John Carbon

Icarus

for piano

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.

Icarus

for William Koseluk

John Carbon (1988)

♪=116
Poetically

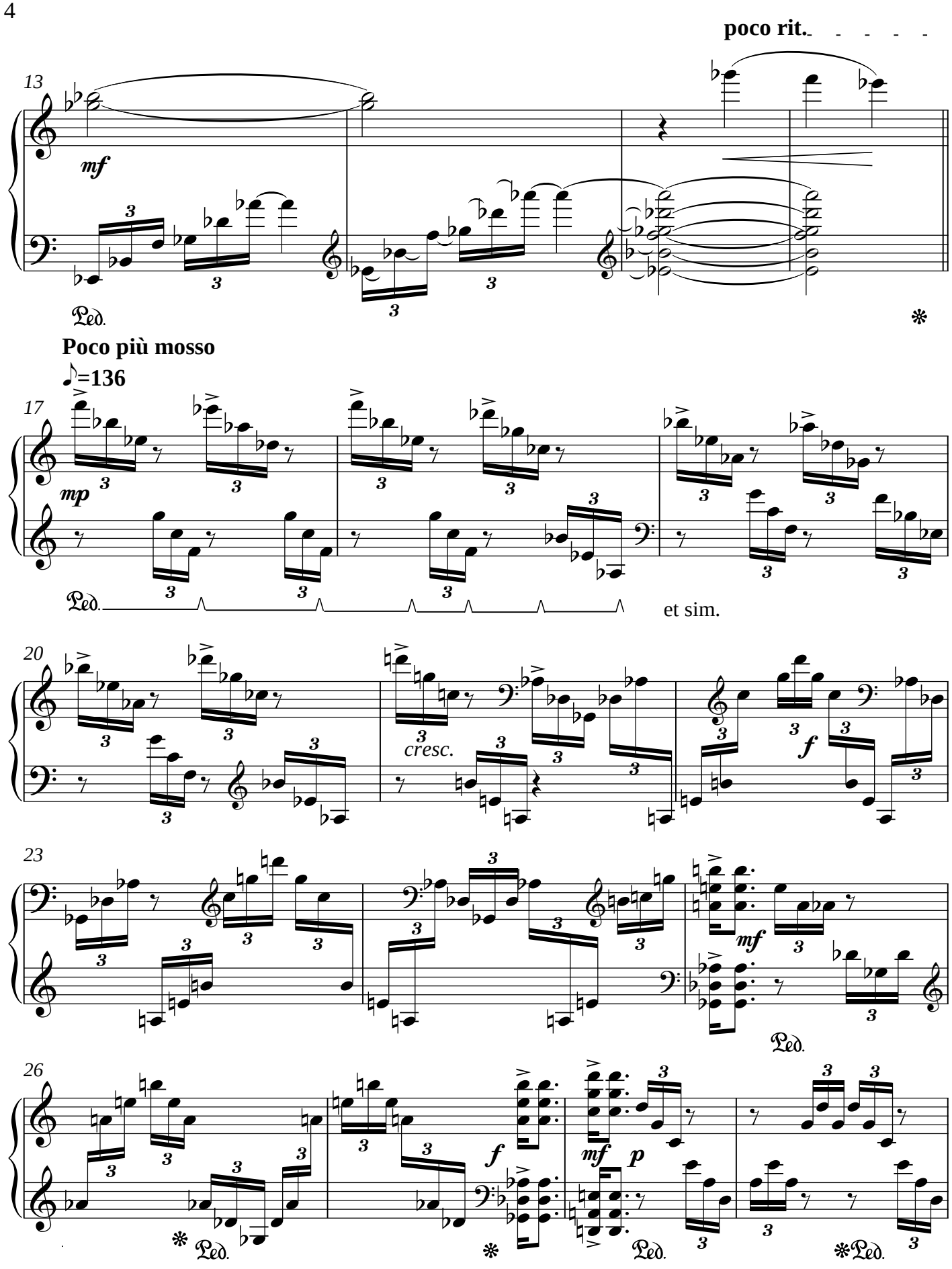
8va
legatissimo
p
Ped. ✻ Ped. ✻ Ped. ✻ Ped.
(L.H. cantabile)

♪=126
beginning to soar...
poco accel.

6

9
♪=130
f
Ped.

11
8va
mp
cresc.
Ped. Ped.


poco rit.
13
mf
Ped.
Poco più mosso
♪=136
17
mp
Ped.
et sim.
20
cresc.
f
23
mf
Ped.
26
f
mf
p
Ped.
Ped.
Ped.
Ped.

delicato e legato

30

8va

f *pp* *p*

34

f

36

poco rit.

