John Carbon

Six More Spanish Lessons

for piano

JC COLLECTIONS

The Music of American Composer **John Carbon**

Six More Spanish Lessons was composed in 2002 for pianist William Wright. These short and colorful character pieces with Spanish titles comprise a sequel to *Six Spanish Lessons,* a harpsichord work composed in 1988 (also arranged for piano) that was inspired by afternoons the composer spent being wined and dined, and tutored in Spanish, in the garden of a friend. Like the first set of pieces, *Six More Spanish Lessons* contains references to nature and animals. The second set was inspired by a ranch and vineyard, owned by the composer's parents. *Muy suave,* which begins the work, captures the soft pastels of a sunset seen from the hill overlooking the pastures. *Jaranera y su potra Primavera* refers to one of the resident Peruvian horses with her filly that runs and plays in the wind. *El Portillo del emperrado* depicts the grand stucco wall with its little door that frames the entrance to the vineyard. *Los Patos en el estanque* is a portrait of the ducks on one of the ponds by the stables. *Canción del buho para los ciervitos* is a lullaby sung by an owl for the little deer, and *Jabalinas en las uvas* is about the wild boar trampling the grapes in the vineyard.

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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 three operas, *Marie Laveau*, *Benjamin*, and *Out of this World,* 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 double bass 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 was released by Zimbel Recordings in November, 2007.

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Six More Spanish Lessons

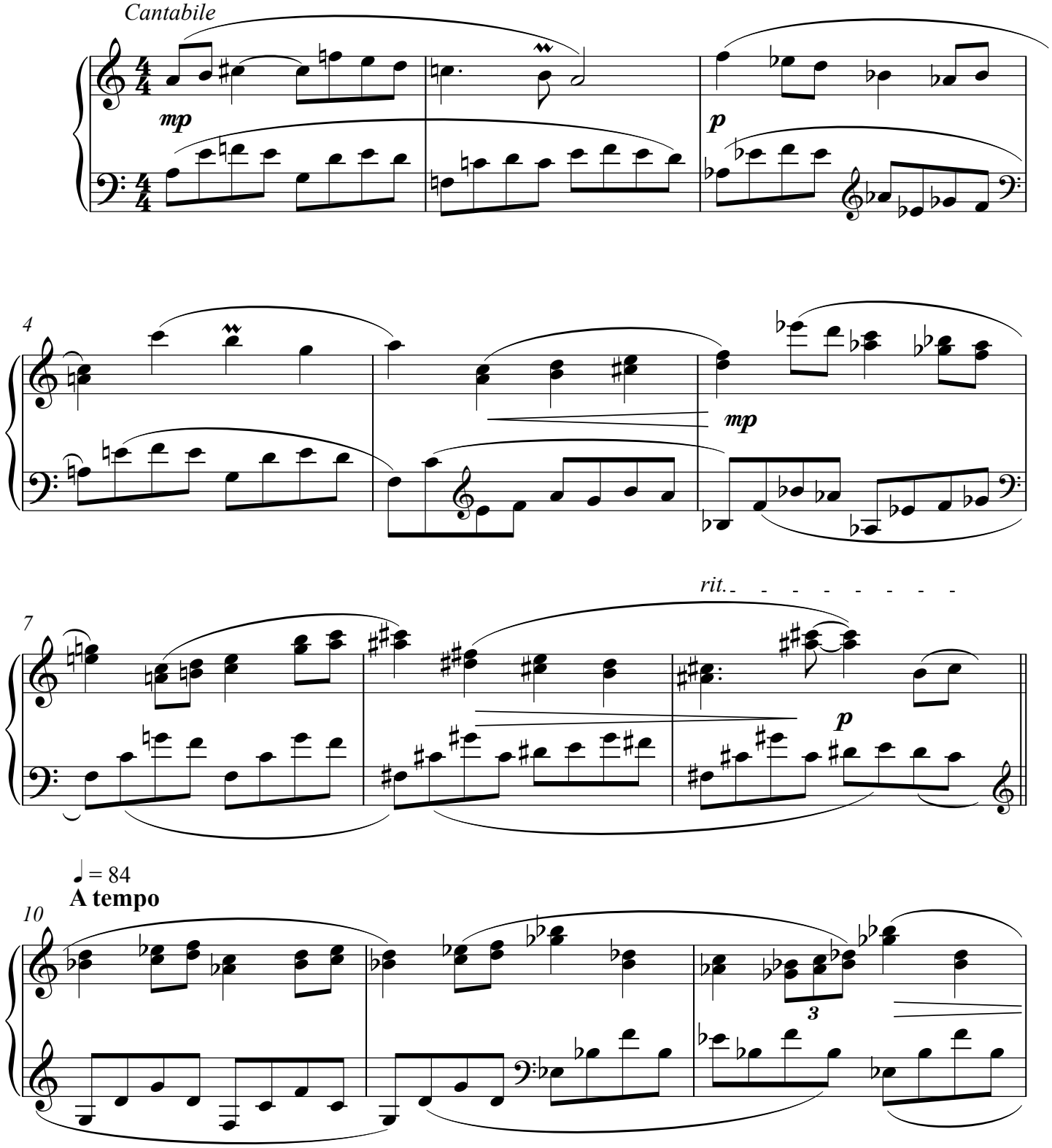
for Dad and Louise

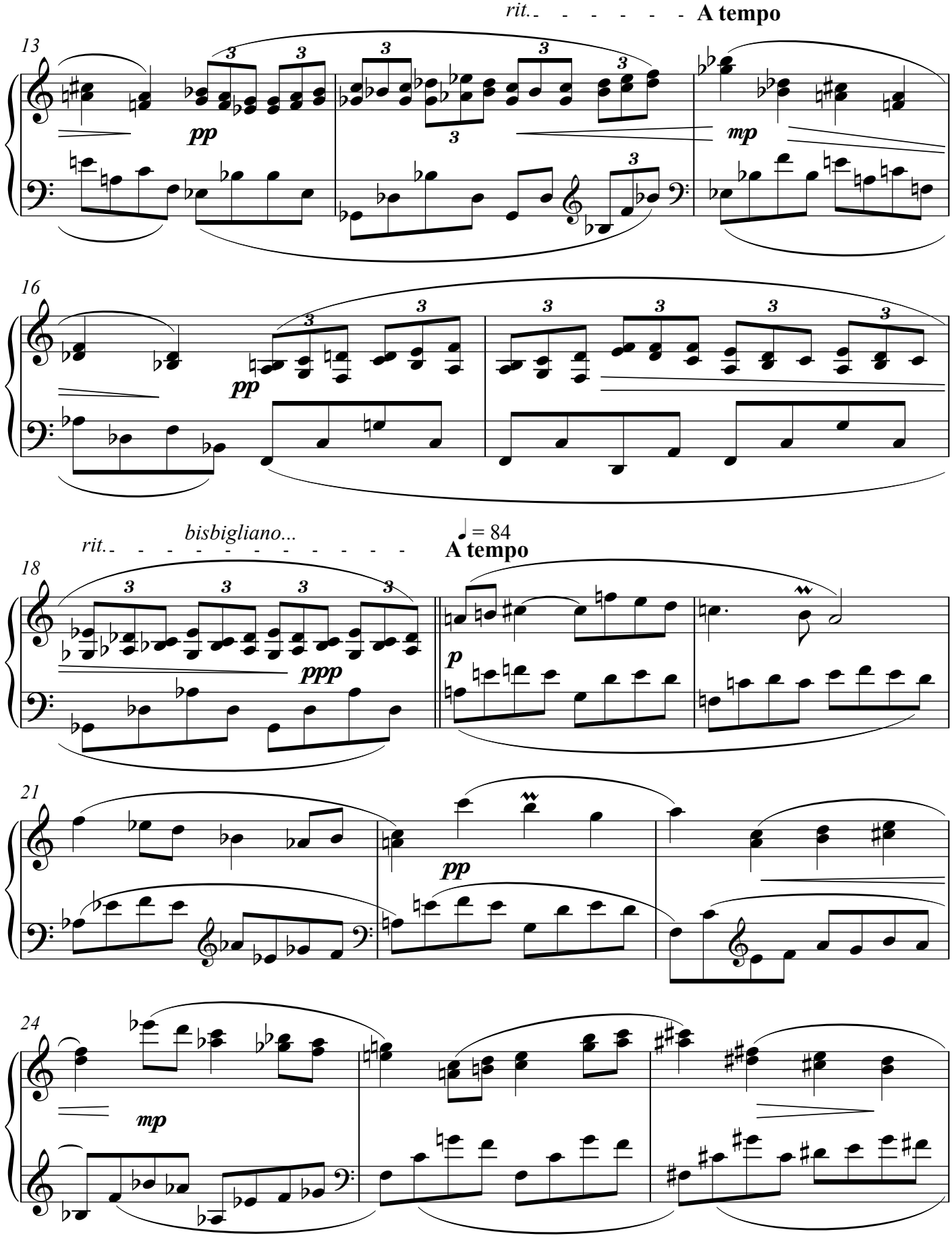
John Carbon (2002)

