

John Carbon

Time Out of Mind

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 *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.

Time Out of Mind

1. Time Passing, Passing Time

John Carbon 2001

Piano

$\text{♩} = 60$

mp

Measures 1-2. Right hand: $\text{♩} = 60$, *mp*. Triplet of eighth notes in the second measure.

Pno

p

Measures 3-4. Right hand: Triplet of eighth notes, *p*. Sixteenth-note patterns.

Pno

mp

cresc.

Measures 5-6. Right hand: Triplet of eighth notes, *mp*, *cresc.*

Pno

mf

Measures 7-8. Right hand: Triplet of eighth notes, *mf*. Key signature change to two flats.

Pno

cresc.

Measures 9-10. Right hand: *cresc.*

11 *f* *mf* *dim.* *pp* rit.

13 *p* *cresc.* *mp* a tempo

15 *dim.* *p* *pp*

17 *mp* *cresc.*

19 *mf* *cresc.* *f* *dim.* *mp* *dim.* rit. poco - - -

a tempo

21

Pno

pp cresc. p 3

Detailed description: This system contains measures 21 and 22. The music is in 4/4 time. Measure 21 features a piano (pp) dynamic with a crescendo (cresc.) leading into measure 22, which starts with a piano (p) dynamic. The right hand plays chords with a triplet of eighth notes in measure 22. The left hand plays a steady eighth-note accompaniment.

23

Pno

cresc. mp 6 6 cresc.

Detailed description: This system contains measures 23 and 24. Measure 23 begins with a crescendo (cresc.) and a mezzo-piano (mp) dynamic. Measure 24 features two sixteenth-note sextuplets (6) in the right hand, with a crescendo (cresc.) dynamic. The left hand continues with eighth-note accompaniment.

25

Pno

mf 3 cresc.

Detailed description: This system contains measures 25 and 26. Measure 25 starts with a mezzo-forte (mf) dynamic and a triplet of eighth notes in the right hand. Measure 26 continues with a crescendo (cresc.) dynamic. The left hand plays eighth-note accompaniment.

27

Pno

ff dim.

Detailed description: This system contains measures 27 and 28. Measure 27 begins with a fortissimo (ff) dynamic. Measure 28 starts with a decrescendo (dim.) dynamic. The right hand has a whole-note chord in measure 27 and a half-note chord in measure 28. The left hand plays eighth-note accompaniment.

28

Pno

rit. poco ---- a tempo mp dim. pp 3 mp

Detailed description: This system contains measures 28, 29, and 30. Measure 28 has a mezzo-piano (mp) dynamic and a decrescendo (dim.) dynamic. Measure 29 features a ritardando (rit. poco) marking and triplet eighth notes in the right hand. Measure 30 starts with a piano (pp) dynamic and a triplet of eighth notes in the right hand. The system concludes with a mezzo-piano (mp) dynamic and a return to the original tempo (a tempo). The left hand plays eighth-note accompaniment throughout.

30

Pno

cresc. *mf* *dim.* *mp* *dim.*

5

Detailed description: This system contains measures 30 and 31. The right hand (RH) features a series of chords and dyads, starting with a half-note chord in the left hand (LH) and moving to a quarter-note chord in the RH. A slur covers the entire system. Dynamics include *cresc.*, *mf*, *dim.*, *mp*, and *dim.*. A fingering of 5 is indicated under a group of notes in the RH.

32

Pno

p

Detailed description: This system contains measures 32 and 33. The RH plays a continuous eighth-note pattern. The LH plays a series of chords. A slur covers the entire system. The dynamic is *p*.

34

Pno

dim. *rit. - - - -* *pp*

3/4

Detailed description: This system contains measures 34 and 35. The RH plays a series of eighth notes with a slur. The LH plays a series of chords. A slur covers the entire system. Dynamics include *dim.*, *rit. - - - -*, and *pp*. The system ends with a double bar line and a 3/4 time signature.

2. Eulogy for Peg

♩=72
Lento e teneramente

Piano

mp
Ped. *et sim.*

Pno

p *mf* *p*

Pno

mf *p* *mp* *mf*
Ped. *et sim.*

Pno

mp *p* *rit. - - - -*

♩ = 60
Più adagio; reflectivo

Pno

p *cresc.* *mp* *cresc.* *cantando*
Ped. *et sim.*

60

Pno

mf *cresc.* *f* *cresc.* *allargando* - - - -

Ped. et sim.

63

Pno

f *mp* *p* *cresc.* *rit.* - - - -

Ped. et sim.

66 $\text{♩} = 56$

Pno

mp *cresc.* *mf* *cresc.* *rit.* - - - -

70 *diventando molto oscuro* $\text{♩} = 50$ *nel più profondo del cuore...* $\text{♩} = 46$ *rit.* - - - -

Pno

f *cresc.* *ff* *cresc.*

74 *angosciato* $\text{♩} = 60$ *Non come sopra; meno mosso*

Pno

fff *p*

8^{vb} Ped. et sim.

79

Pno

mp *p*

83

Pno

rit. al fin - - - -

pp *dim.* *ppp*

Ped. \wedge una corda

♩=120

3. Crazy Time

Allegro molto giocoso

Piano

mp *f*

Pno

mp *sfz* *p* *mp*

Pno

p *f*

Pno

f

Pno

ff *f*

106

Pno

ff

110

Pno

mp *f*

113

Pno

mp *pp*

116

Pno

ff *mf*

120

Pno

f *ff* *pp*

123

Pno

mf

126

Pno

f

129

Pno

mp *pp cresc.*

133

Pno

f cresc. *ff* *dim.*

137

Pno

mf *dim.* *p* *mf* *ff* *sfz*

141

Pno

mf

142

Pno

sfz

> 6'10"