38

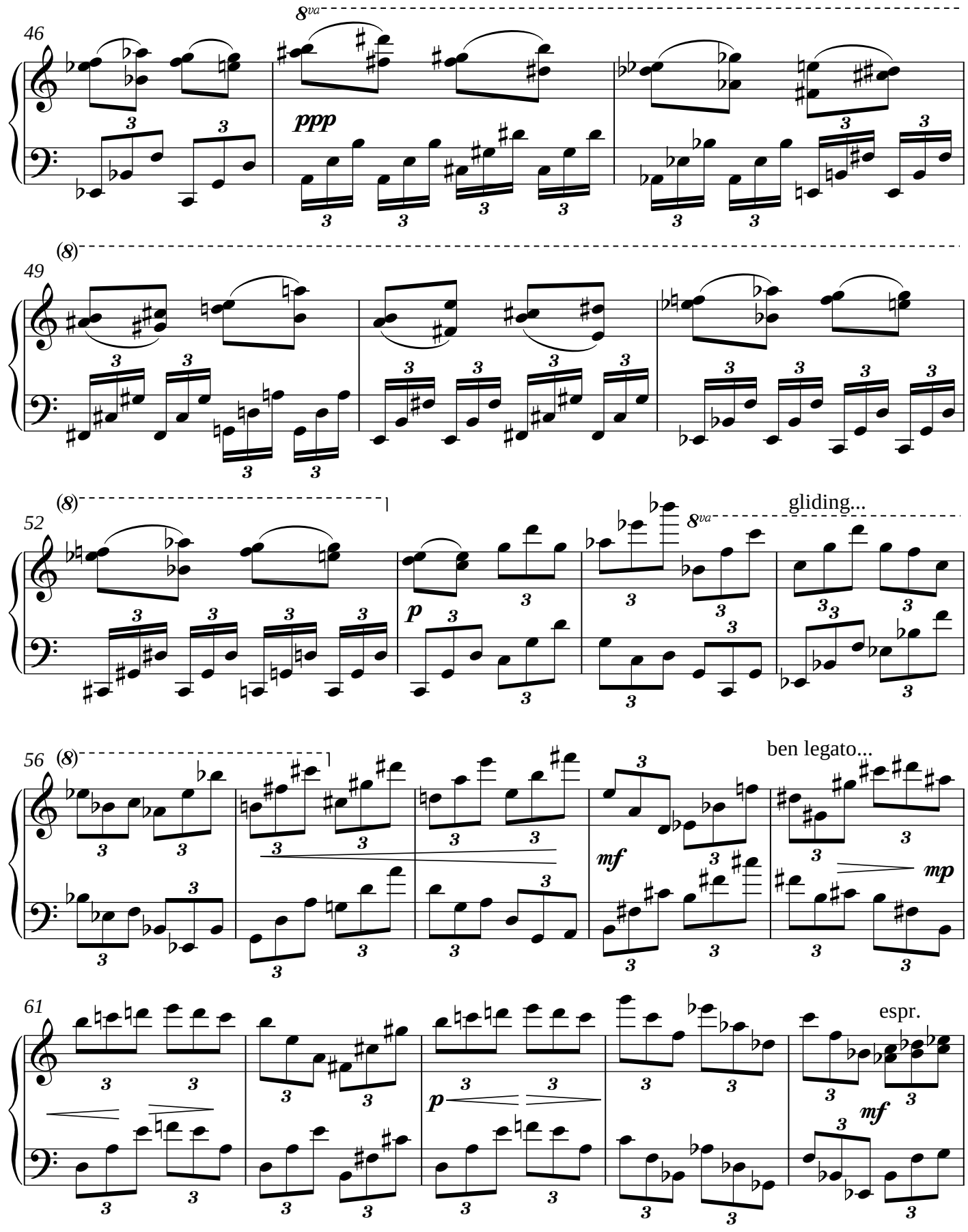
ff *f*

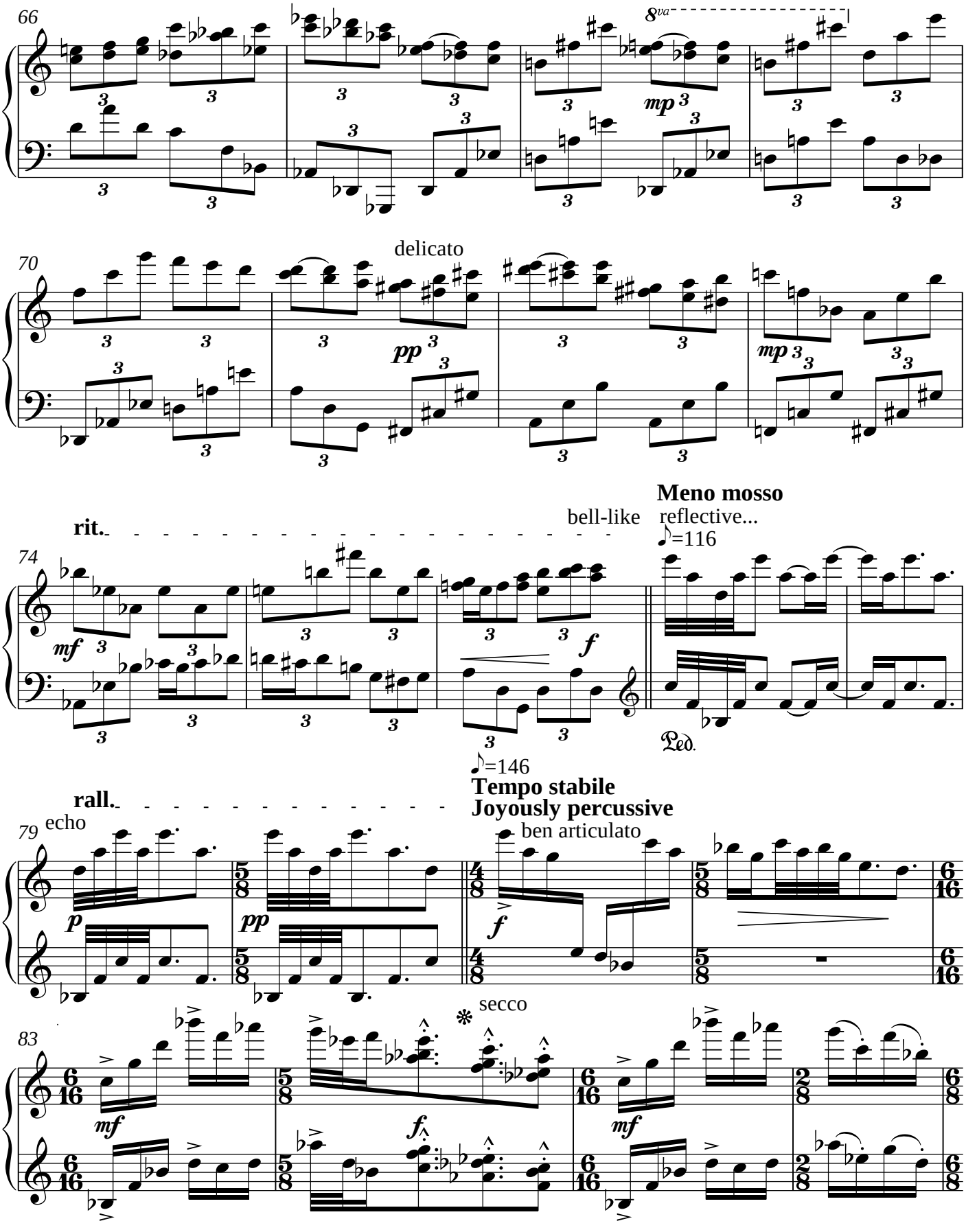
Cantabile
Subito più allegro

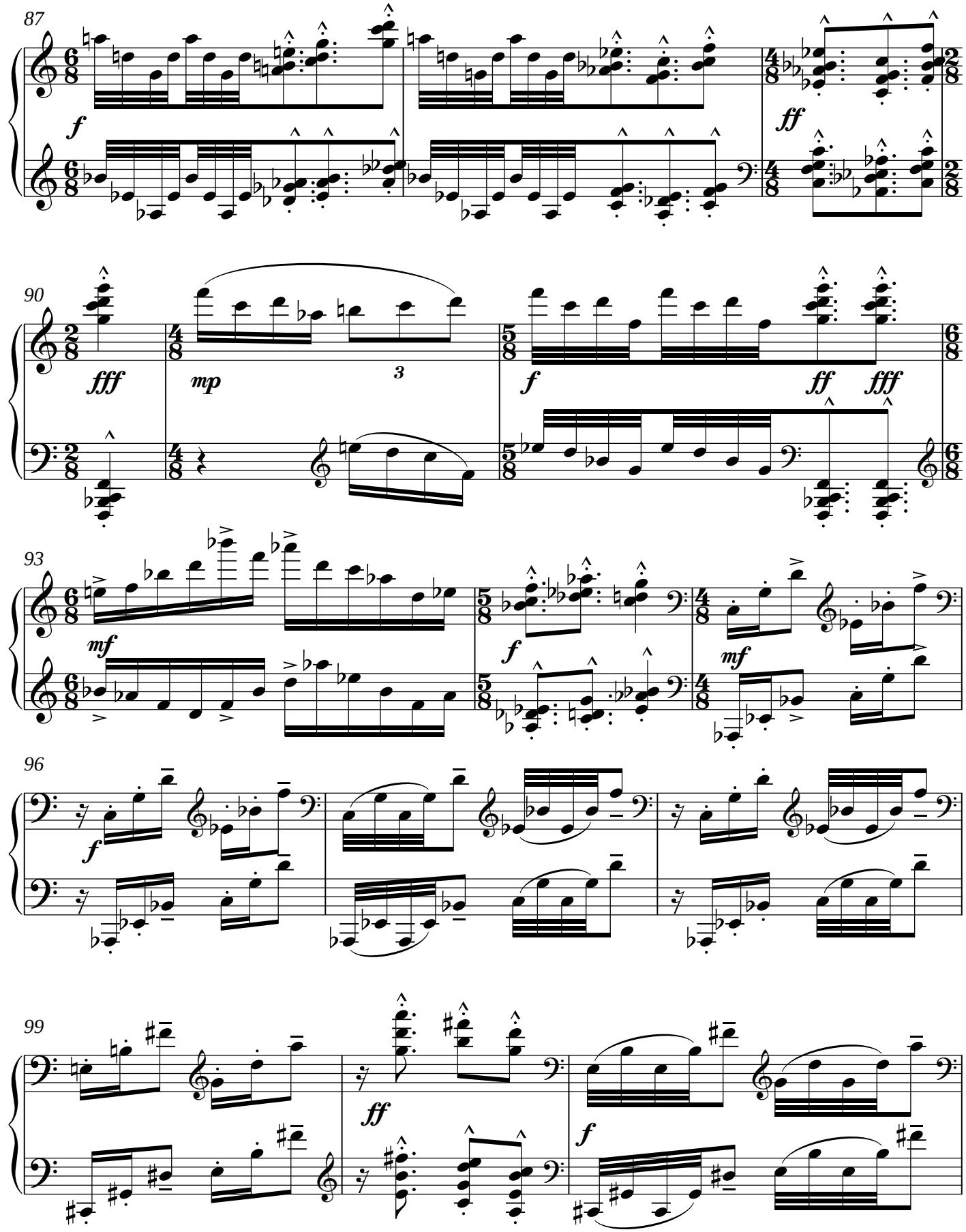
♪=146

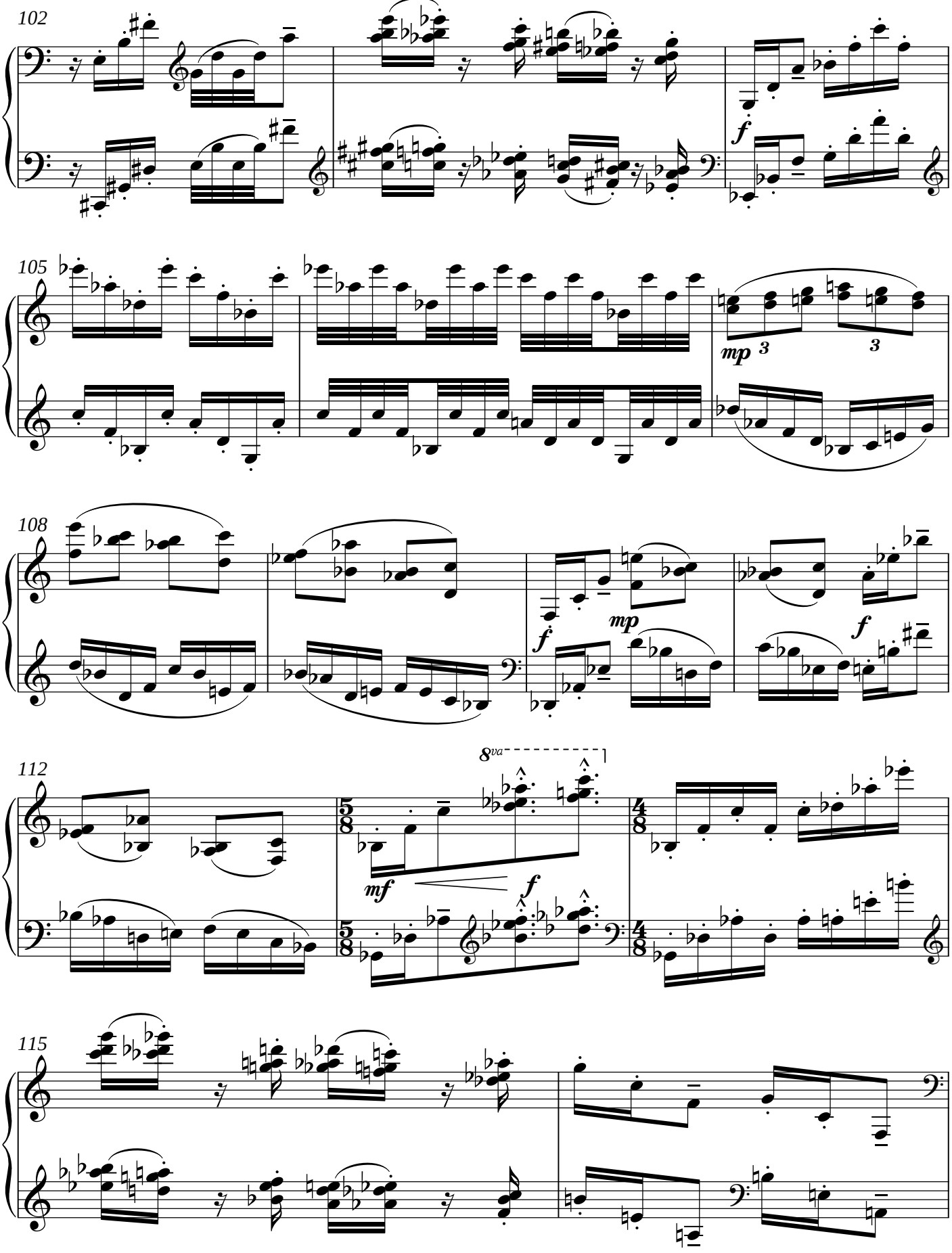
41

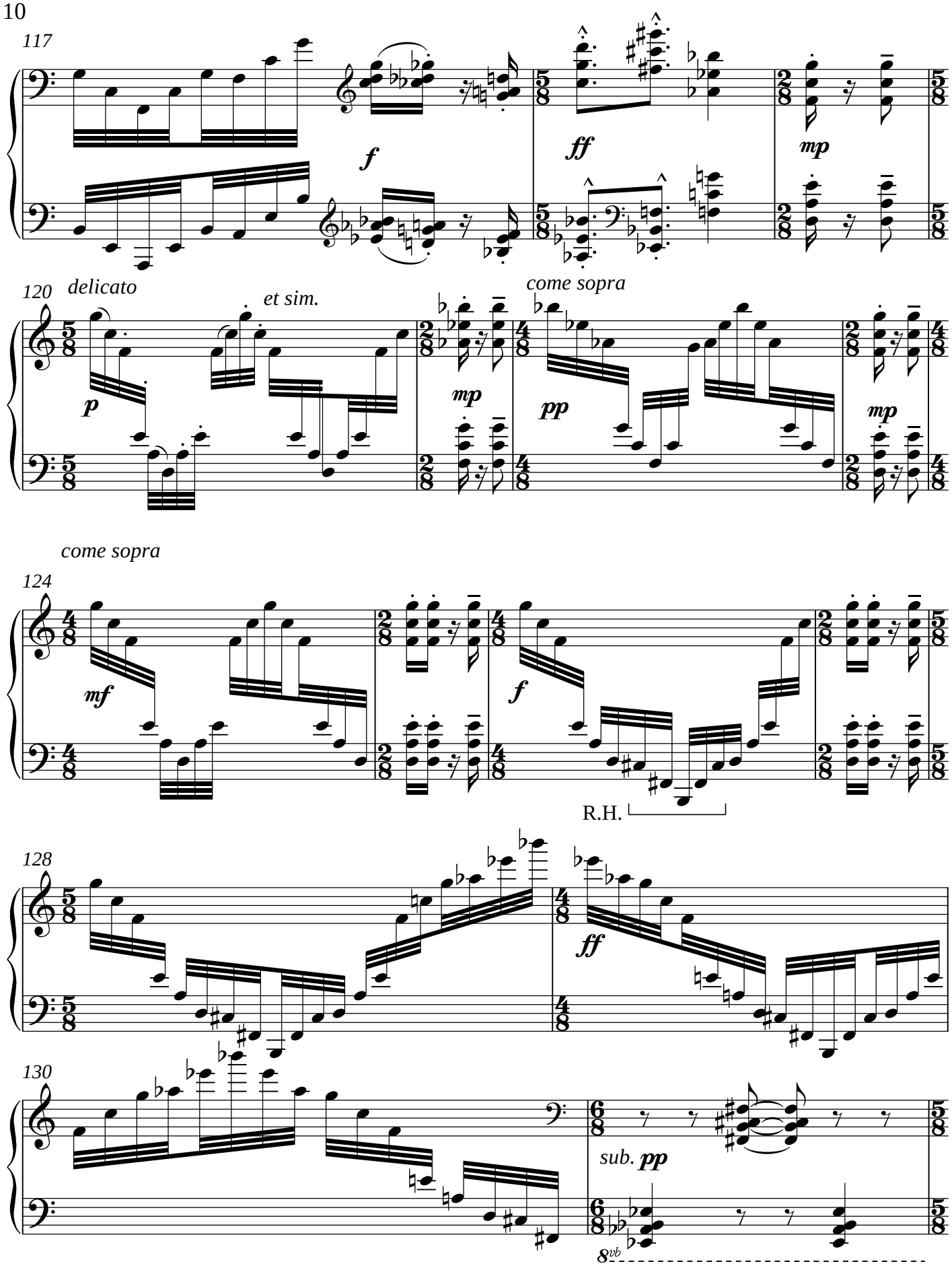
mf *p* *pp*

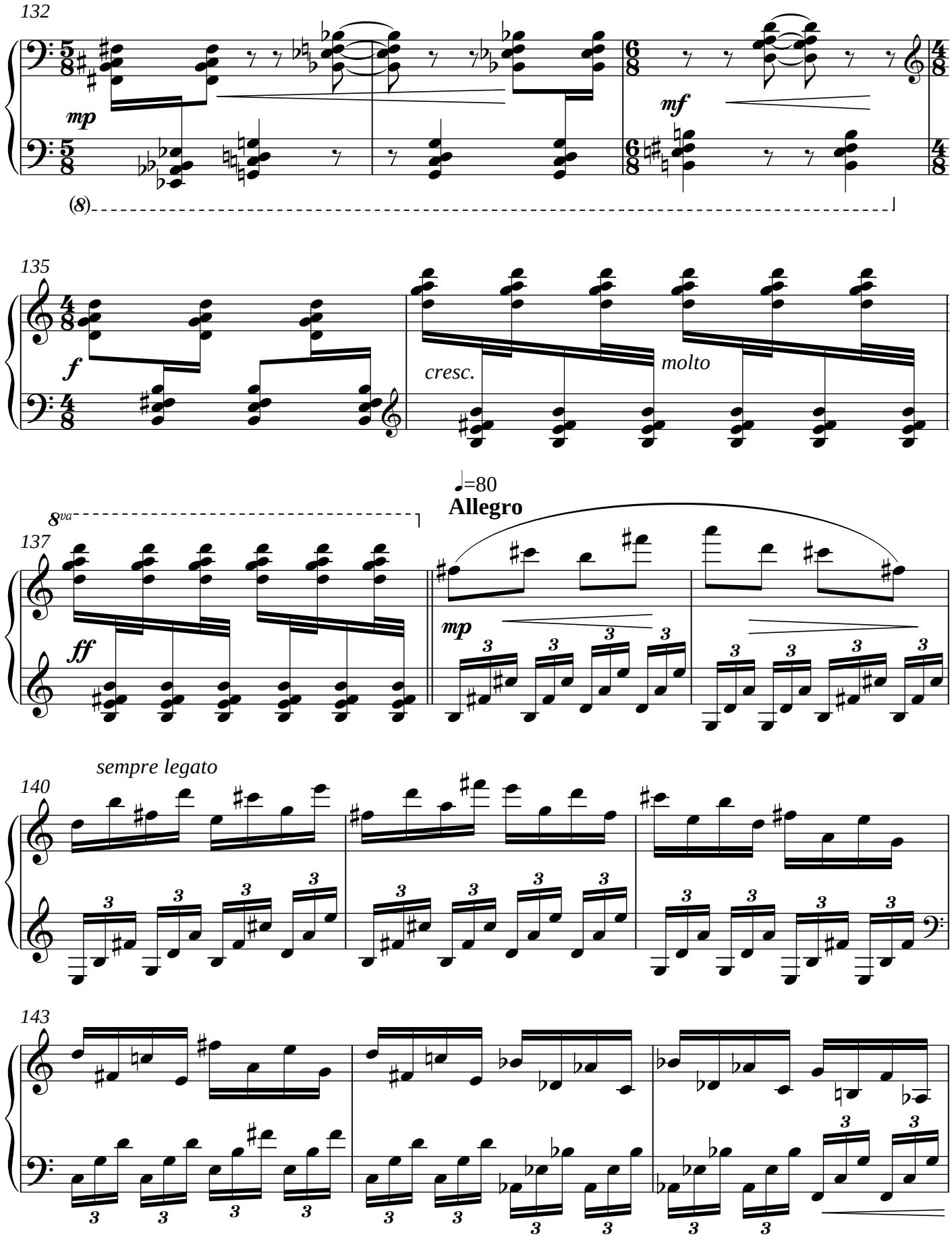

46
8va
ppp
49
(8)
52
(8)
p
8va
gliding...
56
(8)
mf
mp
ben legato...
61
p
mf
espr.

