Concert Hall, New York City. Most recently, performances have included those by the Philadelphia-based Network for New Music, Trio Fedele, cellist Stephen Balderston, pianist Edith Orloff, and an appointment as American composer in residence at the 2nd Annual Santa Barbara Chamber Music Festival in June, 2004.

In July, 2002, MMC Recordings released *John Carbon*,a recording of the composer's *Piano Concerto, Rasgos, Rhapsody for Clarinet and Chamber Orchestra* and *Ghost Town Sketches*, with conductors Vladmír Valék, Maron Alsop, Gerard Schwarz and David Stock conducting the Czech Radio Orchestra, Concordia Orchestra of New York City, the New York Chamber Symphony, and the Pittsburgh New Music Ensemble, with soloists pianist William Koseluk, violinist Claire Chan, clarinetist Doris Hall-Gulati, and members of the Pittsburgh New Music Ensemble. In 2005-2006 recording releases included *Rasgos*, for violin, harp and winds, performed by Claire Chan with Concordia Orchestra, conducted by Maron Alsop and the premiere recording of *Endangered Species*, a new doublebass concerto commissioned by bassist Richard Fredrickson for an MMC release. This work was recorded by the Slovak Radio Orchestra in Bratislava, Slovakia, in November, 2002. Performances in 2006 included a fully staged production of *Benjamin*, the composer's comic opera with libretto by Sarah White at Franklin & Marshall College as part of the National 300th Celebration. A live-performance version of this performance will be released by Zimbel Recordings in October, 2007.

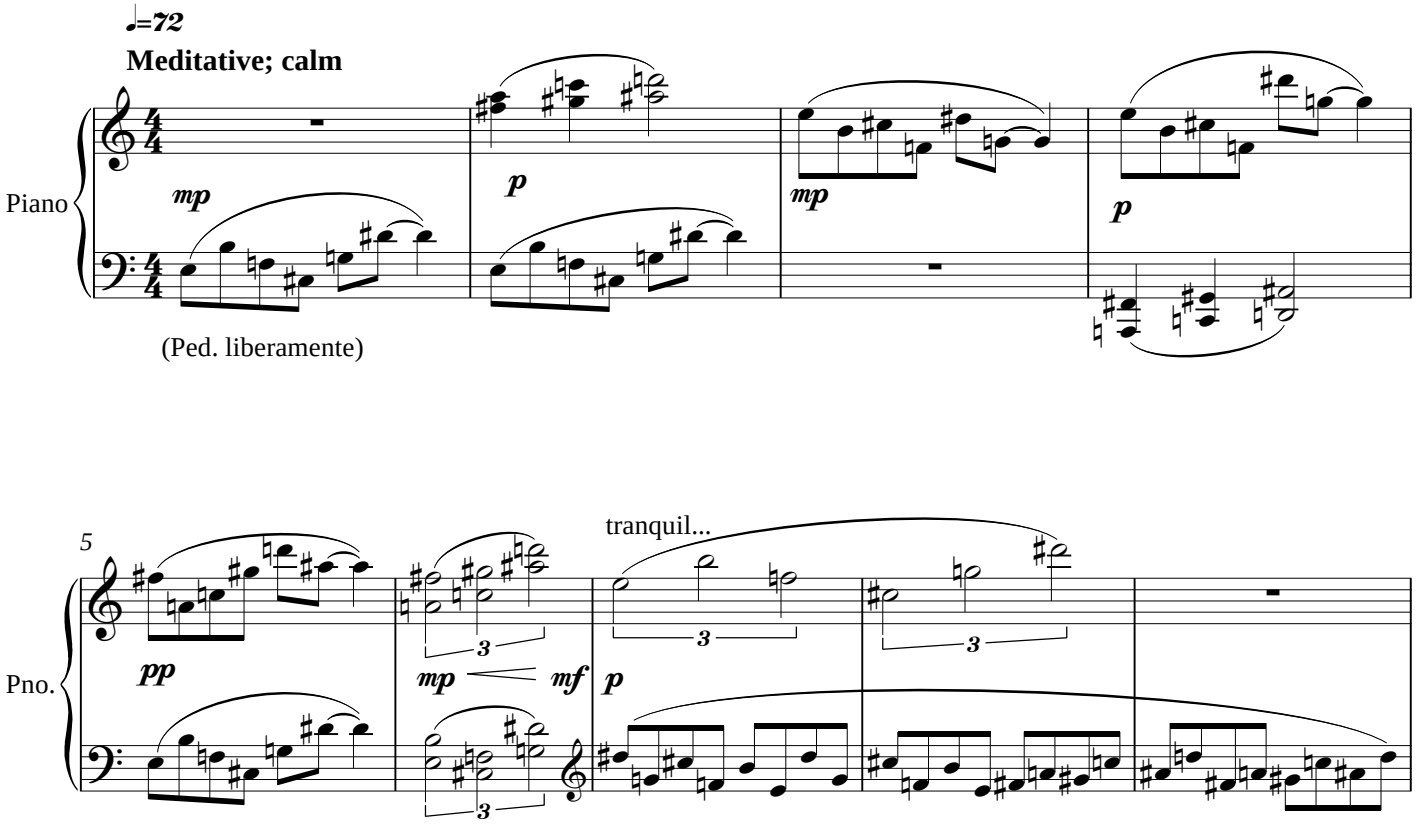
John Carbon

Cadenza Ingannata

Twelve Pieces for piano solo
after titles by Rip Cohen
(1978)

for William Koseluk

I. Dreams of Azure



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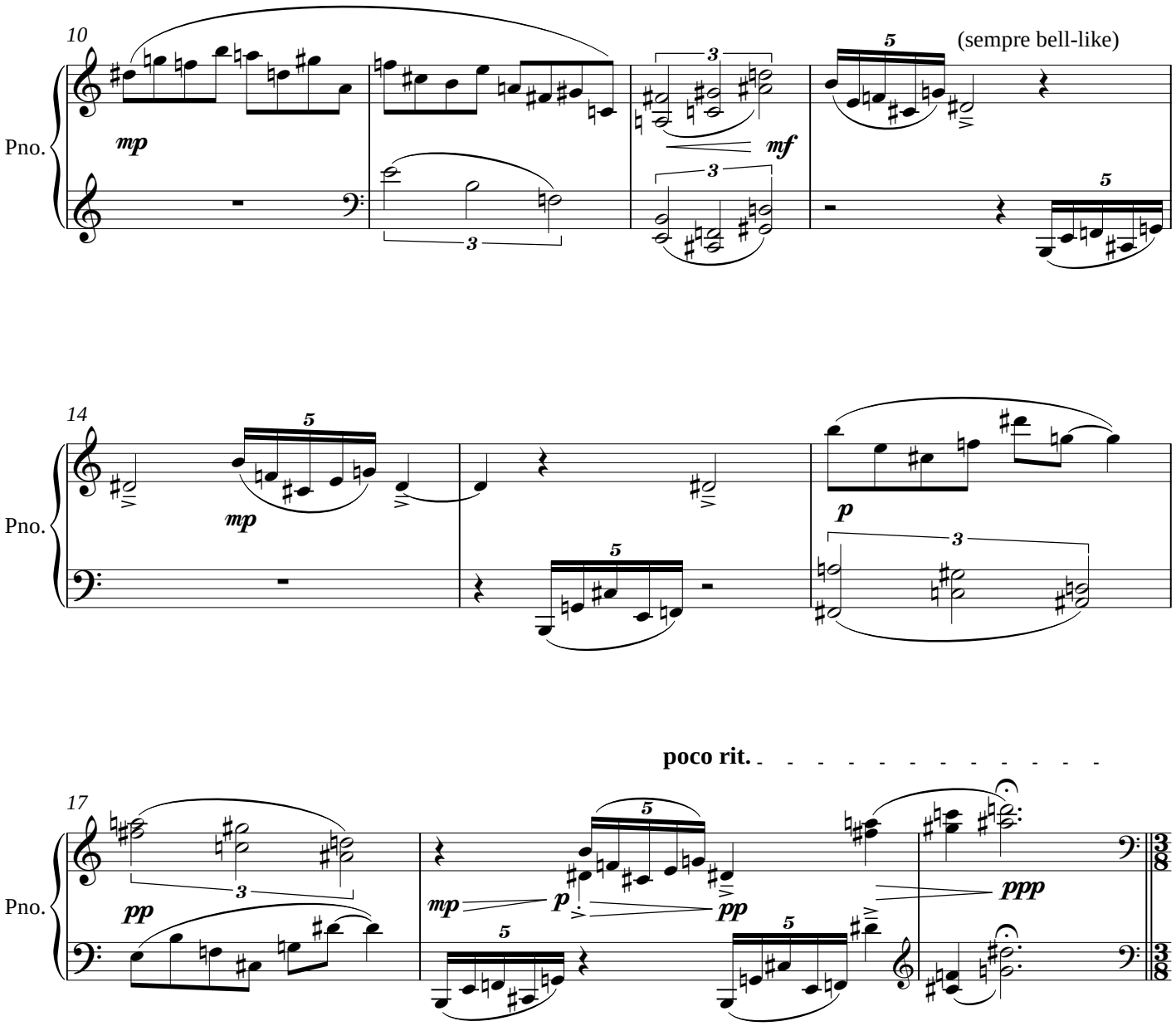
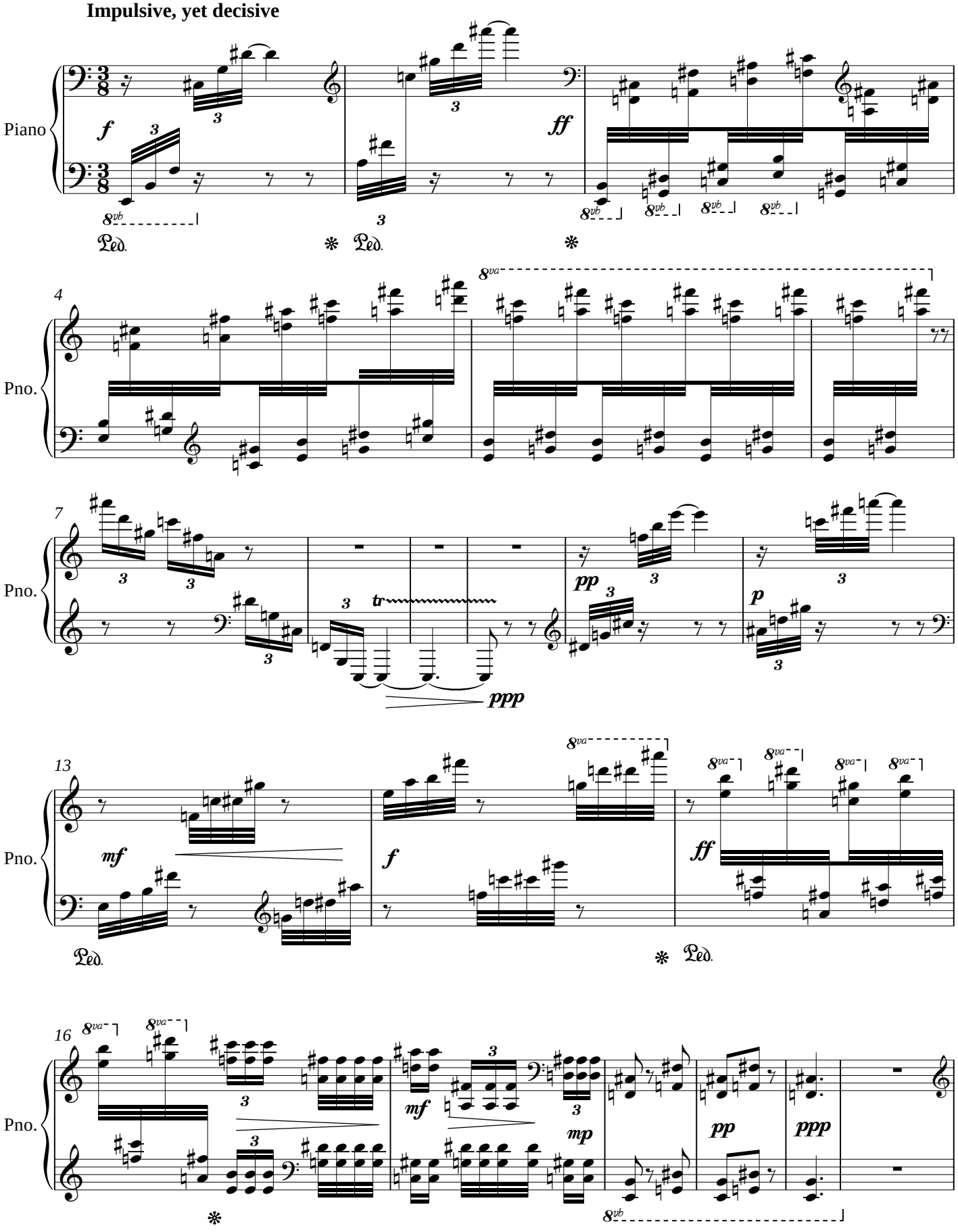
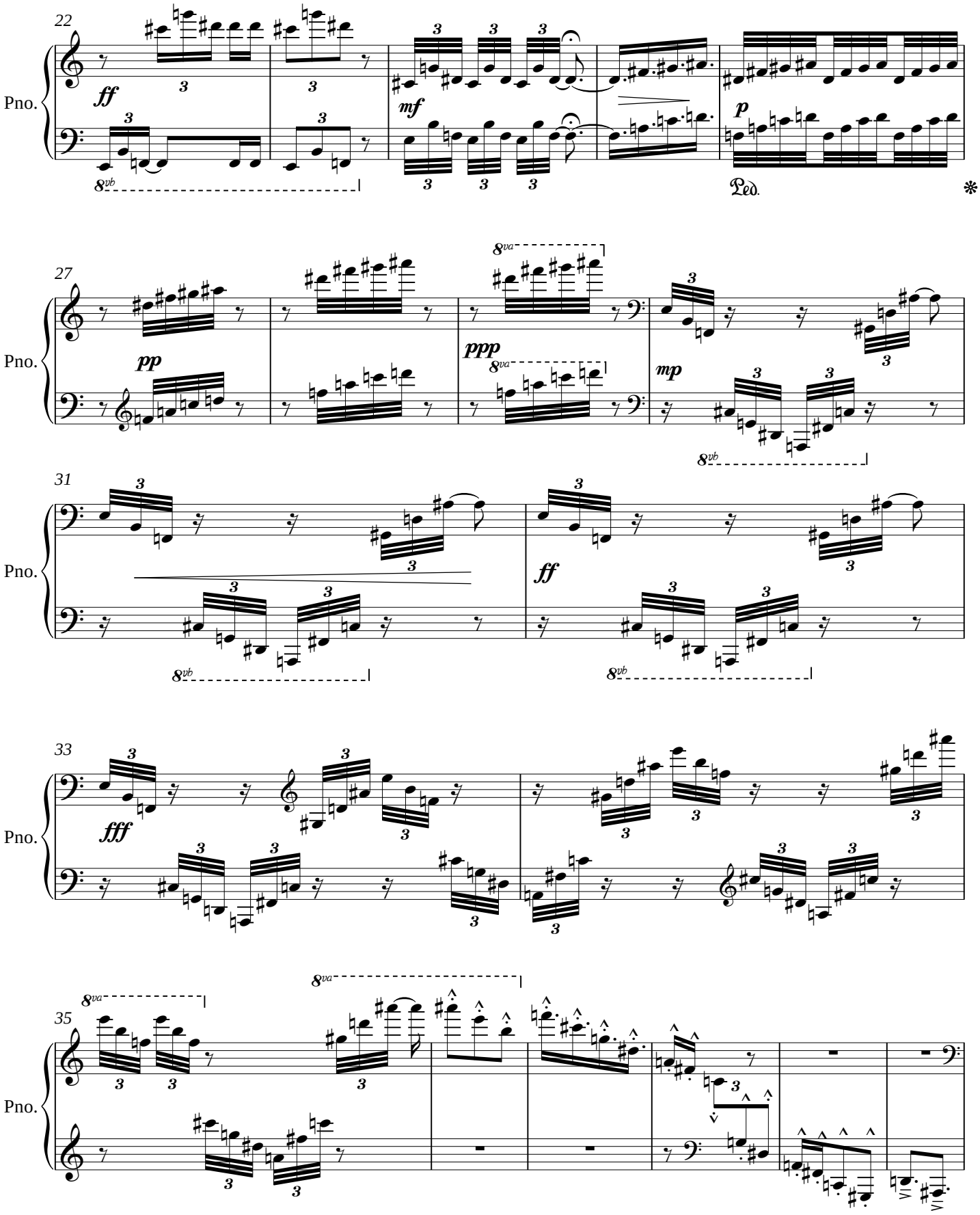

