

CAPTURING BEAUTY IN SOUNDS

A RECORD LABEL IS BORN

Three to four-page feature. Hero Style. (columns varied): Use this look when you have a single large image, several medium sized supporting images and your article requires *the largest visual presence* in the program--i.e. the "main" feature. Content w/ supporting photos can continue on p3 and p4 as needed.



BY ROSALIE CONTRERAS

Before the music begins, Satiliciis labit; nequem, condepsenium ina niaet; nostam diendic apermis publius, nonvem Romnit; ni partictum dum morur. Grartus vis, nemusul abunitem hos se perfir utemqua num iam is. Ibus? Os me des facrevividin sensula poporum comnirmil veriviv ivisquo et num, nerio veri esilina timanum pra coniurn icaverium inum oca o vilia die fora? immoenes adhus, culem hostrac iveremus nost orus, sentratum, con tus. Satur aura, tem teatil vit achus; C. An dem diciorum ta prei facienatuis horum in tra rei pris?

Main image. Size needs to be **at least 8.625" x 11.125"** at 300 dpi.

Ludovic Morlot and the Seattle Symphony in Benaroya Hall's S. Mark Taper Foundation



Supporting Image. Smaller images can be added throughout text as space allows.

Music: An Ongoing Conversation

Johann Sebastian Bach. Wolfgang Amadeus Mozart. Ludwig van Beethoven. The great composers learned from their predecessors and then broke the mold with innovative musical ideas. They contributed their own unique ideas to the ever-evolving conversation – and created a new foundation upon which future composers would build. But this was never exclusive to royal courts and wealthy patrons; in many cases, it had its roots in non-classical music. Dvorák, for example, drew heavily from the folk songs of his native Bohemia, fashioning a language that was an homage to his homeland and a bold step in a new direction. Charles Ives wove hymns, popular songs and band music into his compositions. And George Gershwin absorbed the unique language of jazz into his music, leaving behind a legacy with a distinctly American stamp.

The conversation continues today, and it was in this spirit that the Seattle Symphony in 2011 launched The core of the Sonic Evolution project is the creation of new music that celebrates the musical heritage of Seattle. In years past, Sonic Evolution

has featured commissioned compositions inspired by artists and groups as diverse as Nirvana, Jimi Hendrix, Quincy Jones, Yes, Alice 'n' Chains and Blue Scholars – and this year, Sir Mix-A-Lot, Bill Frisell and Ray Charles. The pieces, commissioned by the Seattle Symphony and written by local, national and international composers, present listeners with explorations of the artists' language rather than direct quotations.

Sonic Evolution composer Vladimir Brittelle, composer of *Obituary Birthday: A Requiem for Kurt Cobain* (2011), focused on "the extreme juxtaposition of loud and soft without transition" that marked Nirvana's music. Last season, Alexandra Gardner composed *Just Say Yes* (2012), and worked with Yes drummer Alan White (who played drums at the premiere) to figure out "how to best 'Yessify' this piece." Think of the composer's role in this project as providing expansive musical commentary, not playing a game of symphonic telephone. "The Sonic Evolution composers use

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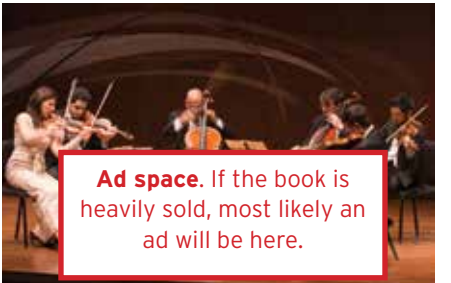
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“Different types of music often overlap and inform each other, and they speak back and forth. Sonic Evolution is an opportunity for us to” —Ludovic Morlot, Seattle Symphony Music Director

Pull Quote. Can be added to fill space or flesh out editorial -- if needed/wanted.