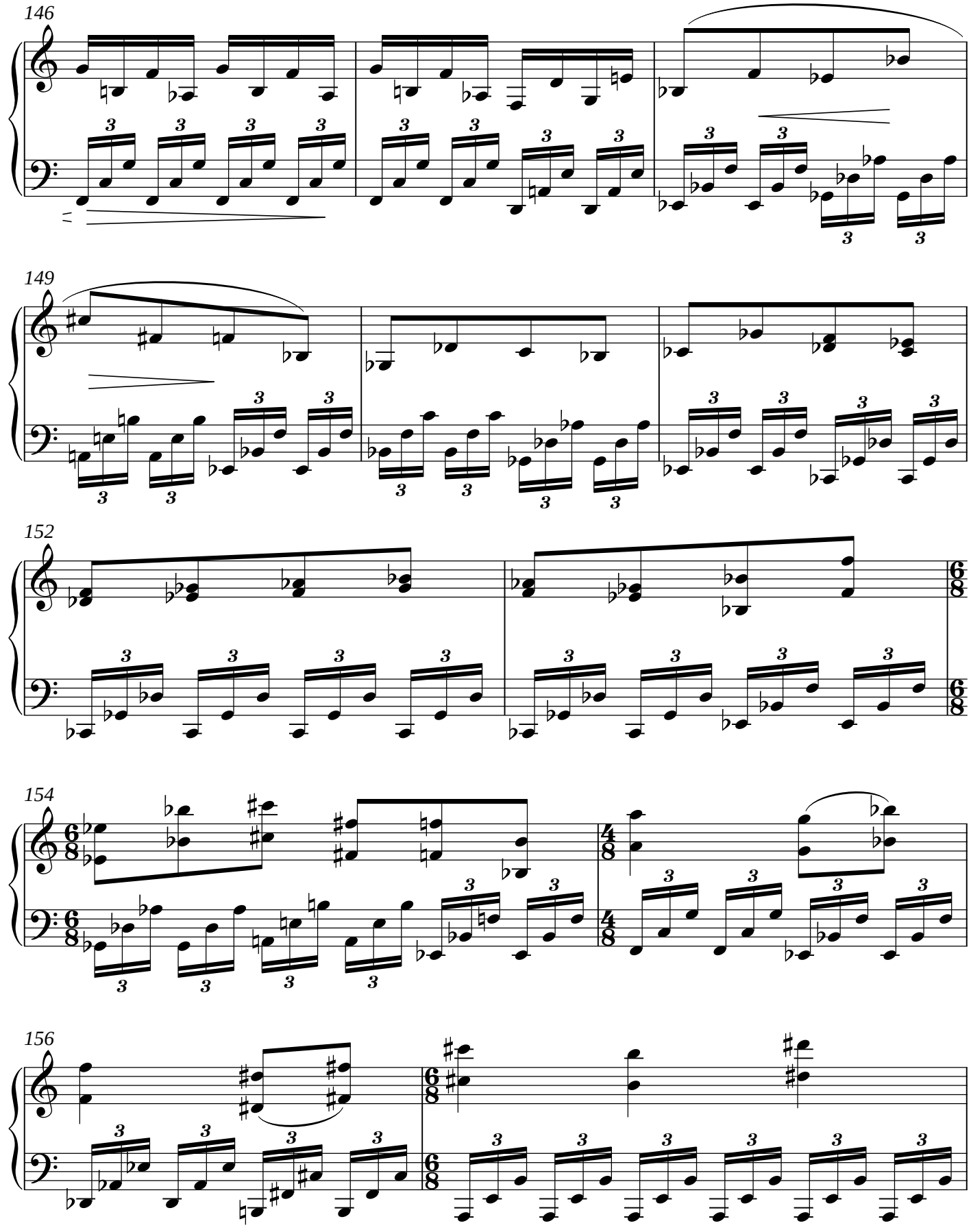

66
8va
mp
70
delicato
pp
mp
rit.
bell-like
reflective...
Meno mosso
♪=116
74
mf
f
Ped.
♪=146
Tempo stabile
Joyously percussive
rall.
79
echo
p
pp
f
ben articulato
83
secco
mf
f
mf

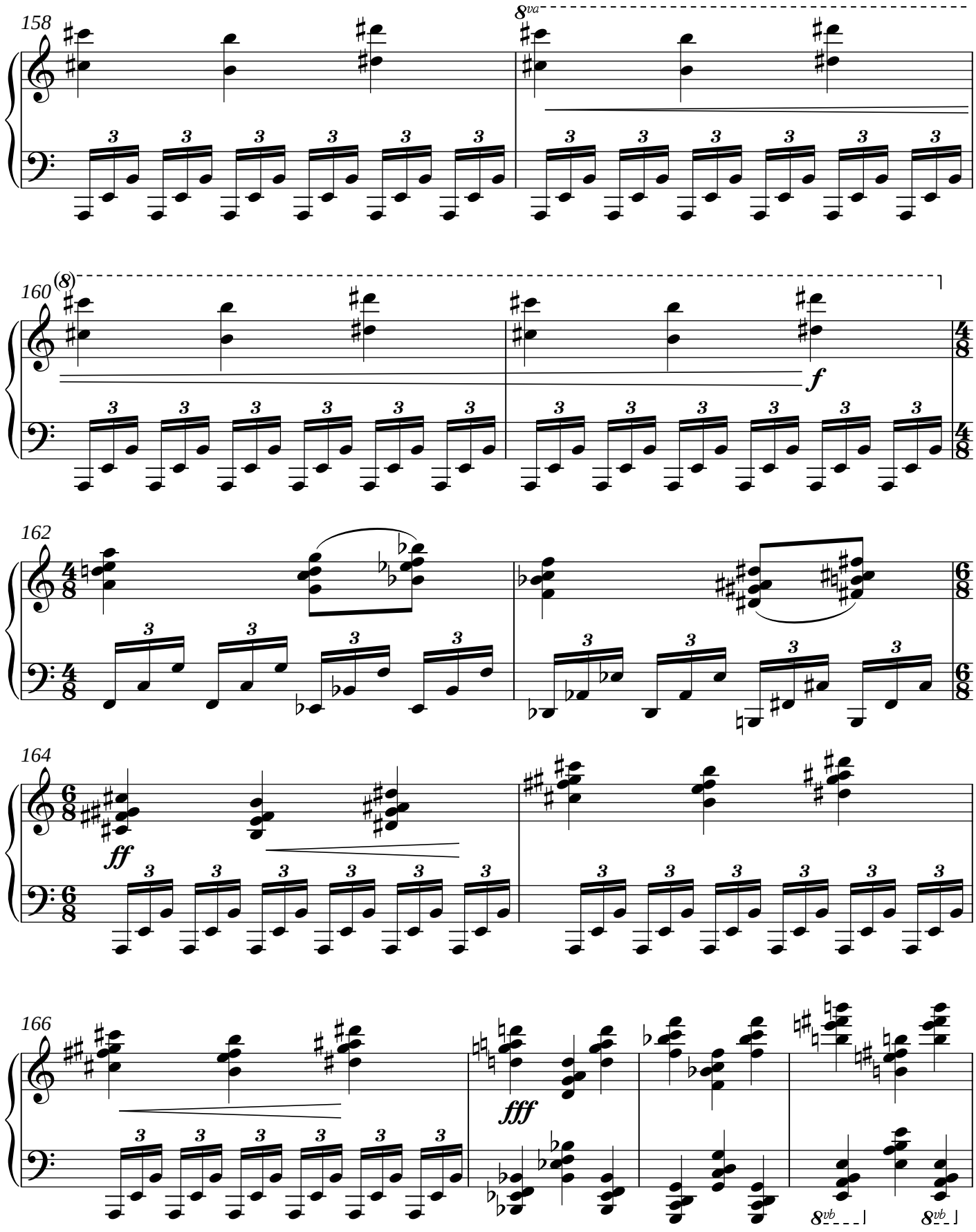

87
f
ff
90
fff
mp
3
f
ff
fff
93
mf
f
mf
96
f
99
ff
f

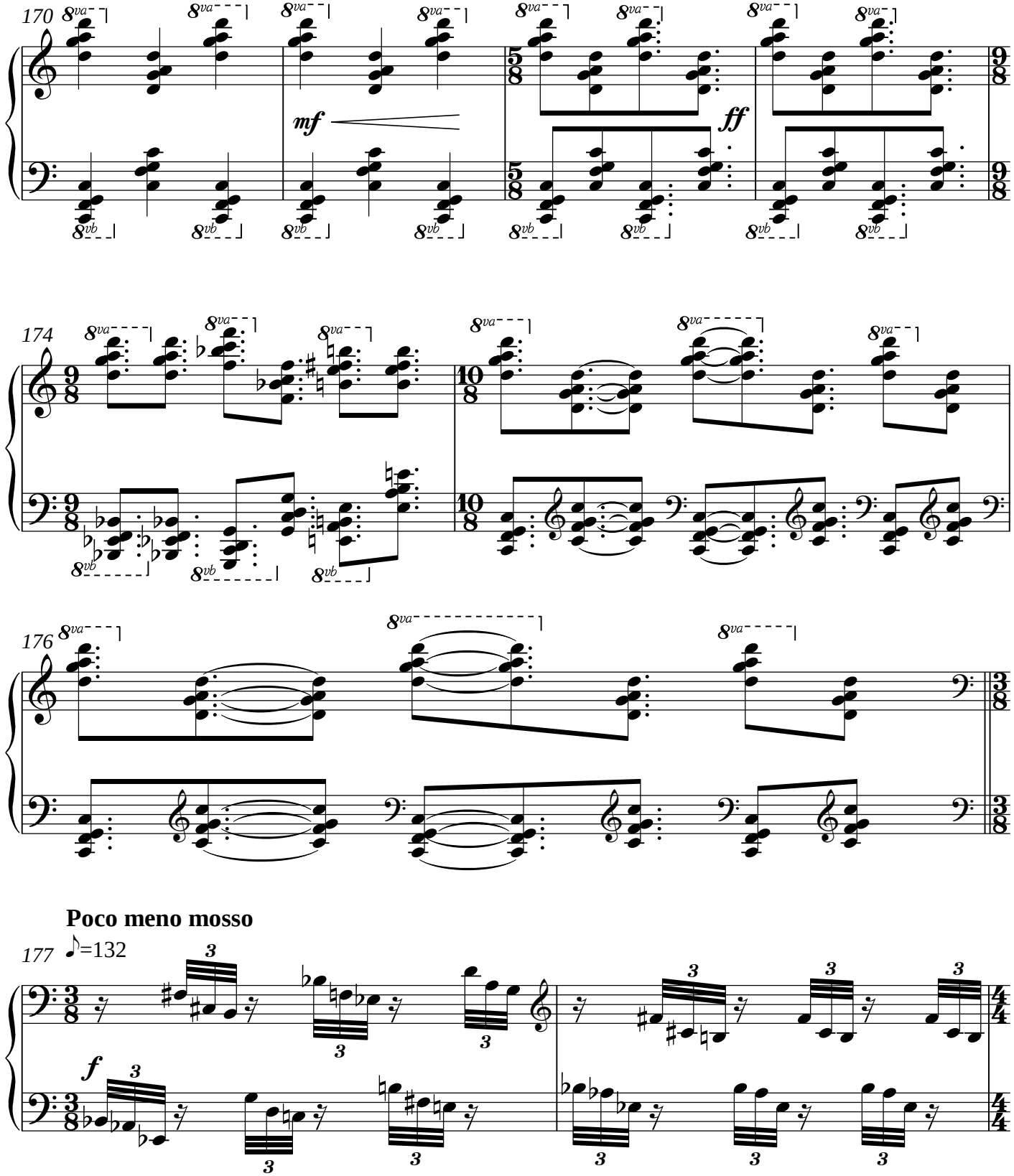

102
105
108
112
115
8va
mp
mf
f

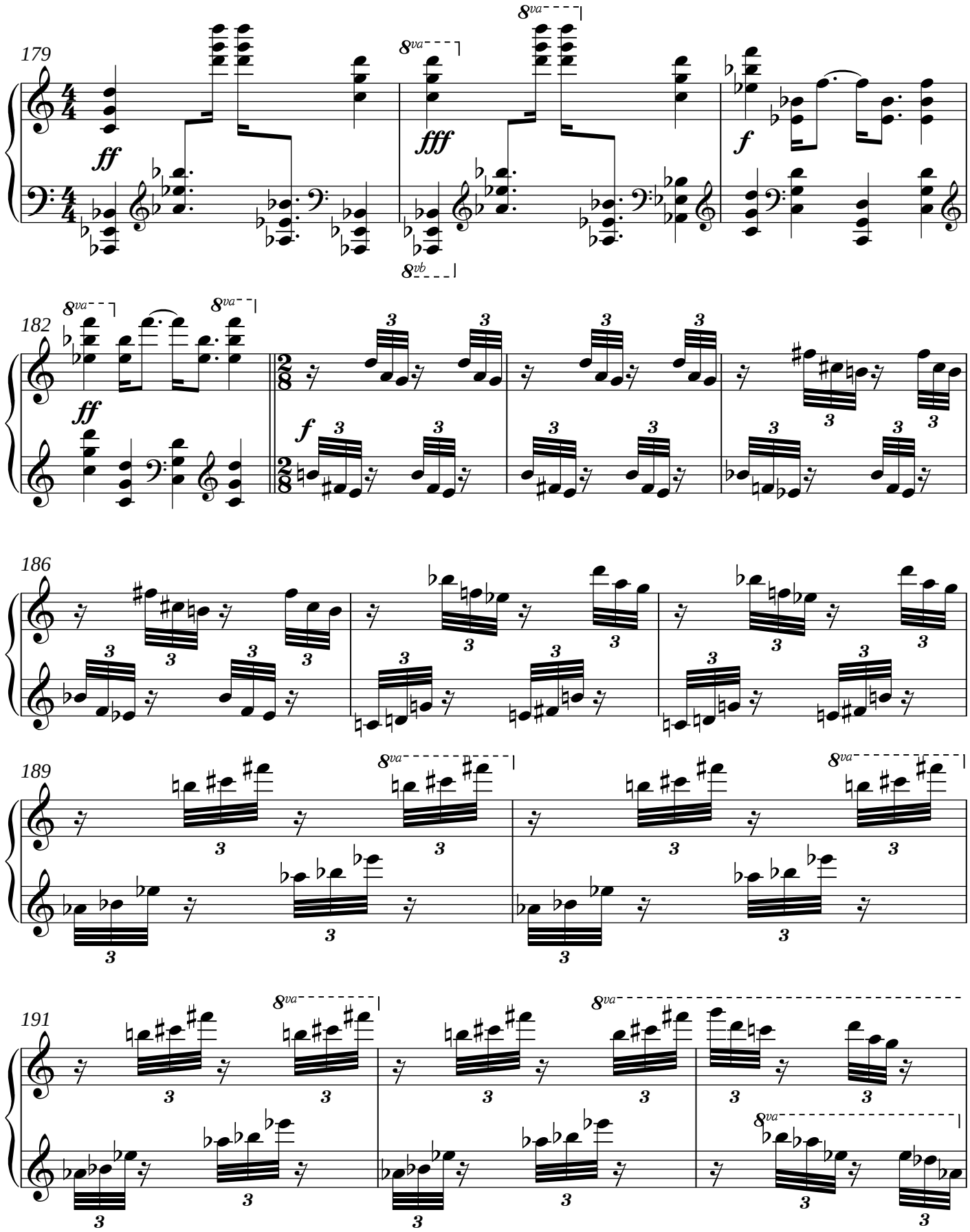

117
f
ff
mp
120
delicato
et sim.
p
mp
come sopra
pp
mp
come sopra
124
mf
f
R.H.
128
ff
130
sub. pp
8vb

