

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 *Notturmo 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 Notturmo 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.

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The Music of American Composer **John Carbon**

John Carbon

Cadenza Ingannata

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

for William Koseluk

I. Dreams of Azure

$\text{♩} = 72$
Meditative; calm

Piano

mp *p* *mp* *p*

(Ped. liberamente)

5

tr tranquil...

pp *mp* *mf* *p*

Pno.

Pno. *mp* *mf* *5* (sempre bell-like)

Pno. *mp* *p* *5* *3*

poco rit.

Pno. *pp* *mp* *p* *pp* *ppp* *5* *3*

II. Jagged Splendor

♩=126
Impulsive, yet decisive

Piano

Measures 1-3 of the piano part. Measure 1 starts with a forte (*f*) dynamic and features a triplet of eighth notes in the bass clef. Measure 2 continues with a triplet of eighth notes. Measure 3 is marked fortissimo (*ff*) and contains a triplet of eighth notes. Pedal markings include *Ped.* with a dashed line under measure 1, and ** Ped.* under measures 2 and 3.

Pno.

Measures 4-6 of the piano part. Measure 4 begins with a dynamic of *mf*. Measure 5 is marked *pp*. Measure 6 is marked *p*. An *8va* marking is present above measure 5. Pedal markings include ** Ped.* under measure 4 and ** Ped.* under measure 6.

Pno.

Measures 7-12 of the piano part. Measure 7 starts with a dynamic of *mf*. Measure 8 is marked *pp*. Measure 9 is marked *p*. Measure 10 is marked *ppp*. Measure 11 is marked *pp*. Measure 12 is marked *p*. Pedal markings include ** Ped.* under measure 7 and ** Ped.* under measure 12.

Pno.

Measures 13-15 of the piano part. Measure 13 starts with a dynamic of *mf*. Measure 14 is marked *f*. Measure 15 is marked *ff*. An *8va* marking is present above measure 14. Pedal markings include ** Ped.* under measure 13 and ** Ped.* under measure 15.

Pno.

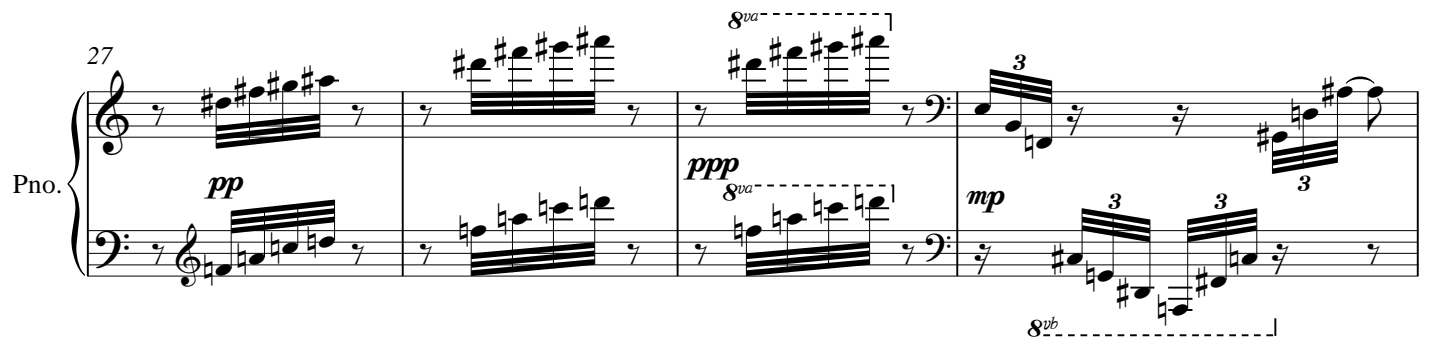
Measures 16-20 of the piano part. Measure 16 starts with a dynamic of *mf*. Measure 17 is marked *mp*. Measure 18 is marked *pp*. Measure 19 is marked *ppp*. Measure 20 is marked *ppp*. An *8va* marking is present above measure 16. Pedal markings include ** Ped.* under measure 16 and ** Ped.* under measure 20.

Pno.