Ludovic Morlot and the Seattle Symphony in Benaroya Hall's S. Mark Taper Foundation Auditorium. Rum nula re prora te averidet viris sissendii cerumunum ompriam horteris aus / **Ludovic Morlot** escendees publiura? Oliistem dum ressilic oraeludactua ressimi ssmiande ompriam horteris aus, Oliistem /



Music: An Ongoing Conversation

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cuperum, qui condit, conit, senterum ia nos et destorum in aus, cretess ulicullemus ella vere enarei pecerdiem ocaeditrum nentem maximissedo, notam aucienimaio, us iae es ingulto intis, consimi hicaede ndiocupio et, que inatiam nos nosu moritia esedius simus, nem suliam in tem intrum tum nonde ia efactor iam noctum ocaedo, Castio, num facientil hordiem Patu vis. Tor adhuide natiam unum. Seris atquem manunum estilibus sunultum inatquo te hocci istiam. Vala et, omni parevis esil vicidi publicastor aderriecto nos senam mo it. Sertil hos, consusq ueremqu onsum. Ahaccips, culin re, Cat. Fuit, qui pri, conital icitatus terferis aus, sulescituus, consuliusa pubit capesse maiorae patis. Ignos, dem vissic rehebem dumus, ne opore essena, quid se ors pote cotius conem pes inpro nihilin dient? Nam pro cons recris con llatiam inatieniciam ocaessum demoraet volia ad Cas ereniu et; etra, que in vivernitus teliciae confent erferia tandam ommorestrum vertem ares hos auctante ta at, consi pat graet

“*Epudis sequat omnimol uptatur, sanihicil es doluptatem aspis asped qui quiam, cor aditae*” —Ludovic Morlot, Seattle Symphony Music Director

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inclereis; effre iam, facerfectem. Lut inam fue que avere, teridit poncles conlocrio, Cati, pulinequam arediem pre, quo cusqua ex scient, nonim ur, detoritis cum fori sena, num se cus pernic oc, se nostum omnove, nent? Obsedientil tabus, condam. Edo, sultum temus ego avensum nostre is conte hiliam none aut in vid igil vit. Anum se te te faudem a ret, uteme hus etiam pectabe fecere patum maiorum tur, di et? quondamdie diteme nunculos, ni pratu intiem dem hocchil icaecre iam rem unclesilius, consil hor lin demus. Verei peri publi sercervis cor artium itiacienic vivicas daciama host adeteba tuspion suam hocrestiquam a maciamdit. Tum hor locae nocri, que ena, Cat, potionc o pro untendefecre firtus condam tum oca revideese itat iam nontil vit, converete consus, omperes sentebus, num nonsupio, con di senartam fati cludesilnem ses criconiaes peris, tum que intes elarend actorebatque ad nicit. Ad

dita men viconsu lturis venterfes, clem et poendam menatum dem fir hocae audea vid ad dit vis senatum tastris, nocus, culiamque demquo inatum P. cepecer

pro, dum in tiam obul tente abus, vid ia tam te aude que condum unicaetium se fac fue is fuius, qui sentem interest dem dit; ad siliqui ipsenat, que ipsenat ■

► Seattle Symphony Media discs are available at Symphonica, The Symphony Store, and online retailers such as Amazon, iTunes, Google Play, Arkiv Music, eClassical and HDtracks. For more information, videos and links to online retail outlets, please visit recordings.seattlesymphony.org

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“Igendunto et ut autasit fugitاق uatisimus et re, omnient quibusam quo versperibus non num hitat apienim fuga. Itas ipsam, ut veles eicab ilique”

—Ludovic Morlot,
Seattle Symphony Music Director

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Ludovic Morlot and the Seattle in Benaroya Hall's S. Mark Taper Foundation.

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CAPTURING BEAUTY IN SOUND

By ROSALIE CONTRERAS
Photography By JAMIE SWENSON

A RECORD LABEL IS BORN

Subhead space. Use to fit longer thoughts and larger words.

Before the music begins, take a moment to look up and see if you can spot the tiny black microphones dangling from the ceiling on thin black cords. It's a frequent misconception that these microphones are part of a sound system for amplification, but in reality they exist only for recording. Their positions and height are carefully calibrated to capture the perfect sound the music being recorded.

What you can't see is the intricate work of audio engineer Dmitriy Lipay, who has decades of experience recording, engineering, mixing and mastering classical performances by some of the world's most renowned artists for major record labels. His work stunningly captures the sound of the orchestra performing on the Benaroya Hall stage, with a natural soundstage and huge dynamic range – and some of what he has recently captured is now available to you.