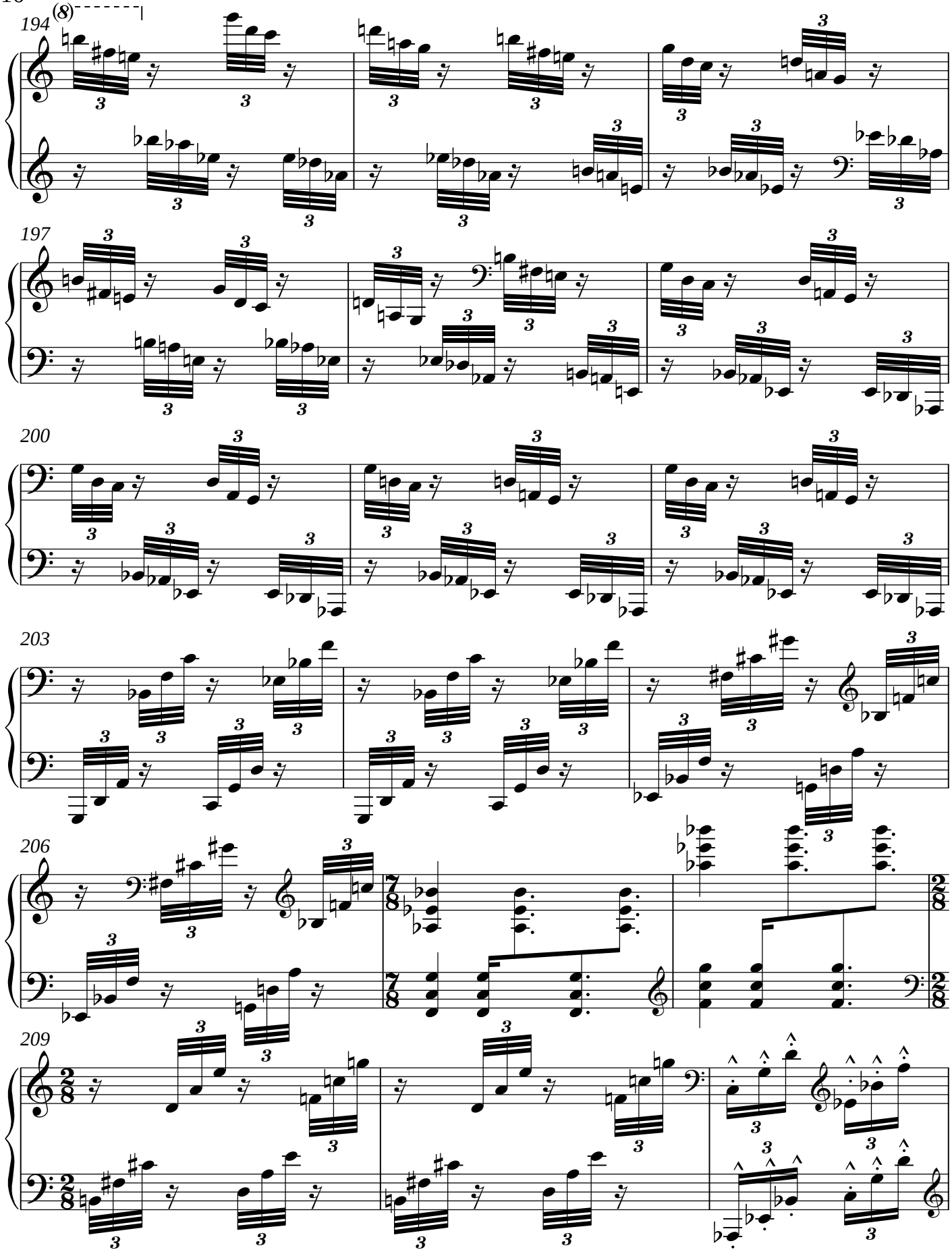

132
mp
mf
(8)
135
f
cresc.
molto
8va
137
ff
♩=80
Allegro
mp
sempre legato
140
143

