

John Carbon

Two Concert Arias

for Baritone and 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 a 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**

TWO CONCERT ARIAS

for Stephen Kalm

John Carbon (1990)

$\text{♩} = 72$

Poignantly

1. I have no illusions

Baritone

Piano

sempre legato e rubato

poco rall. . . A tempo

p mp p

(ped. ad lib.)

5

Bar.

mp

poco rall. . . A tempo

mf mp p

You say I should for-get it, and tell Rox-anne I love her? My friend,

Pno.

mp p

9

Bar.

mp

p

look at this face, and tell me if you see a-ny hope of for-get - ing this?

Pno.

p

13 *mp* *poco rit.* - *A tempo* *mf*

Bar. I have no il-lu-sions. ...Oh God, yes I do.

Pno. *mp* *mf* *mp*

17 *mp* *p*

Bar. Some-times on a ha-zy eve-ning, in a ci-ty

Pno. *p*

21 *poco rall.* - *A tempo* *mf* *f* *mf*

Bar. square, when my poor nose takes in the sweet per-fumes of A-pril, I

Pno. *mf* *mp* *mf*

25

Bar. *p mp*

see two lo-vers hand in hand... I think: I too

Pno. *p mp*

poco rall. . A tempo

29

Bar. *f mf mp pp*

— want some - one's hand in mine.

Pno. *mf mp p pp*

33

Bar. *p pp*

I dream. I for - get.

Pno. *p pp mp*

poco rall. *poco accel.* . . . *poco rit.* *A tempo*

37

Bar. *mp* *cresc.* *f*

Just then a street lamp casts a sha-dow of my pro-file on the wall!

Pno. *mp* *mf* *cresc.*

41

Bar. *molto rit.*

Pno. *ff* *mf* *mp* *pp*

8^{ub}

2. A Modicum of Wit

♩=120
Allegro vivo

Baritone

Piano

(secco)

mp

49

Bar.

mp

You say my nose is "ra-ther large?"

8^{va}

Pno.

p

mf

sf

Ped.

* 8^{vb}

53

Bar.

mf

mp

Much slower

poco rit. **A tempo**

You're speak-ing to me? Cyr-a-no Sav-in-ien Her-cul-e de Ber-ger-ac?

3

3

3

p


mp

(Ped. ad lib.)

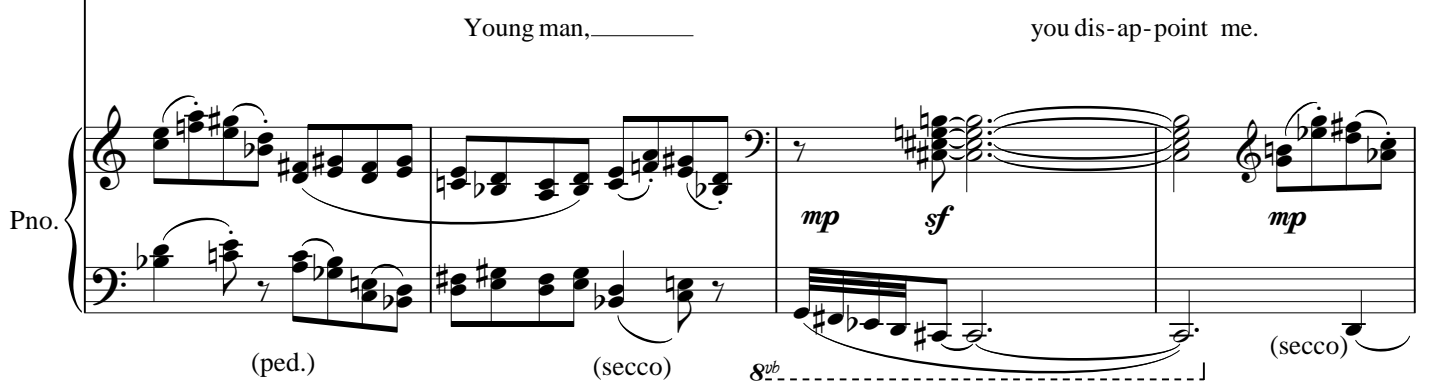
(secco)

(8)

57 (sternly) *mf*

Bar. 

Young man, _____ you dis-ap-point me.

Pno. 

(ped.) (secco) *mp sf mp* (secco)

61 (suavely) *mp*

Bar. 


Try some var-i-a-tions... For ex-am-ple,

Pno. 


(ped. ad lib) *p*

molto rit. *A tempo*

64 *mf*

Bar. 

you could.... Be ag-gres-sive:

Pno. 