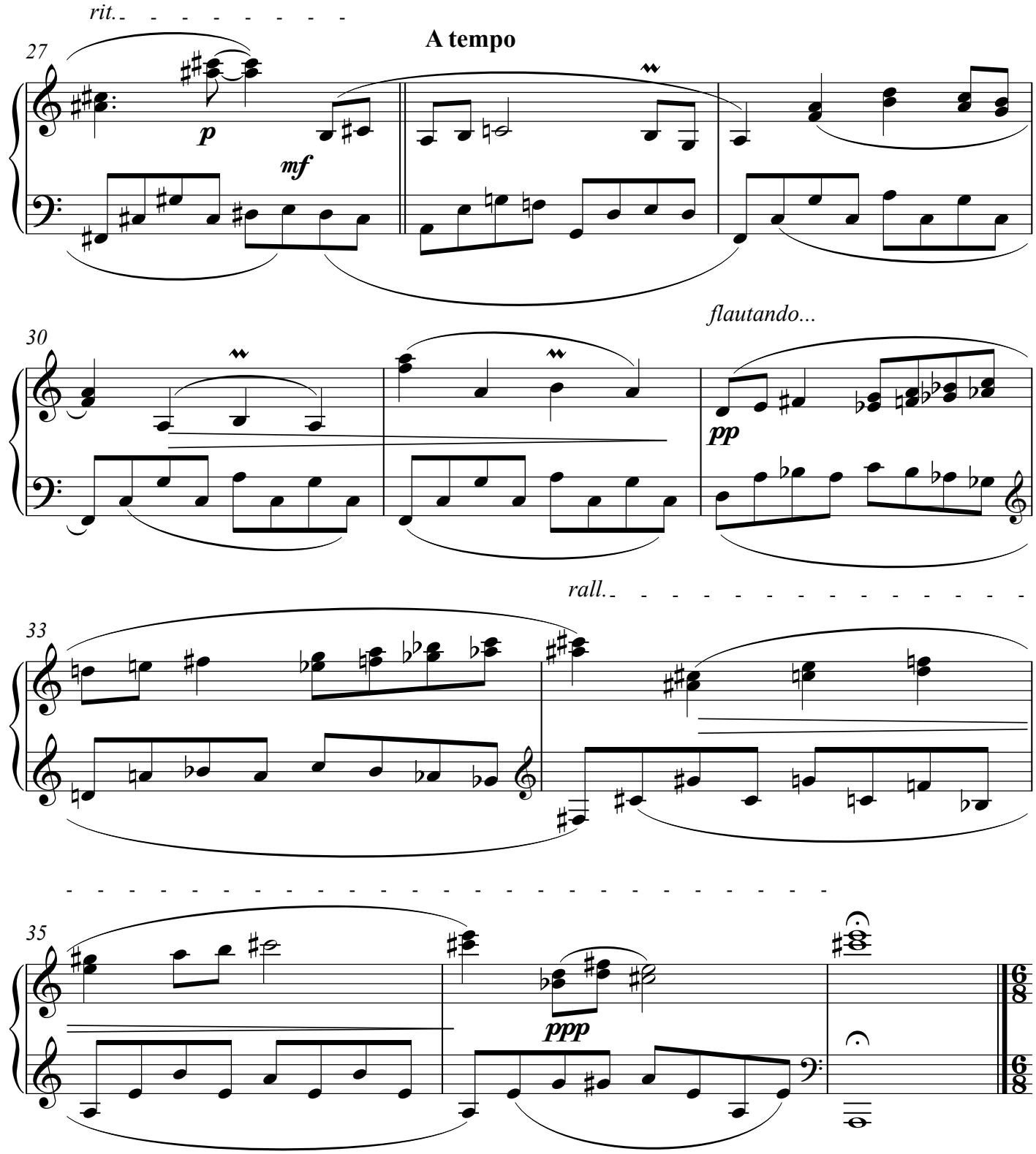
1. Muy suave

♩ = 84

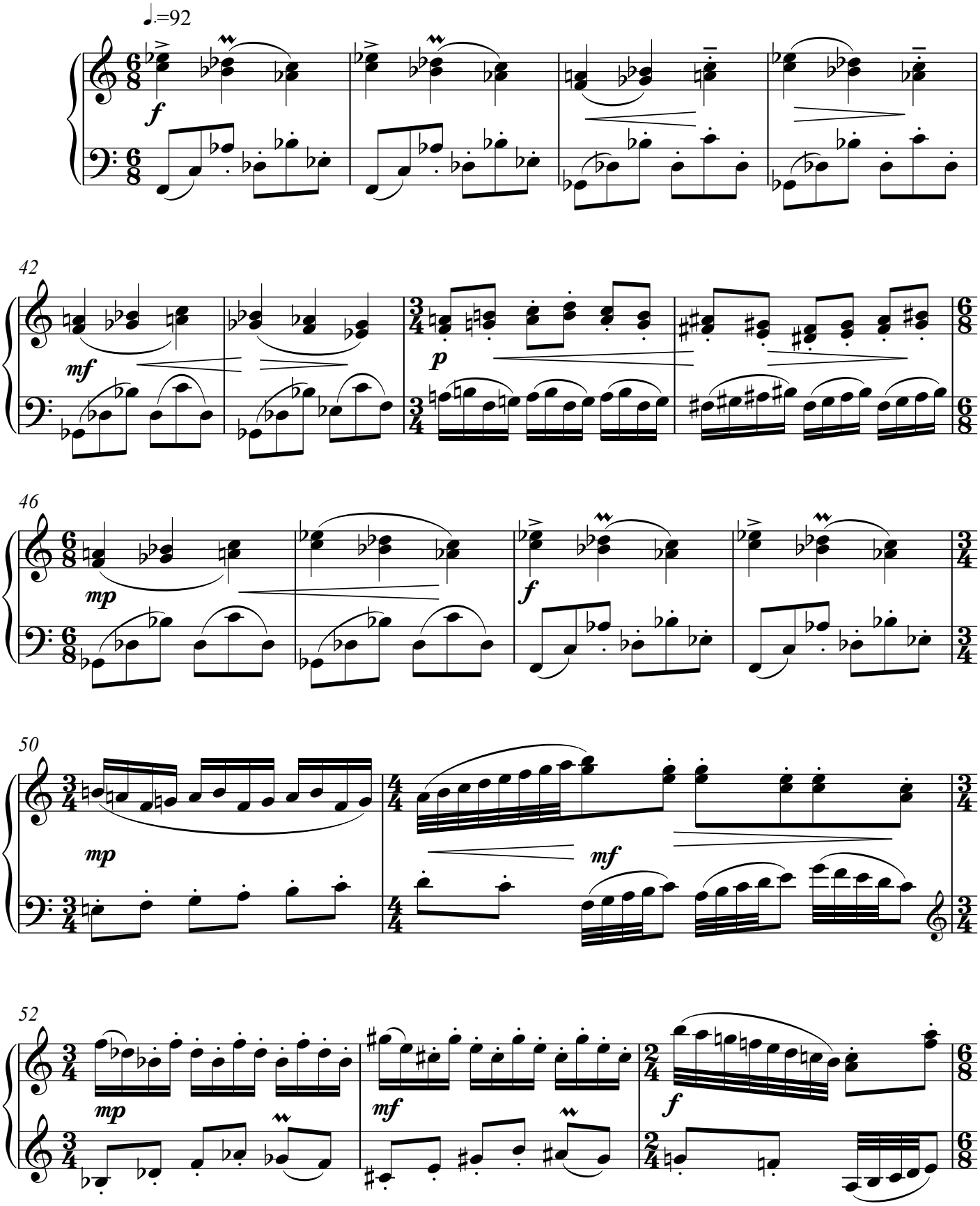
Cantabile

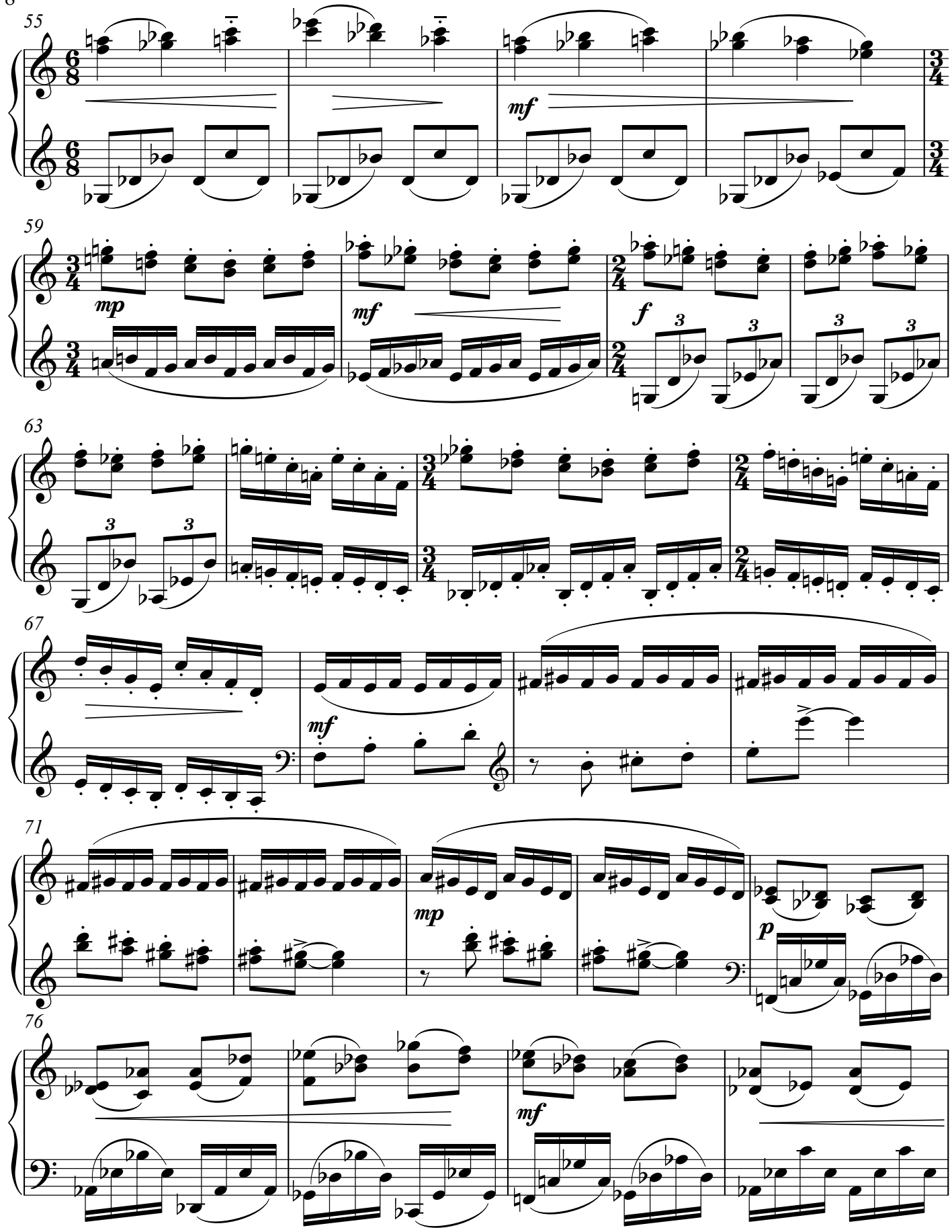


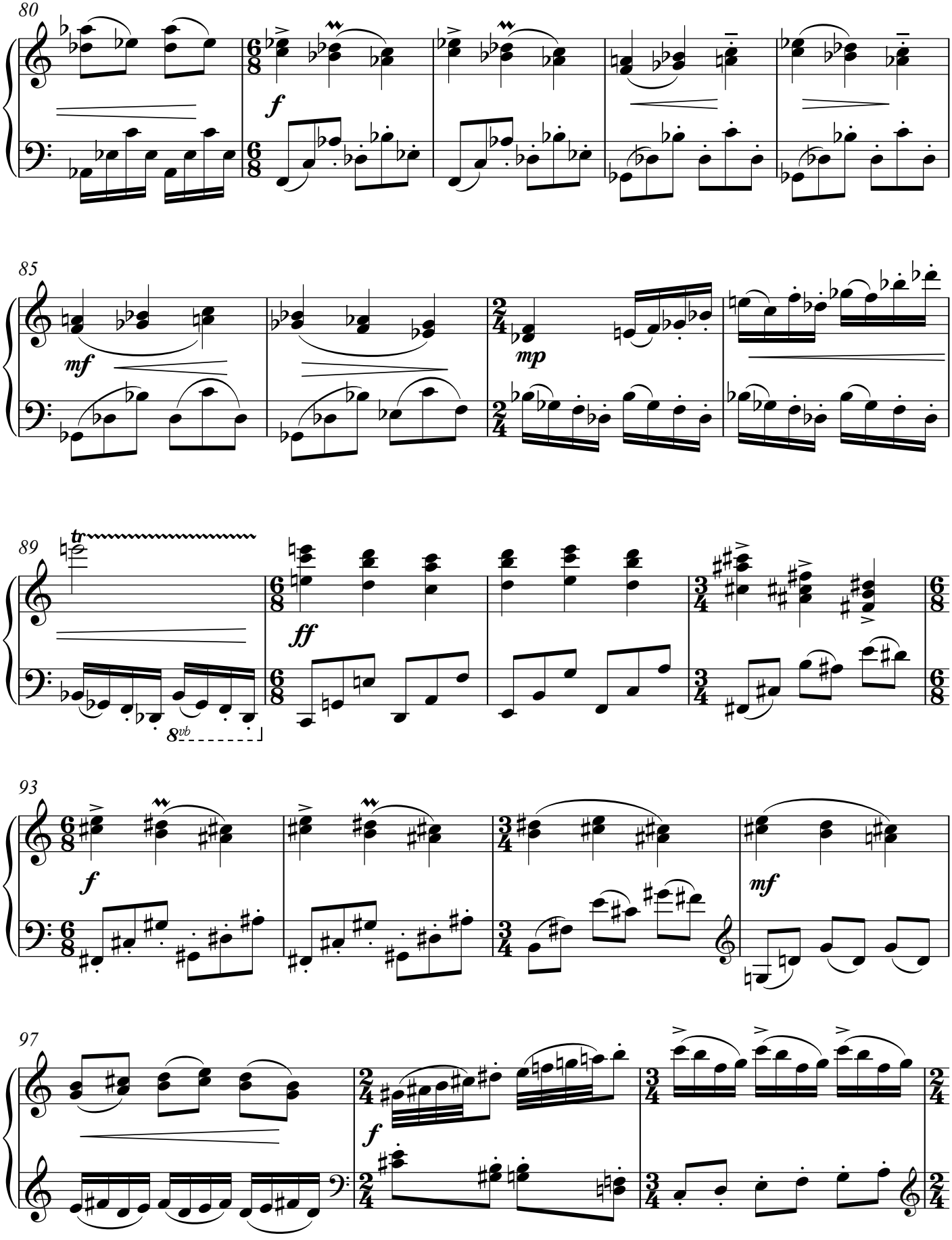

rit.
A tempo
13
pp
mp
16
pp
bisbigliano...
rit.
♩ = 84
A tempo
18
ppp
p
21
pp
24
mp

