



CONVIVIUM  
RECORDS

John Carbon

# INNER VOICES

Slovak Radio Symphony Orchestra  
Prague Radio Symphony | Warsaw National Philharmonic  
The Concordia Orchestra | Pittsburgh New Music Ensemble

## INNER VOICES - TRACKLIST

### Violin Concerto (1995)

1	Adagio . . . . .	08.06	Warsaw National Philharmonic
2	Lento e teneramente . . . . .	09.24	Peter Zazofsky Violin
3	Allegro tumultuoso. . . . .	04.17	Gerhardt Zimmerman Conductor

### Inner Voices (1992)

4	Tigers . . . . .	07.31	Warsaw National Philharmonic
5	Phantom . . . . .	05.10	Robert Black Conductor
6	Nightride . . . . .	07.27	

### Piano Concerto (1998)

7	Piano Concerto . . . . .	22.19	Prague Radio Symphony
			William Koseluk Piano
<b>Disc 1 total duration . . . . .</b>		<b>64.16</b>	Vladimír Válek Conductor

## MUSIC BY JOHN CARBON

### Rasgos (1992)

1	<b>Part 1</b>	Ráfaga . . . . .	01.07	The Concordia Orchestra
2		Nocturno esquemático . . . . .	01.15	Claire Chan Violin
3		Historietas del viento . . . . .	00.25	Marin Alsop Conductor
4		Despedida . . . . .	01.18	
5		Las seis. . . . .	00.38	
6		Madruga . . . . .	03.10	
7		Baile . . . . .	01.09	
8	<b>Part 2</b>	Primer nocturno del cuco . . . . .	01.16	
9		Capricho . . . . .	00.39	
10		Tremblor . . . . .	01.06	
11		Última laguna . . . . .	00.50	
12		Canción bajo lágrimas. . . . .	01.09	
13		Canción menor . . . . .	01.04	
14		Dos muchachos . . . . .	00.57	

### Ghost Town Sketches (1995)

15	October 31st 1888. Midnight. . . . .	01.50	Pittsburgh New Music Ensemble
16	February 14th 1888. Afternoon. . . . .	01.33	
17	July 4th 1889. Noon. . . . .	01.51	
18	March 21st 1852. Daybreak . . . . .	02.11	
19	November 25th 1889. Sundown . . . . .	02.33	
20	December 24th 1892. 5:38 pm . . . . .	03.00	

### Endangered Species (2001)

21	Endangered Species . . . . .	15.56	Slovak Radio Symphony Orchestra
			Richard Fredrickson Double bass
<b>Disc 2 total duration: . . . . .</b>		<b>45.01</b>	Kirk Trevor Conductor

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## PROGRAM NOTES

### Violin Concerto

Completed in 1995, for Peter Zazofsky, this concerto for violin and large orchestra is cast in three movements. The plan is moderate, slow, fast. The first movement begins with soft flutterings in the strings and harp and progresses to a passionate first outburst from the violin in its highest register. The five-note motive that the soloist introduces is presented in many different moods and textures, and there is little extraneous material in the first movement. The mood is one of intense yearning with forceful outbursts. This movement ends with a serene coda that leads into the more amorous mood of the second movement.

Slower in tempo, the second movement is songlike and lyrical, with tragic undercurrents. The middle section is a barcarolle-like jazzy section with bluesy clarinet and flute obbligatos and string harmonics. After a return to the opening mood this movement ends with a cushion of string harmonics that supports a long prayer-like recitative in the solo violin part.

The utter calm at the end of the second movement is broken by the beginning of the third movement which is marked *Allegro tumultuoso*. The percussion and accented irregular note groupings lead into a rollicking *moto perpetuo* that gains speed as it progresses. Only one short passage of stasis above a walking bass slows the momentum as the soloist demonstrates more and more technical expertise, ending the movement with a coda taken at break-neck speed. **John Carbon**

### Inner Voices

The large-scale tonal architecture and fast-slow-fast structure of the three separate movements of *Inner Voices* create a resemblance to a short three-movement symphony. Although the three movements and their different titles imply three separate worlds, the work is really through-composed as far as a progression of emotional and psychological states is concerned. That is, the voice of the first movement, “Tigers,” which opens *ardente e feroce*, also expresses the amorous and the heroic (as well as

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### Piano Concerto

This concerto for piano and large orchestra was written especially for pianist William Koseluk and the Prague Radio Symphony Orchestra for their historic first American tour in 1998. William Koseluk wrote the following notes about the concerto:

*“With an intensity and gestural language in the tradition of the Brahms D minor, the Liszt E-flat major and other notable works in the same genre, John Carbon’s concerto makes an effective new mark in a medium too long overburdened with the piano-as-noise. Indeed, this new work recognizes the piano as melodic and seeks to exploit this instrument in a manner that shows its many riches and colors. This is not to suggest that the work is a throwback to sentiment or a mere example of neo-romanticism. Rather, it is certainly new, with enough complex formal and harmonic constructs — disjunct in the romantic mold — to escape being seen as a return to a bygone era. Certainly, polychordal and dissonant dialogues between orchestra and piano bring this piece to the contemporary*

the two descriptive terms movement marking) and builds to a *violento* climax. This voice also delves into the regretful and mysterious, the powerful and the passionate, ending with a surge. The voice of the second movement, “Phantom,” speaks of desolation and a relentless emptiness, which builds several times — again through a feeling of expectancy or inevitability — to several climaxes of intensity, only to fall back into the desolate mood of the opening. The last movement, “Nightride”, reveals a new inner strength, carried along by a macabre and sinister darkness, which alternates with a *giocososo* section, and music that is related emotionally (the *notturno* sections) to the first two movements.

*Inner Voices* was composed especially for the Warsaw National Philharmonic between December and May of 1991-92. It is an exploration of my inner spiritual world and the diverse, often competing voices that speak to me in a creative fashion. In that sense, the aesthetic, but not the harmonic language of the piece is probably closest to that of Robert Schumann’s fantasy pieces. **John Carbon**

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field. Serenity, though, and tender melodic consideration are also an important part of the compositional fabric and provide the listener with a rich, varied, experience.

*"It was the composer's intent to vaguely imitate the compositional and performing temperament of the premiering pianist. In fact, a key theme in the piece is a partial paraphrase of one of Koseluk's early melodies, a composition dedicated to Mr. Carbon. In the concerto, though, the treatment is very new and different. The theme is presented and developed, but it is actually encapsulated within a larger set of chordal and technical movements which treat this melody more as a harmonic element, rather than a specific melody to be played, repeated, developed, and sentimentalized.*

*"The work is in one movement with three sections. The first is grand and dynamic: the section demands decisive interaction and declamation between all forces. Many motives and thematic fragments are presented, all of which are recapitulated at different times for different purposes. The second section contrasts, with a lyric melody with a*

*rather original sentiment very much in the character of Carbon's lyric writing. The final section is whimsical, yet very technically demanding for the pianist. This movement certainly reveals the composer's skill in writing for the instrument, allowing the performer to show much technique, in a manner appropriate to the instrument, while also showing the instrument's lyric and harmonious side as well."*

### Rasgos

Rasgos (Sketches) for violin and chamber ensemble, was composed in the late summer and fall of 1992 at the request of Brian Norcross, who asked that I write a concerto for violinist Claire Chan and the Franklin & Marshall College Chamber Music Society. The idea behind the piece was to employ winds, harp and percussion, with the violin playing a prominent solo part, as in a concerto. Initially, I was stumped by the problems the instrumentation posed because I worried that the violin might be overpowered by the winds, and I couldn't imagine a satisfying blend of the contrasting timbres.

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It was only when I was in Madrid the summer of 1992 and had visited the Prado Museum several times, enjoying the sketches of Francisco Goya which were on exhibit, that I found a solution. I had just finished a large, thick, complex work for orchestra, and I was fascinated by how much Goya conveyed in his often incomplete and always miniature sketches, which employed so few lines. Instead of a concerto, I decided to create a set of fourteen miniature *rasgos* (sketches) whose individual titles were borrowed from the poetry of Spanish poet Federico García Lorca. These titles turned out to be more of a direct inspiration than the Goya sketches, because each movement or sketch was inspired not so much by an individual drawing by Goya, but more by the general style of his drawings. Like the music I composed, these drawings seemed to be incomplete studies. Only a small portion of each sketch is completed in any detail; the other portions are left with a few lines to suggest something vague and at times enigmatic. Also like the sketches of Goya, my pieces are very thin in texture, and remain intentionally terse in form and

development. Even though the Spanish sound of *Rasgos* is sometimes only subliminally present, and may not be obvious to all listeners, I think the fascination and pleasure felt upon experiencing the sights, sounds, and smells of Spain for the first time is reflected in the various moods of the work as a whole. **John Carbon**

