# DAHL • MARTINU • HUSA works for clarinets and strings



## **SONOLUMINAENSEMBLE**

Russell Harlow-Clarinet Lee Livengood-Clarinet Dara Morales-Violin Leslie Harlow-Viola Jesús Morales-Violoncello

#### Concerto a Tre

The "Concerto a Tre" for Violin, Clarinet and Cello, one of the most attractive examples of neoclassicism, was written in 1947 for clarinetist Benny Goodman, violinist Eudice Shapiro and cellist Victor Gottlieb. Ingolf Dahl, born in Hamburg, Germany, on June 9, 1912, became a prominent American composer, pianist, conductor, and educator. Born to Swedish parents, he studied with Philipp Jarnach at the Cologne Hochschule für Musik in Cologne, Germany from 1930 to 1932. Fleeing Germany as the Nazi Party was coming to power, he continued his studies at the University of Zürich with Volkmar Andreae and Walter Frey. Dahl emigrated to the United States in 1938, settling in Los Angeles and joining the community of expatriate musicians that included Ernst Krenek, Darius Milhaud, Arnold Schoenberg, Igor Stravinsky, and Ernst Toch. Ingolf Dahl became a naturalized U.S. citizen in 1943 and in 1945 he joined the faculty of the University of Southern California in Los Angeles, where he taught until his death in 1970. Among Dahl's honors are two Guggenheim Fellowships, two Huntington Hartford Fellowships, an Excellence in Teaching Award from the University of Southern California, and the ASCAP Stravinsky Award.

# Serenade for Two Clarinets, Violin, Viola and Violoncello, H. 334

The "Serenade for Two Clarinets, Violin, Viola and Violoncello, H. 334" is a late work (1951) in four movements and is an excellent example of Martinu's sense of traditional Czech classical idioms combined with his exceptionally original harmonic and melodic language. Bohuslav Martinu was born in a bell tower in the town on Poliäka, Bohemia, where his father (a shoemaker by trade) was a watchman. As a child he developed a local reputation, giving his first public concert in his hometown in 1905. In 1906 he became a violin student at the Prague Conservatory, where he studied briefly before being dismissed for "incorrigible negligence." After leaving the Conservatory, he continued his studies on his own. Martinu spent the First World War in his home town as a teacher, where he pursued his interests in composition and joined the Czech Philharmonic Orchestra as a violinist. After his ballet Istar was completed in 1922, Martinu left Czechloslovakia for Paris, where he became a pupil of Albert Roussel. In the late 1930's Czechloslovakia, under German occupation, was constantly demanding Martinu's return from Paris. Martinu knew what this political demand meant and refused to comply. Realizing the Germans would soon occupy France, Martinu secured a visa to travel to the United States. Charles Munch and other prominent Americans worked to obtain the all

important visa for Martinu's escape from Paris before the Nazi's arrival in France. On June 11, 1941, the day of the German arrival in Paris, Martinu received his America visa and left on a train for Vichi, France, leaving most of his manuscripts and other belongings behind. From Vichi, Martinu left for Boston where he was warmly welcomed and his music was performed by the Boston Symphony and other important musical organizations. He settled in New York with his French wife. After the war, Martinu was considered a hero in his home country and was asked to accept a teaching position at the Czech Conservatory, the same school that expelled him as a student. Martin spent his later years in Switzerland, never returning to his homeland. Martinu died in Liestal on August 28, 1959.