10
(sempre bell-like)
Pno.
mp
mf
14
Pno.
mp
p
poco rit.
17
Pno.
pp
mp
p
pp
ppp

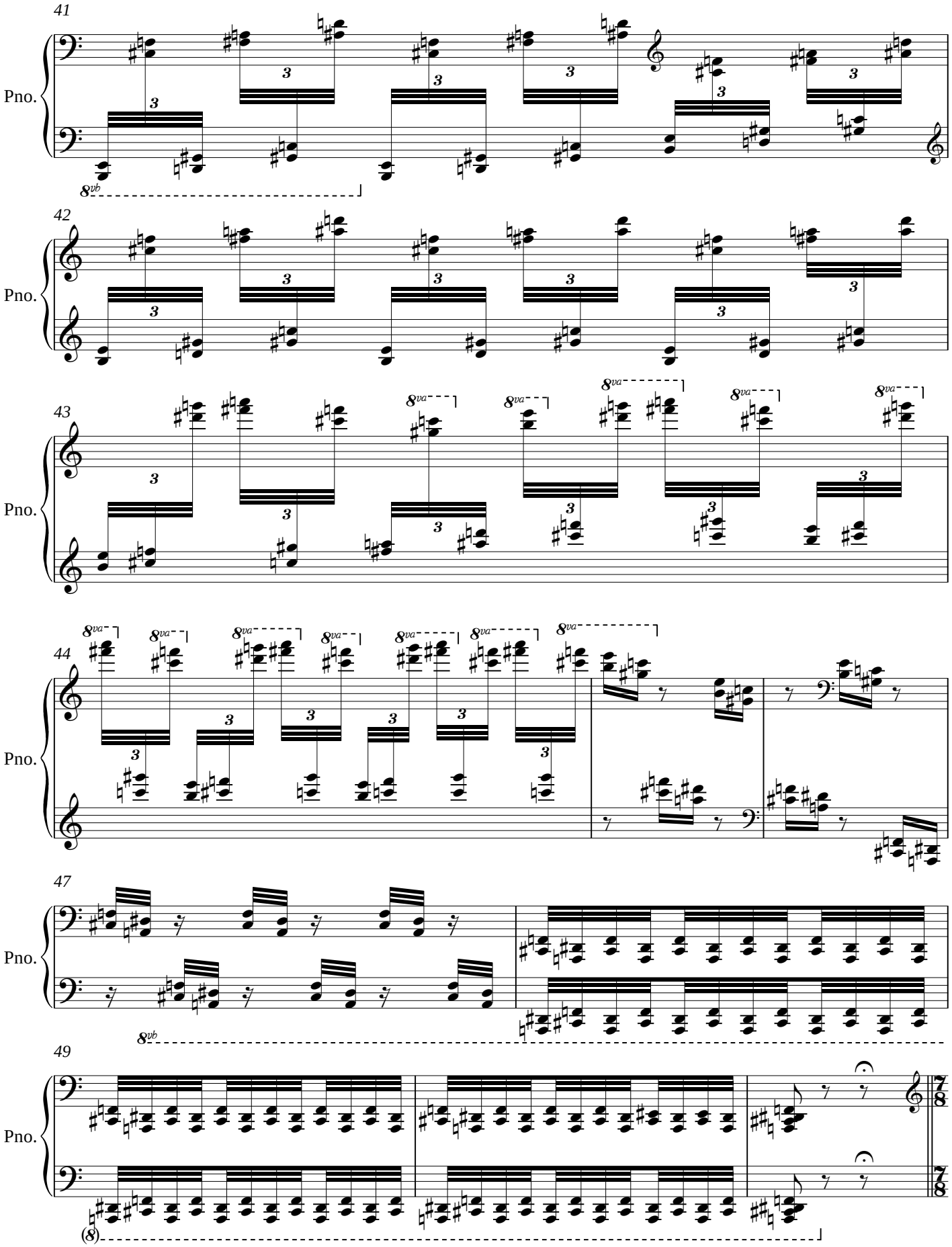
II. Jagged Splendor

♪=126

Impulsive, yet decisive



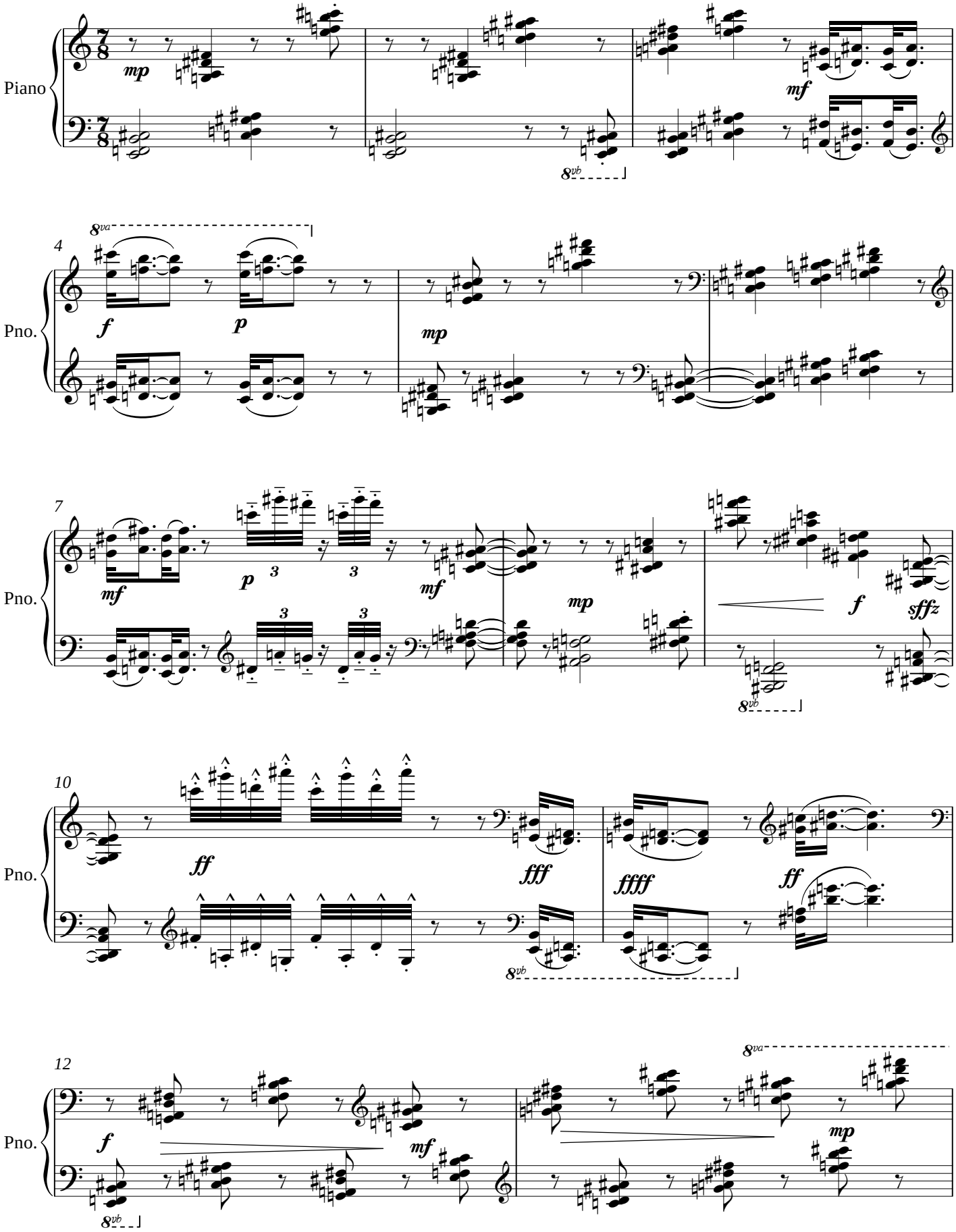

22
Pno.
ff
mf
p
Ped.
27
pp
ppp
mp
31
ff
33
fff
35

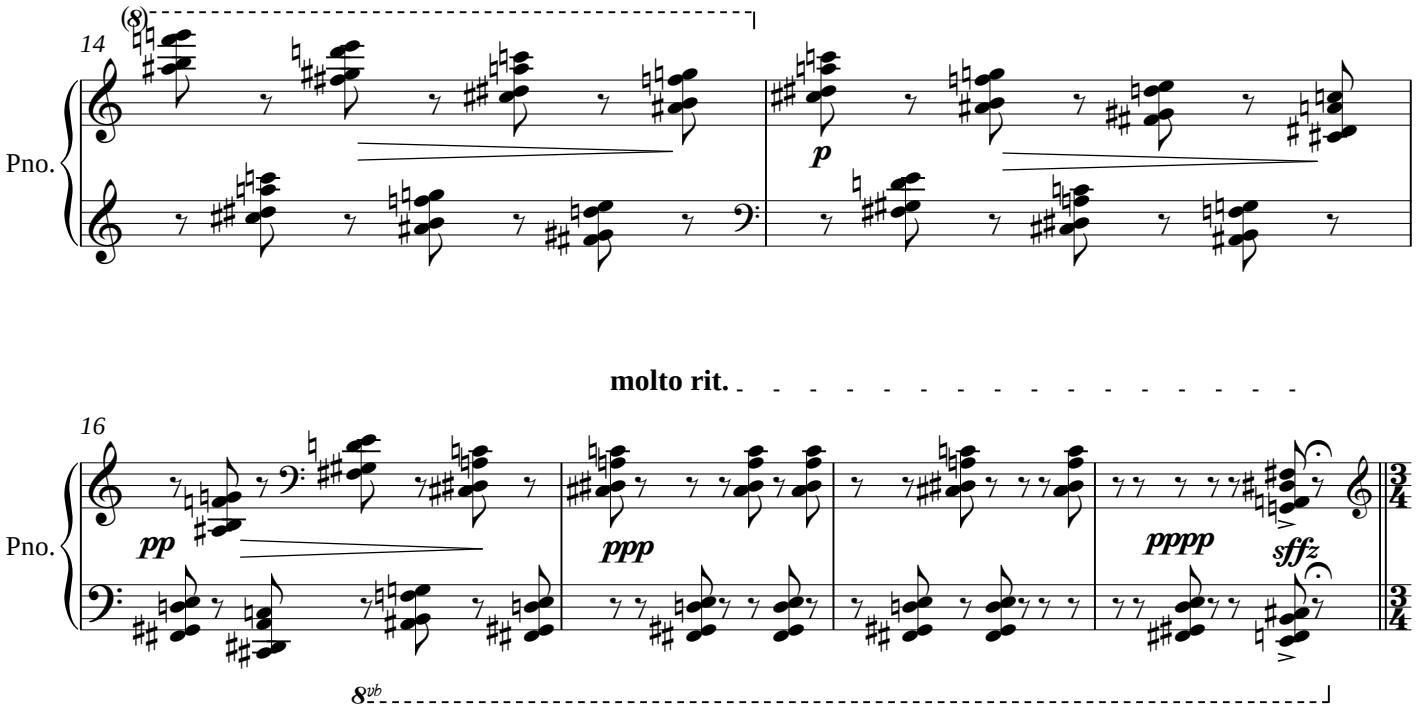

41
Pno.
8vb
42
Pno.
43
Pno.
8va
44
Pno.
47
Pno.
8vb
49
Pno.
(8)

III. The Rhythm of Your Pride

♪=112

Danceable; joyous




14
Pno.
p
molto rit.
16
Pno.
pp
ppp
pppp
sffz
8vb

IV. Melting in the Lilt

♩=138

Drunken rubato

sempre legato

poco rit. **A tempo**

Piano

mp *mf* *mp*

(ped. liberamente)

2

poco rit. **A tempo**

Pno.

mf *pp* *mp*

9

poco rit. **A tempo**

Pno.

mf *pp*

rit.

15

Pno.

mf *pp* *mp*

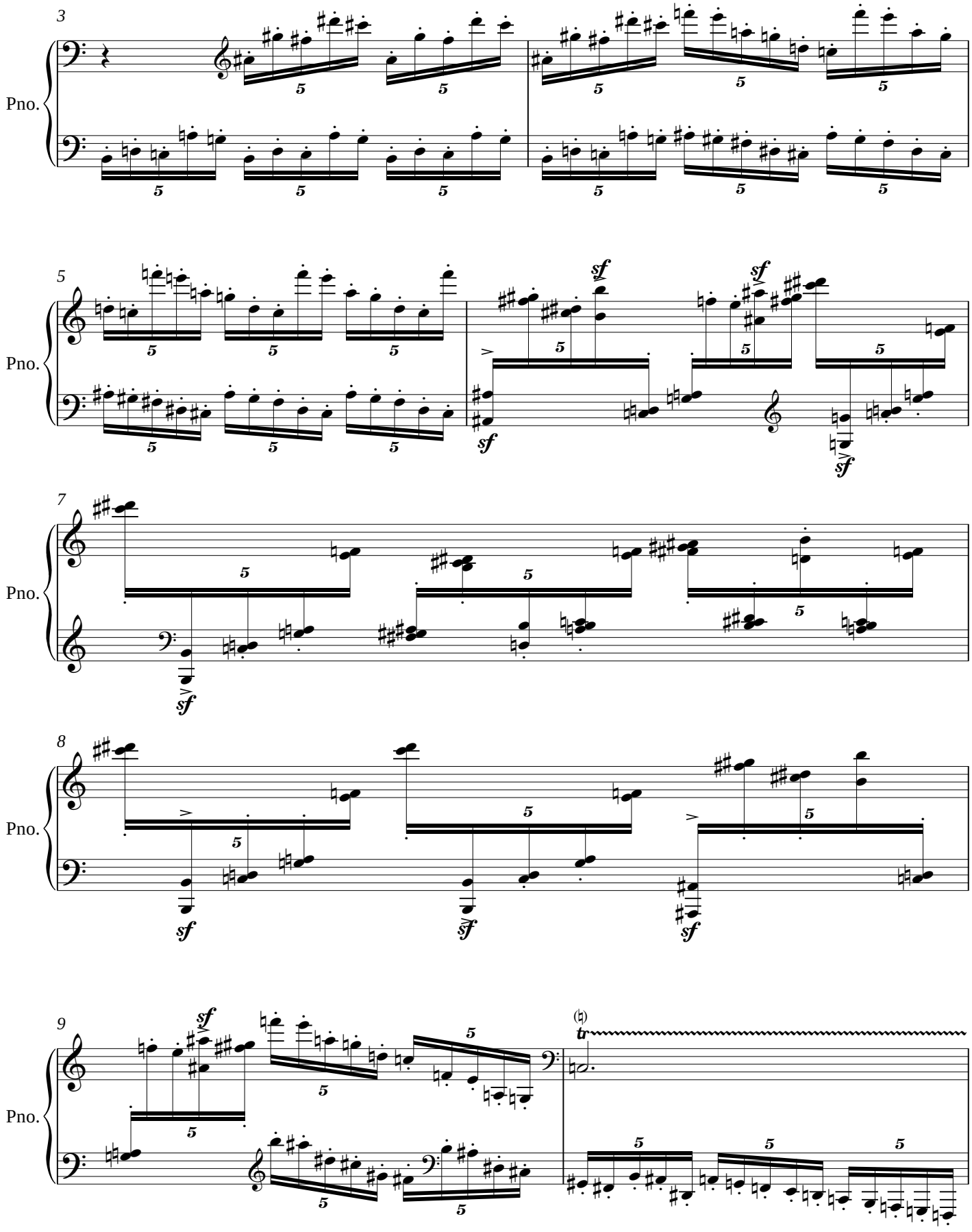
V. The Raving Blossom of the Cresting Flame