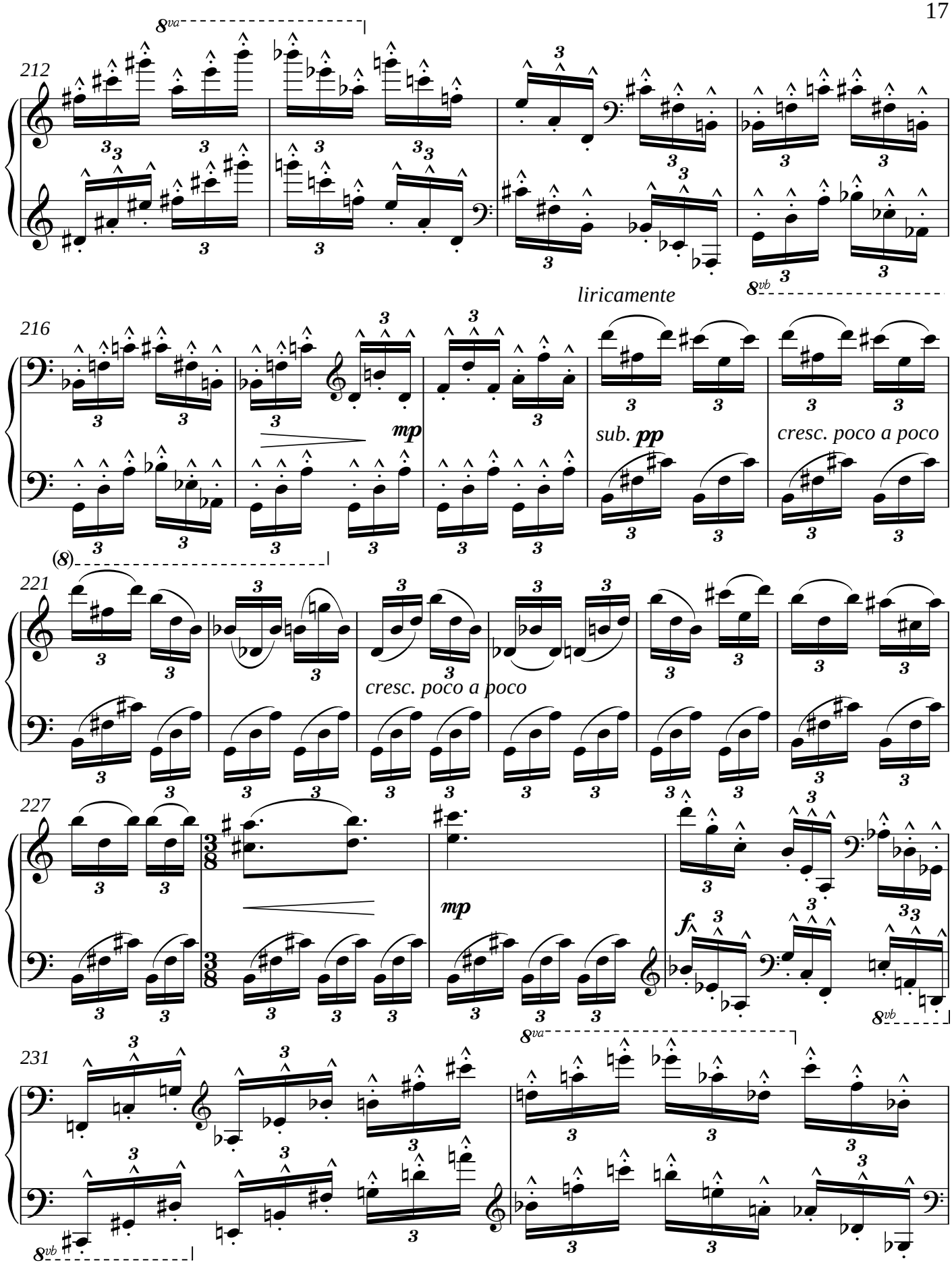

146
149
152
154
156

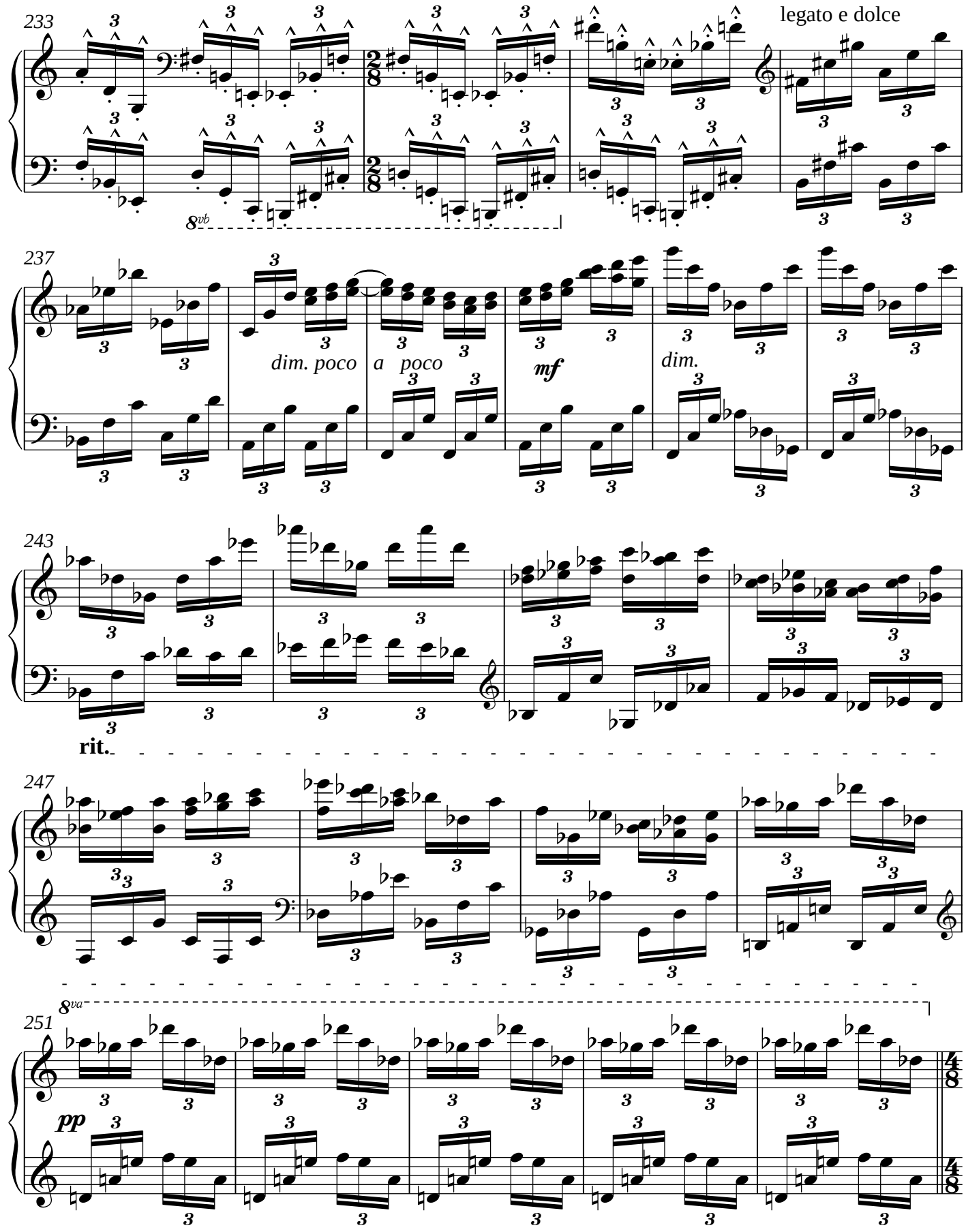

158
8va
160
(8)
f
4/8
162
4/8
6/8
164
ff
6/8
166
fff
8vb
8vb

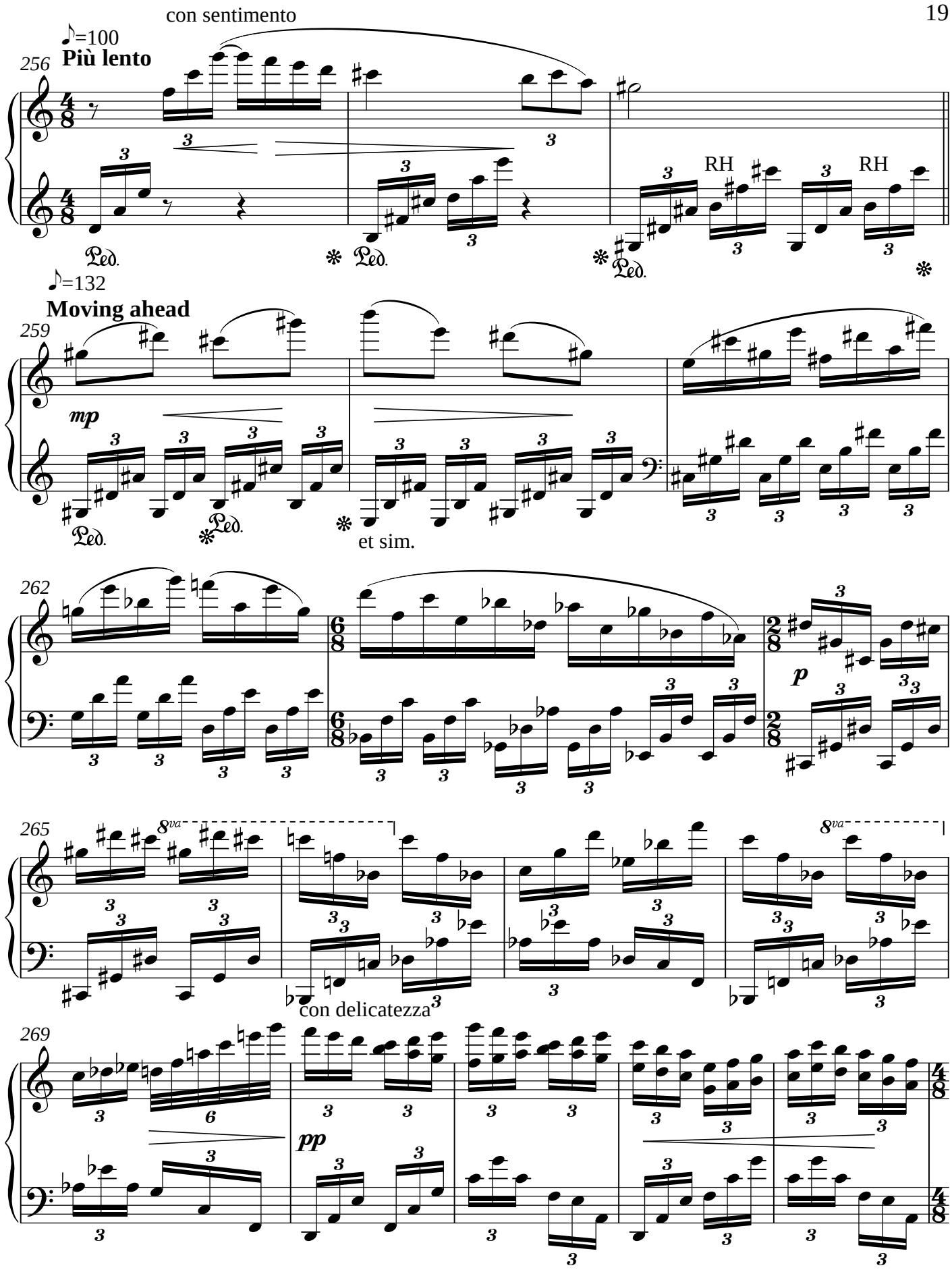

170
mf
ff
174
176
Poco meno mosso
177
♪=132
f

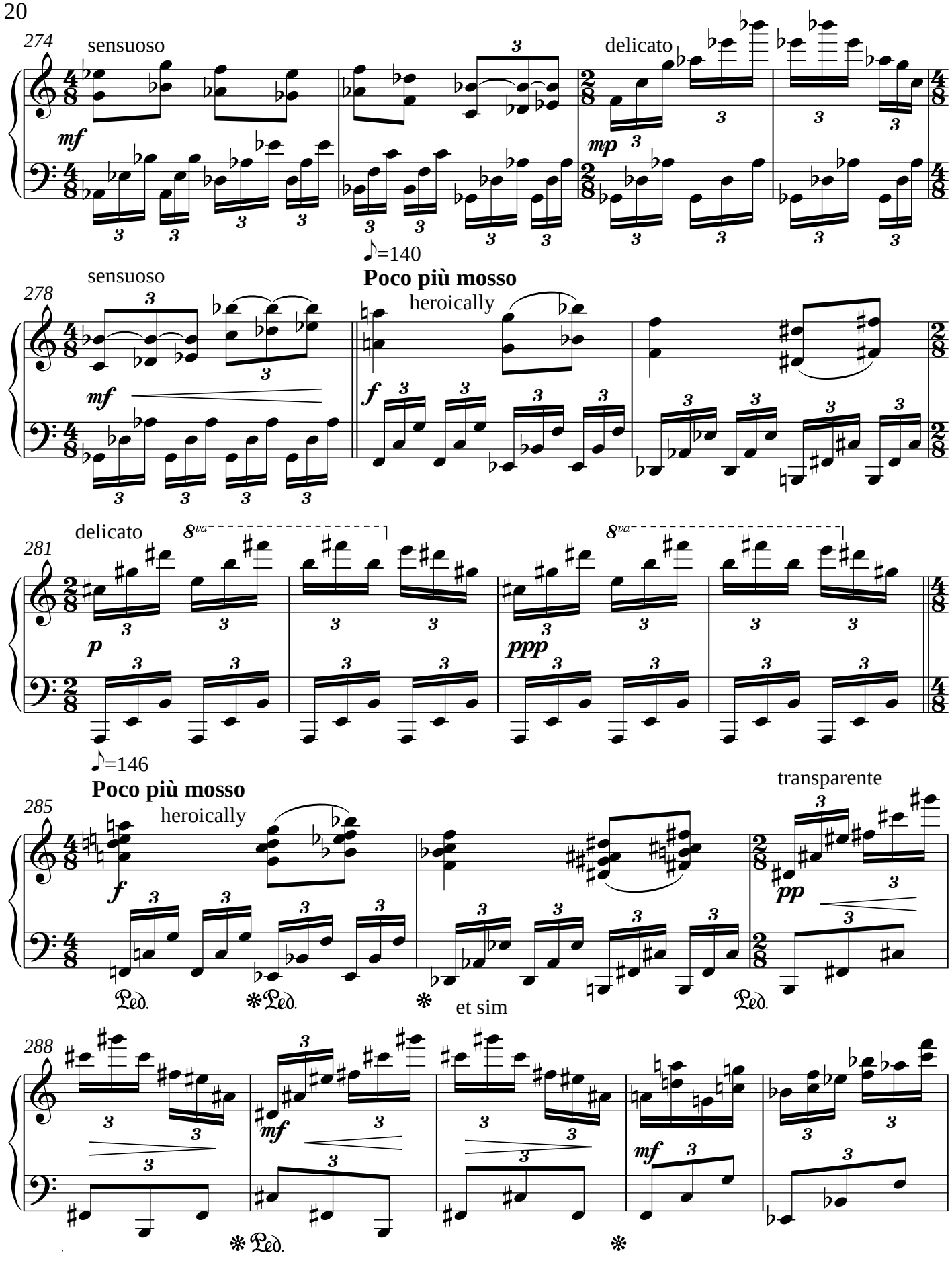

179
ff
fff
f
182
ff
f
186
189
191

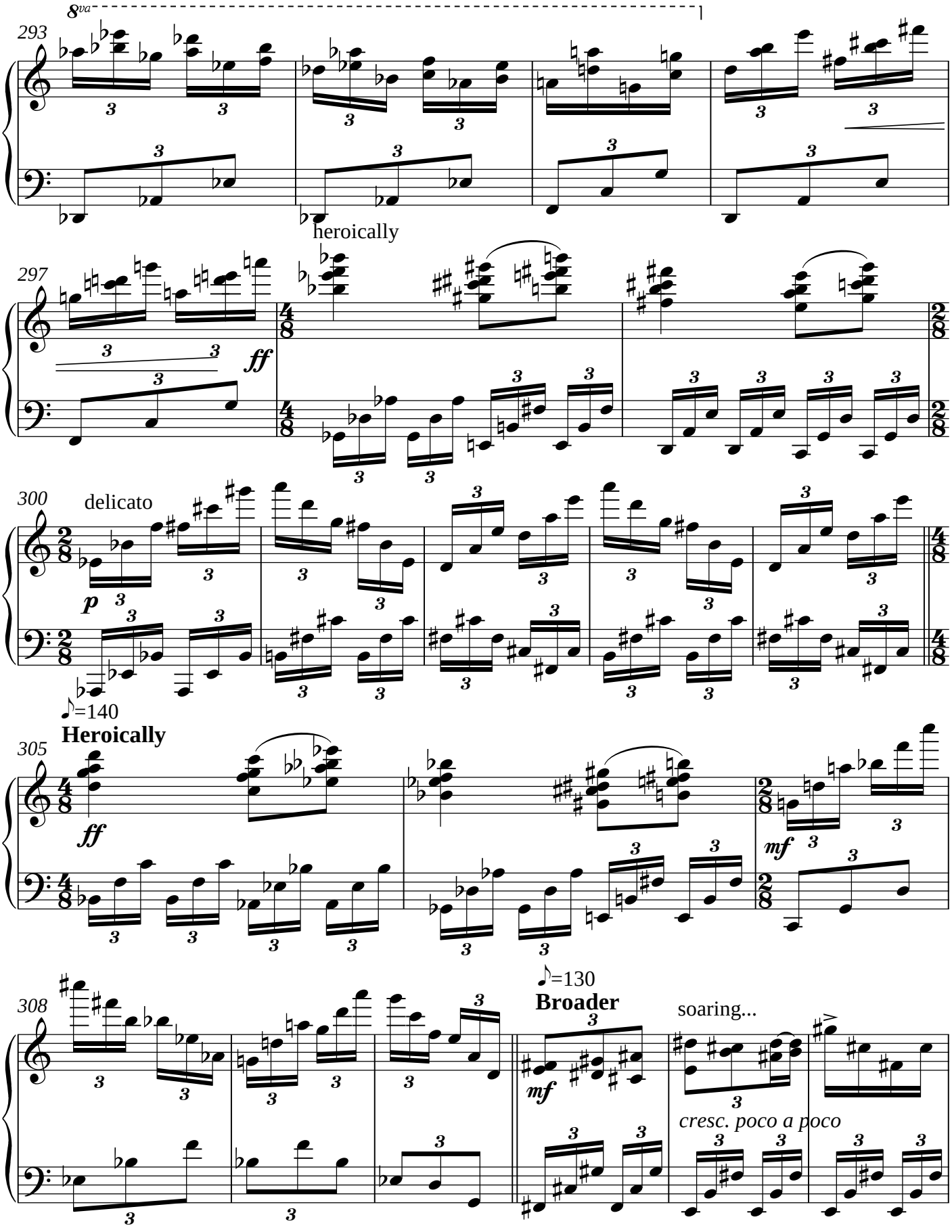

194
(8)
197
200
203
206
209

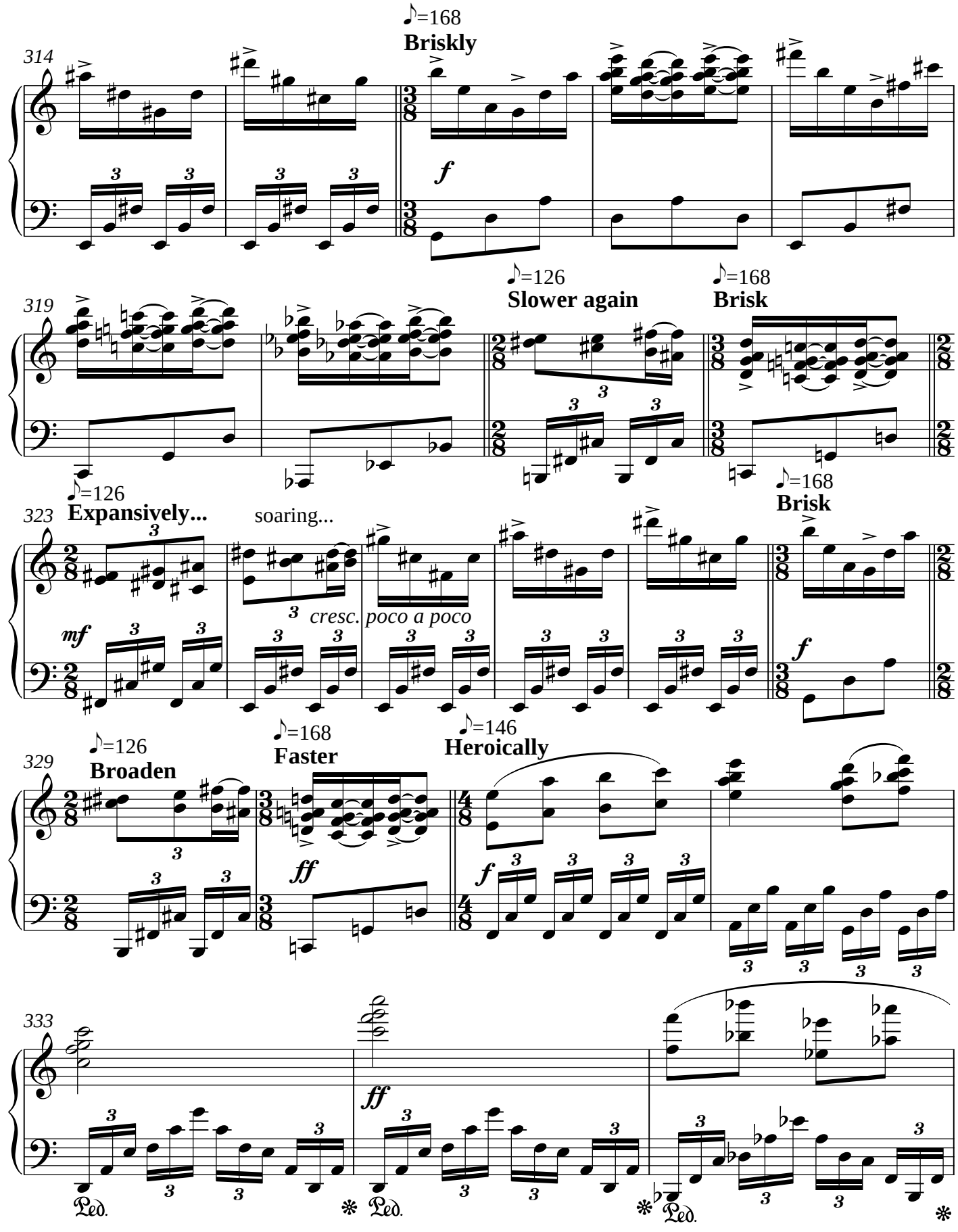

212
8va
liricamente
8vb
216
mp
sub. pp
cresc. poco a poco
(8)
221
cresc. poco a poco
227
mp
f
8vb
231
8va
8vb