#### **Evocations de Slovaquie**

"Evocations de Slovaquie" is a three movement work, with the movements entitled "The Mountain," "Night" and "Dance." The movements, at times reminiscent of the music of Kodaly, take listeners on contemporary journeys through the traditional Slavic idioms. Karel Husa was born on August 7, 1921, in Prague, Czechloslovakia. He learned to play the violin and the piano in early childhood and, after passing his final examination at high school, he enrolled in the Prague Conservatoire in 1939. At the Conservatory he studied in a class of Jaroslav Ridky, a Czech composer with traditional leanings. Husa attended courses in conducting led by Metod Dolezil and Pavel Dedecek. After the end of the Second World War, Husa was admitted to the graduate school of the Prague Conservatoire, where he attended courses led by Jaroslav Ridky, graduating in 1947. Husa decided to continue his studies of composition and conducting in Paris. He studied composition with Arthur Honegger and Nadia Boulanger and conducting with Jean Fournet, Eugene Bigot and Andre Cluytens. After finishing his courses in conducting at Ecole Normale de Musique de Paris and at Conservatoire de Musique de Paris Husa embarked on his musical career during which time he conducted the world's leading orchestras and participated in many compositional projects. He divided his time between composing and conducting, taking an ever more active part in Parisian and international musical life. Husa's First Quartet marked a big step on the composer's path to the realm of international music: the Quartet received the 1950 Lili Boulanger Prize and the 1951 award at the music festival in Bilthoven in the Netherlands. Other compositions written by Karel Husa during his stay in Paris include the Divertimento for String Orchestra, the Concertino for Piano and Orchestra, "Evocations de Slovaquie," Musique Diamateurs and the Portrait for String Orchestra. His String Quartet No. 3 won the Pulitzer Prize in 1969. Husa was a professor at Cornell University from 1954 until 1992 and resides in Ithaca, New York.



## **RUSSELL HARLOW**

Clarinetist Russell Harlow is one of the nation's premiere solo and chamber clarinetists. In 1996 Mr. Harlow performed the New York Premiere of the Ramiro Cortes Trio (written for him), along with the Brahms Quintet, at Carnegie's Weill Hall in New York City. In addition to performances in Utah with the Park City and Autumn Classics Festivals, Contemporary Music Consortium and Sonolumina Orchestra, Mr.

Harlow has performed with the Sitka and Anchorage Fall Classics Festivals (Alaska), the Amsterdam Chamber Players, the Puerto Rico Clarinet Festival, the Ars Nova, Lyrica and Piatigorsky Foundation concerts in New Jersey and with the Leonore Trio and Bargemusic in NYC. He attended both UCLA and USC before joining the Utah Symphony at the age of 21. He studied with clarinetists Gary Foster, Mitchell Lurie, Harold Wright and violinist Charles Libove, and was coached in chamber music and attended the master classes by cellist Gregor Piatigorsky. Mr. Harlow is featured on recordings with flutist Laurel Ann Maurer, the Mirecourt Trio, the Park City Music Festival and the Utah Symphony. Russell Harlow has performed for International Clarinet Association events worldwide, also giving lectures on clarinetists of the past century. Mr. Harlow serves as Associate Principal Clarinet for the Utah Symphony and has recorded solos for major filmscores. He founded and directed Utah's Nova Series until he joined the Park City International Music Festival as Co-Director in 1986.



## **DARA MORALES**

Violinist Dara Morales is the newly appointed Assistant Principal Second Violin of the Philadelphia Orchestra, following serving as Principal Second Violin of the Utah Symphony. A native of Ephrata, Pennsylvania, she previously served as Principal Second Violin and Interim Associate Concertmaster of the Puerto Rico Symphony and Concertmaster of the Northern Kentucky Symphony. Ms. Morales earned her Bachelors and Masters degrees from the University of Cincinnati

College-Conservatory of Music, where she was graduate teaching assistant and taught in the prestigious Starling Prep Program. As soloist, she has performed with the Utah, Cincinnati, Puerto Rico, Bangor and Lancaster Symphony Orchestras, among others, and has been a regular participant in the Grand Tetons, Park City International and Autumn Classics Music Festivals as well as the Intermezzo Chamber Series. Her principal teachers include Kurt Sassmannshaus, Helen Kwalwasser, and Dorothy DeLay, and chamber music coaches Peter Oundjian, Henry Meyer, and the Tokyo Quartet. She is married to cellist Jesús Morales. Their daughter Isabelle Alexandra was born in April of 2007.