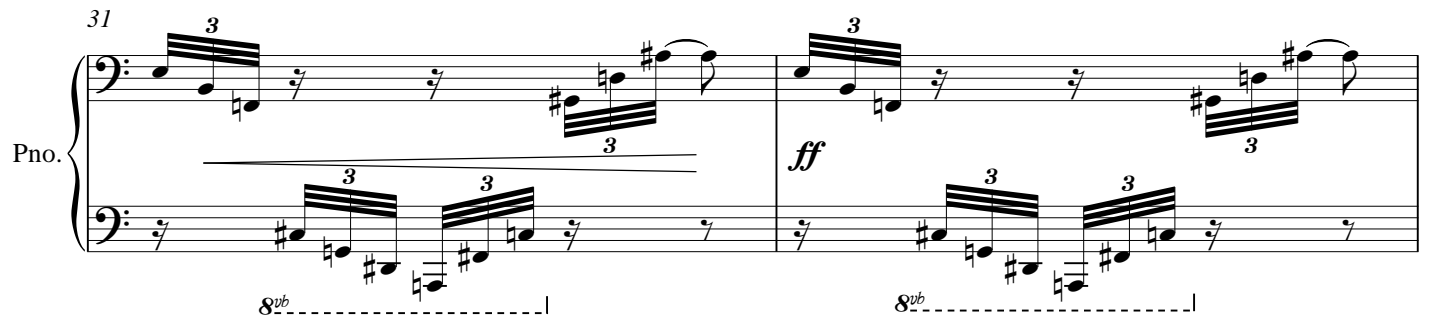
22 *ff* 3 3 3 *mf* *p* *8va* *8vb* *

Pno.



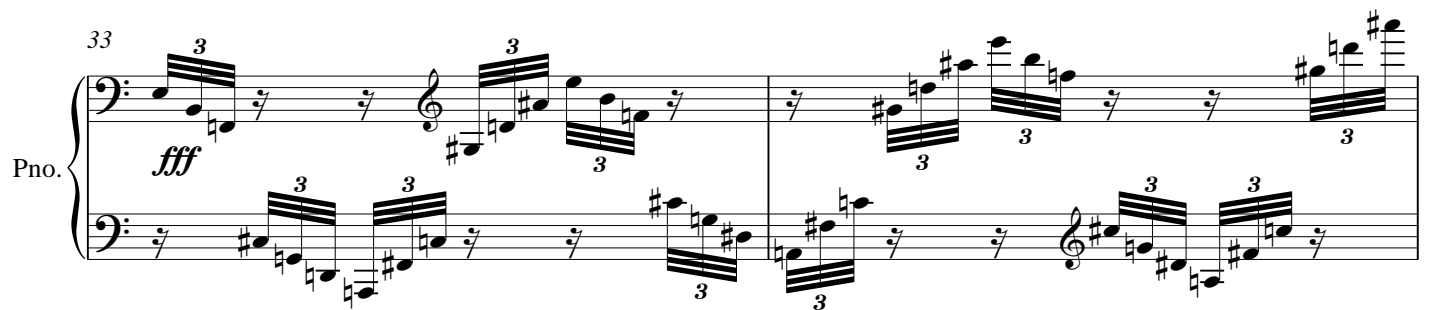
27 *ppp* *mp* *8va* *8vb*

Pno.



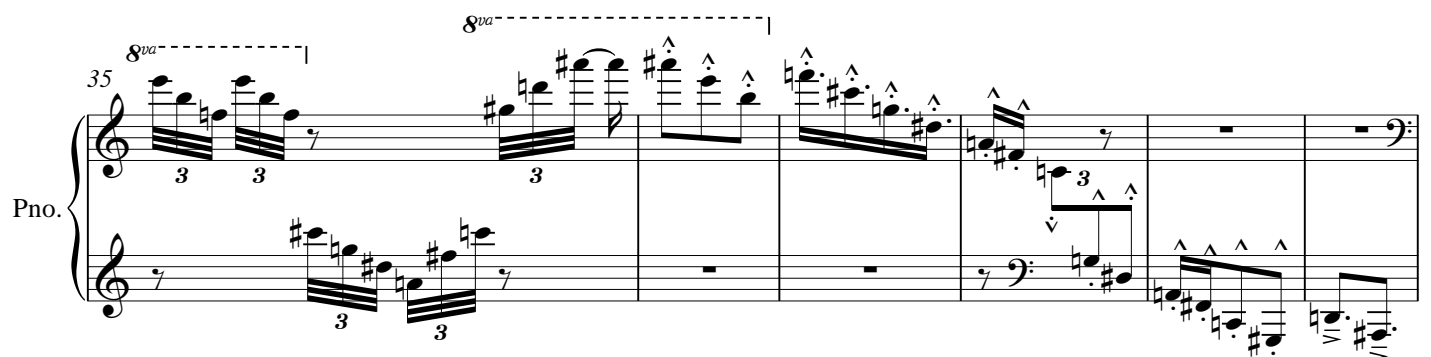
31 *ff* *8vb* *8vb*

Pno.