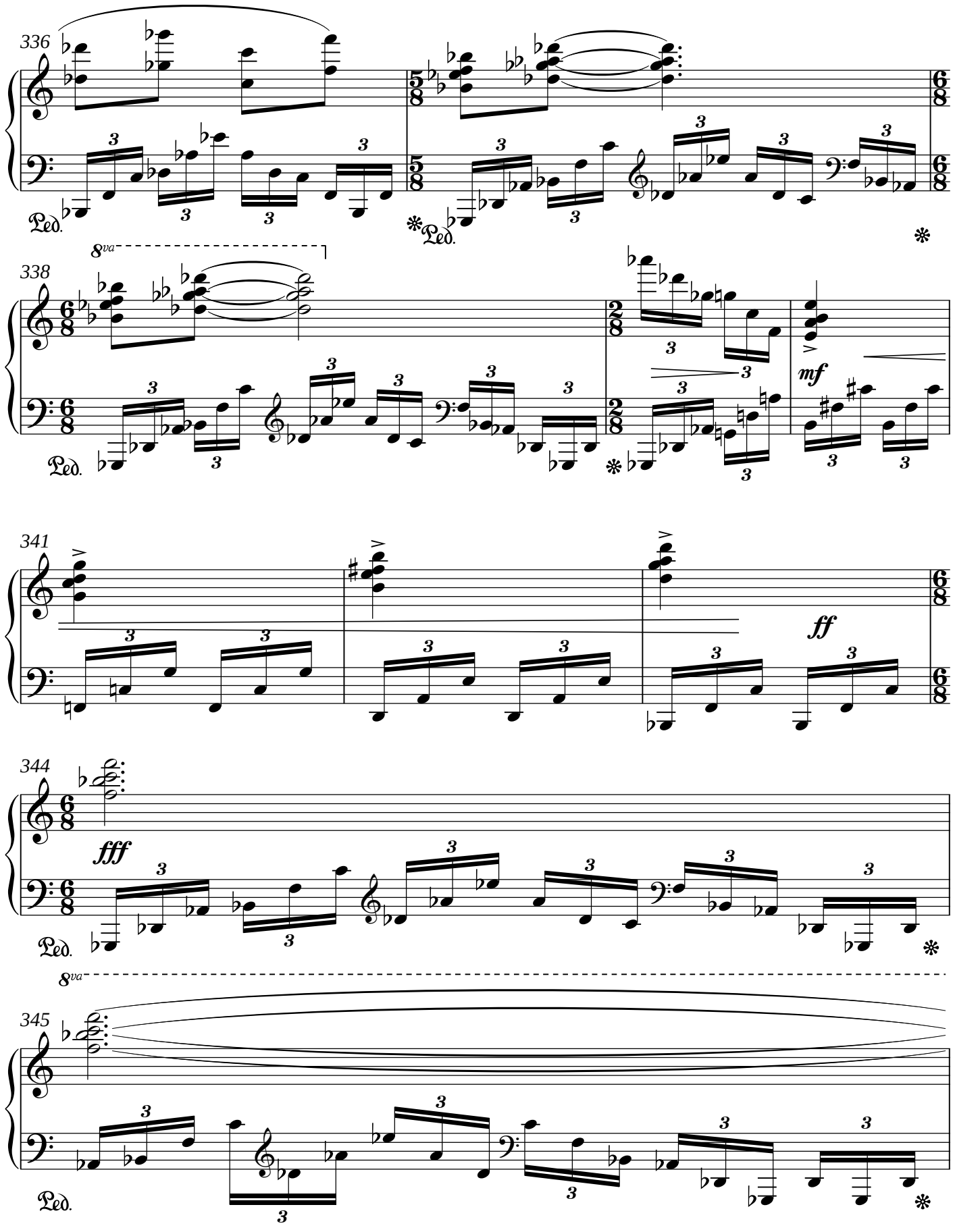

233
legato e dolce
8vb
237
dim. poco
a poco
mf
dim.
243
rit.
247
8va
251
pp
4/8

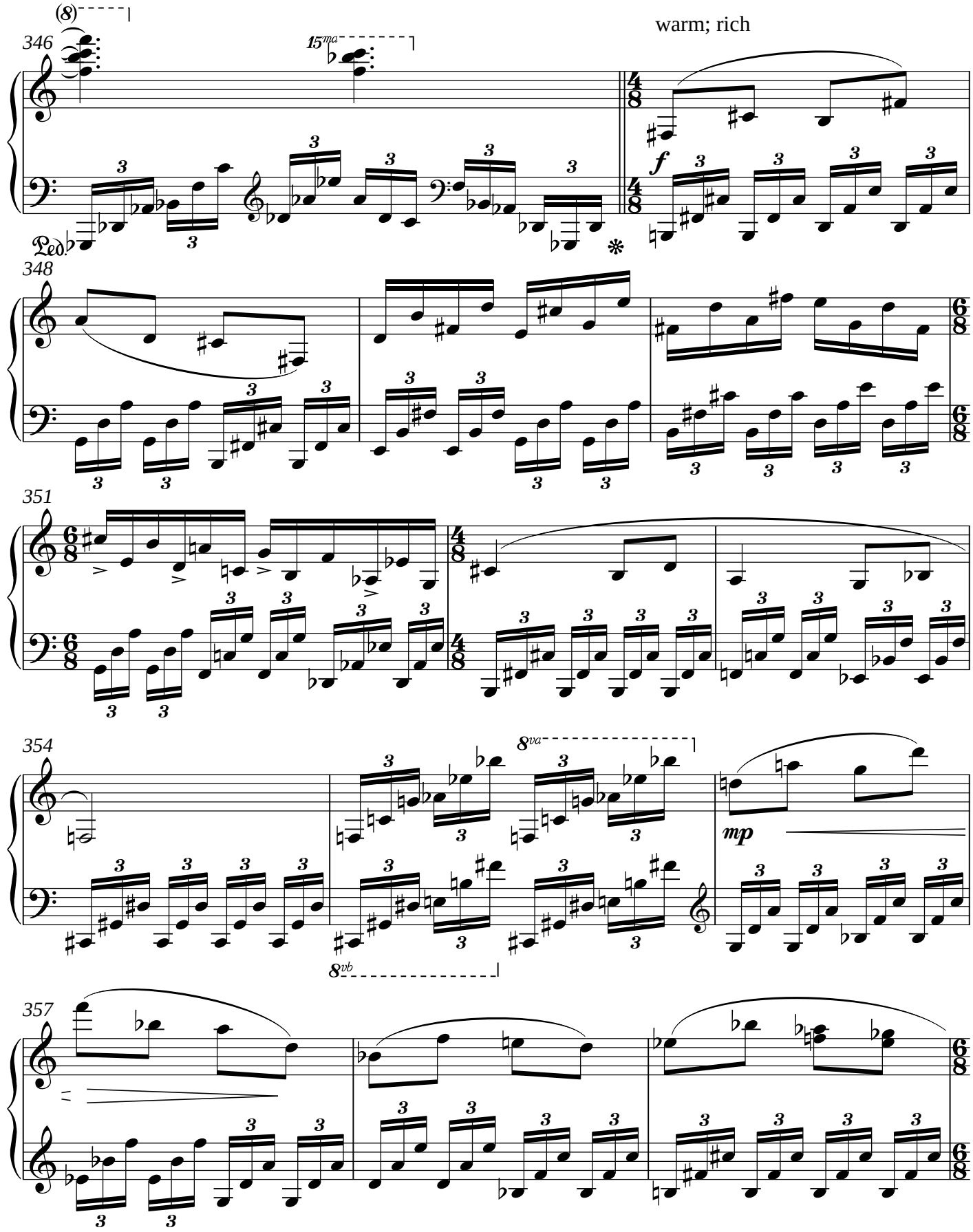

con sentimento
♪=100
Più lento
256
RH
RH
Ped.
♪=132
Moving ahead
259
mp
et sim.
262
p
265
8va
8va
con delicatezza
269
pp

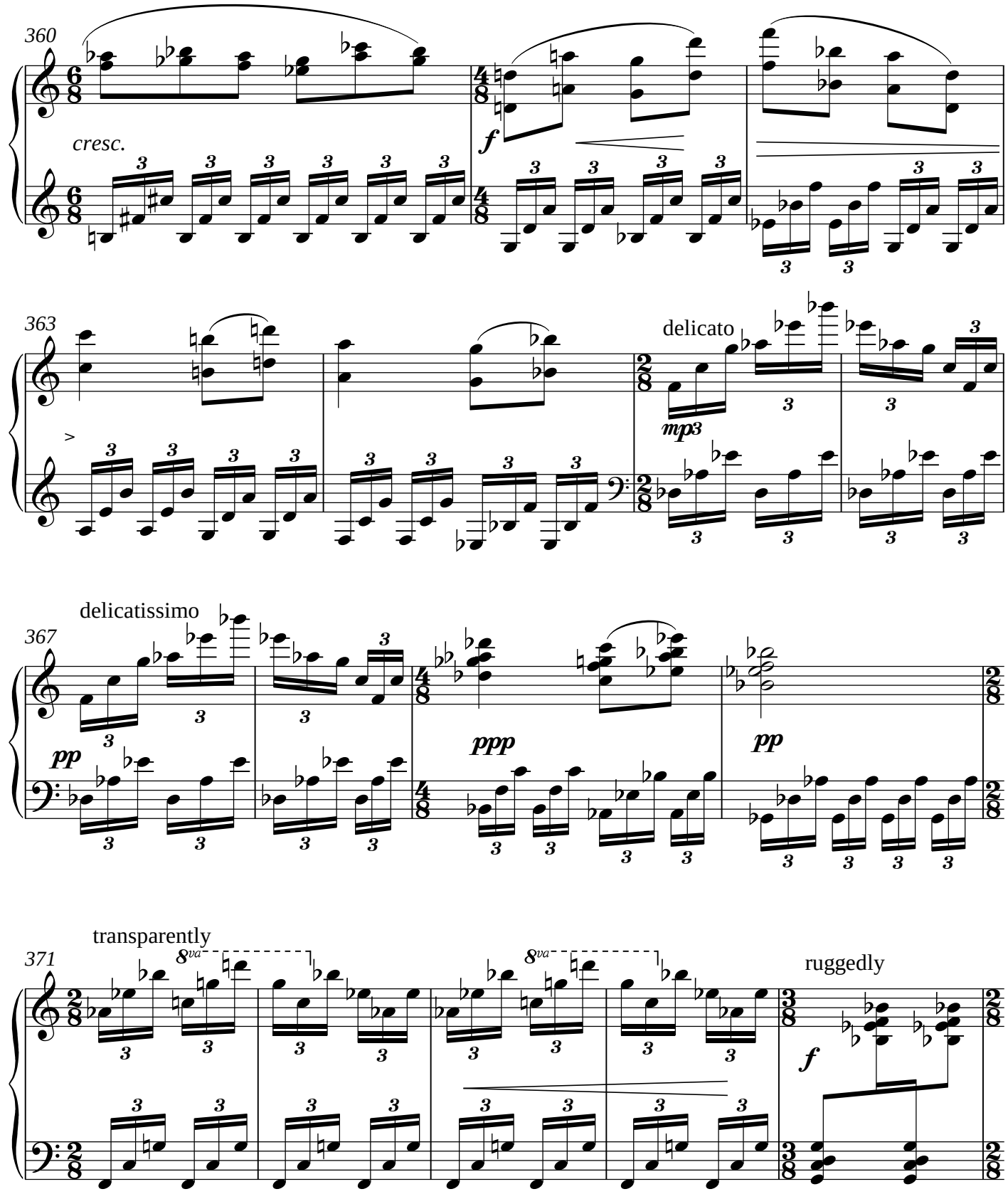

274
sensuoso
mf
delicato
mp
♪=140
Poco più mosso
278
sensuoso
mf
heroically
f
281
delicato
8va
p
8va
ppp
♪=146
Poco più mosso
285
heroically
f
transparente
pp
Ped.
✻Ped.
✻
et sim
Ped.
288
mf
✻Ped.
✻
mf

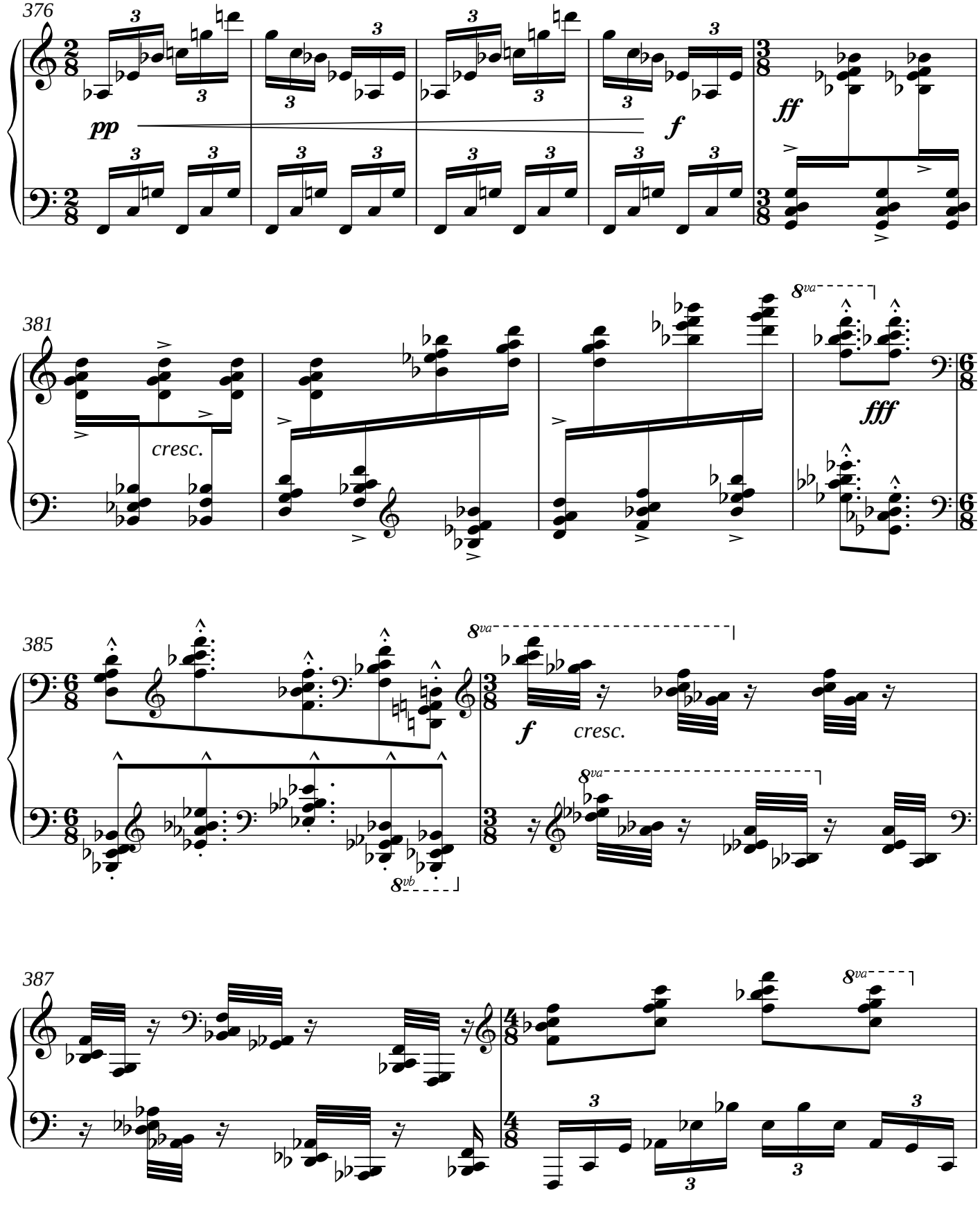

8va
293
heroically
297
ff
300
delicato
p
♪=140
Heroically
305
ff
mf
308
♪=130
Broader
mf
soaring...
cresc. poco a poco

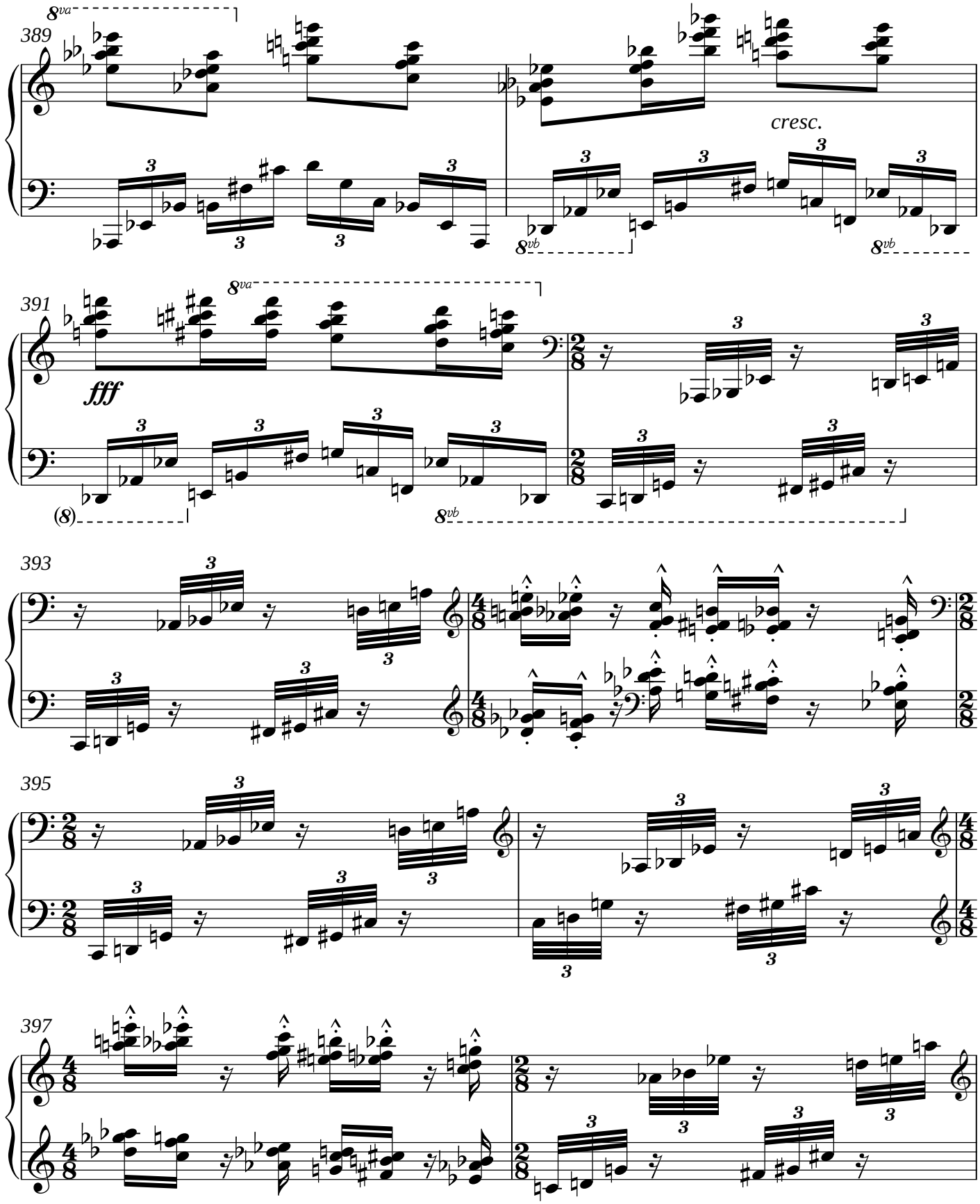

314
♪=168
Briskly
f
319
♪=126
Slower again
♪=168
Brisk
323
♪=126
Expansively...
soaring...
mf
cresc. poco a poco
♪=168
Brisk
f
329
♪=126
Broaden
♪=168
Faster
♪=146
Heroically
ff
f
333
ff
Ped.
Ped.
Ped.