## **JESUS MORALES**

Cellist Jesús Morales previously held the positions of Principal Cellist of the Orquesta Sinfonica de Puerto Rico and the Children's String Program. An active chamber musician, Mr. Morales is cellist of the San Juan Piano trio and the chamber group Concerto. As soloist he has been hailed "in a category above many cellists of today...inspired and captivating." New York Concert

Review; and Caribbean Business declares, "he is already talked about as a potential soloist of international stature. Jesús comes from a prominent musical family which includes Jose Mariano and Sonia Ivette, composers; Jaime, trombonist and conductor of the Central Ohio Symphony Orchestra; Rolando, percussionist and faculty member at the Curtis Institute of Music; and Ricardo, Principal Clarinetist of the Philadelphia Orchestra. Mr. Morales won prizes in the Camerata Solo Cello, the Eastern Connecticut Young Artist and the Grace Vamos Cello Competitions and has soloed with the New Mexico Symphony, the Orquesta Sinfonica de Puerto Rico, the Camerata Symphony, the Salt Lake Symphony, the National Repertory Orchestra, the Starling Chamber Orchestra, and the Festival de orquestas Sinfonica Juvenil de las Americas. He has participated in the Casals Festival in Puerto Rico, the Park City International, Banff Center for the Arts, Grand Teton Music, Kneisel Hall Chamber Music, Bowdoin, Eastern and Musica Rondena (Albuquerque) Festivals. Jesús has participated in recitals and chamber concerts in the United States, Canada, Mexico, Venezuela, St. Thomas and Puerto Rico. He holds a bachelors degree from the Cleveland Institute and has done postgraduate work at Cincinnati Conservatory. His major teachers include Ronald Crutcher, Alan Harris, Helga Winold, Yehuda Hanani and Peter Oundjian.



## **LESLIE HARLOW**

As a young artist, Violist Leslie Harlow participated in master classes with William Primrose, Paul Doktor, Donald McGinnis, Heidi Castleman and Nabuko Imai. Her primary teachers were Marna Street, Susan Schoenfeld, Paul Doktor, and violinist Harry Shub with additional lessons with Heidi Castleman, Donald Wright and Francis Tursi. Chamber coaches included Felix Galimer, Samuel Rhodes, David Sover, Paul

Doktor, Charles Castleman, Robert Sylvester and Julius Baker. Following graduation from Juilliard, Ms Harlow founded the Deer Valley Chamber Music Festival in 1984. Renamed the Park City International Music Festival, the festival continues as Utah's oldest classical music festival, having presented over 520 concerts. Co-Director of the Autumn Classics Festival, the Sonolumina Chamber Orchestra and the Contemporary Music Consortium of Utah, Leslie Harlow also founded and directs the Park City Film Music Festival. Ms. Harlow has recorded as principal violist and soloist for film scores including the movies "Murder in the First" and "Surviving Picasso." Prior to Juilliard, Ms. Harlow was Assistant Principal Viola with the Oklahoma Symphony, performing at festivals in Oklahoma, Texas, Missouri, North Carolina and New York. While studying in New York, she performed chamber music and recitals in New York City and at the Skaneateles Festival. In Utah she has taught chamber music at Brigham Young University, served as director for the Virtuoso Series and Principal Violist with Ballet West before resigning to perform with the Utah Symphony. Ms. Harlow has also appeared as guest artist with the Sitka Festival (Alaska), Lyrica Series (New Jersey), Piatigorsky Foundation (New York), and Bargemusic (New York) as well as performing chamber music for the International Clarfests in Baltimore, Texas, Utah and Vancouver (Canada). She has performed on tour in Europe with the Juilliard Orchestra and the Utah Symphony.



## **LEE LIVENGOOD**

Clarinetist Lee Livengood is currently Clarinetist and Bass Clarinetist in the Utah Symphony Orchestra and President of the International Clarinet Association. Prior to his appointment in Utah, he was a member of the Savannah Symphony Orchestra. He received a Bachelors Degree from the Eastman School of Music as a student of Stanley Hasty, and a Masters Degree at the University of California at Santa Barbara with Mitchell Lurie. Prior to Utah and Savannah, Mr. Livengood

served as a member of several orchestras including the Tulsa Philharmonic, the Fresno Philharmonic, and the Santa Barbara Chamber Orchestras. As a chamber musician Lee has performed at the Santa Fe Chamber Music Festival, the Round Top Music Festival, the La Jolla Chamber Music Festival, and the Spoleto Festival, and in the Sonolumina Chamber Orchestra, the Nova Series, and the Intermezzo Chamber Music Series. In addition to his work as a performer, Lee is well known as a mouthpiece maker and refacer, with clients throughout the US, Canada, Mexico, and Europe. When not performing in the Utah Symphony or refacing mouthpieces, Lee enjoys time in the outdoors with his wife Melissa Livengood (pianist) and two boys, drinking great coffee and playing the electric bass.