(secco) *p*

67

Bar. *sf* *f*
If I had that nose I'd take a

Pno. *mp* *sf* *mf*

69 *ff*
Bar. *ff*
hack saw to it!

Pno. *f* *sf* *sf*

71 *mp*
Bar. *mp*
Be help - ful:

Pno. *sf* *sf* *mf* *mp*

ped. secco

74
Bar. *p*
You could get a lit-tle sling to keep it out of your

Pno. *p*

ped.

76 *f* *mf*

Bar. beer mug. Be de - scrip - tive:

Pno. *mp*
secco ped.

78 *mp*

Bar. I see a moun - - tain

Pno. *mp*
secco

81 *f*

Bar. peak!

Pno. *sf* *sf* *f* *mf*
ped. secco

83 *mp* *mf*

Bar. a gla - cier, a pen-in - su - la!

Pno. *mp* *mf* *mf*

86

Bar. 

Pno. 


88

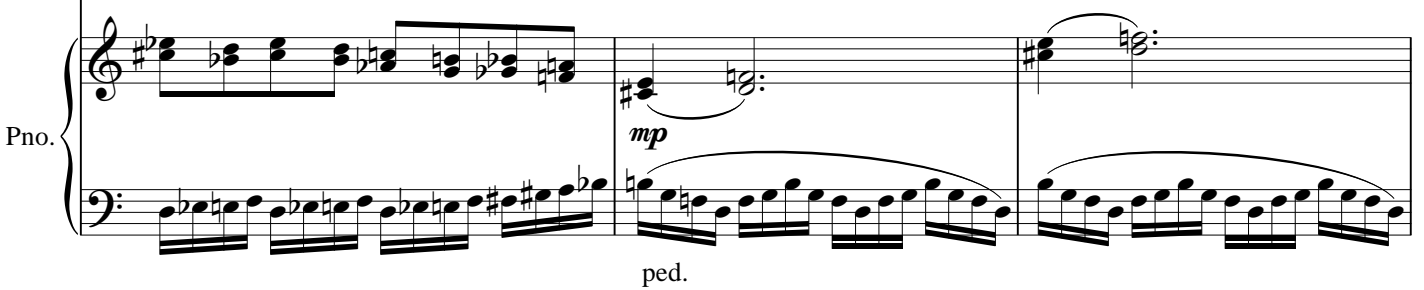
Bar. 

Pno. 

Be in - quis - i - tive:

90

Bar. 

Pno. 

Ex cuse me... is that ob-long

93

Bar. 

Pno. 

thing your slide rule or

95 *ff*

Bar. *ff*

your ci - gar case?

Pno. *sf* *f*

mf *secco*

97 *mp*

Bar. *mp*

Be - gra - cious:

Pno. *p*

ped.

99 *mf* *mp*

Bar. *mf* *mp*

Do you love the birds so much that you of - fer them that

Pno. *mf* *mf*

secco

102 *f*

Bar. *f*

place to perch?

Pno. *f* *sf* *sf*

rit.

104 *f* *ff*

Bar. Be cru-el: When you sneeze:

Pno. *sf* *sf* *ff*

p *mf*

poco accel.

106 *mf*

Bar. nox - - - ious fumes... fumes

Pno. *mf* *mp*

ped.

A tempo

109 (choking) (ord.)

Bar. pol - lute the ci - ty. Does the

Pno.

111 *f* *ff*

Bar. *f* *ff*

Board of Health — com plain?

Pno. *f* *pp*

(secco)

114 *mf* *mp*

Bar. *mf* *mp*

Be sol-ic - i - tous: Get a par - a - sol!

Pno. *mp* *p*

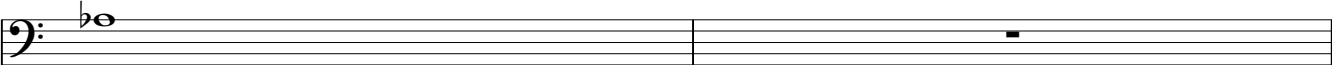
116 *p* *mf*


Bar. *p* *mf*

I would - n't want those col - ors — to

Pno. *pp* *mp* *mf*

118

Bar. 

Pno. 

fade.

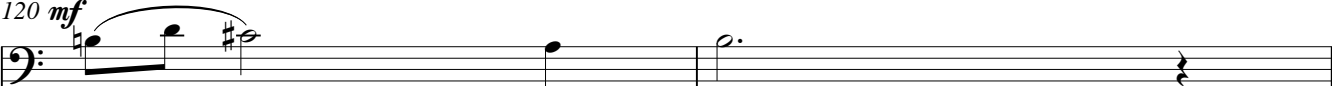
p

(some ped.)