### Ghost Town Sketches

Ghost Town Sketches was composed in 1993 at the request of English hornist Tamara Field and was premiered in Boston in 1994. (A version employing clarinet was later created and is the version that was recorded.) The following quote by Edward Abbey from *The Brave Cowboy* served as inspiration:

*There is a valley in the West where phantoms brood and mourn, pale phantoms dying of nostalgia and bitterness. You can hear them, shivering and chattering among the leaves of the old dry mortal cottonwoods down by the river... whispering and moaning and hissing with the wind... whining their past away with the wild dove and the mockingbird... and you*

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*may see one, touch one, in the silences  
and space and mute terror of the desert.*

I have incorporated some cowboy songs taken from the collection by Alan Lomax to help create a ghostly western mood. I was able to visit several ghost towns as a child, and some of the less commercial ones made quite an impression on me. Each movement is intended to capture the haunted memories of a particular date and time (around a holiday, or in the case of III, an equinox) in a different ghost town. **John Carbon**

### Endangered Species

Carbon's previously recorded works for soloist and orchestra, which include highly successful concertos for clarinet, violin, trumpet, and piano, are virtuoso showpieces with luminous orchestration and considerable emotional depth. Written for Richard Fredrickson in 2001, *Endangered Species* for double bass and chamber orchestra possesses all the above qualities plus the idea of the concerto as a psychological journey through an ener-

gized landscape, in which the protagonist and audience are transformed. Whereas the numerous concerto models for piano, violin, and clarinet are almost formulaic, the concerto for double bass and orchestra necessarily travels a much less beaten path. The unique solution for *Endangered Species* came to the composer when he was hiking in the Rockies:

*"Once I had a concept in mind of the double bass as a large and wild creature, struggling but surviving, sometimes yearning, sometimes at war with the environment, but beautiful and lyrical in its power and grace, the piece began to flow."*

Indeed the opening mood of *Endangered Species* is yearning and lamenting. The "creature" is first heard alone, in a high register, evoking an other-worldly vastness. The evocative landscape, represented by muted string harmonics and harp, is dark and portentous. The bassoon answers the soloist in the same register. In response, the bass expresses an impassioned unaccompanied outpouring, which deepens the feeling of aloneness. After the outcry

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dies down, the landscape reappears, now cast in a shimmering transparent orchestration. The music becomes busier and more urgent, quickening to a second, more dramatic soliloquy by the soloist, one that is more decisive (as if calling out). The creature's call fades into a tranquil hovering punctuated by tremolando strings, harp harmonics and crotales.

A final unaccompanied lament leads into a dance-like scherzo, punctuated by timbales and pizzicato strings. The playful mood soon collapses into a desolate interplay between the soloist and the lowest depths of the orchestra. The protagonist's mood switches between *lamentoso* and bravura displays of heroism before the playful scherzo returns more frenzied and a long accelerando to a *presto* culminates in an overpowering tutti onslaught. The soloist delivers another soliloquy, this time amorous and lyrical. The love song becomes more urgent as the bass gradually climbs impossibly to the highest and most intense notes in the piece. The creature's heroic efforts summon a partner, the bassoon, who mirrors the bass, only to have the courtship interrupted by the sardonic muted trumpet.

The orchestra snarls and snorts, driving the bass forward in what becomes a wild and savage hunt, punctuated by horn glissandi and the whip. The bass turns desperate as it flees the pursuers.

A long diminuendo accompanies the accelerando as the hunt progresses, which creates the fantastic illusion of the chase disappearing into the distance. As the bass scampers deftly away from the chase, its mate (the bassoon) appears once again in duet, offering the hope that they will escape together. The bassoon and bass rush to the *prestissimo* edge and the attackers suddenly reappear *fortissimo* with a violent tutti. A pregnant silence ensues implying survival or extinction, aloneness or companionship. The bass emerges from the silence alone, calling for the bassoon, but instead of reconciliation, there is a final violent forte outburst from the orchestra. Says Carbon:

*"The ending is enigmatic. Does the beast survive? Or is it stomped out by the relentless advance of civilization?"*