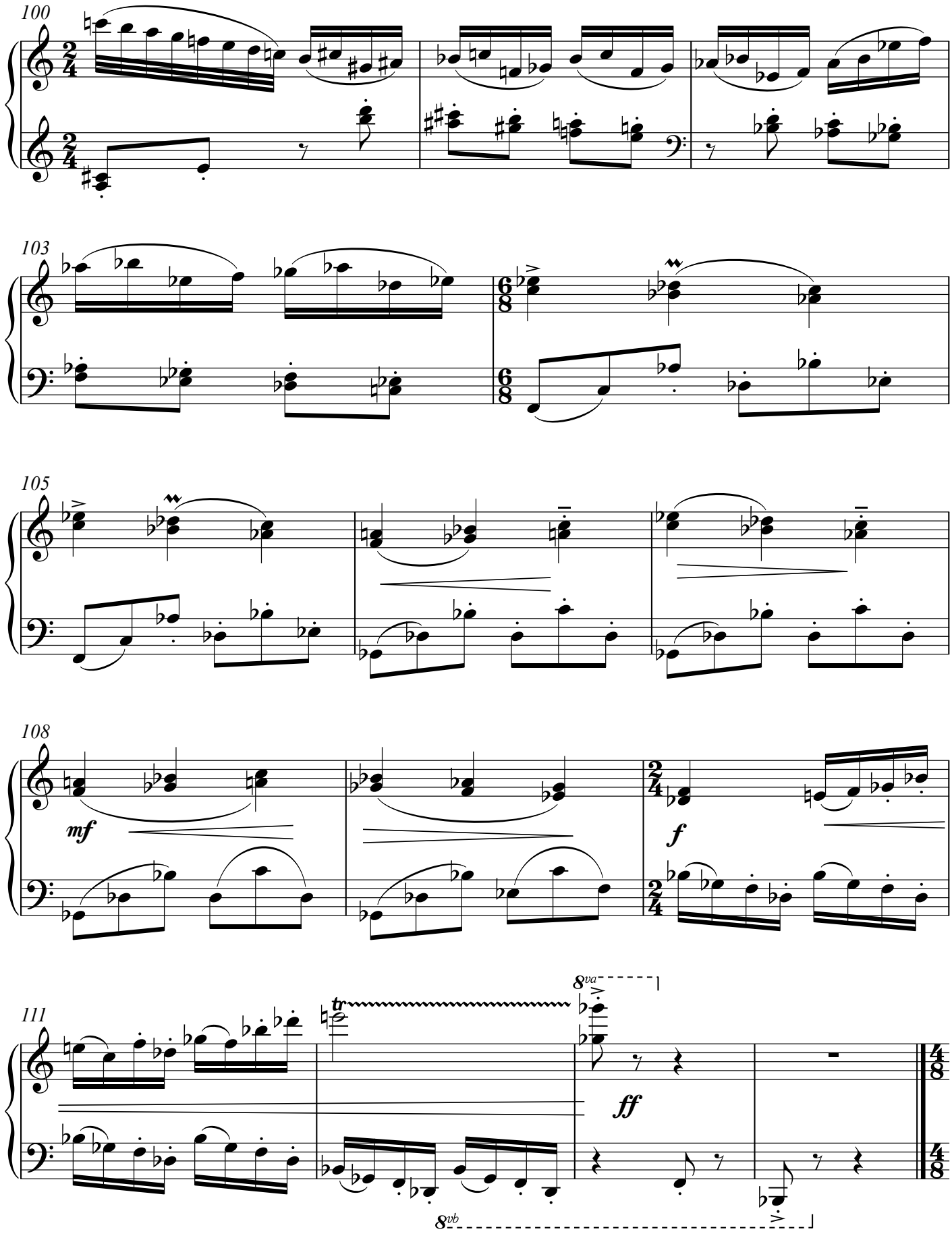

rit.
27
A tempo
p
mf
30
flautando...
pp
rall.
33
35
ppp

2. Jaranera y su potra Primavera

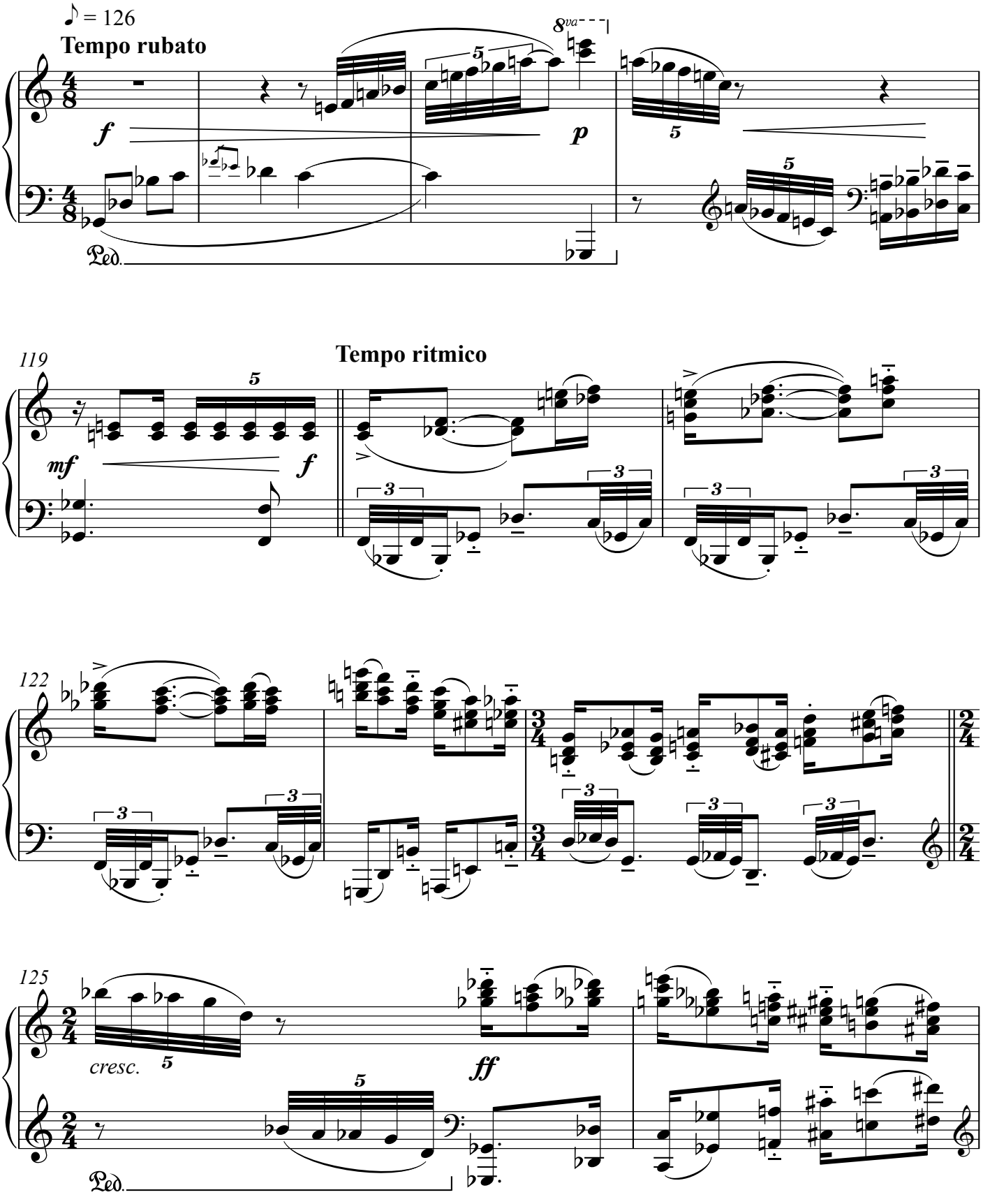


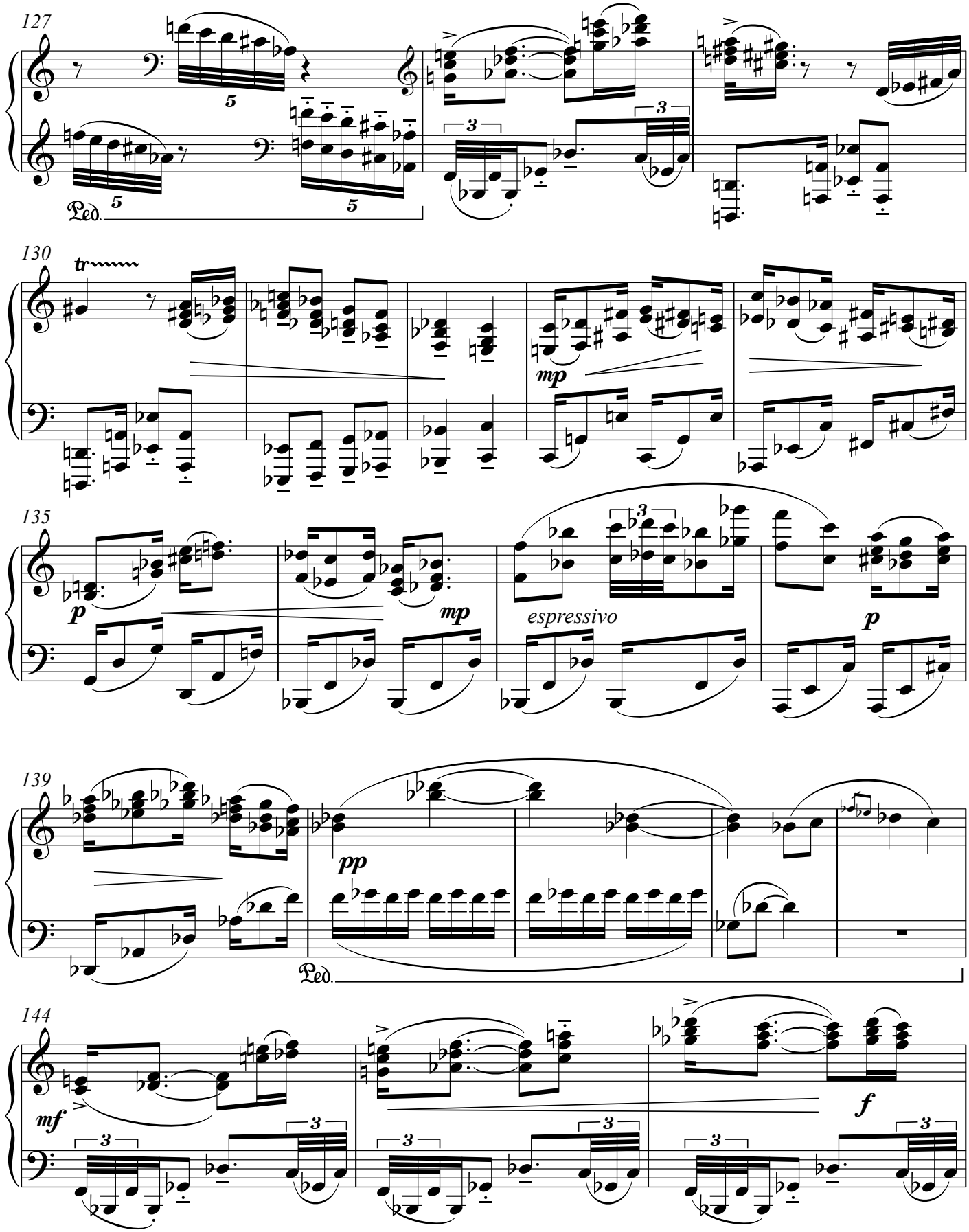

55
mf
59
mp
mf
f
63
67
mf
71
mp
p
76
mf

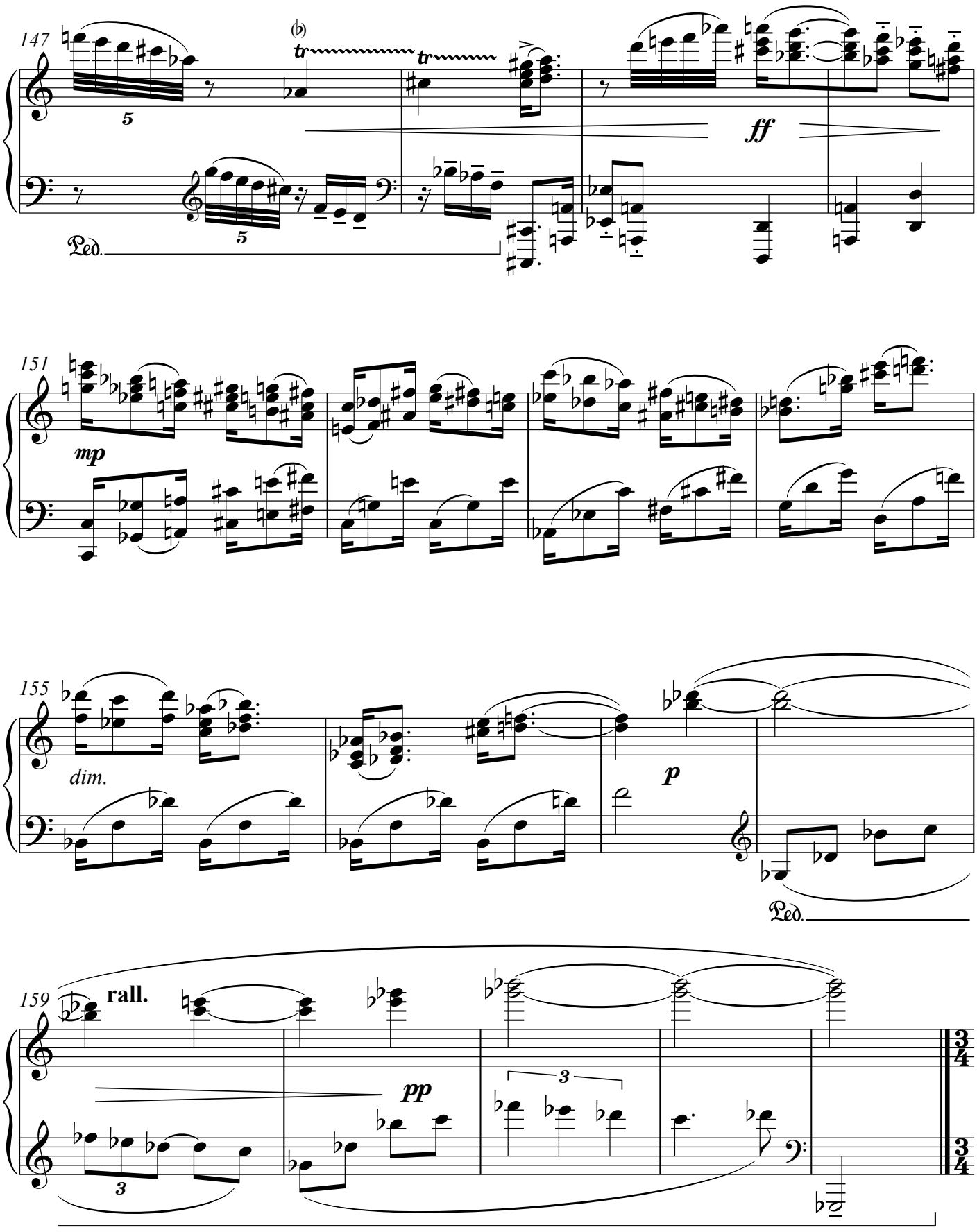

80