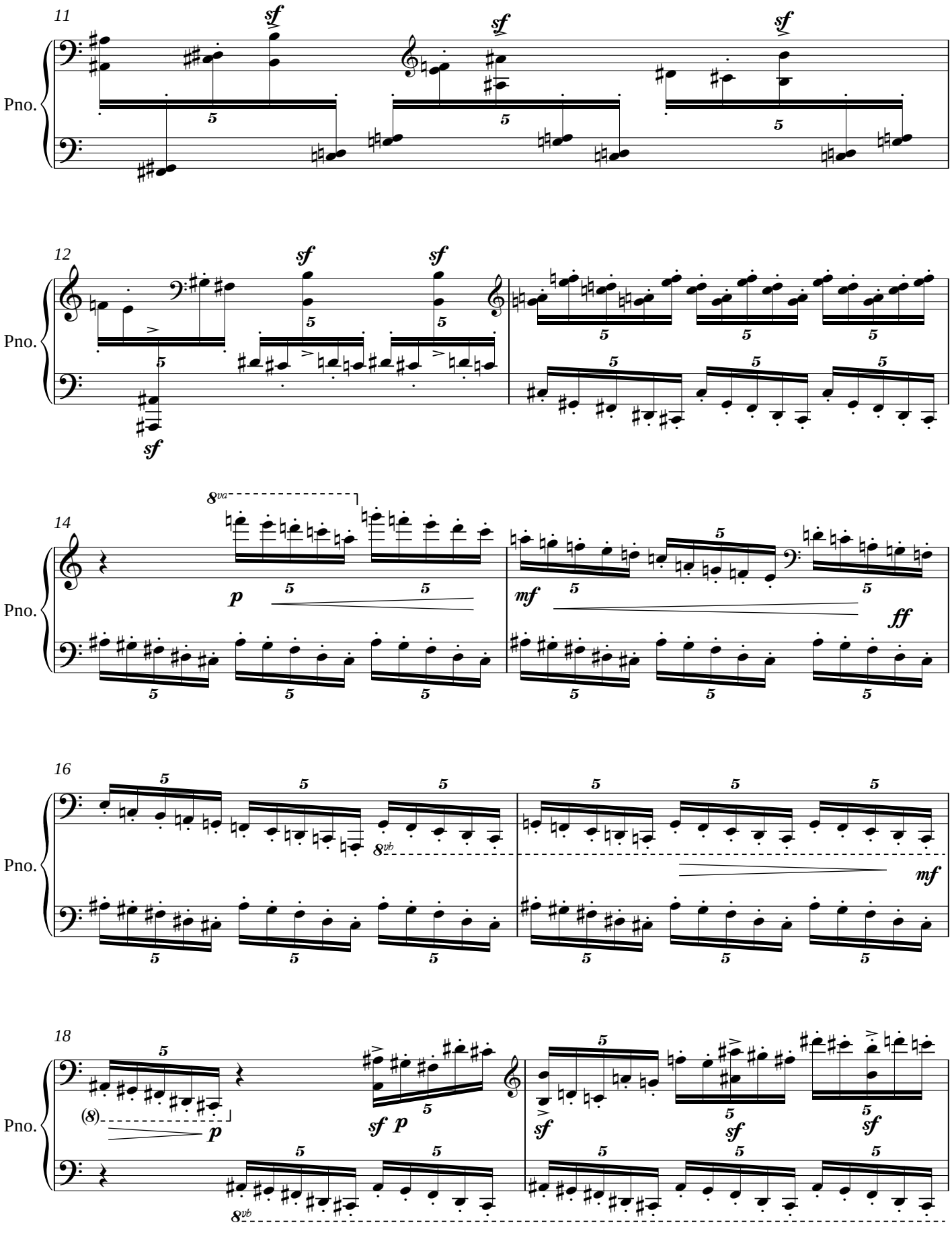
♩=50

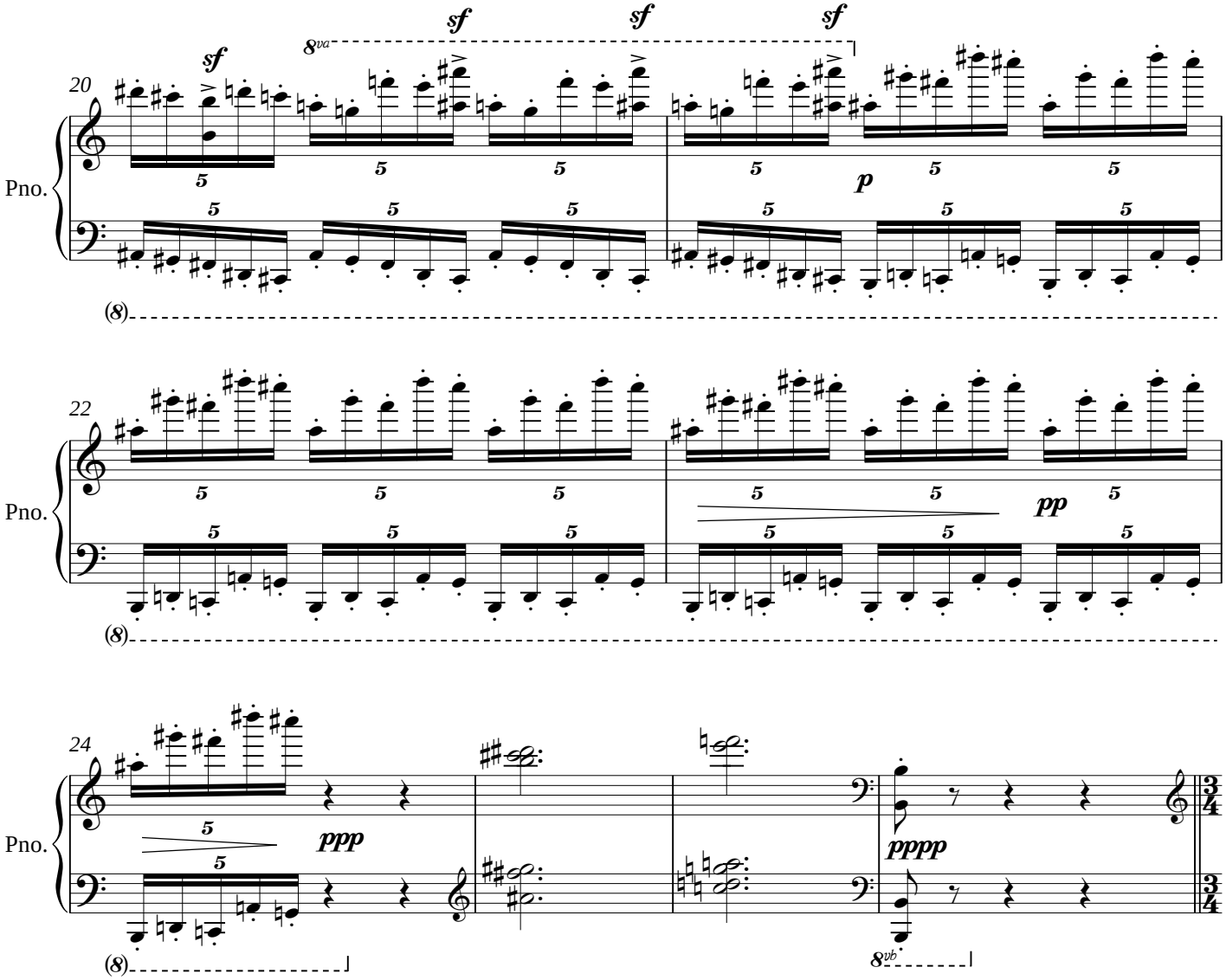
Playfully

Piano

sf *p* *sf* *sf* *sf* *sf* *sf*


3
Pno.
5
Pno.
sf
sf
sf
7
Pno.
sf
8
Pno.
sf
sf
sf
9
Pno.
sf
tr

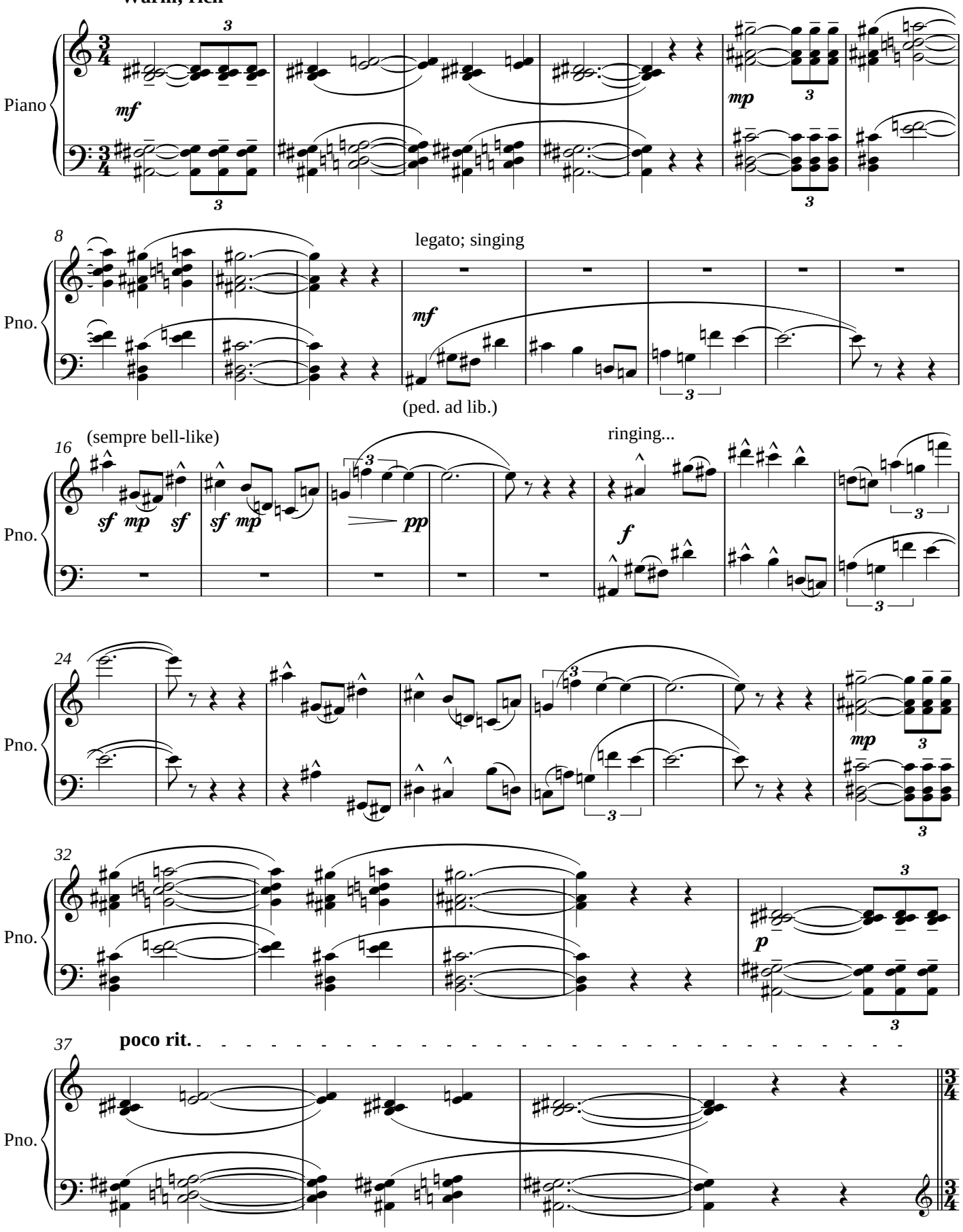

11
Pno.
sf
sf
sf
12
Pno.
sf
sf
sf
14
Pno.
8va
p
mf
ff
16
Pno.
8vb
mf
18
Pno.
(8)
p
sf p
sf
sf
sf
8vb


20
Pno.
sf
sf
sf
sf
8va
p
(8)
22
Pno.
pp
(8)
24
Pno.
ppp
pppp
8vb

VI. Straining Thighs

♩=108

Warm; rich



VII. To Jet With Full Fury

♩=72

Demonically

Piano

ff

ped. ad lib.

2

Pno.

4

Pno.

5

Pno.

6

Pno.

8

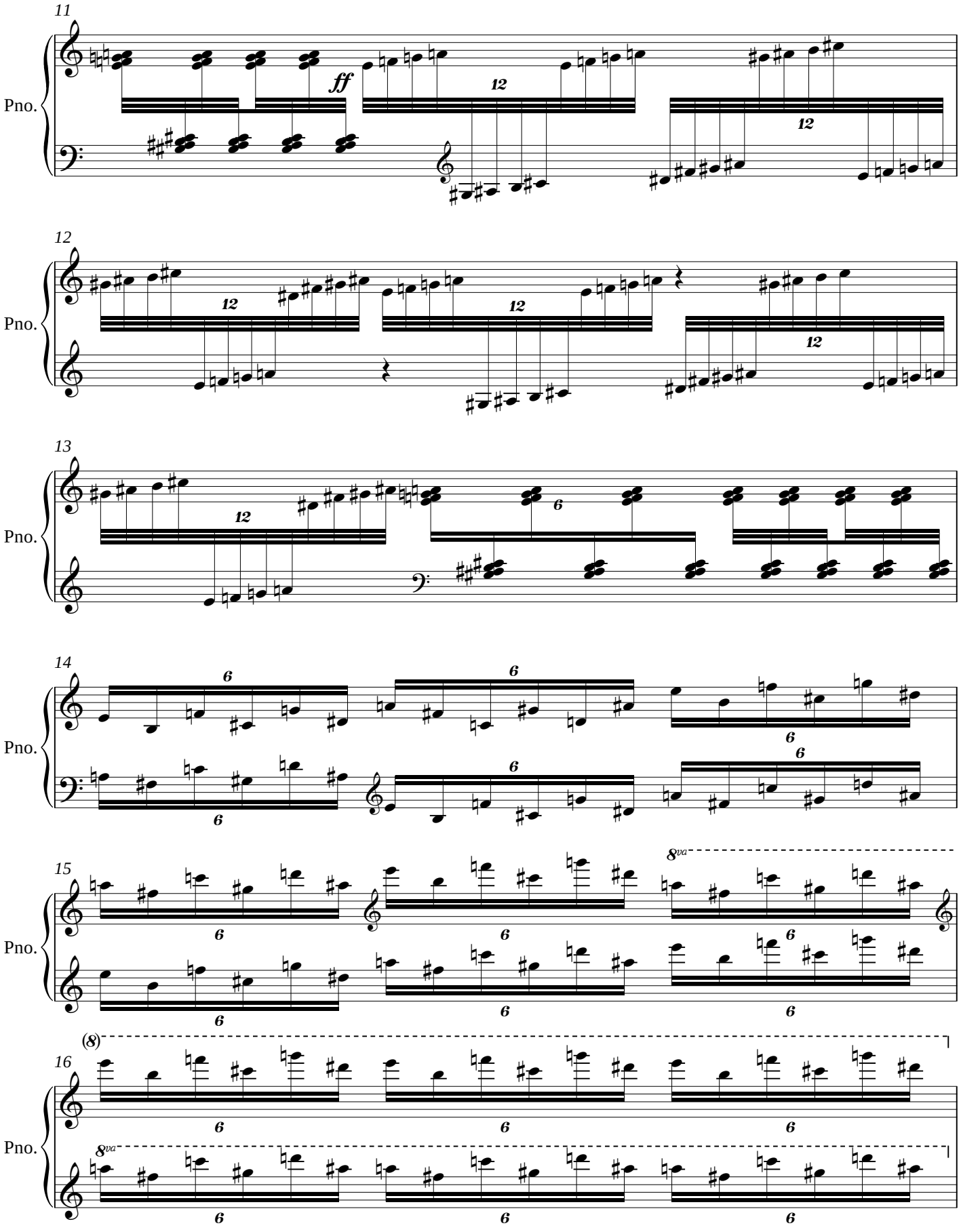
Pno.