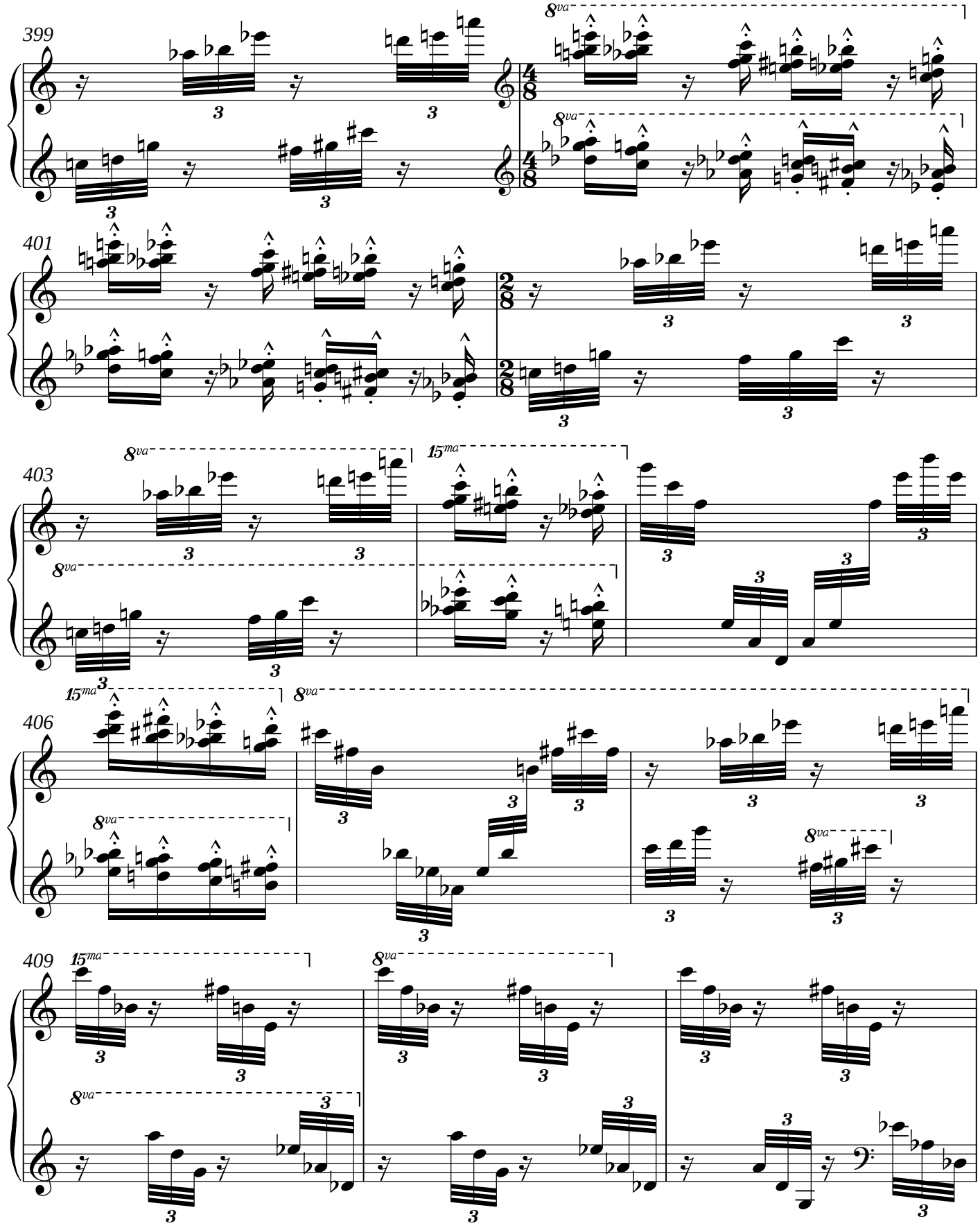

336
Ped.
Ped.
8va
338
Ped.
mf
341
ff
344
fff
Ped.
8va
345
Ped.

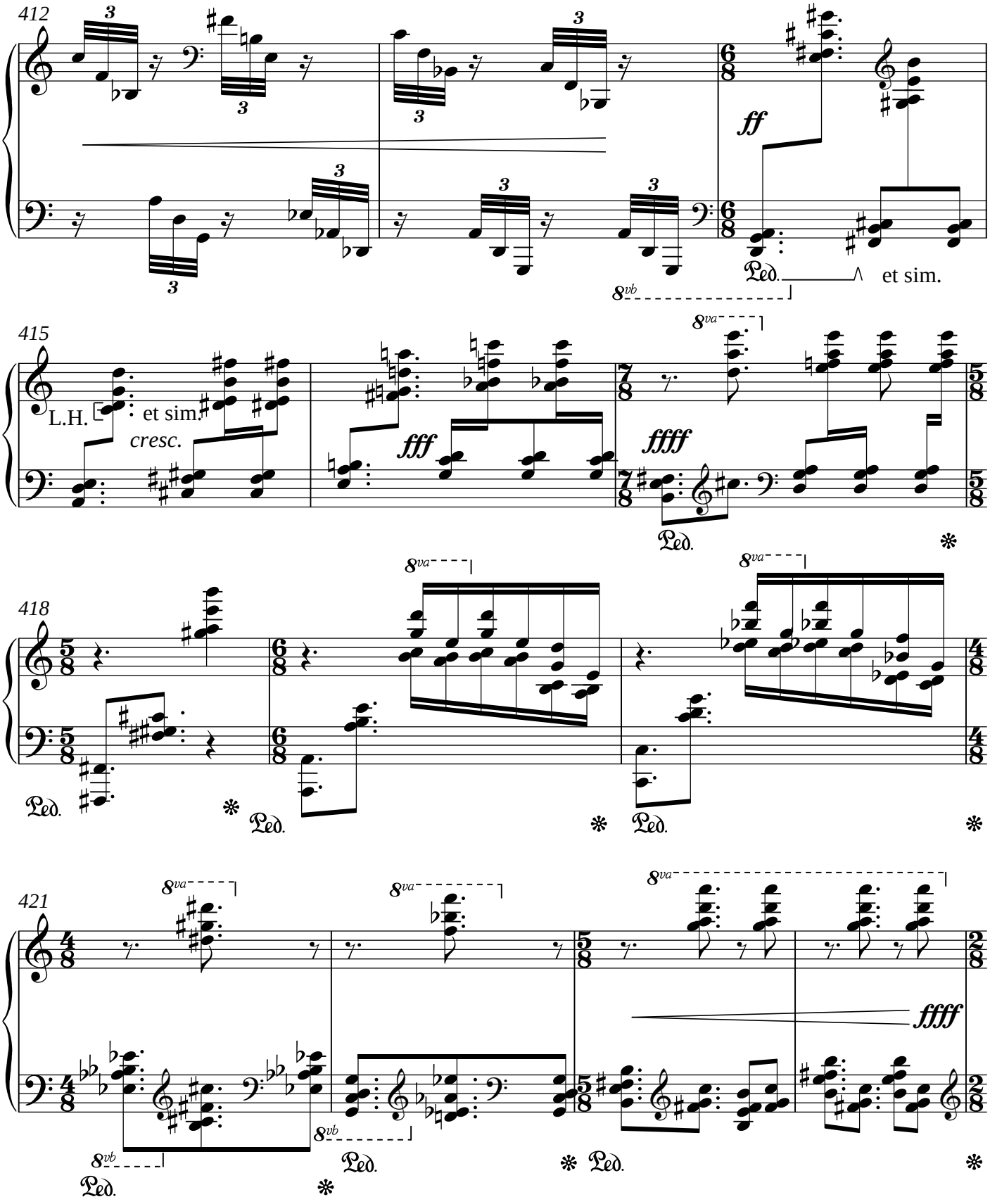

(8)
346
15ma
warm; rich
Ped.
348
351
354
8va
mp
8vb
357

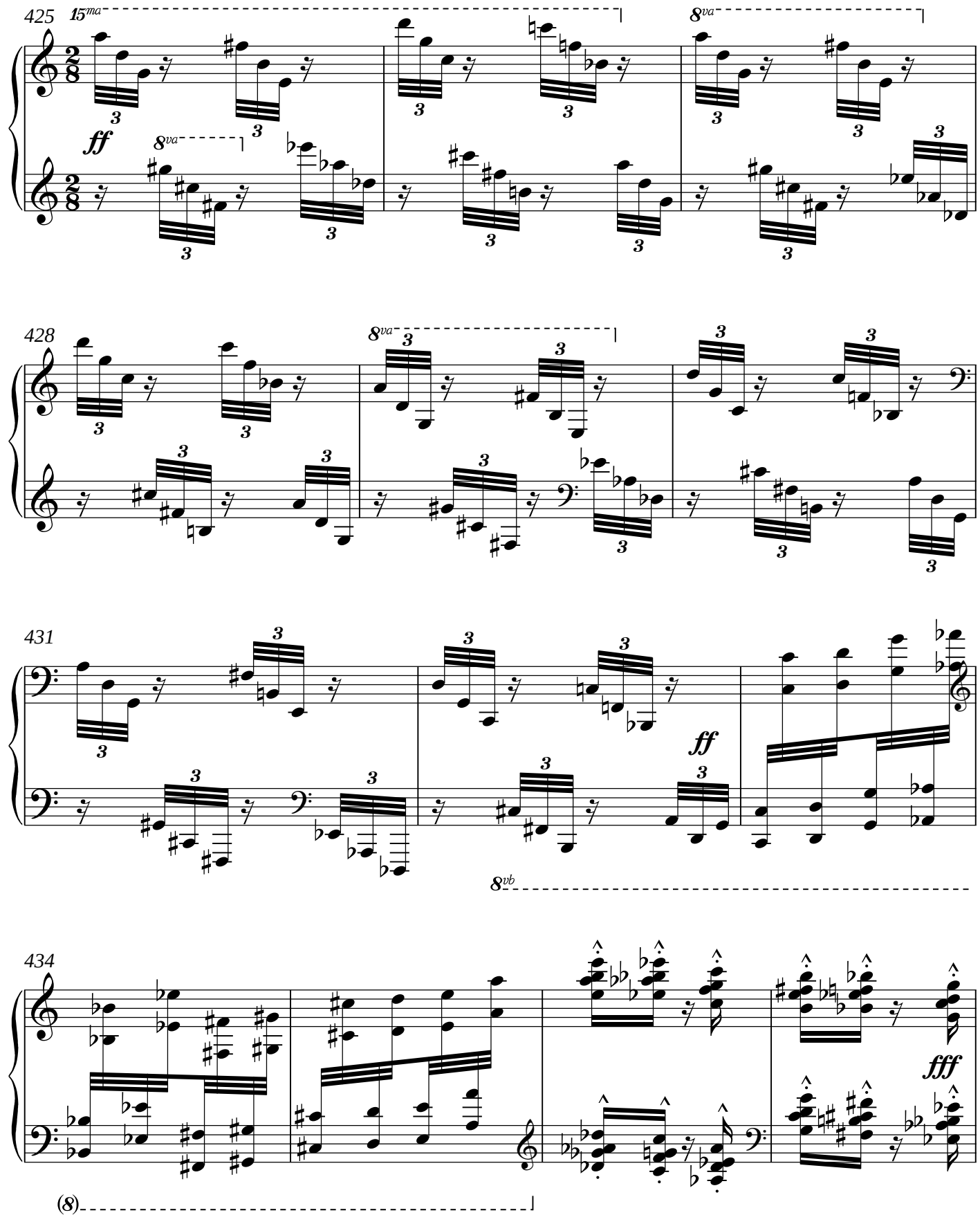

360
cresc.
f
363
delicato
mp
367
delicatissimo
pp
ppp
pp
371
transparently
8va
8va
ruggedly
f