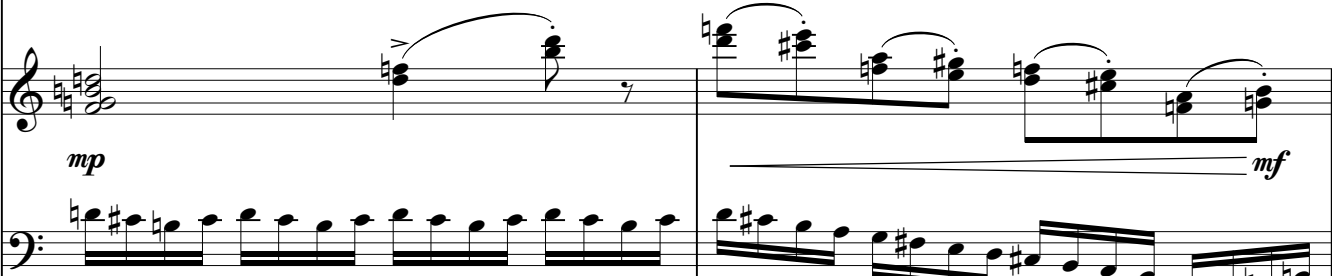
sf *mf*

(like a dirty old man)

120 *mf*

Bar. 

Be _____ ob - scene:

Pno. 

mp

mf

122

Bar. 

When you go run - ning, _____

Pno. 

sf

124

Bar. *f* *ff*

you ought to put it in a jock_____ strap!

Pno. *sf* *f*

126

Bar.

Pno. *sf* *p* *pp*

128

Bar. *mp*

Pe - dan - tic: that could be ³ the 'chrys-el - ³ e-phan-tine pro -

Pno.

130 *mf* (excitedly) *f* *ff*

bis - cis' men - tioned in Pli - ny's De An - i - mal - i - bus.

Pno. *mf* *sf* *sf* *sf*

132

Bar. *f* *mf*

Chic: it's the

Pno. *f* *mp*

134

Bar. *f*

lat - est thing in clothes hooks! Dra -

Pno. *mf*

136

Bar.

ma - tic: When it bleeds _____ it be -

Pno.

138 (seasick) *ff*

Bar. comes the Red

Pno.

140 Sea!

Bar.

Pno. *ff*

142 *mp* *mf* *p*

Bar. Lyr - i - cal: It's a conch shell:

Pno. *p* *p*

145 *mp* *mf* *f*

Bar. and you an O - - - cean god!

Pno. *mp* *mf* (tr)

148 *mp* *p*

Bar. In - no- cent: What time will this

Pno. (tr) *p* *tr* *tr*

151 *mf* *mp*

Bar. mon - u - ment be o - pen to the pub - lic? Re - spect - ful:

Pno. *pp* *p* *mp*

153

Bar. Sir, I sa - lute you for your prom - - -

Pno.

156

Bar. *i - nence in*

Pno.

158

Bar. *our com - mu - ni -*

Pno.

160

Bar. *ty. A - gri - cul - tur - al: It's the*

Pno. *sf mf mp*


accel.

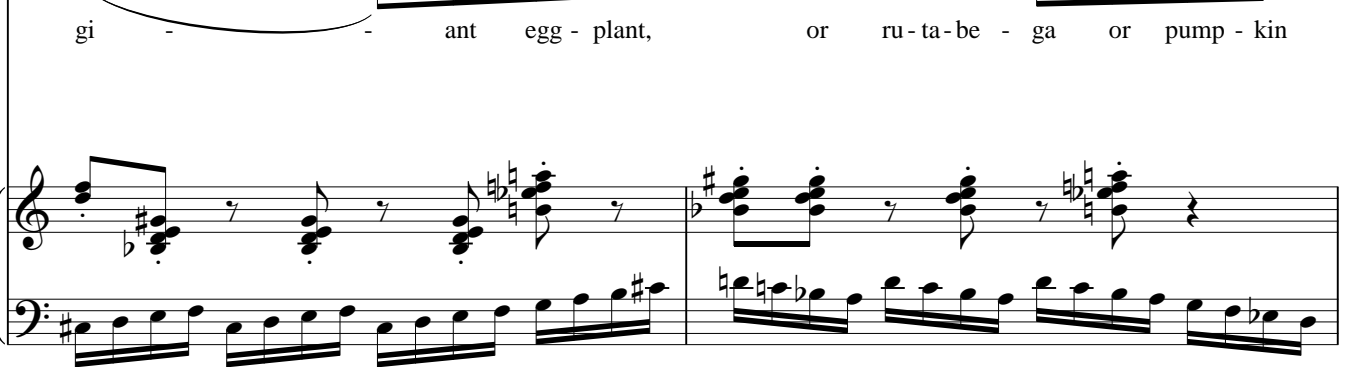
162

Bar. 