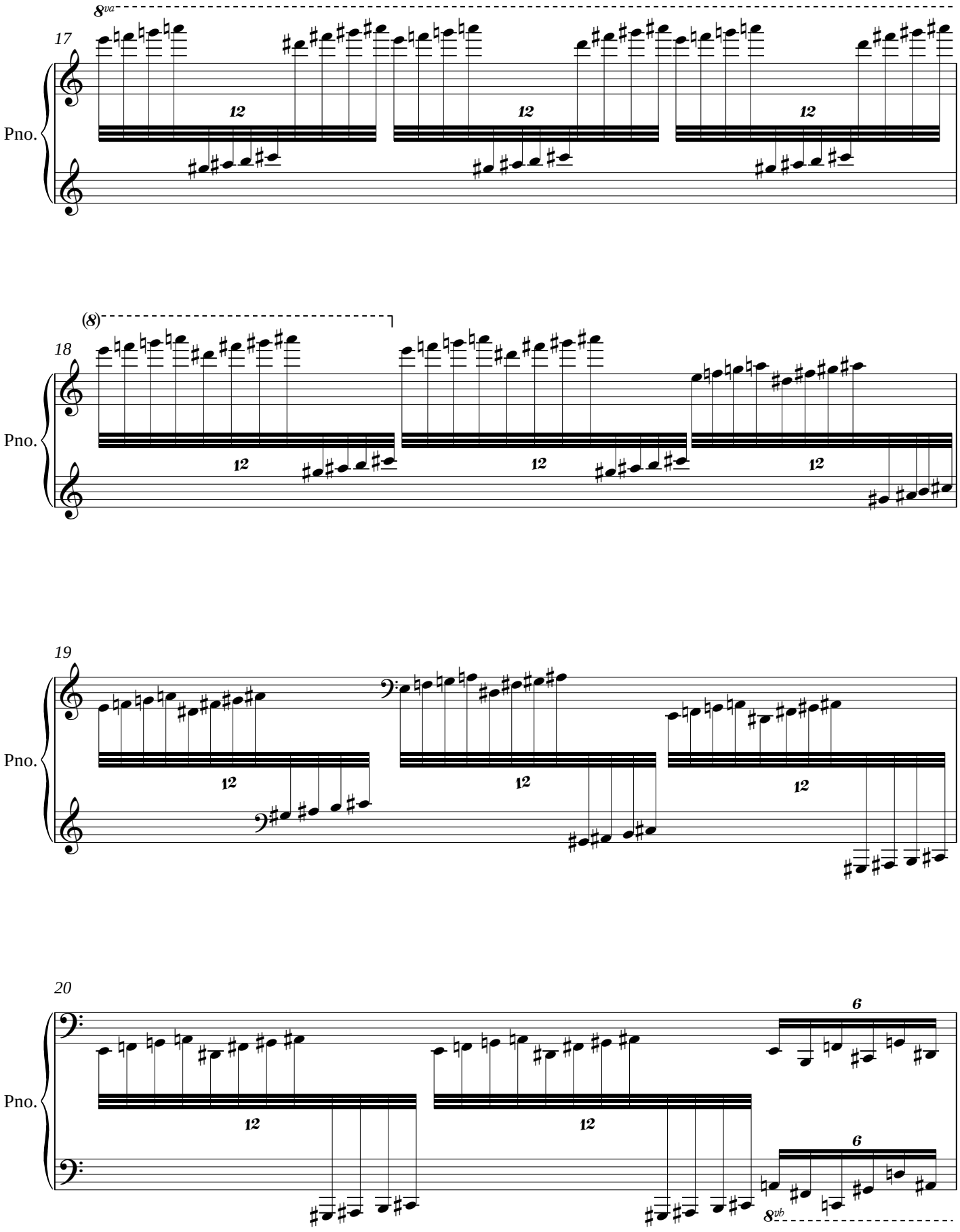
10

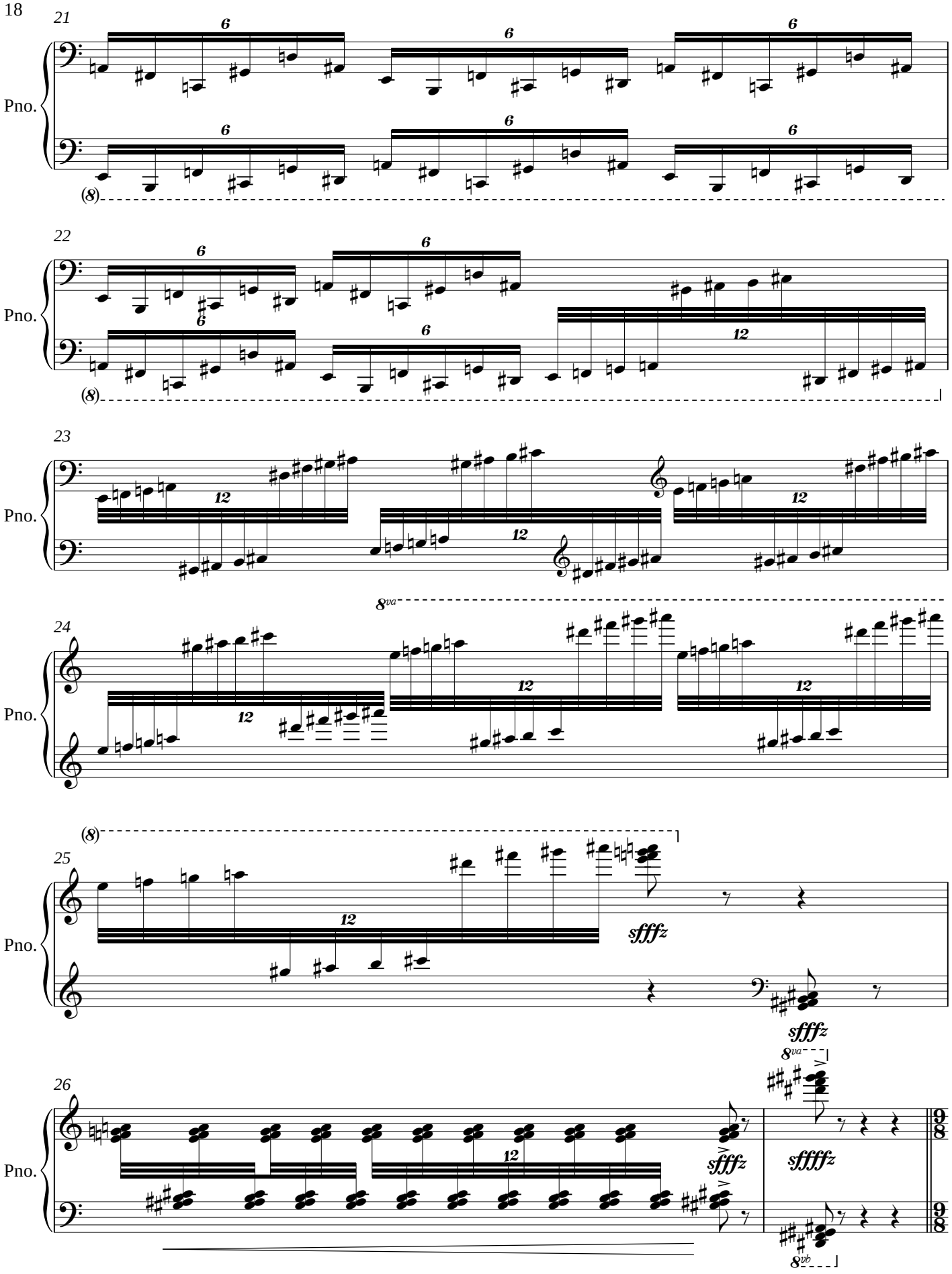
Pno.

sub. ***p***

cresc.


11
Pno.
ff
12
12
12
Pno.
12
12
12
Pno.
13
12
6
Pno.
14
6
6
6
6
6
Pno.
15
8va
6
6
6
6
6
6
Pno.
16
(8)
8va
6
6
6
6
6
6
Pno.