## About the IsoMike™

IsoMike™ ("Isolated Microphones") is an experimental acoustic baffle system, designed to remedy the interference of intrachannel sounds that results in compromised fidelity recordings. For this 4–channel recording, the microphones were suspended on four arms, separated by IsoMike baffles. The largest heart-shaped baffle separated the right/left acoustic of the front microphones, the egg-shaped baffles separated the right/left rear microphones. Under the fabric shell of each baffle is a complex mechanical design that takes over 100 hours to construct. Most baffles absorb sound from mid- to highrange frequencies; lower frequencies are more difficult to absorb. Here, the unique shapes of the IsoMike™ baffles are advantageous, as lower frequencies flow around the heart- or egg-shaped baffles, they are scattered, effectively dissipating their energy. As a result, the microphones are much more sensitive—they will pick up extreme acoustic detail. We took great care, therefore, to reduce the noise level within the auditorium during the recordings.

## Ray Kimber



## **Recording/ Mastering Equipment**

#### Recorders:

Tascam DS-D98HR & DV-RA1000 www.tascam.com

#### Microphone Preamp:

Millennian Media HV-3D custom www.mil-media.com

#### Microphones:

DPA 3529A www.dpamicrophones.com

## 5.1 Monitor Controller & Reference Headphone Amplifier:

Grace Design M906 & M902 www.gracedesign.com

#### **DSD Workstation:**

Pyramix DSD www.merging.com

#### **Recording Workstation:**

Genex GX9000 www.genexaudio.com

#### Converters:

EMM Labs ADC8 MkIV EMM Labs DAC8 MkIV www.emmlabs.com

#### Headphones:

HD-650

#### **Monitor Speakers:**

Lipinski Sound L<sub>7</sub>07 www.lipinskisound.com

Magnepan 20.1 www.magnepan.com

B&W 800D Loudspeakers www.bwspeakers.com

#### **Amplifiers:**

Pass Labs X350.5 www.passlabs.com

Bel Canto REF 1000 Amplifiers www.belcantodesign.com

#### Cables:

Kimber Kable Select Series www.kimber.com

#### Note:

Evocations de Slovaquie by Karel Husa We are aware that there may have been something lost in the translation of the title. The track names used are as on the published English language score. The Sonolumina Ensemble would like to thank Ray Kimber, recording engineer Aaron Hubbard and editor Graemme Brown for the wonderful experience of recording and editing these works together. Recording and editing in the world of Ray Kimber's extraordinary audio technology has opened up a new world of hearing for us as musicians. Clarinetist Russell Harlow has searched for a number of years for an authentic-sounding recording technique that will accurately present the unique sound of the clarinet. We feel that we have found that sound and look forward to recording more works with clarinet in the future.

Composer and sound expert Michael Carnes served as the producer for the Martinu recordings and the Sonolumina Ensemble would like to thank him for his valuable contribution to this recording.

The Dahl, Martinu and Husa works were recorded March and April, 2007, in the Austad Auditorium at the Val A. Browning Center for the Performing Arts, Weber State University in Ogden, Utah.

#### **Contact Information:**

IsoMike<sup>TM</sup>

www.isomike.com

#### Sonolumina Ensemble

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### **Editing and Mastering**

Graemme Brown Zen Mastering www.zenmastering.net

## concerto a tre by ingolf dahl

1. 18.34

Dara Morales-Violin, Russell Harlow-Clarinet, Jesús Morales-Violoncello

## verenade for two clarinets, violin, viola & violoncello, H334

by bohuslav martinu

- 2. Moderato poco allegro 4:33
- 3. Andante 5:33
- 4. Allegro (poco) 5:52
- 5. Adagio Allegro 7:49

Russell Harlow-Clarinet, Lee Livengood-Clarinet, Dara Morales-Violin, Leslie Harlow-Viola, Jesús Morales-Violoncello

## evocations de slovaquie by karel husa

- 6. La Montagne (The Mountain) 5:19
- 7. La Nuit (Night) 4:51
- 8. La Danse (Dance) 4:38

Russell Harlow-Clarinet, Leslie Harlow-Viola, Jesús Morales-Violoncello

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