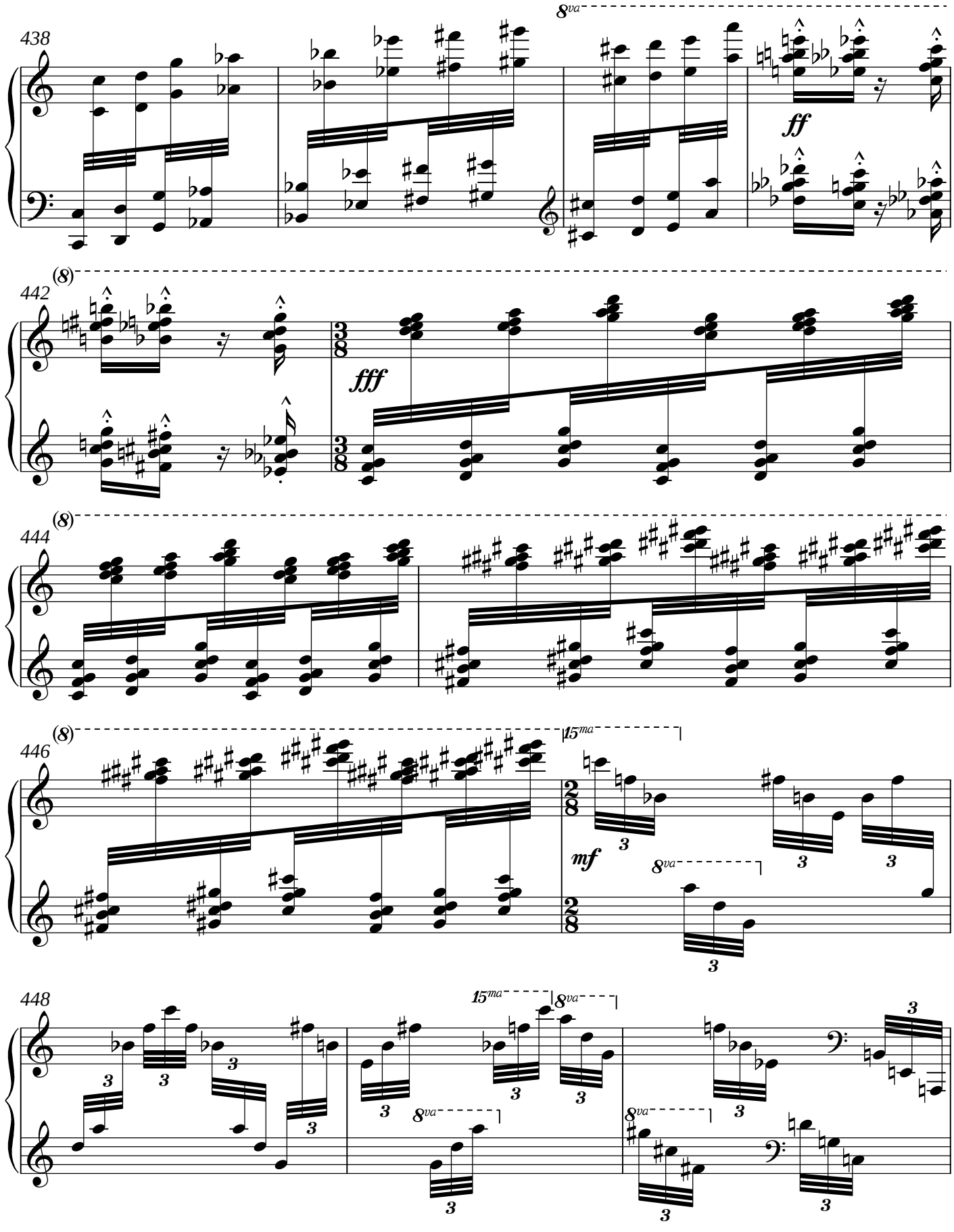

376
pp
f
ff
381
cresc.
fff
385
8va
f
cresc.
8vb
387
8va

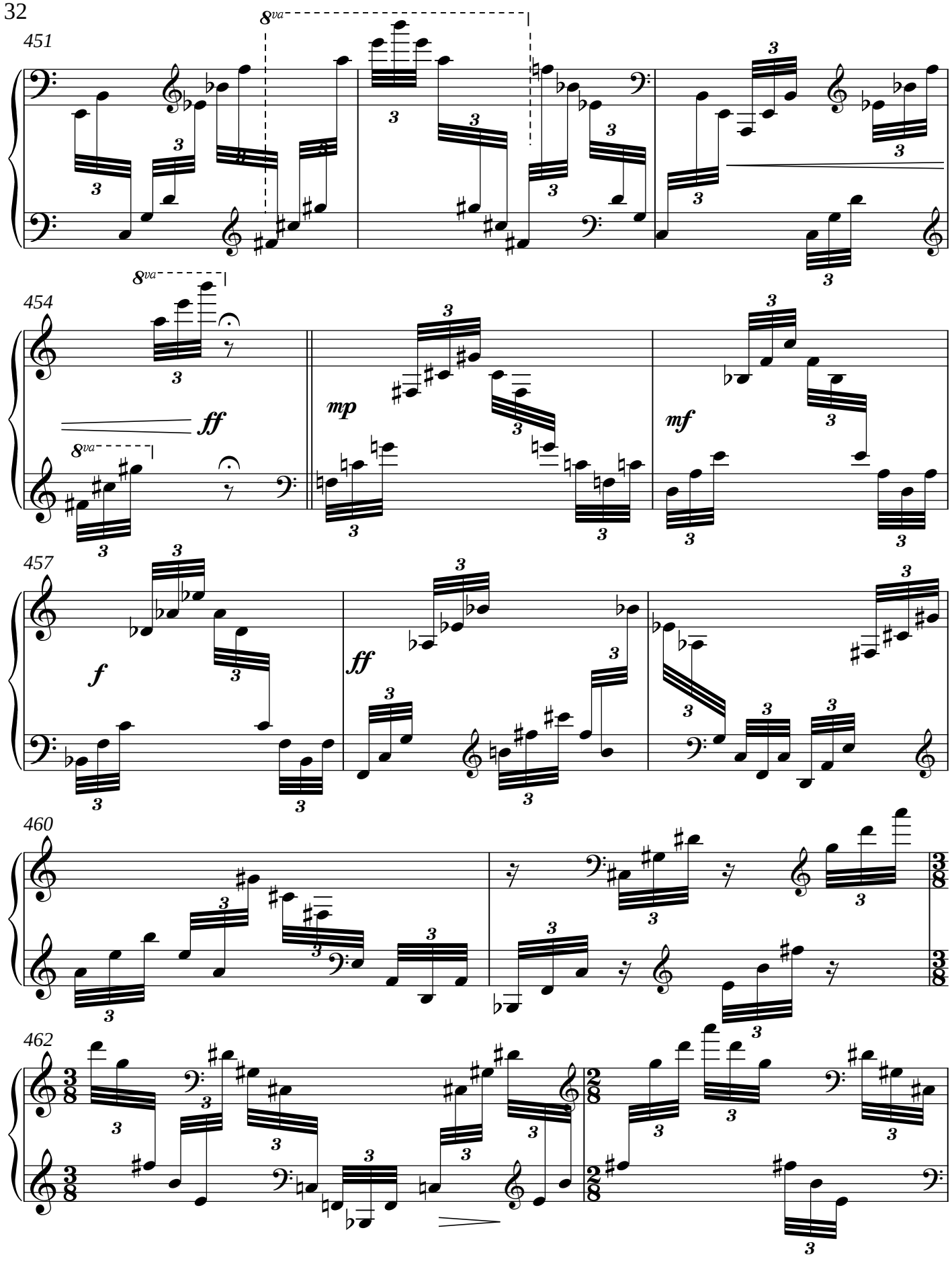

389
8va
cresc.
8vb
8vb
391
8va
fff
(8)
8vb
393
395
397

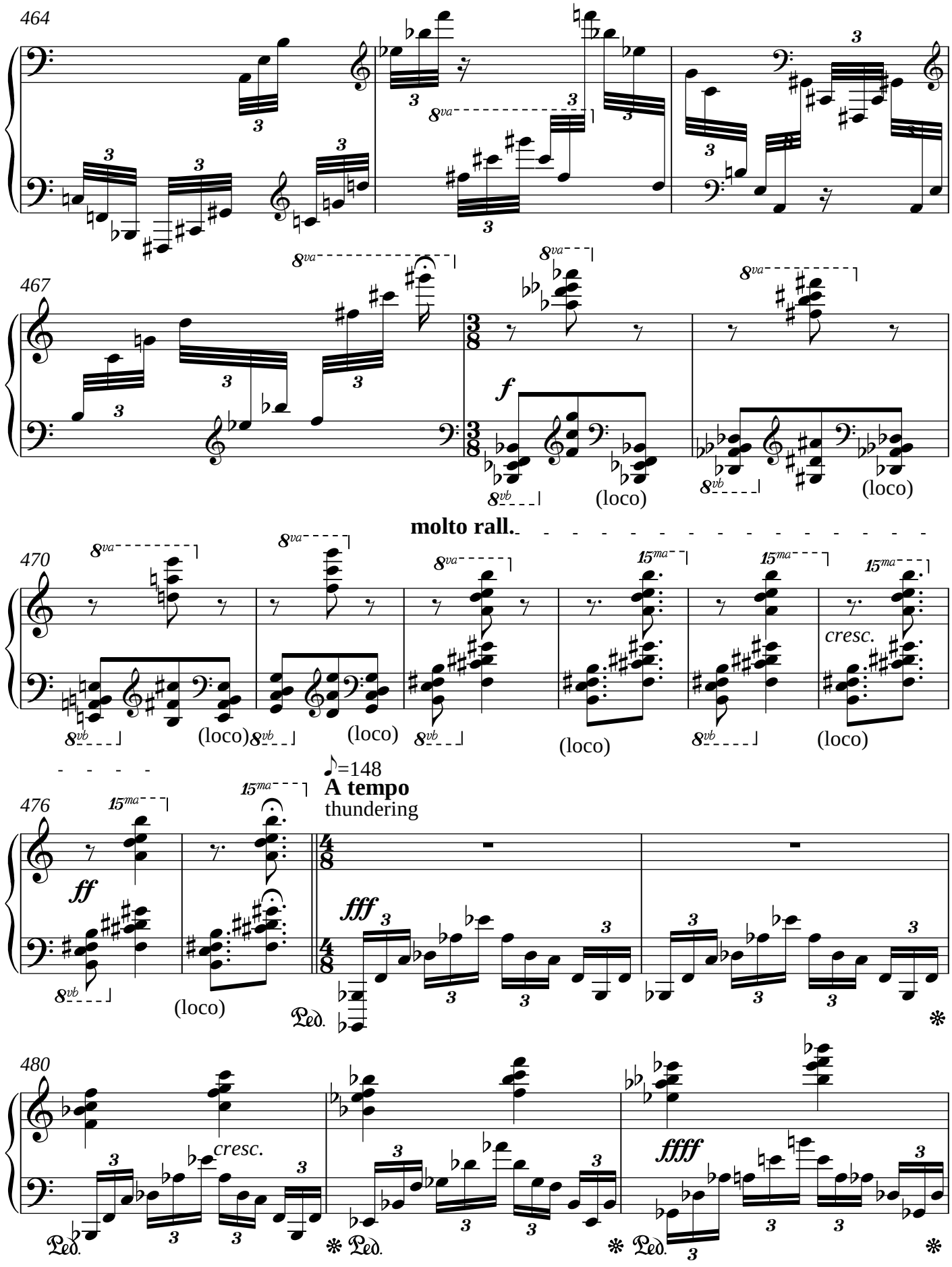

399
8va
401
403
8va
15ma
406
15ma
8va
8va
409
15ma
8va
8va

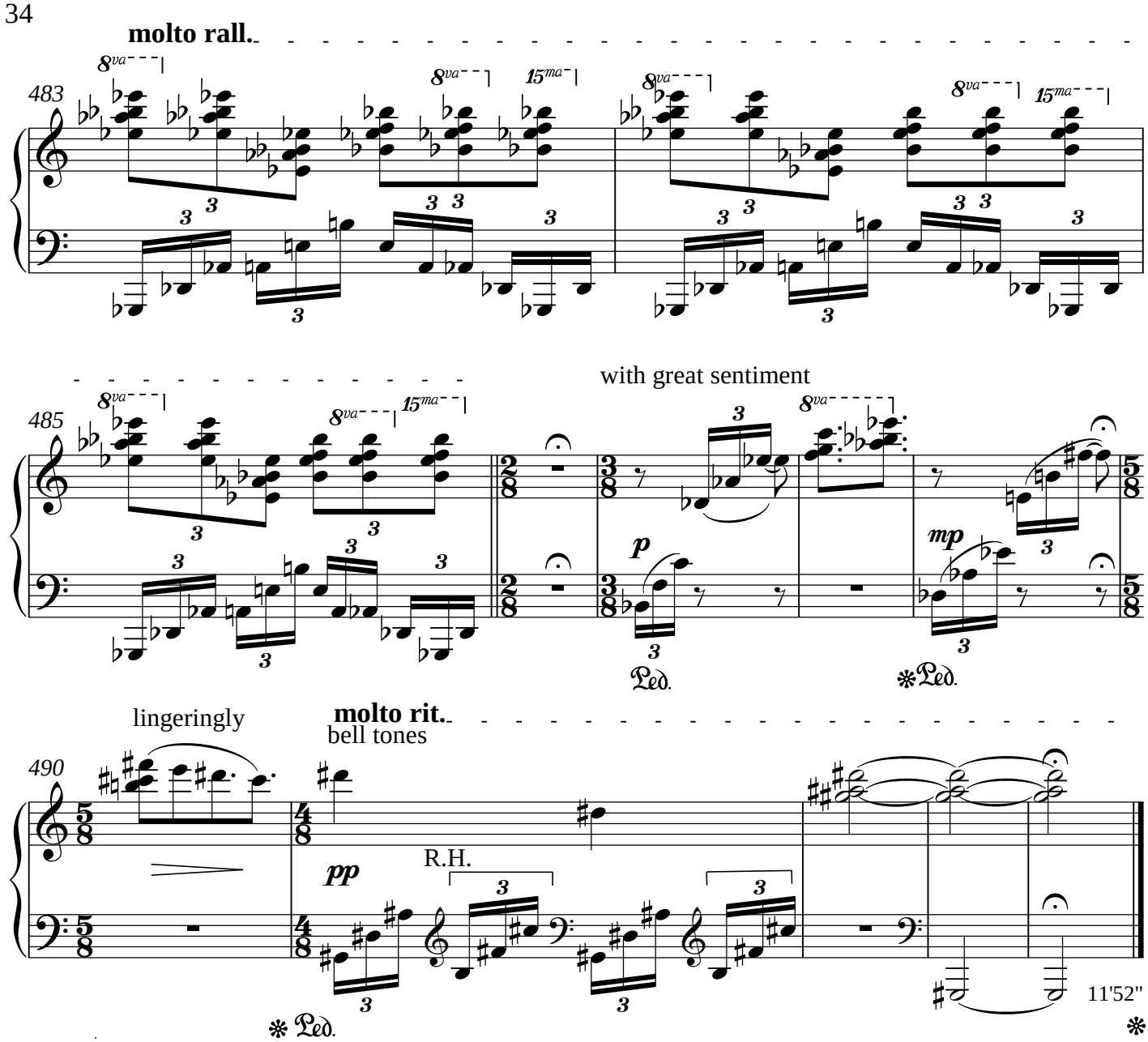

412
ff
Ped.
et sim.
8vb
415
L.H.
et sim.
cresc.
fff
ffff
8va
Ped.
418
421
ffff
8vb


425
15ma
8va
ff
8va
428
8va
431
ff
8vb
434
fff
(8)


438
8va
ff
442
(8)
fff
444
(8)
446
(8)
15ma
mf
8va
448
15ma
8va
8va
8va


451
8va
454
8va
ff
8va
mp
mf
457
f
ff
460
462


464
467
f
molto rall.
470
cresc.
476
ff
♪=148
A tempo
thundering
fff
480
cresc.
ffff
(loco)
Ped.


molto rall.
483
485
with great sentiment
lingeringly
molto rit.
bell tones
490
R.H.
11'52"