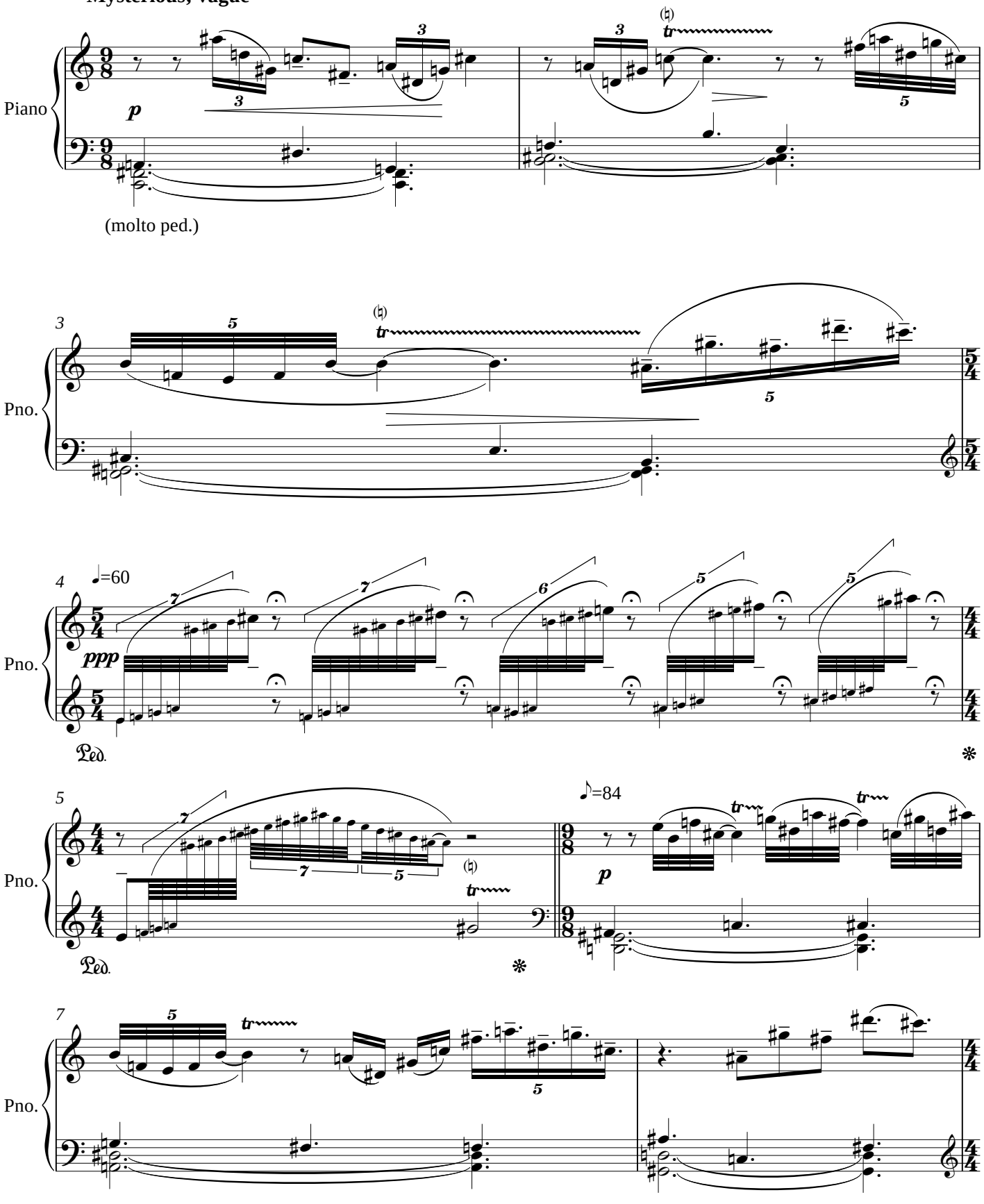

8va
17
Pno.
12
12
12
(8)
18
Pno.
12
12
12
19
Pno.
12
12
12
20
Pno.
12
12
6
6
8vb

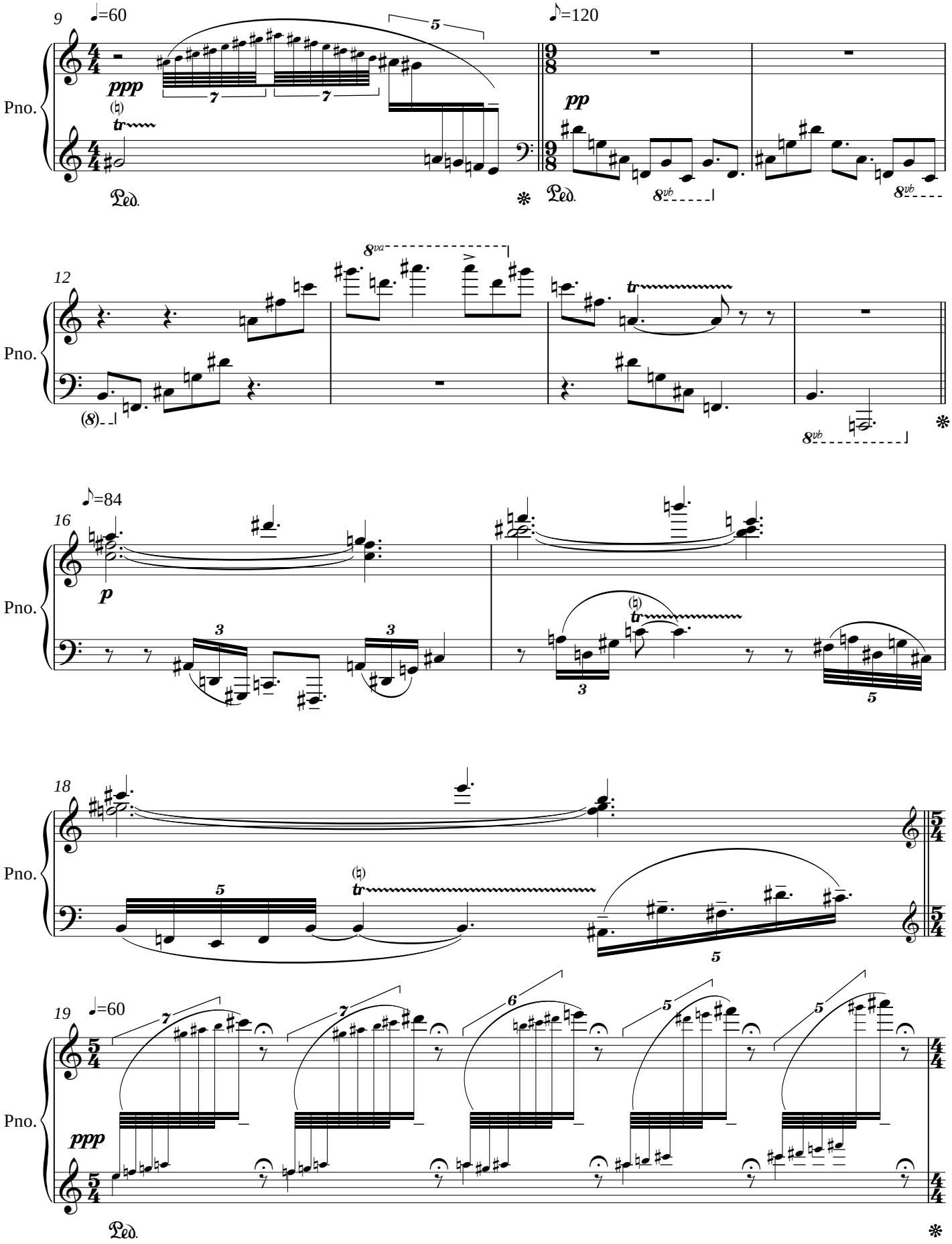

21
Pno.
6
(8)
22
Pno.
12
23
Pno.
8va
24
Pno.
25
Pno.
sfffz
26
Pno.
sfffz
sfffz
8va
8vb
9/8

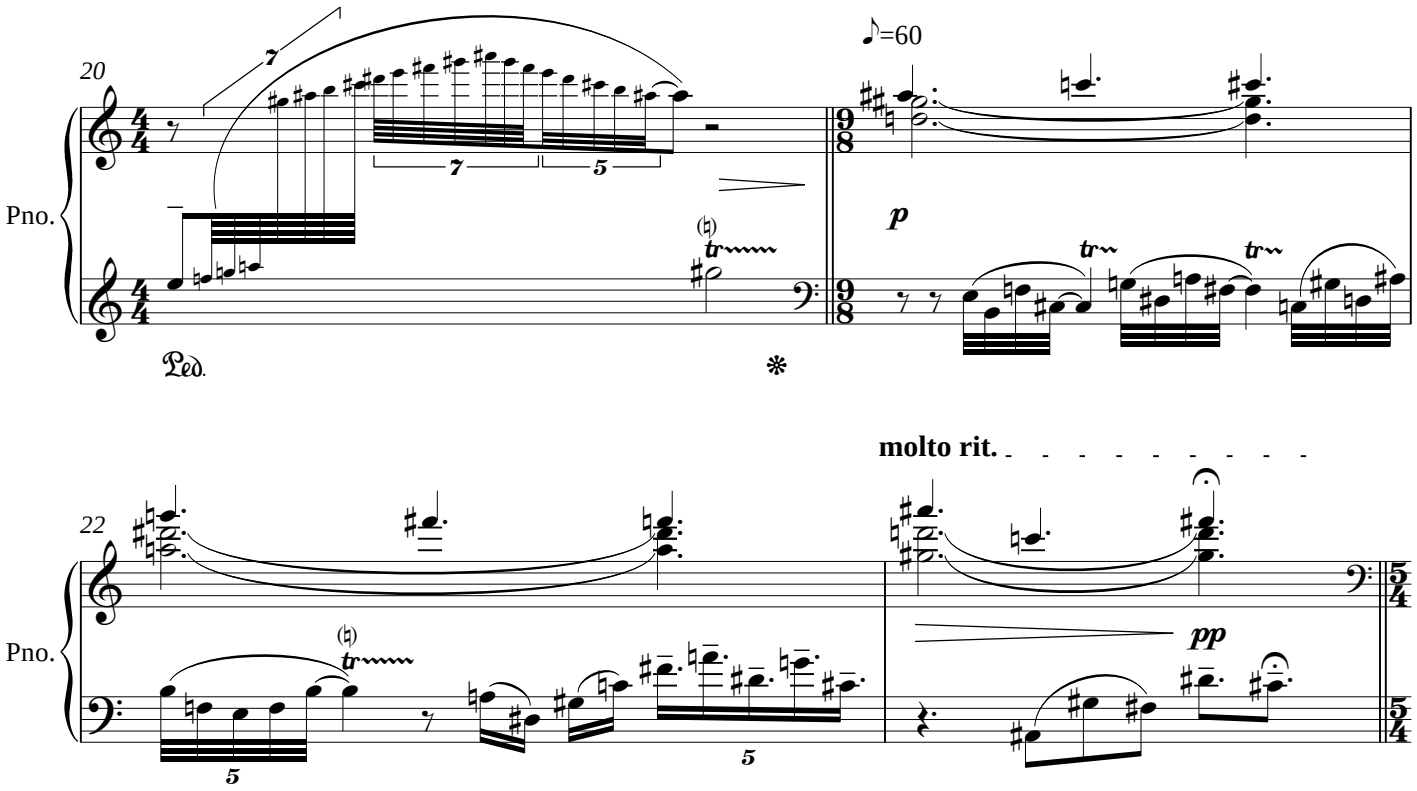
VIII. Strewn Petals in the Wine of Morning