f
85
mf
mp
89
tr
ff
8vb
93
f
mf
97
f


100
103
105
108
mf
f
111
tr
8va
ff
8vb

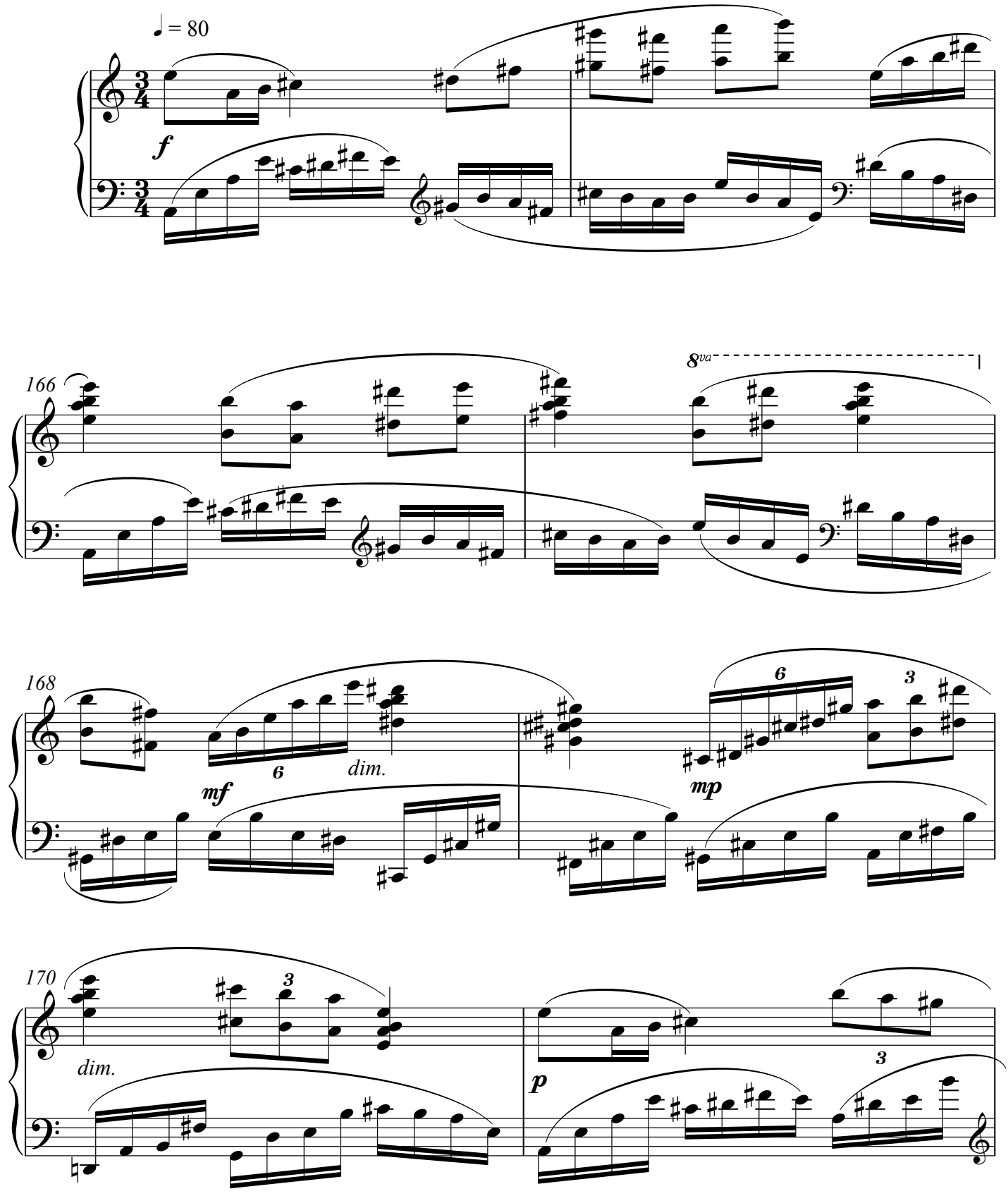
3. El Portillo del emperrado

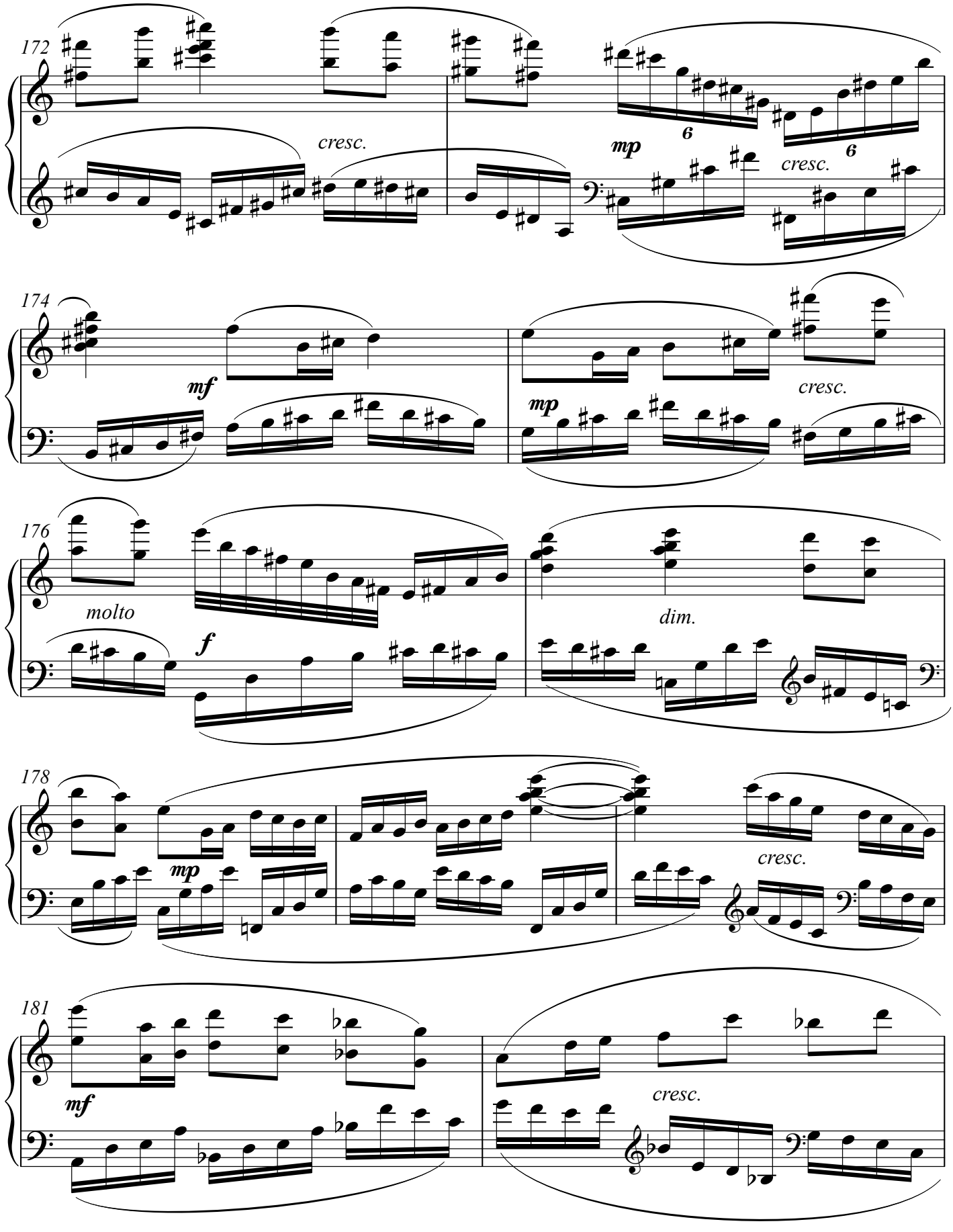


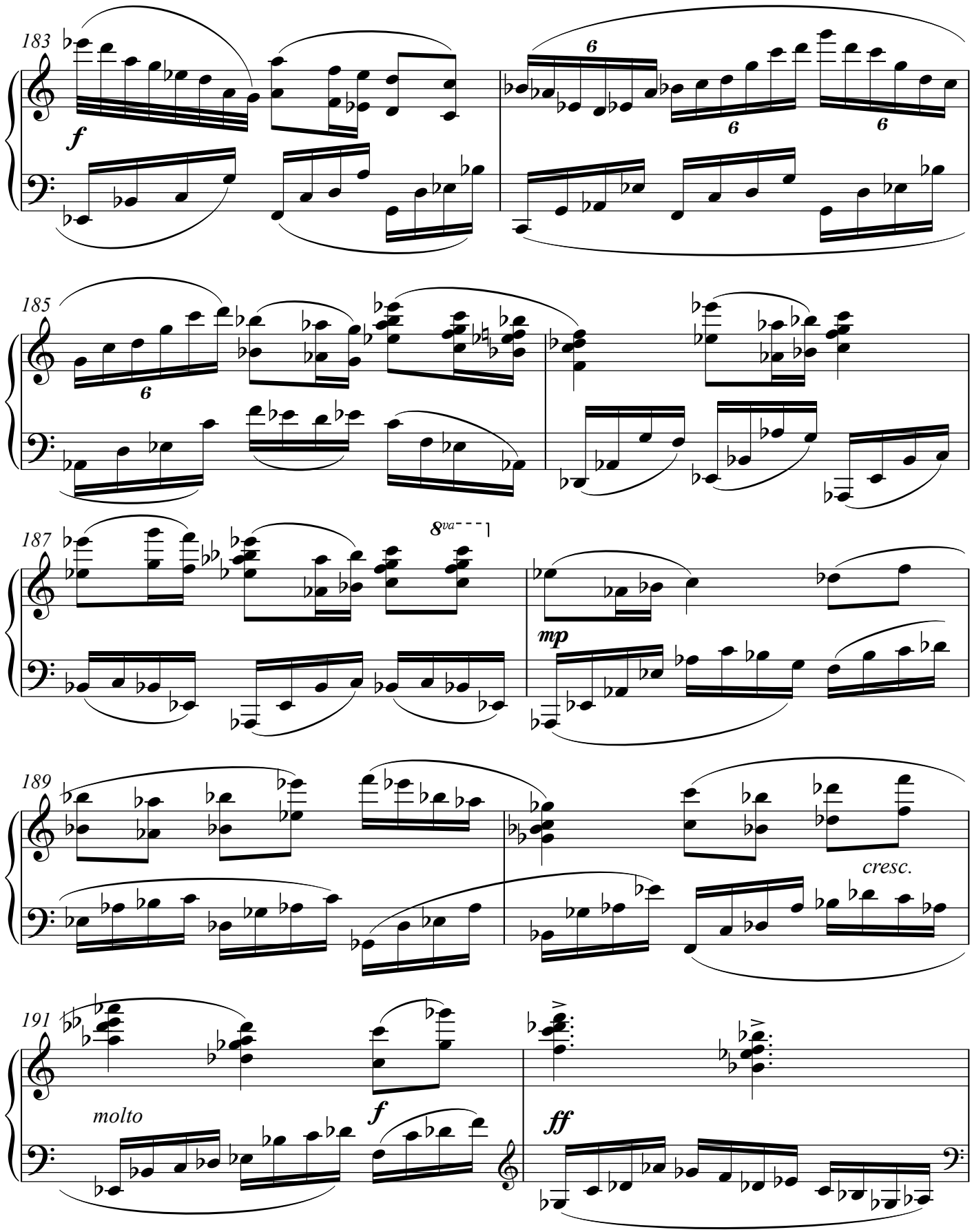

127
Ped.
130
tr
mp
135
p
mp
espressivo
p
139
pp
Ped.
144
mf
f