Pno. 

164

Bar. 

Pno. 

A tempo

166

Bar. 

Pno. 

168

Bar. *ff* Mil-i - tar - y: Charge! *fff*

Pno. *ff*

170 *mf*

Bar. *mf* Pra - ti - cal: Let's set up a lot - ter - y with that as

Pno. *mf*

172 *f* rit. *f* =72 **Meno mosso**

Bar. Jack - - - pot!

Pno.

Sinatra like:

174 *mf*

Bar. *mf*

Or be a folk sing - er, and wail: _____

Pno. *mf*

176

Bar. *f*

"The first time I e - ver saw ³ your nose..."

Pno.


179

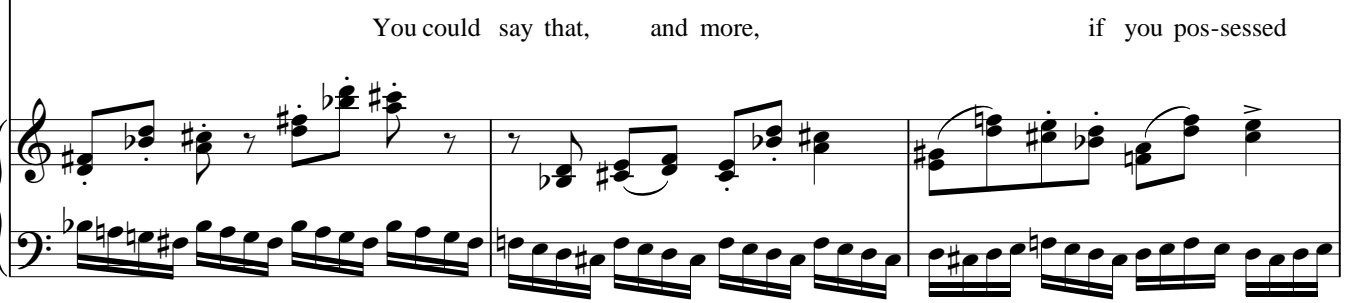
Bar. *rall.* *mp* **A tempo** *f*

Fool! *rall.* **A tempo**


Pno. *f* *mp* *mf*

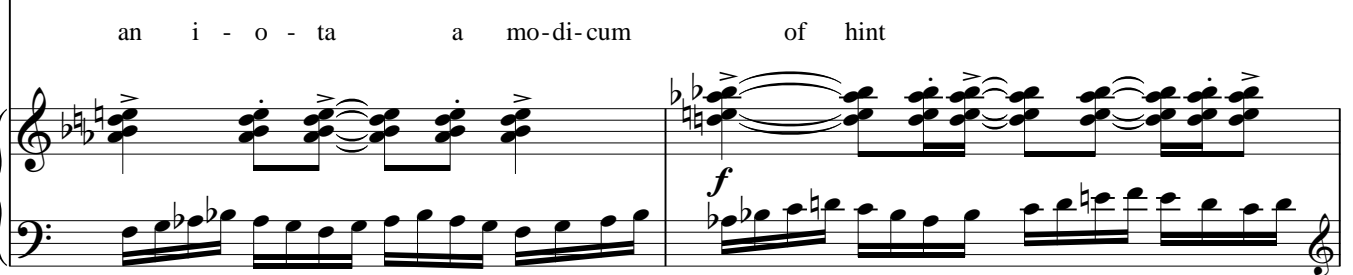
182

Bar. 

Pno. 

185

Bar. 

Pno. 

187

Bar. 

Pno. 

189

Bar. 

Pno. 

191

Bar. *f*
 earth would call you an - y kind of wit ex - cept a nit - wit!

Pno. *sf* *sf*

194

Bar.
 So beat it!

Pno.

196

Bar. *mf*
 If a - ny - one

Pno. *mp*

198

Bar. *f*
 makes com - ments on my nose,

Pno.

8^{va}

poco rit.. **molto rit.** **Presto**
ff

201

Bar. *p* it will be me!

Pno. **poco rit..** **molto rit.** **Presto**
ff

204

Bar.

Pno.

206

Bar.

Pno. *fffz*

8^{ub} | 8'14"