33 *fff* *8va*

Pno.



35 *ff* *p* *8va*

41

Pno.

8^{vb}

This system contains measures 41 and 42 in a bass clef. It features a complex texture with multiple layers of triplets. The right hand plays a series of triplets of eighth notes, while the left hand plays a more rhythmic accompaniment. A dynamic marking of 8^{vb} is indicated at the beginning of the system.

Pno.

This system contains measures 42 and 43 in a treble clef. It continues the triplet patterns from the previous system, with the right hand playing a melodic line of triplets and the left hand providing harmonic support.

Pno.

8^{va}

This system contains measures 43 and 44 in a treble clef. It features a mix of triplet patterns and some notes marked with 8^{va} (octave above), indicating a shift in register for the right hand.

Pno.

8^{va}

This system contains measures 44, 45, 46, and 47 in a treble clef. It shows a continuation of the triplet patterns, with some notes marked 8^{va}. The system concludes with a double bar line and a repeat sign.

Pno.

8^{vb}

This system contains measures 47 and 48 in a bass clef. It features a dense texture with many notes, including some marked 8^{vb}. The system concludes with a double bar line and a repeat sign.

Pno.

8^{vb}

This system contains measures 49 and 50 in a bass clef. It features a dense texture with many notes, including some marked 8^{vb}. The system concludes with a double bar line and a repeat sign.

III. The Rhythm of Your Pride

Danceable; joyous

Piano

mp mf

8^{va}

Pno.

f p mp

8^{va}

Pno.

mf p 3 3 mf mp f sfz

8^{va}

Pno.

ff fff fff ff

8^{va}

Pno.

f mf mp

8^{va}

14

Pno.

p

molto rit.

16

Pno.

pp *ppp* *pppp* *sfz*

8^{va}

♩=138

IV. Melting in the Lilt

Drunken rubato

poco rit. . . A tempo

sempre legato

Piano

mp

mf

mp

(ped. liberamente)

2

poco rit. . . A tempo

Pno.

mf

pp

mp

9

poco rit. . . A tempo

Pno.

mf

pp

15

rit. . .

Pno.

mf

pp

mp

V. The Raving Blossom
of the Cresting Flame

♩=50

Playfully

Piano

p

sf

sf

sf

sf

sf

sf

3

Pno.

5

Pno.

7

Pno.

8

Pno.

9

Pno.

11

Pno.

Musical score for measures 11-12. Measure 11 features a bass line with a five-fingered chord and a treble line with a *sf* dynamic. Measure 12 continues with similar textures and dynamics.

12

Pno.

Musical score for measures 13-14. Measure 13 includes a treble line with a *sf* dynamic and a bass line with a five-fingered chord. Measure 14 features a treble line with a five-fingered chord and a bass line with a five-fingered chord.

14

Pno.

Musical score for measures 15-16. Measure 15 includes a treble line with a *p* dynamic and a bass line with a five-fingered chord. Measure 16 features a treble line with a five-fingered chord and a bass line with a five-fingered chord.

16

Pno.

Musical score for measures 17-18. Measure 17 includes a treble line with a five-fingered chord and a bass line with a five-fingered chord. Measure 18 features a treble line with a five-fingered chord and a bass line with a five-fingered chord.

18

Pno.

Musical score for measures 19-20. Measure 19 includes a treble line with a *p* dynamic and a bass line with a five-fingered chord. Measure 20 features a treble line with a five-fingered chord and a bass line with a five-fingered chord.

Piano score for measures 20-21. The system is labeled "Pno." on the left. Measure 20 starts with a dynamic marking of *sf*. A bracket above the staff indicates an *8va* (octave up) effect. The right hand features a complex texture of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Measure 21 continues this texture, with dynamics shifting to *p* and *sf*. Both hands include fingering numbers "5". A dashed line with a circled "8" below it indicates the end of the first system.

Piano score for measures 22-23. The system is labeled "Pno." on the left. Measure 22 continues the eighth-note accompaniment in the left hand and the complex right-hand texture. Measure 23 features a dynamic marking of *pp* and includes a slur over the right-hand notes. Fingering numbers "5" are present in both hands. A dashed line with a circled "8" below it indicates the end of the second system.