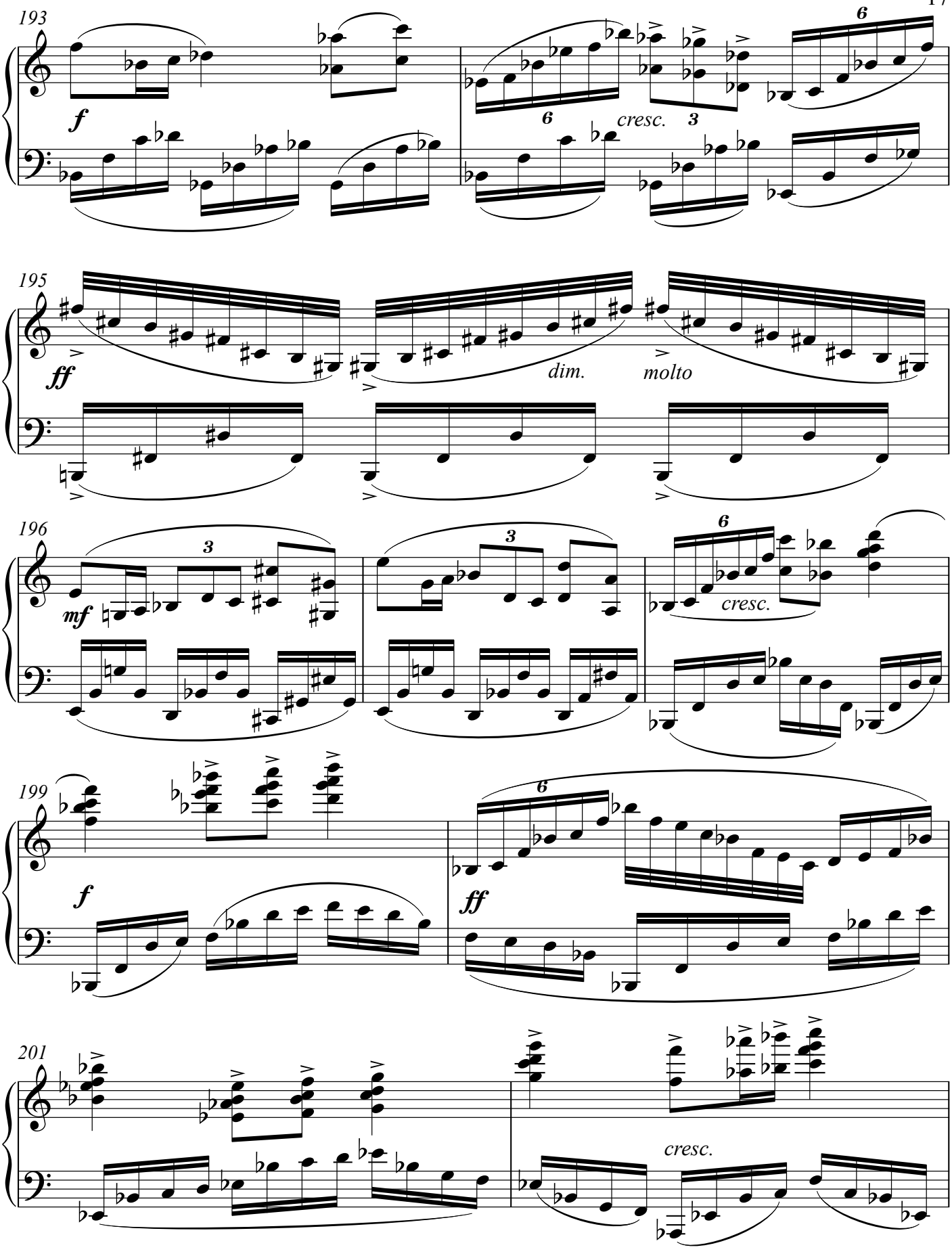

147
tr
tr
ff
Ped.
151
mp
155
dim.
p
Ped.
159
rall.
pp
3
3
3
4
3
4

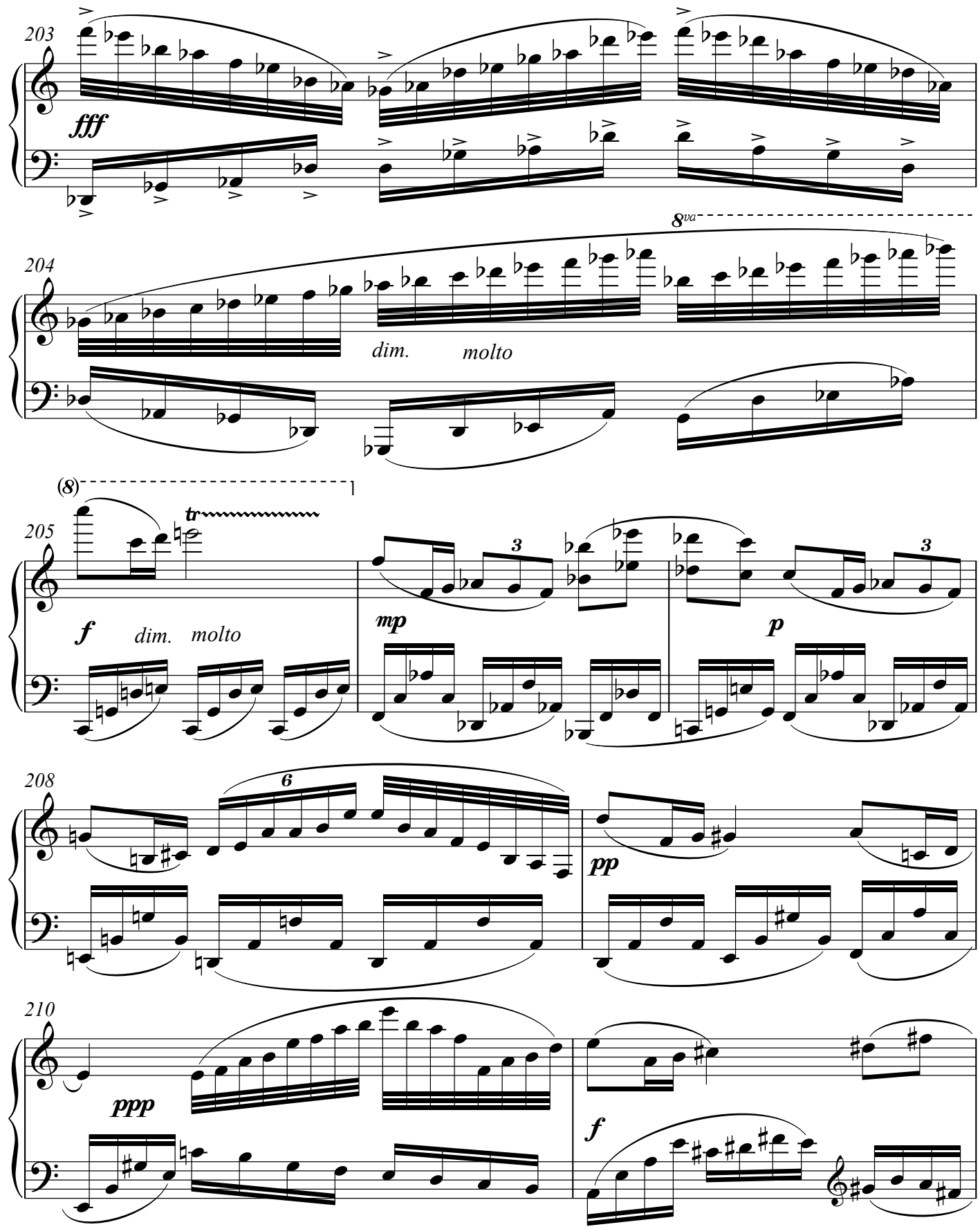
4. Los Patos en el estanque

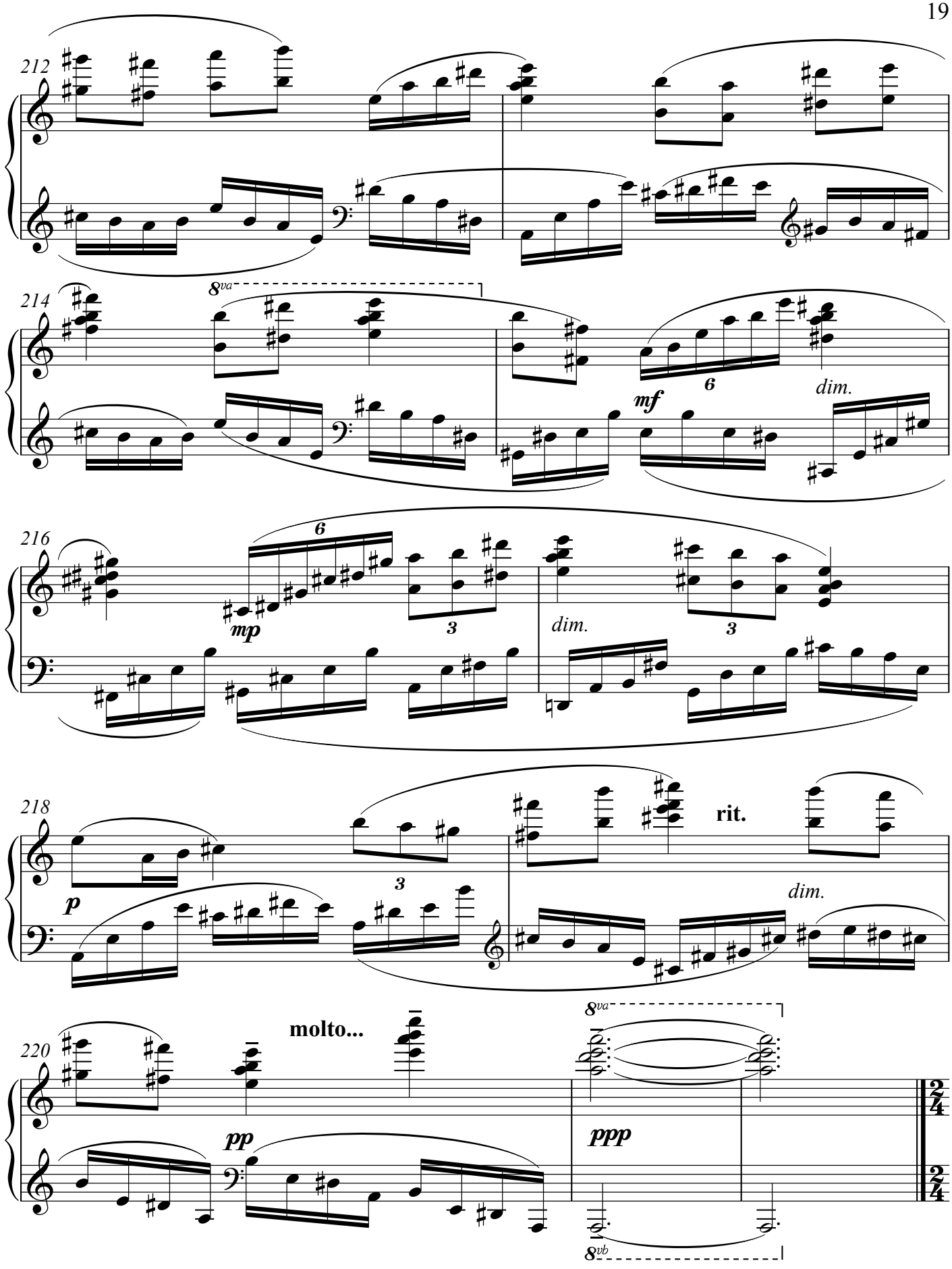



172
cresc.
mp
6
6
cresc.
174
mf
mp
cresc.
176
molto
f
dim.
178
mp
cresc.
181
mf
cresc.