♪=84

Mysterious; vague

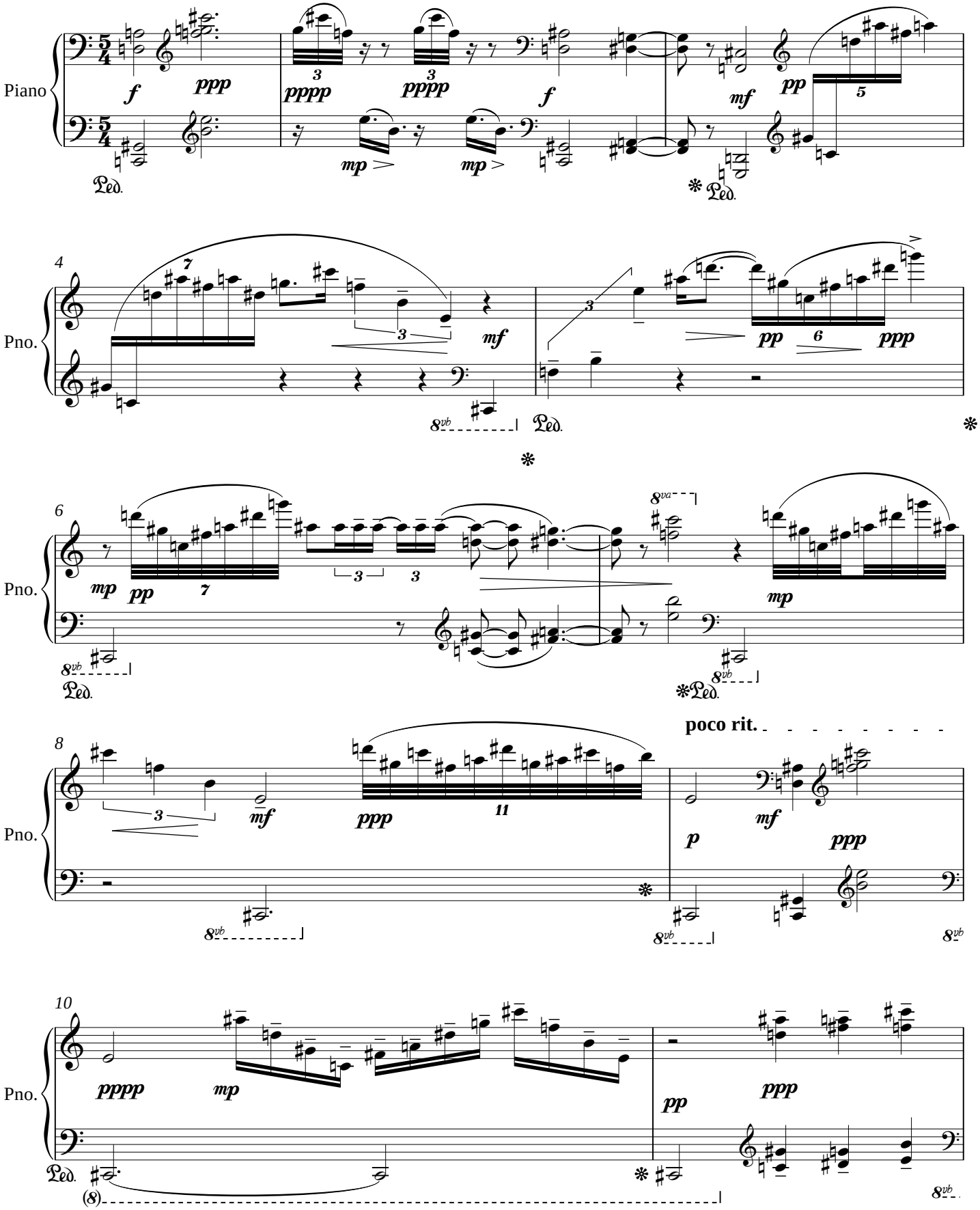


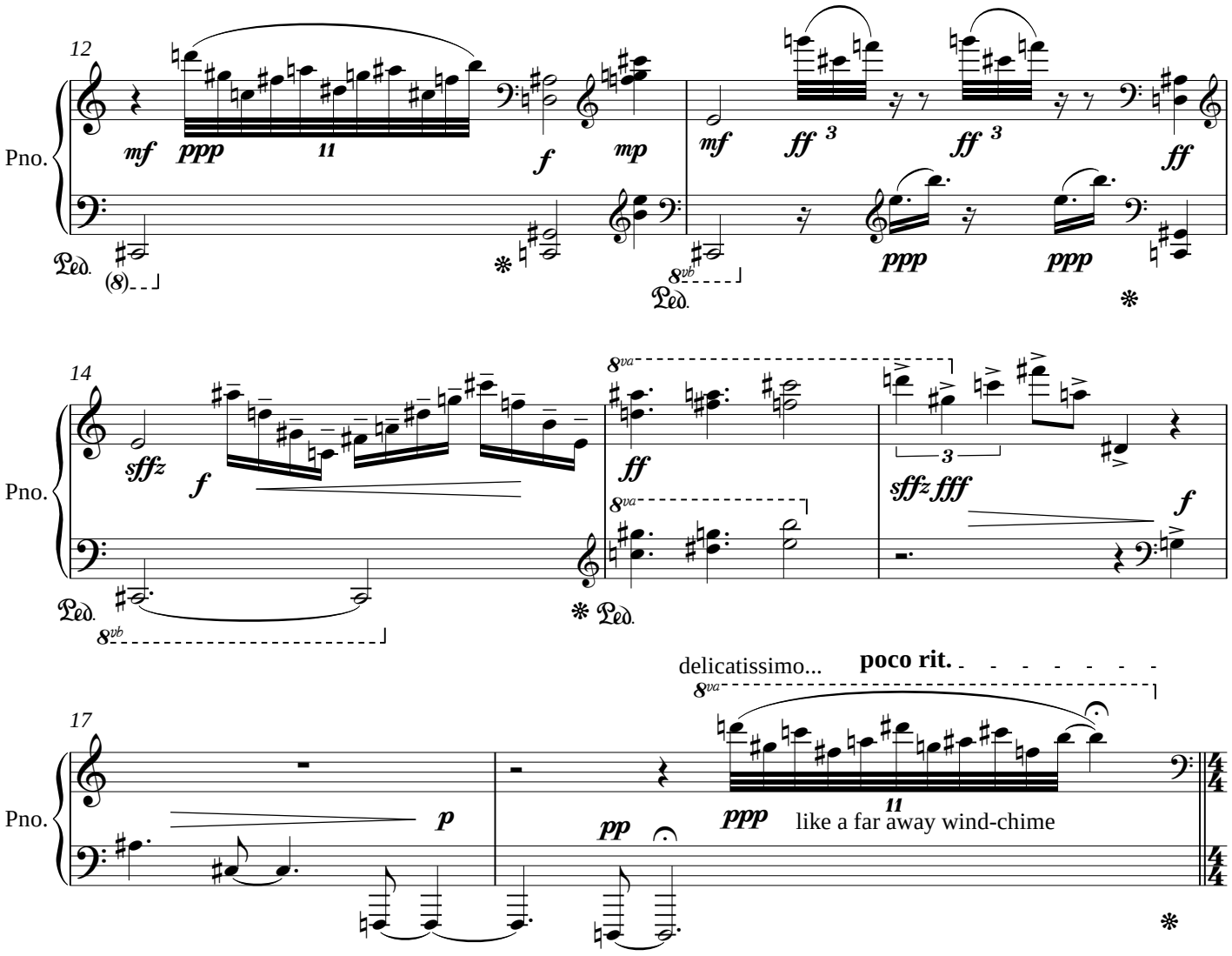

9
♩=60
♪=120
Pno.
ppp
pp
tr
Ped.
8va
8vb
12
16
♪=84
p
18
19
♩=60


20
Pno.
♪=60
p
molto rit.
22
Pno.
pp

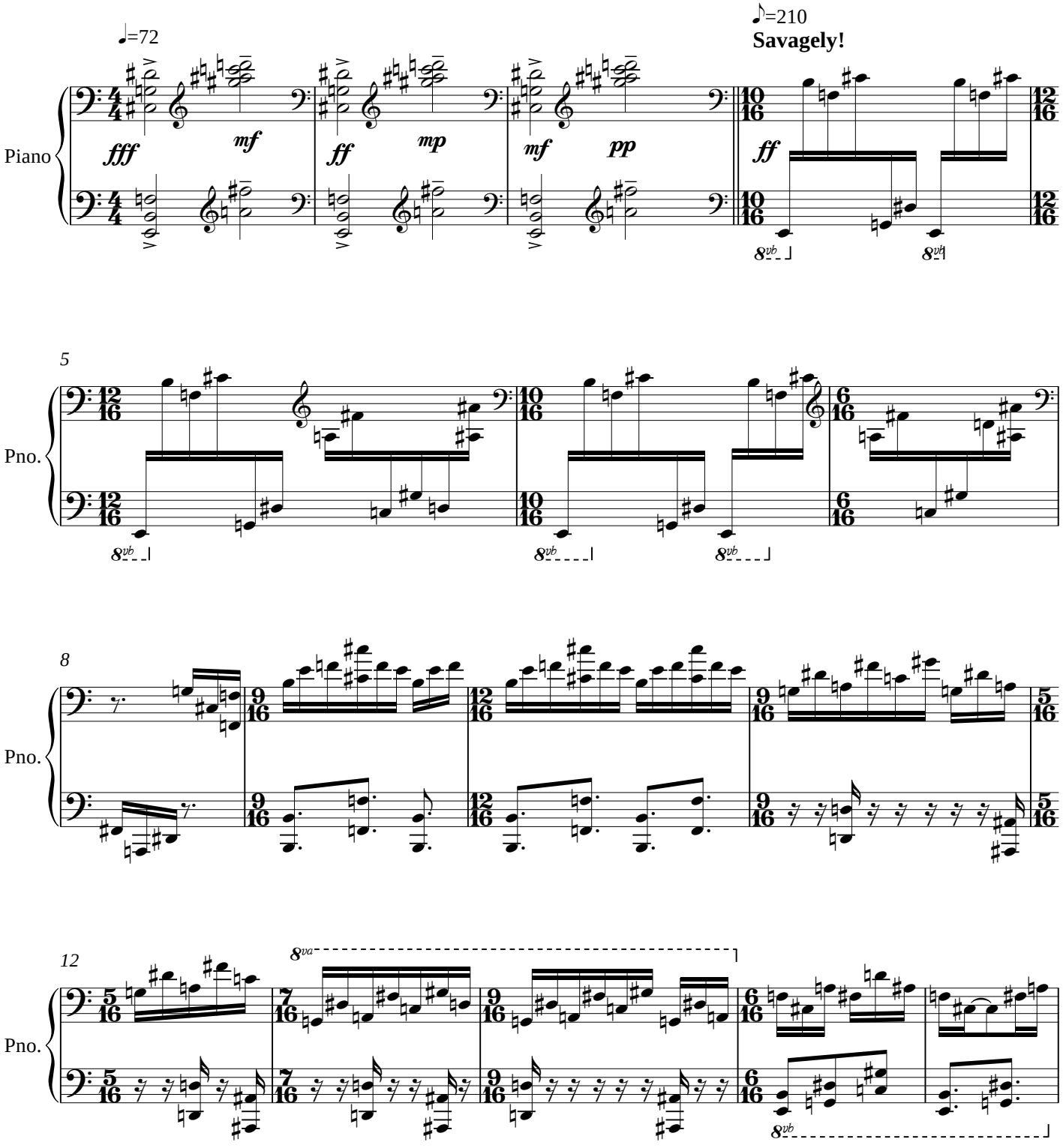
IX. Wreath of Shade

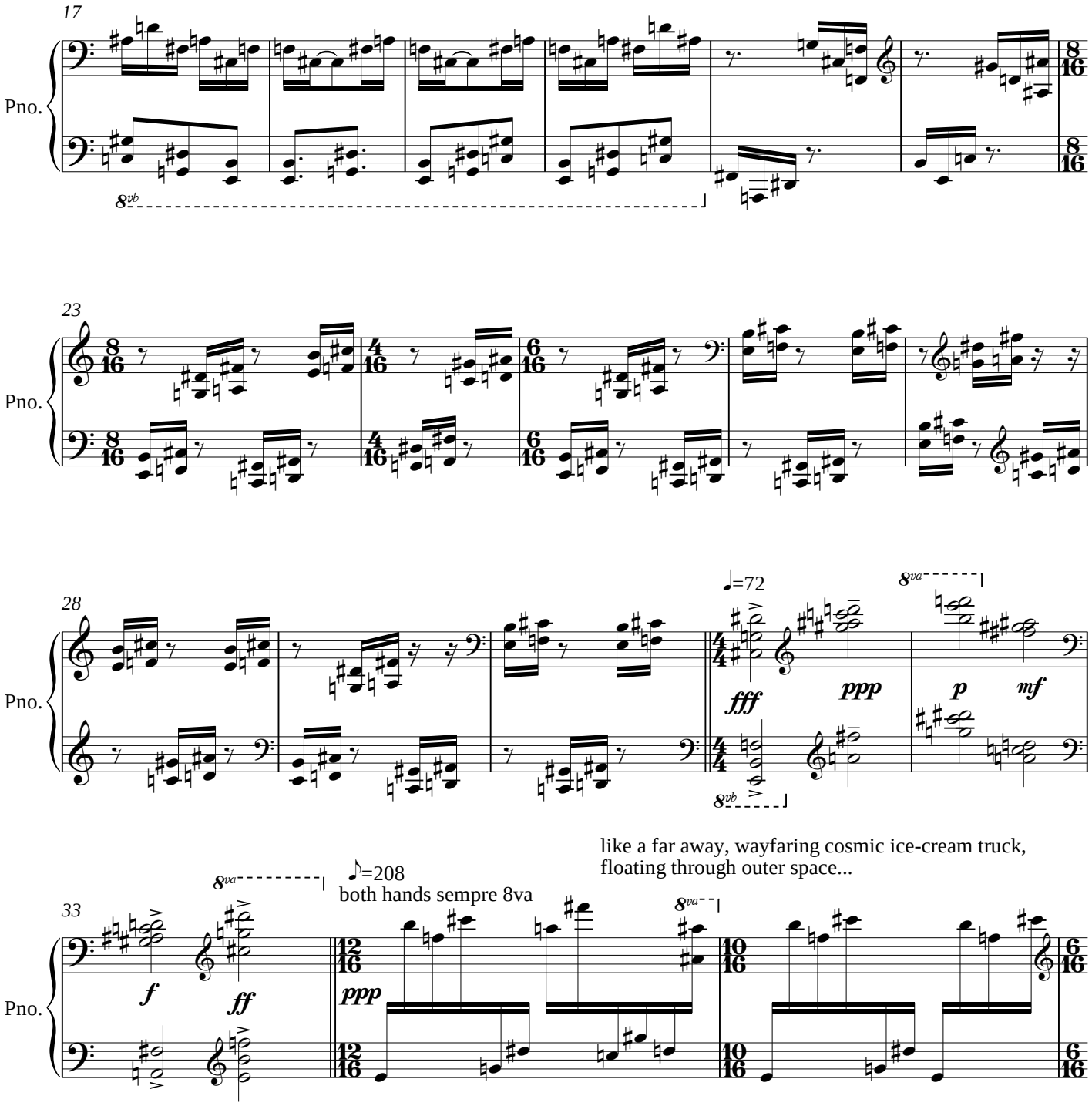
♩=46
Sombre; evocative

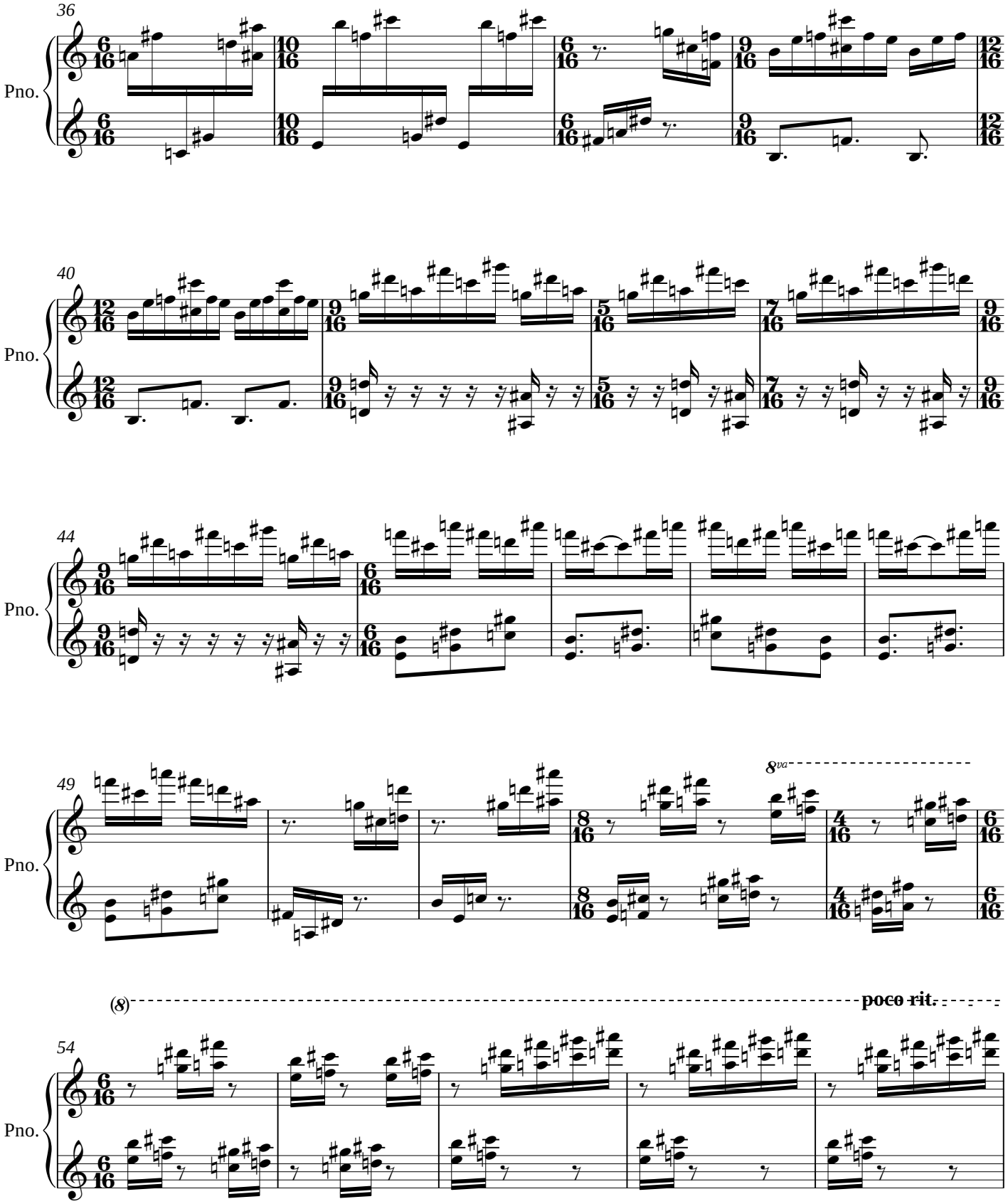


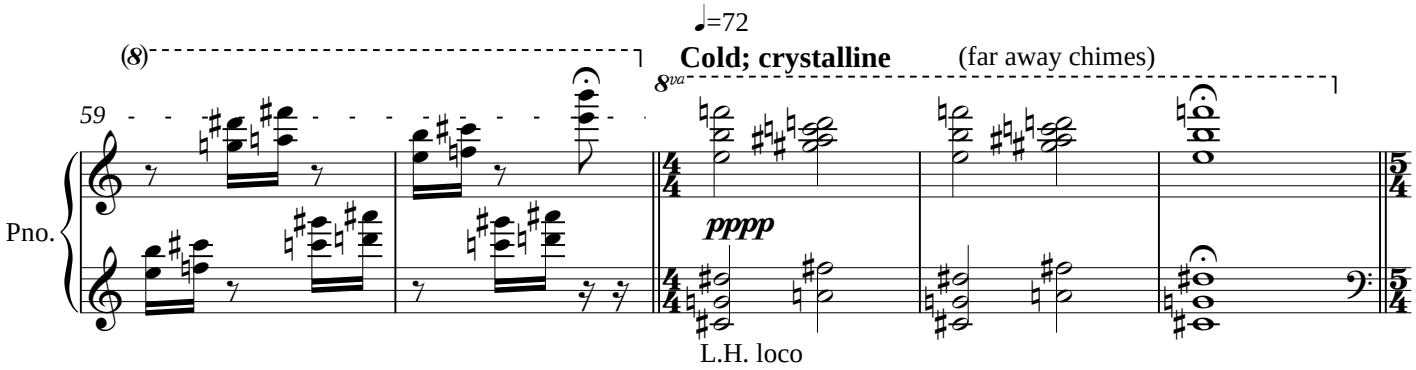