Piano score for measures 24-25. The system is labeled "Pno." on the left. Measure 24 begins with a dynamic marking of *ppp* and includes a slur over the right-hand notes. Measure 25 features a dynamic marking of *pppp*. The right hand has a few chords, and the left hand continues with eighth notes. A time signature change to 3/4 is indicated at the end of the system. A dashed line with a circled "8" below it indicates the end of the third system.

♩=108
Warm; rich

VI. Straining Thighs

Piano

mf *mp*

8

legato; singing

Pno.

mf

(ped. ad lib.)

16 (sempre bell-like)

ringing...

Pno.

sf mp sf sf mp pp f

24

Pno.

mp

32

Pno.

p

37 poco rit.

Pno.

♩=72

VII. To Jet With Full Fury

15

Demonically

Piano
ff
ped. ad lib.

Pno.

2

4

5

6

8

10

sub. p *cresc.*

11

Pno.

ff

12

12

Detailed description: This system covers measures 11 and 12. Measure 11 features a piano introduction with a forte (ff) dynamic. The right hand plays a series of chords, while the left hand plays a bass line. Measure 12 continues with similar textures, marked with a '12' above the right hand and below the left hand.

12

Pno.

12

12

12

Detailed description: This system covers measures 12 and 13. Measure 12 continues from the previous system. Measure 13 features a piano introduction with a forte (ff) dynamic. The right hand plays a series of chords, while the left hand plays a bass line. Measure 14 continues with similar textures, marked with a '12' above the right hand and below the left hand.

13

Pno.

12

6

6

6

Detailed description: This system covers measures 13 and 14. Measure 13 continues from the previous system. Measure 14 features a piano introduction with a forte (ff) dynamic. The right hand plays a series of chords, while the left hand plays a bass line. Measure 15 continues with similar textures, marked with a '12' above the right hand and below the left hand.

14

Pno.

6

6

6

6

Detailed description: This system covers measures 14 and 15. Measure 14 continues from the previous system. Measure 15 features a piano introduction with a forte (ff) dynamic. The right hand plays a series of chords, while the left hand plays a bass line. Measure 16 continues with similar textures, marked with a '6' above the right hand and below the left hand.

15

Pno.

6

6

6

6

8^{va}

Detailed description: This system covers measures 15 and 16. Measure 15 continues from the previous system. Measure 16 features a piano introduction with a forte (ff) dynamic. The right hand plays a series of chords, while the left hand plays a bass line. Measure 17 continues with similar textures, marked with a '6' above the right hand and below the left hand. An 8va marking is present above the right hand in the final measure.

(8)

16

Pno.

6

6

6

6

8^{va}

Detailed description: This system covers measures 16 and 17. Measure 16 continues from the previous system. Measure 17 features a piano introduction with a forte (ff) dynamic. The right hand plays a series of chords, while the left hand plays a bass line. Measure 18 continues with similar textures, marked with a '6' above the right hand and below the left hand. An 8va marking is present above the right hand in the final measure.

17 *8va*

Pno.

18 (8)

Pno.

19

Pno.

20

Pno.

8vb

18

21

Pno.

6 6 6

(8)

Detailed description: This system shows measures 21 and 22 of a piano piece. It is written in bass clef. Measure 21 contains two staves of music, both featuring sixteenth-note runs with a '6' above them. Measure 22 continues this pattern, with the right staff transitioning to a triplet of sixteenth notes. A dashed line with '(8)' below it spans the bottom of both measures.

22

Pno.

6 6 12

(8)

Detailed description: This system shows measures 22 and 23. Measure 22 continues the sixteenth-note runs from the previous system, with a '6' above the right staff and a '12' above the left staff. Measure 23 shows a continuation of these runs. A dashed line with '(8)' below it spans the bottom of both measures.

23

Pno.

12 12 12

Detailed description: This system shows measures 23 and 24. Measure 23 features sixteenth-note runs with '12' above them. Measure 24 continues these runs, with a treble clef appearing on the right staff. A dashed line with '(8)' below it spans the bottom of both measures.

24

Pno.

12 12 12

8va

Detailed description: This system shows measures 24 and 25. Measure 24 is written in treble clef and features sixteenth-note runs with '12' above them. Measure 25 continues these runs. A dashed line with '8va' above it spans the top of both measures.

25

Pno.

12 sffz

(8)

Detailed description: This system shows measures 25 and 26. Measure 25 features sixteenth-note runs with '12' above them and a 'sffz' dynamic marking. Measure 26 continues these runs. A dashed line with '(8)' below it spans the bottom of both measures.