**Jason Jones**



## BIOGRAPHIES

### John Carbon

Born in Chicago in 1951, John Carbon studied composition at Rice University and at the University of California, Santa Barbara, where his teachers were Thea Musgrave, Paul Cooper, and Peter Racine Fricker. Carbon's music continues to gain prominence due to a number of high-profile performances and recordings, and his output includes three full-length operas, *Marie Laveau*, *Benjamin* and *Disappearing Act*, along with over 70 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, viola, piano, and double bass. 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 many major ensembles, including the New York Chamber Symphony, the Prague Radio Symphony, and the Alaria Chamber Ensemble of New

York. Carbon's music has been widely recorded, including releases on the MMC, Delos, Convivium, CGS, Zimbel, and Emeritus labels. Performers and ensembles who have recorded his music include clarinetist Richard Stoltzman, violinists Peter Zazofsky and Claire Chan, pianists Steven Graff and William Koseluk, double bassist Richard Frederickson, the Warsaw National Philharmonic, the New York Chamber Symphony, the Slovak Radio Symphony, the Prague Radio Symphony, the Concordia Chamber Ensemble, and Franklin & Marshall Opera Theater. From 1984–2020, Carbon was a member of the faculty of Franklin & Marshall College, where he was the Richard S. and Ann B. Barshinger Professor of Music. For more information, visit [johncarbon.com](http://johncarbon.com)

### Peter Zazofsky

Violinist Peter Zazofsky has enjoyed a career as soloist, chamber musician and educator that spans twenty years and thirty countries on five continents. He has performed with many of the great orchestras in the US and Europe, including





the Boston Symphony, the Berlin Philharmonic, Amsterdam Concertgebouw, and the Philadelphia Orchestra, in collaboration with maestros such as Tennstedt, Ozawa, Ormandy, Kurt Sanderling, and Charles Dutoit.

As a recitalist, Zazofsky has given innovative programs in Carnegie Hall, Sala Cecilia Meireles in Rio de Janeiro, Palais des Beaux Arts in Brussels and the Teatro Colon in Buenos Aires. He also tours the world's music centers as first violinist of the Muir String Quartet. Peter Zazofsky was born in Boston, where his father was assistant

concertmaster of the Boston Symphony. Joseph Silverstein was his first teacher, and he later studied with Dorothy DeLay, Jaime Laredo, and Ivan Galamian at the Curtis Institute. Beginning in 1974, Zazofsky won a series of prizes and awards culminating in the Gold Medal at the 1980 Queen Elizabeth Competition and the Grand Prize of the 1979 Montreal International Competition. In 1985 he was honored to receive the Avery Fisher Career Grant. Zazofsky has given premieres of new works written for him by composers in Holland, Belgium, Denmark and Spain, and he recorded concerti by John Carbon, Robert Chumley, William Thomas McKinley, and Frederick Van Rossum in Liege, Belgium and Warsaw, Poland. Zazofsky holds the position of Associate Professor of Violin and Chamber Music at Boston University, and he occasionally serves as a jury member for the violin competitions in Montreal, Brussels, and Odense, Denmark. As first violinist of the Muir Quartet, he has performed many complete cycles of the Beethoven quartets, and has encouraged creation of new works by American composers Joan Tower, Sheila Silver, and Richard Danielpour.

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### William Koseluk

William Koseluk began his piano studies at the age of four and has since studied with many acclaimed teachers, including Harold Pries, Robert Black, and the legendary Ylva Novik. Winner of several national piano competitions, including the Baldwin Piano Competition, Koseluk has performed in many venues, as soloist or chamber musician, in the United States, the United Kingdom and Europe, appearing with orchestras and in solo recitals. Critics have described him as "an inspiring performer with a refreshing, dramatic flair." William Koseluk has been frequently praised for his unique and innovative interpretations of romantic piano literature and for the expressive quality of his playing. He has appeared with the West Coast Symphony on seven occasions, with the California Mozart Festival, and the Southern California Fall Festival and has performed in many chamber music recitals at the Music Academy of the West. Koseluk's piano performances have taken him to Boston's Symphony Hall and Smetana Hall in Prague, where he appeared with the

Prague Radio Symphony in the premiere performance of John Carbon's piano concerto. His recording of this work has been widely praised as was a video release of the two Rachmaninoff piano sonatas on the University of California Television Series (UCTV). Koseluk earned his Ph.D. in Music Composition at the University of California. His major work, *The Maturation of a Circle*, is a cycle of 360 pieces for solo piano, over 7 hours in length. Koseluk's compositions have been broadcast by KUSC-FM in Southern California and on



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National Public Radio. Koseluk has also made notable contributions to music scholarship, having provided the graphical musical examples for scholarly treatises and other academic journals. He also has published articles for MIT and Cambridge University Press.

