

John Carbon

Tarantulatella

for piano

JC COLLECTIONS

The Music of American Composer **John Carbon**

Tarantulatella was composed in 2005. Some have speculated that the Italian Tarantella was originally inspired by a dance that originated around the town of Taranto, Italy, in the 16th century. There was a plague of tarantulas. Victims, supposedly bitten by the spiders, went into a trance, and could only be cured by the wild dance that became known as the Tarantella.

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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 *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 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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Tarantulatella

for piano solo

Legend states that between the 15th and 17th centuries an epidemic of tarantism swept through the town of Taranto in southern Italy. This was as a result of being bit by the poisonous tarantula spider. The victim, which is referred to as the tarantata, was almost always a woman but never a high ranking lady or one of an aristocratic upbringing. Once bitten the tarantata would fall into a trance that could only be cured by frenzied dancing. People would surround the victim while musicians would play mandolins, guitars and tambourines in search of the correct rhythm. Each beat would have a different effect on the tarantata causing various movements and gestures. Once the correct rhythm was found it was almost certain that the tarantata was cured. -Anthony Parente

$\text{♩} = 72$

Somewhat sadly

A Navajo tarantata, is seen in a trance, sitting in the afternoon sun, outside Pueblo San Ildefonso, New Mexico...

John Carbon (1951-)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The piece begins in common time (C) with a piano (*p*) dynamic. The melody in the upper staff features a series of eighth and sixteenth notes, with some rests. The bass line provides a steady accompaniment with quarter and eighth notes. The system concludes with a 3/4 time signature change.

The second system continues the piece, starting at measure 6. It features a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The melody in the upper staff is more active, with many beamed eighth and sixteenth notes. The bass line continues with a steady accompaniment. The system concludes with a 3/4 time signature change.

The third system begins at measure 11. The upper staff shows a change in dynamics, starting with piano (*p*) and moving to mezzo-piano (*mp*). The melody in the upper staff is characterized by a series of chords and moving lines. The bass line continues with a steady accompaniment. The system concludes with a 3/4 time signature change.

The fourth system begins at measure 14. The upper staff starts with a mezzo-forte (*mf*) dynamic. The melody in the upper staff is highly active, with many beamed eighth and sixteenth notes. The bass line continues with a steady accompaniment. The system concludes with a 3/4 time signature change.

17 *poco rit.*

f *mp* *p*

♩=120

A group of musicians with guitars, gourd rattles, and drums gathers around the tarantata and begins to play...

Driving

21 *p* *mp*

(secco)

28 *mf*

Every rhythm the musicians try makes the tarantata move in different ways...

35 *mp* *mf*

accel.

40

45

Musical score for measures 45-47. Measure 45 is in 6/8 time. Measure 46 is in 2/4 time. Measure 47 is in 6/8 time. The piece is in a key with one flat (B-flat major or D minor). The score features a complex rhythmic pattern with eighth and sixteenth notes, and some chords with accents.

48

Musical score for measures 48-50. Measure 48 is in 5/8 time. Measure 49 is in 2/4 time. Measure 50 is in 3/4 time. The piece is in a key with one flat. The score features a complex rhythmic pattern with eighth and sixteenth notes, and some chords with accents. A dynamic marking of *f* is present in measure 48.

51

Musical score for measures 51-55. Measure 51 is in common time (C). Measure 52 is in 2/4 time. Measure 53 is in 6/8 time. Measure 54 is in 2/4 time. Measure 55 is in common time (C). The piece is in a key with one flat. The score features a complex rhythmic pattern with eighth and sixteenth notes, and some chords with accents. Dynamic markings include *mp* and *mf*.

56

Musical score for measures 56-59. Measure 56 is in common time (C). Measure 57 is in 3/4 time. Measure 58 is in 2/4 time. Measure 59 is in 6/8 time. The piece is in a key with one flat. The score features a complex rhythmic pattern with eighth and sixteenth notes, and some chords with accents. Dynamic markings include *f* and *tr* (trills).

Presto

60

Musical score for measures 60-63. Measure 60 is in 9/8 time. Measure 61 is in 2/4 time. Measure 62 is in 6/8 time. Measure 63 is in 2/4 time. The piece is in a key with one flat. The score features a complex rhythmic pattern with eighth and sixteenth notes, and some chords with accents. Dynamic markings include *cresc.* and *ff*.

Musical score for measures 64-67. The piece is in 6/8 time. Measure 64 starts with a treble clef and a trill (tr) over a sixteenth-note figure. The bass line features a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 65. The key signature has one flat.

The crowd of musicians grows larger and the music more and more frenzied...

Musical score for measures 68-71. The treble clef part features a series of sixteenth-note runs with accents (>) above the notes. The bass line continues with a steady eighth-note accompaniment. The key signature has one flat.

accel.

Musical score for measures 72-75. Measure 72 begins with a dynamic marking of *ff* (fortissimo). The treble clef part continues with sixteenth-note runs, and the bass line features a steady eighth-note accompaniment. The key signature has one flat.

Musical score for measures 76-79. The treble clef part features sixteenth-note runs with accents (>) above the notes. The bass line continues with a steady eighth-note accompaniment. The key signature has one flat.

Prestissimo

Musical score for measures 80-83. The treble clef part features sixteenth-note runs with accents (>) above the notes. The bass line continues with a steady eighth-note accompaniment. The key signature has one flat.

84 *con fuoco*

f *p*

87 *furioso!*

f *ff* *fff* 8va

♩=72

Tempo primo

The sun sets, and the musicians vanish. The Navajo woman is still there in the gathering darkness.

90

p *mp*

96

mf

101

p

104

mp *mf*

This musical system contains measures 104, 105, and 106. It is written for piano with a treble and bass clef. The key signature has two flats. Measure 104 starts with a mezzo-piano (*mp*) dynamic. Measure 105 features a mezzo-forte (*mf*) dynamic. Measure 106 continues with the *mf* dynamic. The music consists of chords and melodic lines in both hands.

107

allargando *molto rit.*

f *mp* *pp*

This musical system contains measures 107, 108, 109, and 110. It is written for piano with a treble and bass clef. The key signature has two flats. Measure 107 is marked *allargando*. Measure 108 is marked *f*. Measure 109 is marked *mp*. Measure 110 is marked *pp*. The system concludes with a double bar line and a fermata. The time signature changes to 3/4 in measure 108. A performance instruction *molto rit.* is indicated above the final measure.