26

Pno.

12 sffz sfffz

8va 8vb

Detailed description: This system shows measures 26 and 27. Measure 26 features sixteenth-note runs with '12' above them and a 'sffz' dynamic marking. Measure 27 continues these runs with a 'sfffz' dynamic marking. A dashed line with '8va' above it spans the top of both measures, and another dashed line with '8vb' below it spans the bottom of both measures.

VIII. Strewn Petals in the Wine of Morning

♩=84

Mysterious; vague

Piano

p

(molto ped.)

Pno.

3 5 (h) tr

Pno.

4 ♩=60

ppp

Ped. *

Pno.

5 7 5 (h) tr

♩=84

p

Ped. *

Pno.

7 5 tr

9 $\text{♩} = 60$ $\text{♩} = 120$

Pno. *ppp* *tr* *5* *7* *7* *pp* *8^{va}* *8^{vb}* *8^{vb}*

Ped. * *Ped.* *8^{vb}* *8^{vb}*

12 *8^{va}* *tr* *8^{vb}* *

16 $\text{♩} = 84$ *p* *3* *3* *3* *5*

18 *5* *tr* *5*

19 $\text{♩} = 60$ *ppp* *7* *7* *6* *5* *5*

Pno. *Ped.* *

20

Pno.

Ped.

p

tr

tr

tr

♩=60

7

5

(b) tr

*

22

Pno.

molto rit.

pp

tr

5

5

IX. Wreath of Shade

♩=46
Sombre; evocative

Piano

f *pppp* *mf* *pp*

3 3 5

mp *mp* * *Ped.*

Pno.

4 7 3 *mf* 3 *pp* 6 *ppp*

8^{vb} *Ped.* *

Pno.

6 *mp* *pp* 7 3 3 *mp*

8^{vb} *Ped.* * 8^{va} *Ped.* 8^{vb}

Pno.

8 3 *mf* *ppp* 11 *p* *mf* *ppp*

poco rit. 8^{vb} 8^{vb} 8^{vb}

Pno.

10 *pppp* *mp* *pp* *ppp*

Ped. (8) 8^{vb}

12

Pno.

mf ppp **11** *f mp* *mf ff³* *ff³* *ff*

Ped. *#* *(8)...* * *#* *8^{va}...* *ppp* *ppp* * *#*

14

Pno.

ffz *f* *ff* *8^{va}...* *ffz fff* *f*

Ped. *#* *8^{va}...* * *#* *8^{va}...*

17

Pno.

p *pp* *ppp* like a far away wind-chime **11**

delicatissimo... *poco rit.* *8^{va}...*

X. Do Not Embrace Me

♩=210
Savagely!

Piano

♩=72

fff *mf* *ff* *mp* *mf* *pp*

8^{va} 8^{va}

Pno.

8^{va} 8^{va} 8^{va}

Pno.

8^{va} 8^{va} 8^{va} 8^{va}

Pno.

8^{va} 8^{va}

17

Pno.

8vb

23

Pno.

8vb

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

♩=208

both hands sempre 8va

8va

f *ff* *ppp*

36

Pno.

40

Pno.

44

Pno.

49

Pno.

(8) ----- poco rit. -----

54

Pno.

♩=72

(8) **Cold; crystalline** (far away chimes)

8^{va}

59

Pno.

pppp

L.H. loco

XI. The Triumph of Sorrow

♩=60

Inevitable; weighty

Piano

mp *f* *mf* *pp* *mp* *mf* *mp*

Ped. * Ped.

Pno.

p *ppp* *mp* *ppp*

Ped. * Ped. * Ped. *

Pno.

mf *f* *ff* *p* *mp* *mf*

Ped. * 8vb 8vb Ped. *

Pno.

pp *mf* *pp* *ppp* *mf* *p*

Ped. * 8vb Ped. *

Pno.

pp *mp* *mf* *p* *pp* *mp*

8vb Ped. * 8vb

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

♩=60

As a much remembered dream...

intimate; sotto voce

rit. A tempo

Piano

pppp

pp

Ped. *

Pno.

5

♩=60

Pno.

10

rit. A tempo

8va

3

(8)-----|

Pno.

14

rit. A tempo

(8)-----|

Pno.

18

15^{ma}

8^{vb} 8^{vb} 8^{vb}

Ped.

rit.

23 - A tempo like harp harmonics

Pno.

pppp *ppp* *pp* *pppp* *pp*

* 8vb 8vb

17'04"