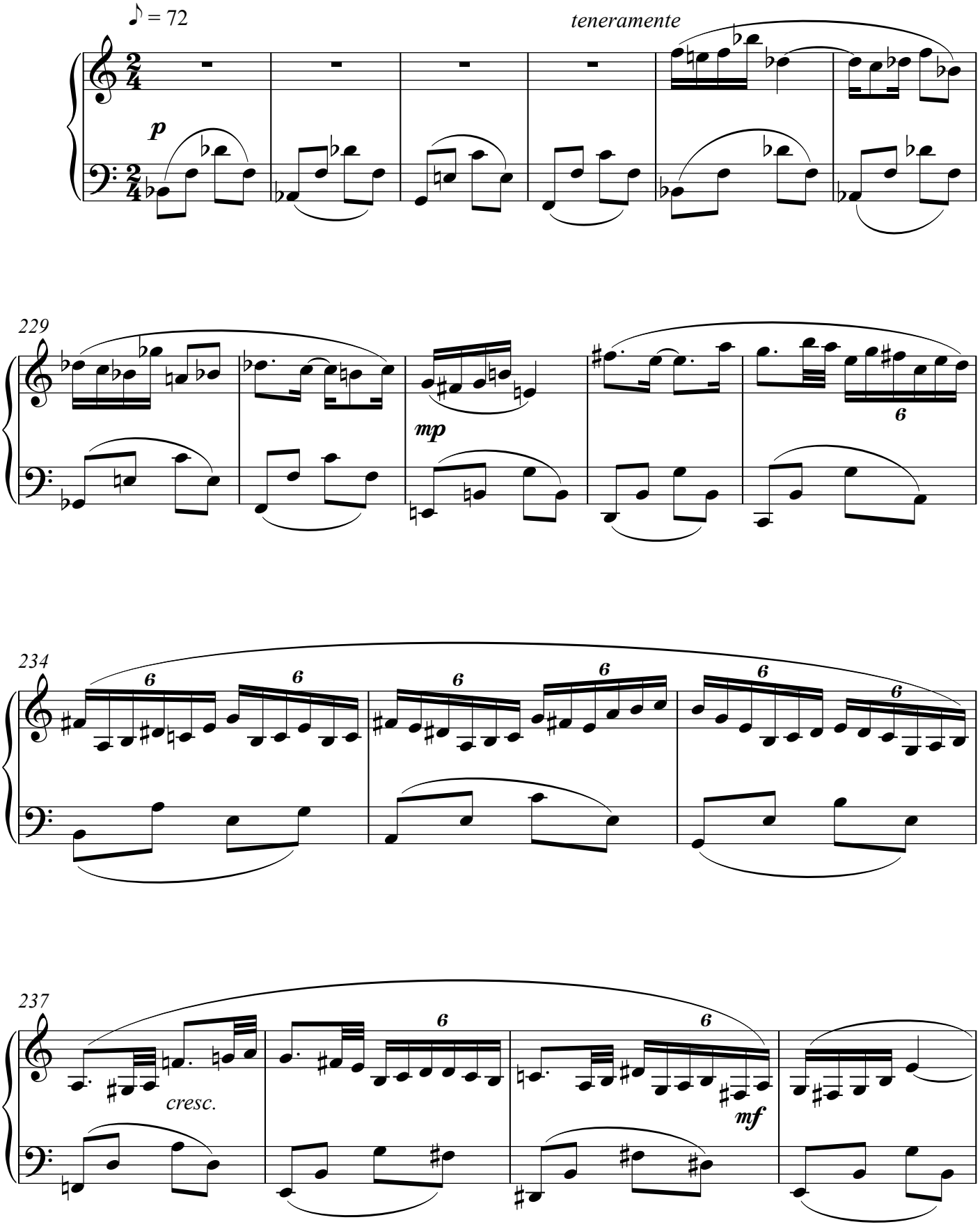

183
f
6
6
6
185
6
187
8va
mp
189
cresc.
191
molto
f
ff

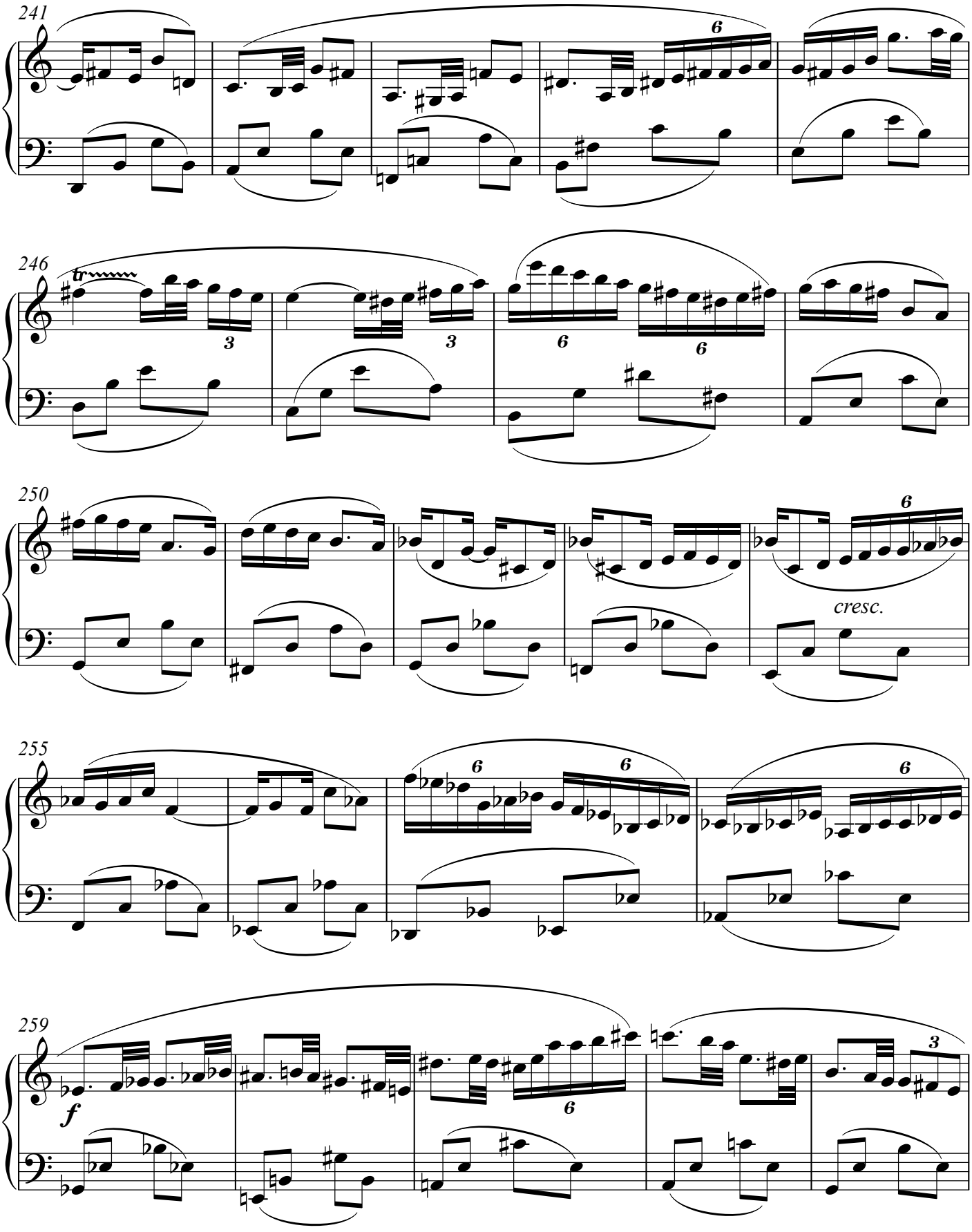

193
f
6
cresc.
3
195
ff
dim.
molto
196
mf
3
3
6
cresc.
199
f
6
ff
201
cresc.