### Claire Chan

Claire Chan demonstrated a prolific talent for the violin at the age of eight when she first performed as a soloist with orchestra. As an avid chamber musician, she has collaborated with several award-winning groups. The Essex Quartet, managed by Columbia Artists, was supported by a grant from Chamber Music America and a residency at Rutgers University. The Beijing String Quartet won first prize in the China National String Quartet Competition. The Beijing Chamber Players performed in the auspicious venues of the Forbidden City Music Festival and the Beijing Concert Hall. The Kneisel Trio held summer residencies at the MidAmerica Chamber Music Institute and at the Troy Public Library

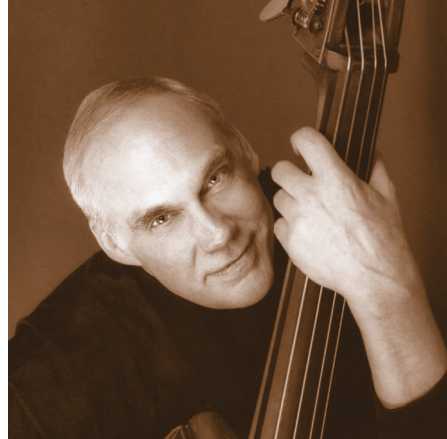
Chamber Music Institute. Chan, born in Detroit of Chinese parentage, graduated *magna cum laude* from Brown University, where she earned musical honors and a Bachelor of Science in Neuroscience. She earned a full scholarship from The Juilliard School as a student of Joseph Fuchs, where she completed both her master's and doctoral degrees. She taught at the Juilliard School as an assistant to both Professor Fuchs and the Juilliard String Quartet. She also taught for several years in Beijing at the Central Conservatory and the Capital Normal University. Chan



performed as a member of the New York City Opera and on Broadway with *Phantom of the Opera*. She has taught violin at the Third Street Music School Settlement and at the Town School.

### Richard Fredrickson

Hailed as a "...virtuoso..." by Donal Henahan of *The New York Times*, "...an extraordinary musician..." by *The Washington Post* and "...stupefying..." by *L'Est Vaudois* (Switzerland), double bassist Richard Fredrickson made his Carnegie Recital Hall debut at the age of 24 after winning the Concert Artists Guild award. This marked the first time the award had ever been presented to a double bassist. Fredrickson has been a guest artist with such orchestras as the Seattle, Omaha and Baton Rouge Symphonies, the Slovak Radio Symphony, the New York Chamber Symphony, and the Washington Chamber Symphony. He has toured twice in Italy as soloist with the Orchestra of the North Carolina School of the Arts, where he also taught in the summer program. Frederickson has toured in Europe and



appeared several times at the Kennedy Center, to great critical acclaim, with the Handel Festival Orchestra (now known as the Washington Chamber Symphony). He has also toured in the United States with Mitch Miller and his orchestra performing the Paganini *Moses Fantasy*. Ever seeking to expand the solo double bass repertoire, he has been the inspiration for such compositions as a sonata and a suite by Kenneth Bensch, sonatas by Paul Tufts and Jan Bach, and concertos by Alvin Brehm, John Carbon, and William Thomas McKinley.



## RECORDING CREDITS

All works were originally recorded and produced for the former MMC label (1992–2009)

### Violin Concerto

Andrzej Sasin and Andrzej Lupa: producers and engineers  
Jonathan Wyner: original mastering  
Peter Kelly and Elliott Miles McKinley: executive producers

### Inner Voices

Andrzej Sasin and Andrzej Lupa: engineers  
Classicord: producer Robert Black: executive producer

### Piano Concerto

Pavel Vitoch: producer Jiri Zbac: engineer and editor  
Jonathan Wyner: original mastering  
Peter Kelly and Elliott Miles McKinley: executive producers

### Rasgos

Elliott Miles McKinley: producer David Merrill: engineer  
Karen Chester: editor Jonathan Wyner: original mastering

### Ghost Town Sketches

John Carbon: producer Riccardo Schulz: engineer and editor  
Jonathan Wyner: original mastering

### Endangered Species

Hubert Geschwantner: engineer, editor & original mastering  
Emil Niznansky: producer

Andy Gulati, Boston University: artist photography  
Mike Cooter: design Adaq Khan: mastering

Carson Cooman: project coordinator



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