12
Pno.
mf
ppp
11
f
mp
mf
ff
3
ff
3
ff
ppp
ppp
Ped.
(8)
8vb
Ped.
14
Pno.
sffz
f
8va
ff
8va
3
sffz fff
f
Ped.
8vb
Ped.
delicatissimo...
poco rit.
8va
17
Pno.
p
pp
ppp
11
like a far away wind-chime

X. Do Not Embrace Me




17
Pno.
8vb
23
Pno.
28
Pno.
♩=72
8va
fff
ppp
p
mf
8vb
like a far away, wayfaring cosmic ice-cream truck,
floating through outer space...
33
Pno.
8va
f
ff
♪=208
both hands sempre 8va
8va
ppp

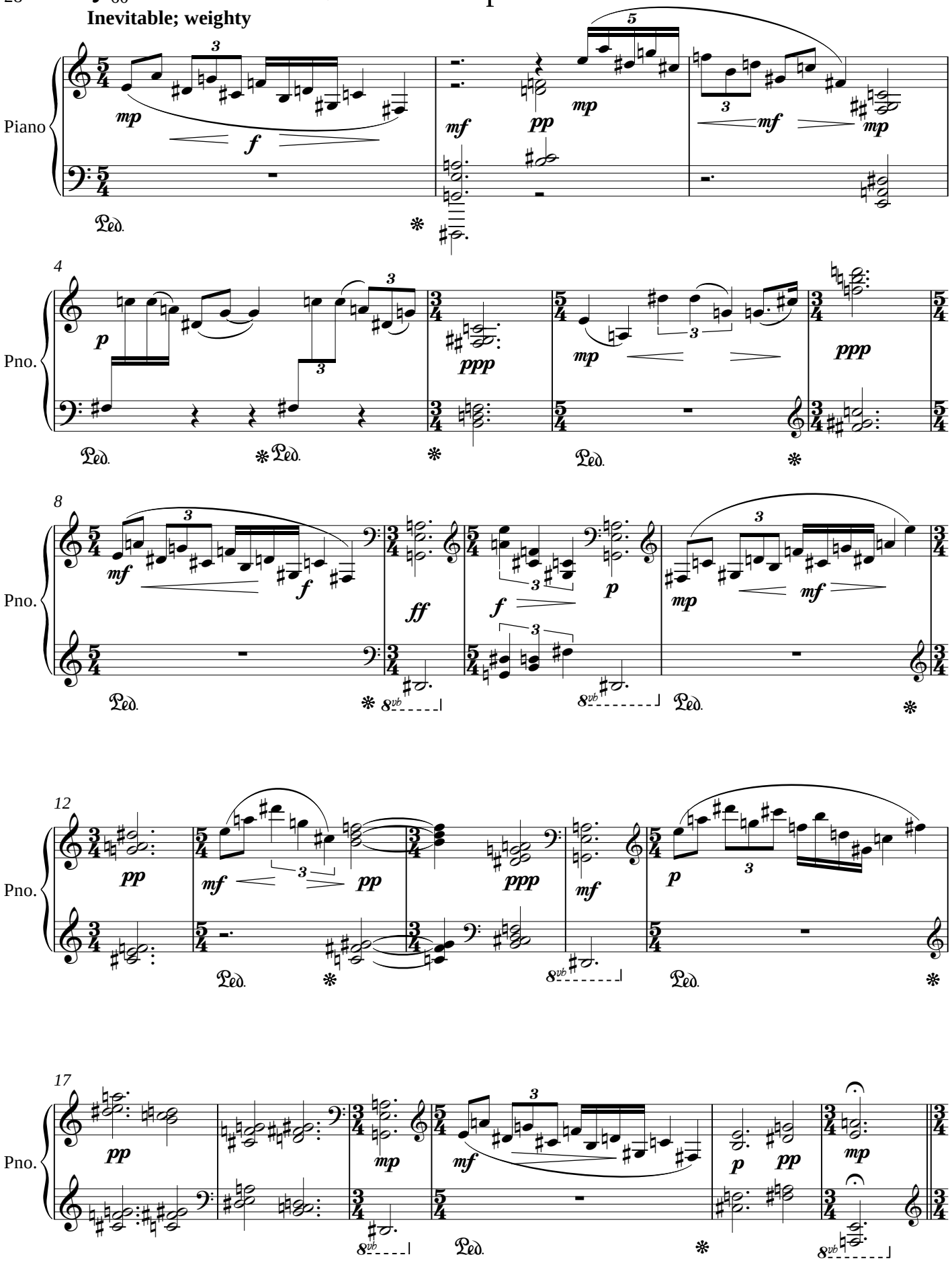

36
Pno.
40
Pno.
44
Pno.
49
Pno.
8va
(8)
poco rit.
54
Pno.


♩=72
(8)
Cold; crystalline
(far away chimes)
8va
59
Pno.
pppp
L.H. loco

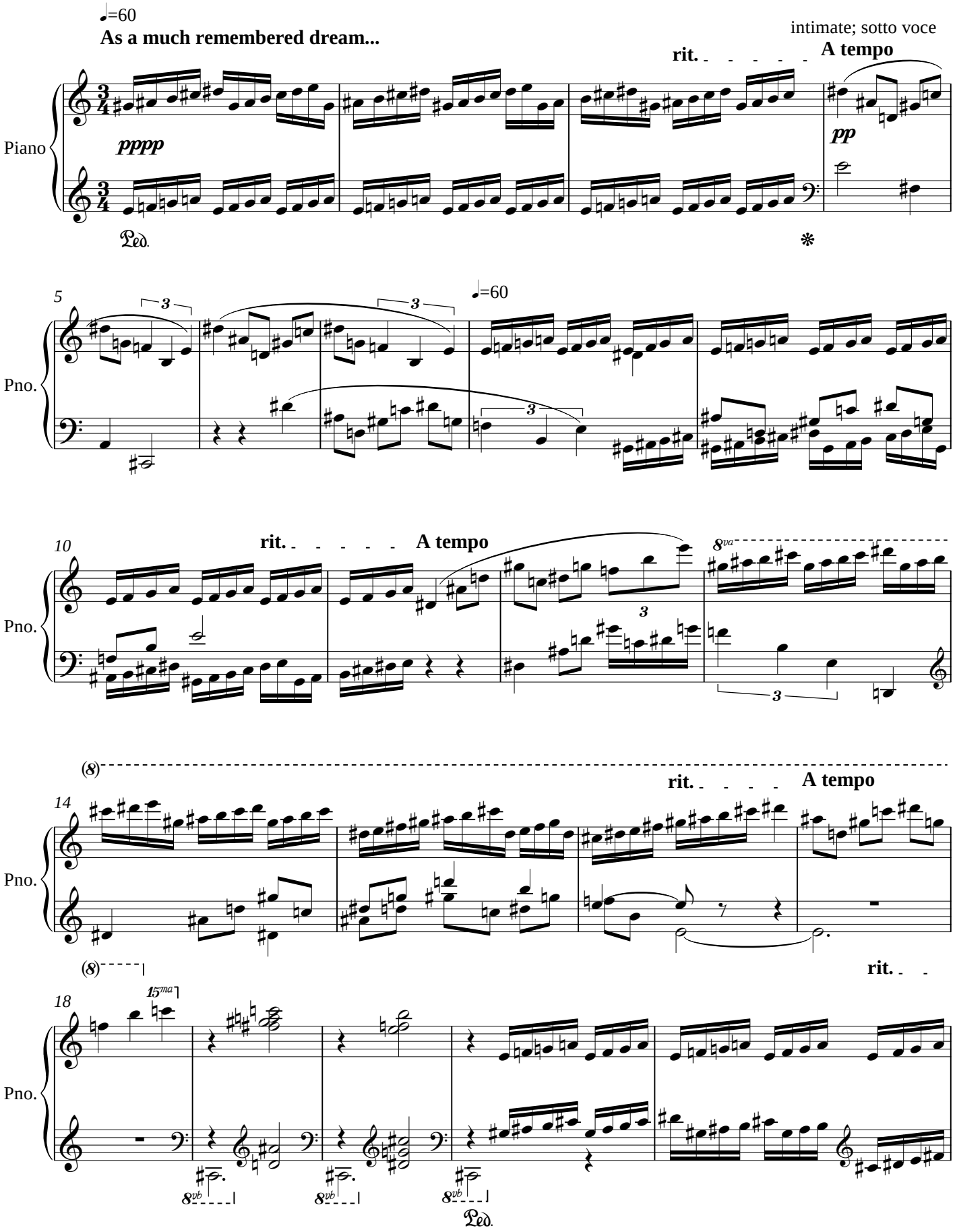
XI. The Triumph of Sorrow

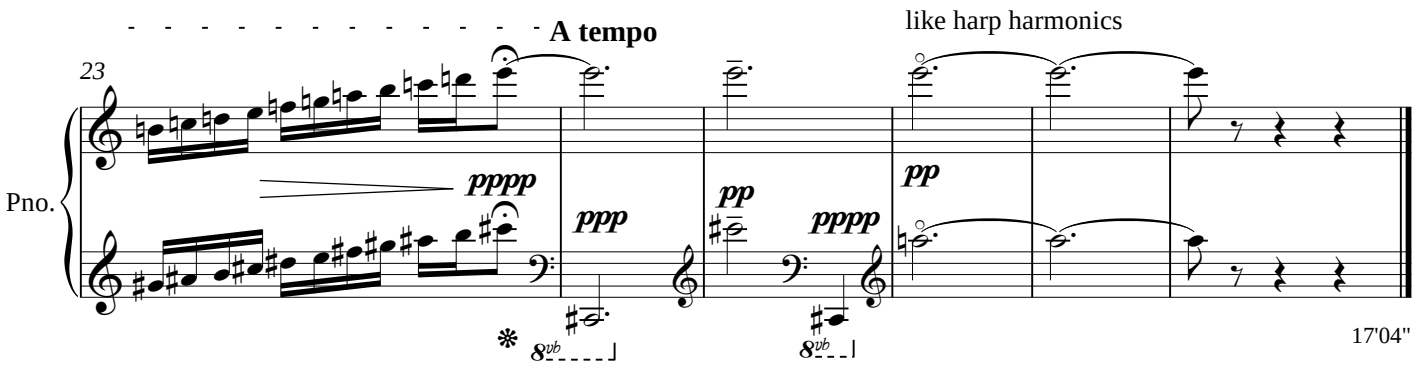
♩=60

Inevitable; weighty



XII. Why Must Your Eyes Be Softer Than the Mist?




A tempo
like harp harmonics
23
Pno.
pppp
ppp
pp
pp
pppp
8vb
8vb
17'04"