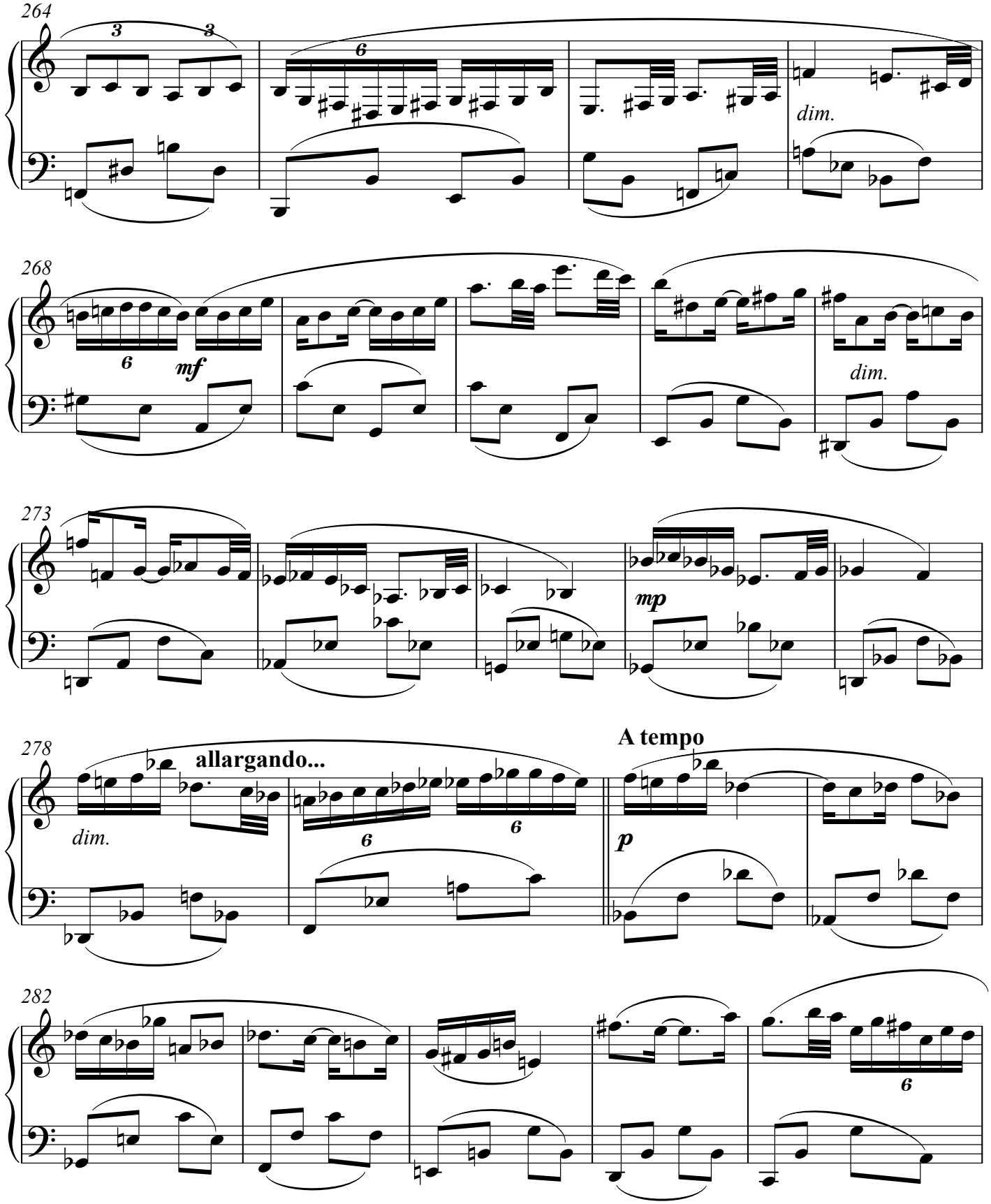

203
fff
204
8va
dim.
molto
(8)
205
tr
f
dim.
molto
mp
3
p
208
6
pp
210
ppp
f

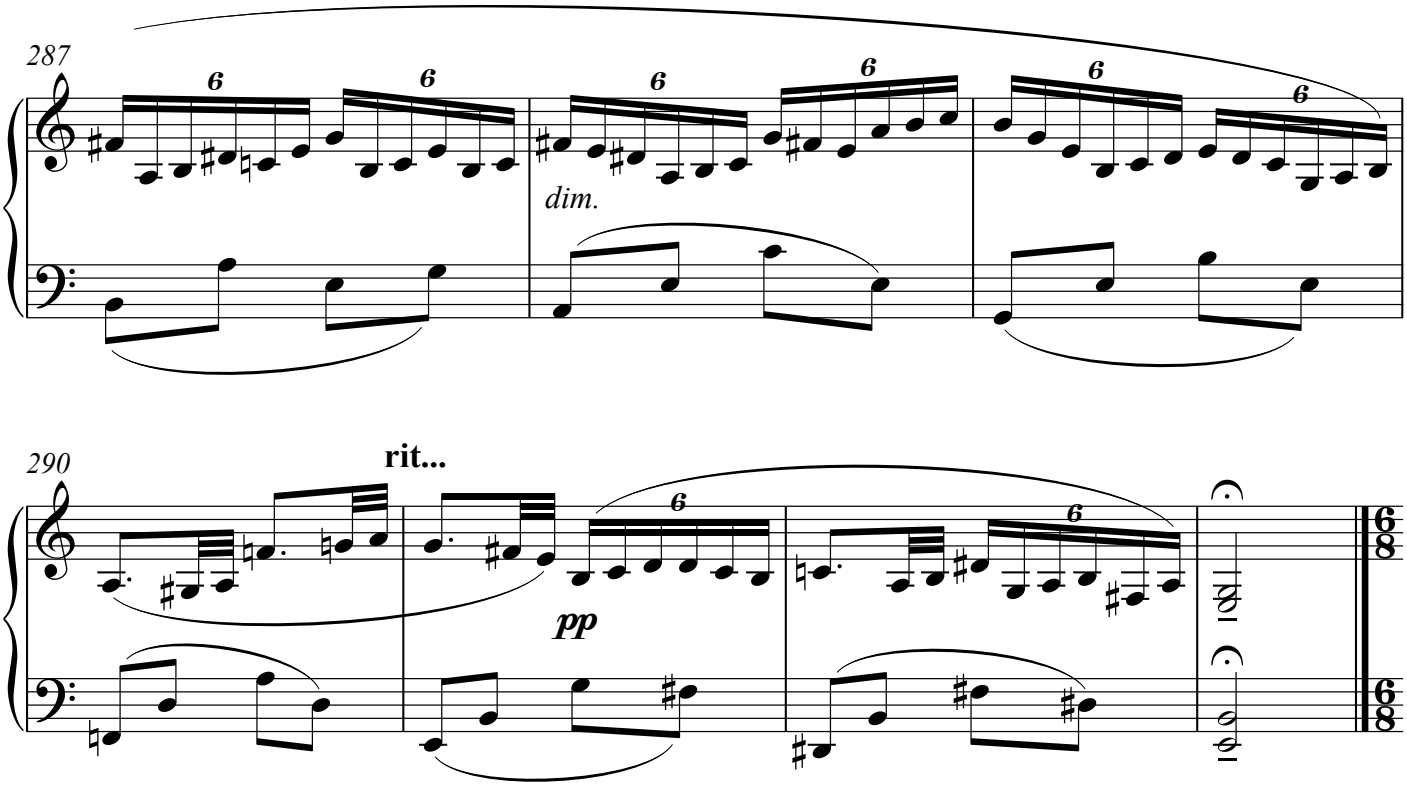

212
214
8va
mf
6
dim.
216
6
mp
3
dim.
3
218
p
3
rit.
dim.
220
molto...
8va
pp
ppp
8vb

5. Canción de cuna del buho para los ciervitos

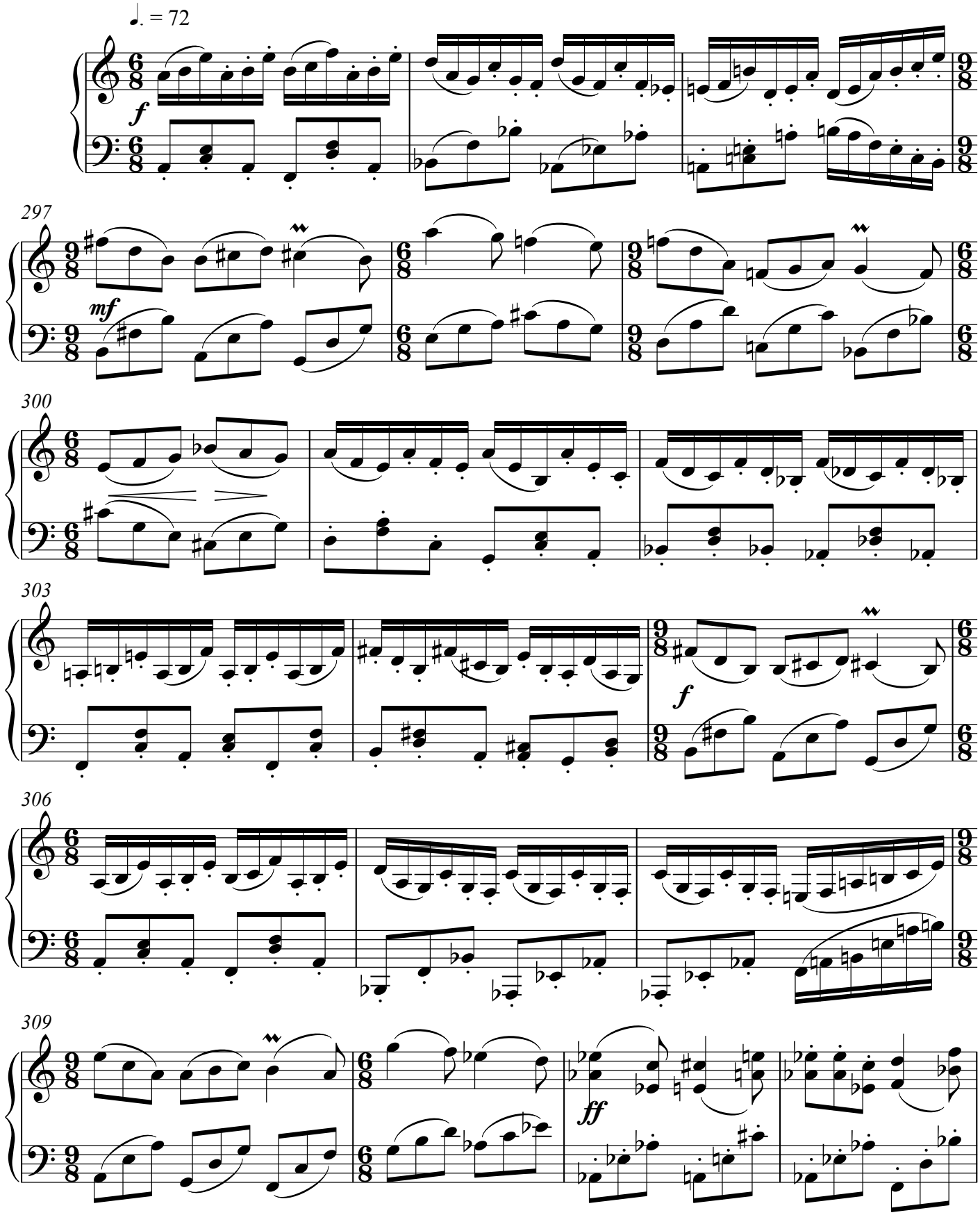


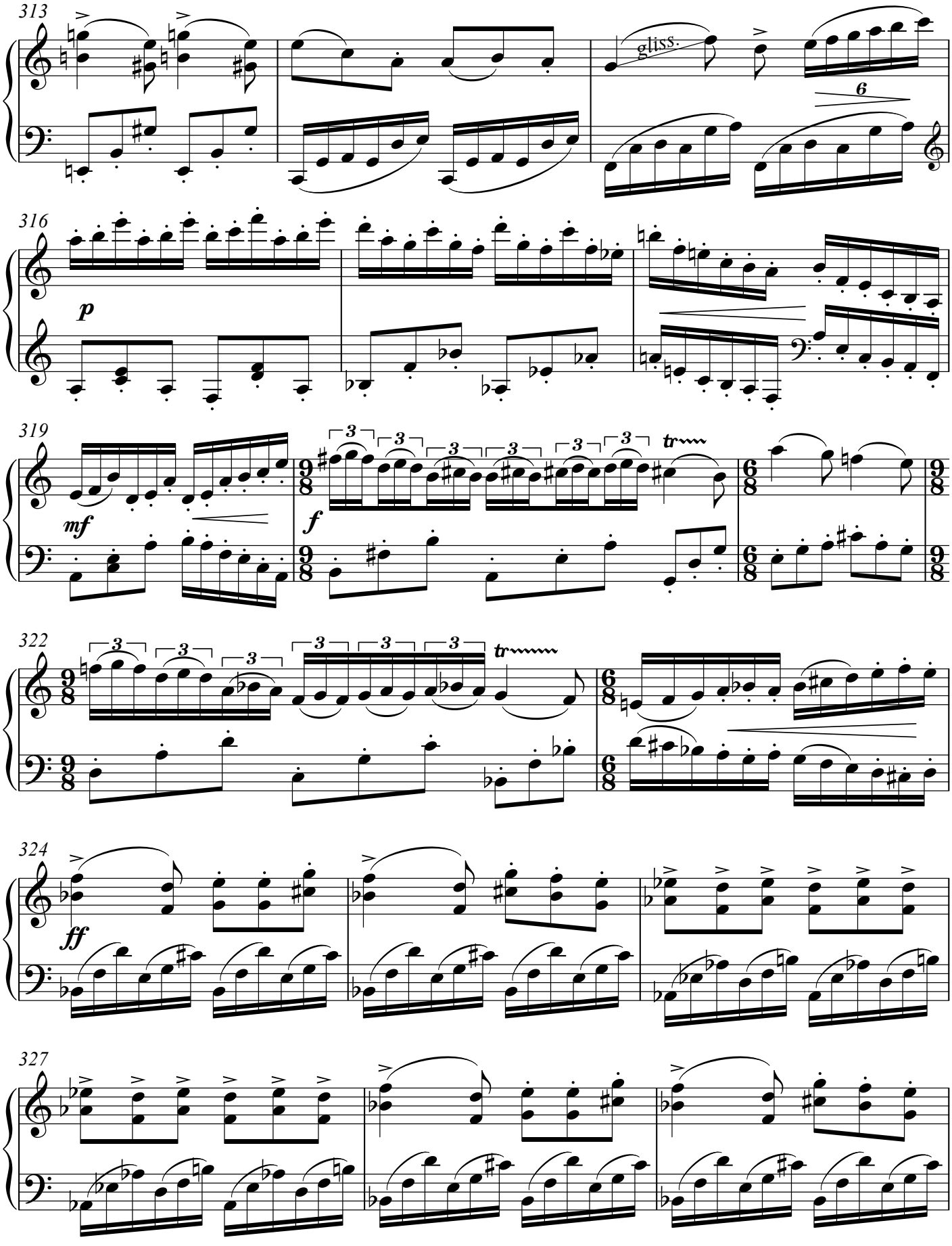

241
246
250
cresc.
255
259
f

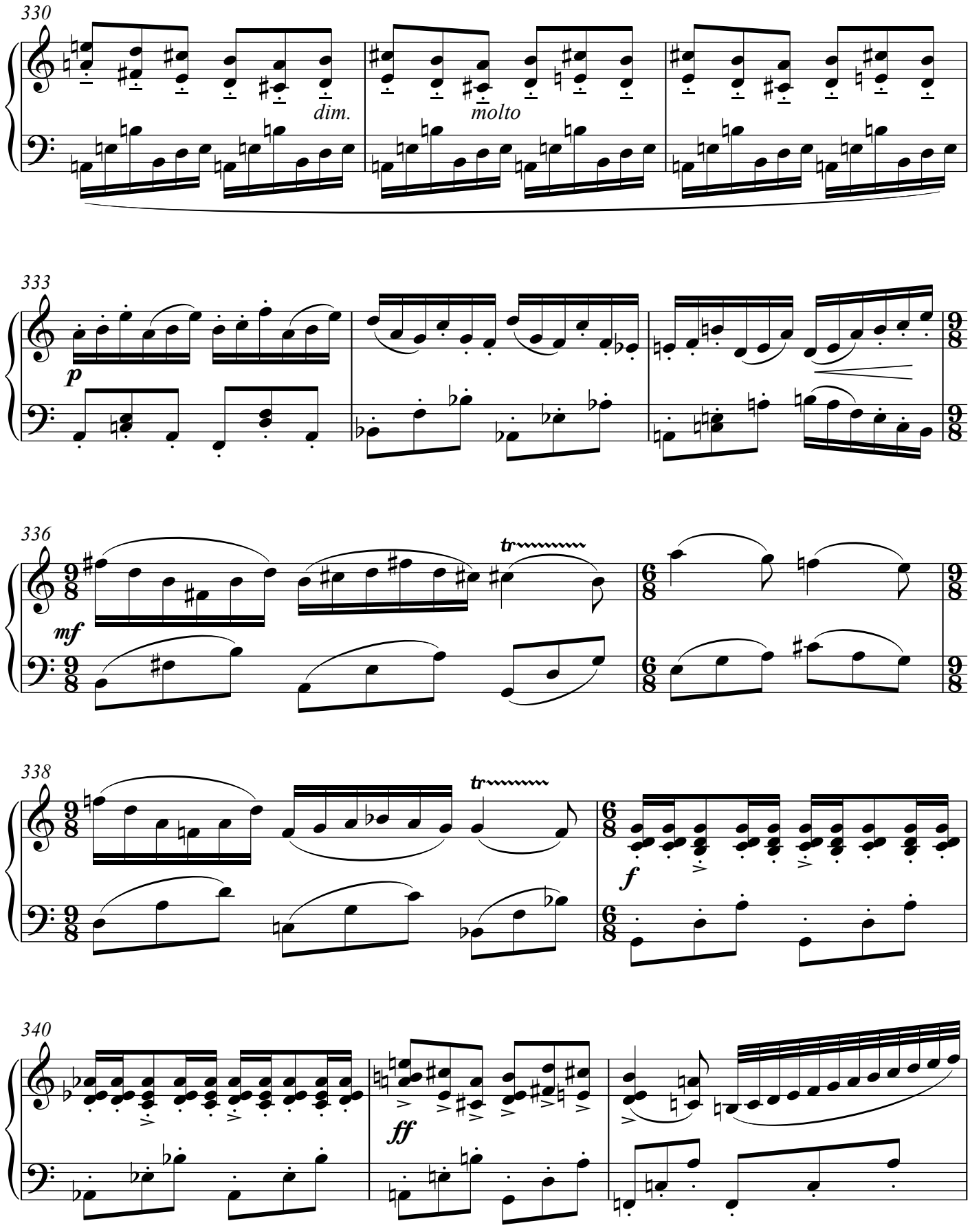

264
dim.
268
mf
dim.
273
mp
278
allargando...
dim.
A tempo
p
282

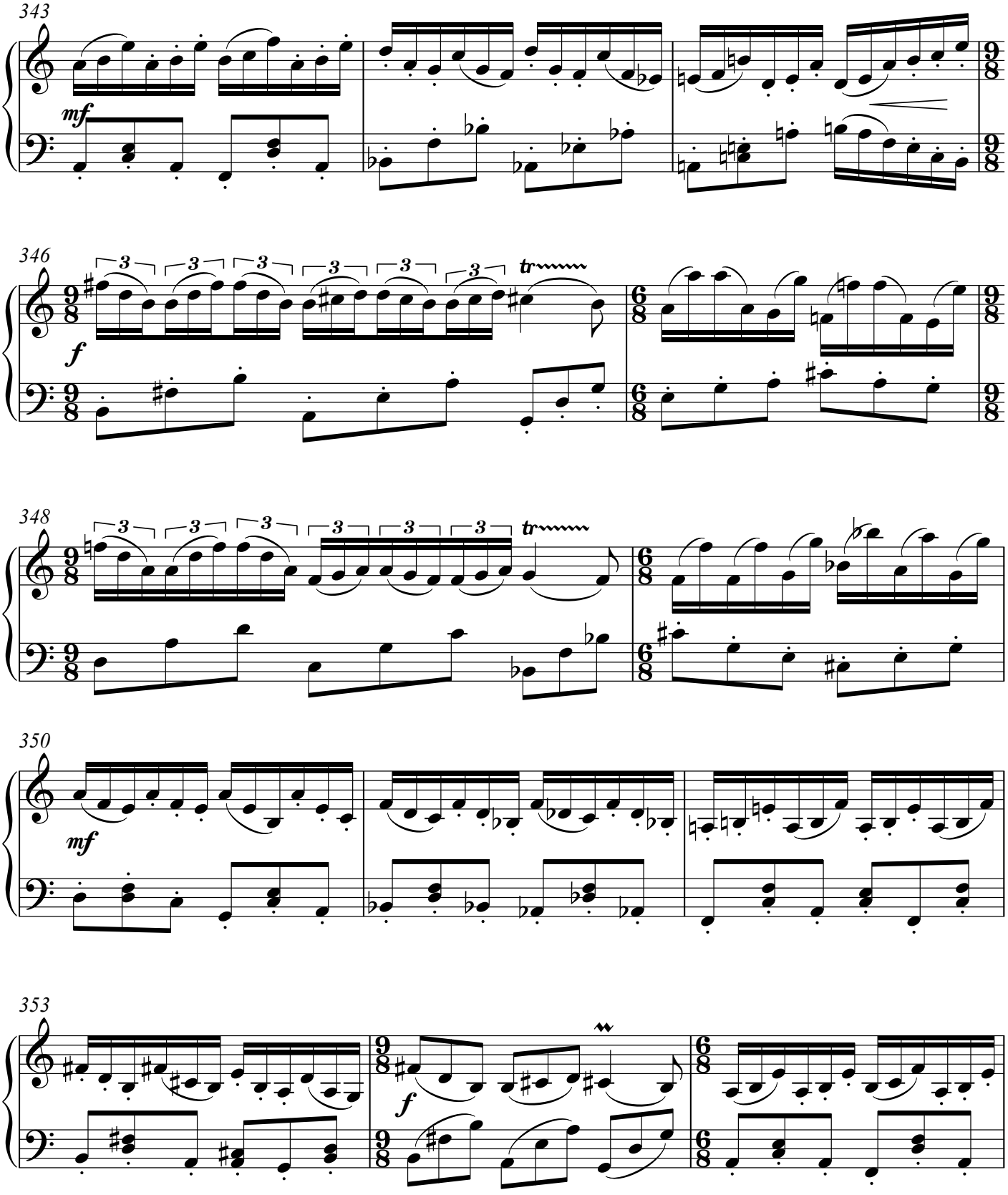

287
dim.
290
rit...
pp

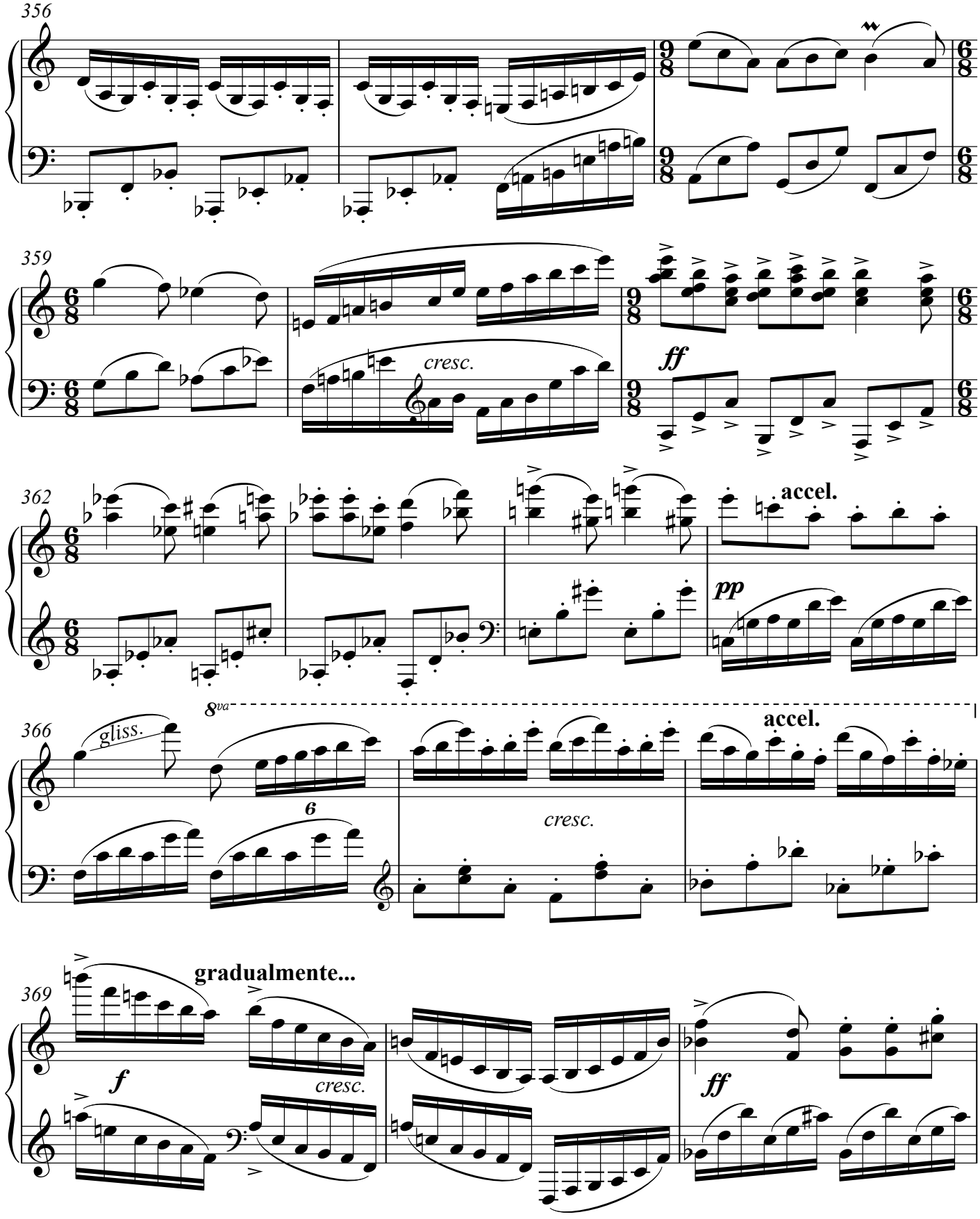
6. Jabalinas en las uvas

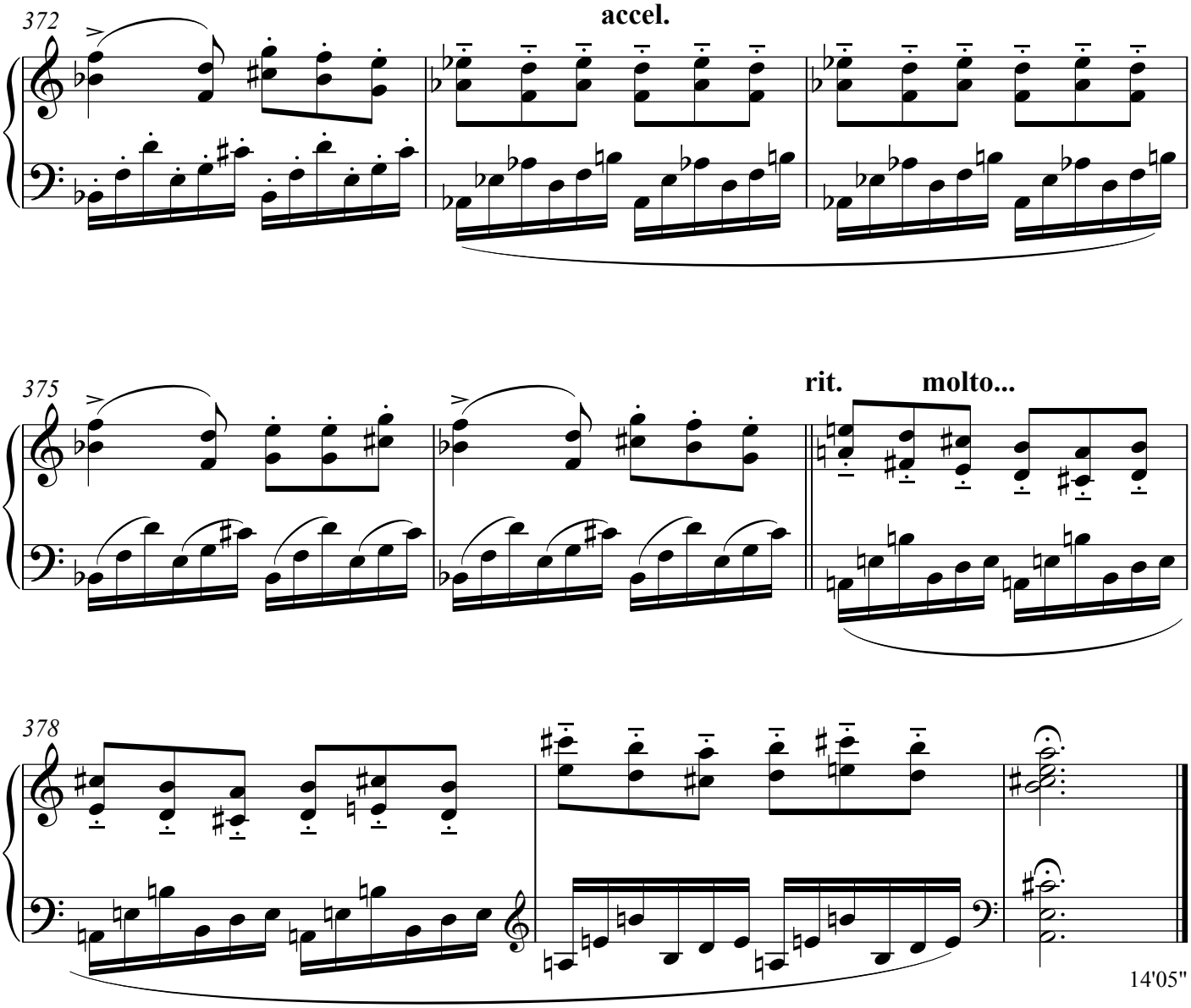



313
gliss.
6
316
p
319
mf
f
tr
322
tr
324
ff
327


330
dim.
molto
333
p
336
mf
tr
338
tr
f
340
ff


343
mf
346
f
348
tr
350
mf
353
f


356
359
cresc.
ff
362
accel.
pp
366
gliss.
8va
6
cresc.
accel.
369
gradualmente...
f
cresc.
ff


372
accel.
375
rit.
molto...
378
14'05"