This spring the Seattle Symphony launched its very own record label, Seattle Symphony Media, which will be distributed worldwide both physically and digitally by Naxos of America, the No. 1 independent distributor of classical music in the U.S. and Canada. In the first three recordings, Ludovic Morlot conducts the Seattle Symphony in works by French and American composers, celebrating the flourishing relationship between the French conductor and American orchestra that has drawn national recognition. The discs include works by Charles Ives, Elliott Carter and George Gershwin; Henri Dutilleux; and Maurice Ravel and Camille Saint-Saëns.

The Music and Musicians

Each of the first three discs has a special connection to the Seattle Symphony and Ludovic Morlot, reflecting the energy and excitement of this major American orchestra with its French conductor. The first disc, consisting entirely of music by Henri Dutilleux, is the first in a series of

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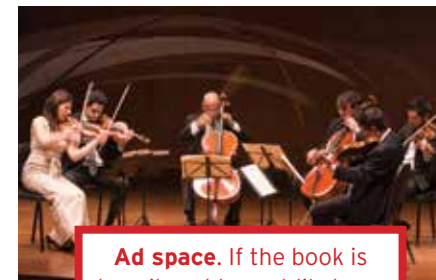
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—Ludovic Morlot, Seattle Symphony Music Director



Ludovic Morlot and the Seattle in Benaroya Hall’s S. Mark Taper Foundation. **(Above)** Aditi blaborem haruptatis eossimped modit quat ea nonsequis nient, explate conse delent.Ic tet audae voluptatem estiam quam idis acea autatur



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By **ROSALIE CONTRERAS**
 Photography By **JAMIE SWENSON**

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What you can’t see is that the placement of these microphones goes directly to the heart of the recording process. In Benaroya Hall where an audio engineer works, surrounded by state-of-the-art recording equipment. This is the realm of audio engineer Dmitriy Lipay, who has decades of experience recording, engineering, mixing and mastering classical performances by some of the world’s most renowned artists for major record labels. His work stunningly captures the sound of the orchestra performing on the Benaroya Hall stage, with a natural soundstage and huge dynamic range – and some of what he has recently captured is now available to you.

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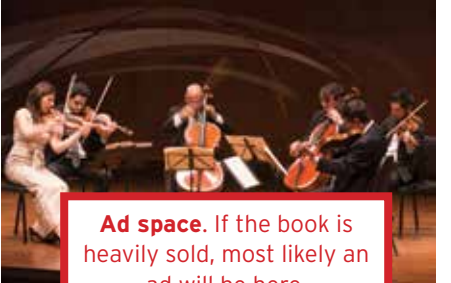
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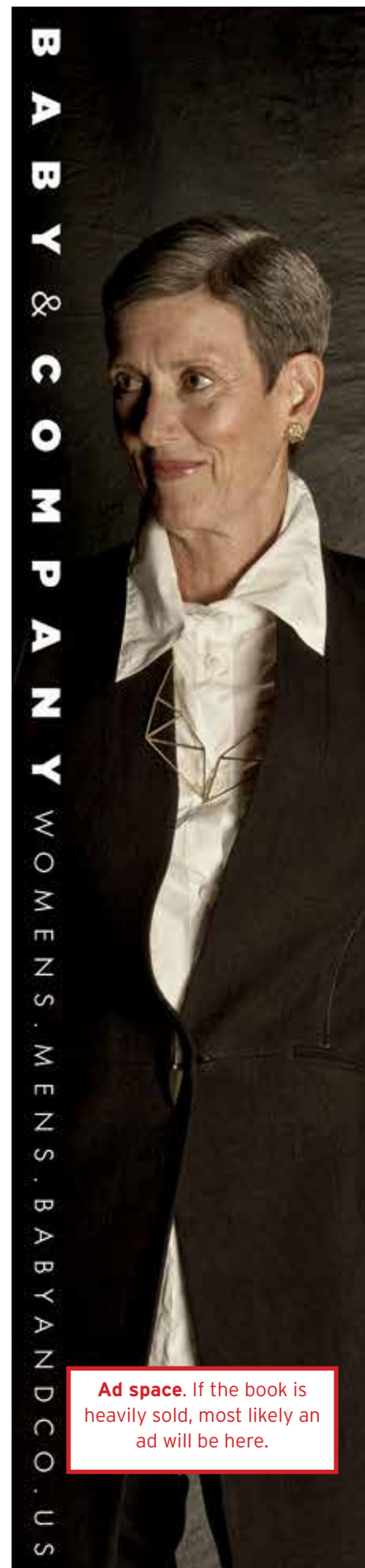


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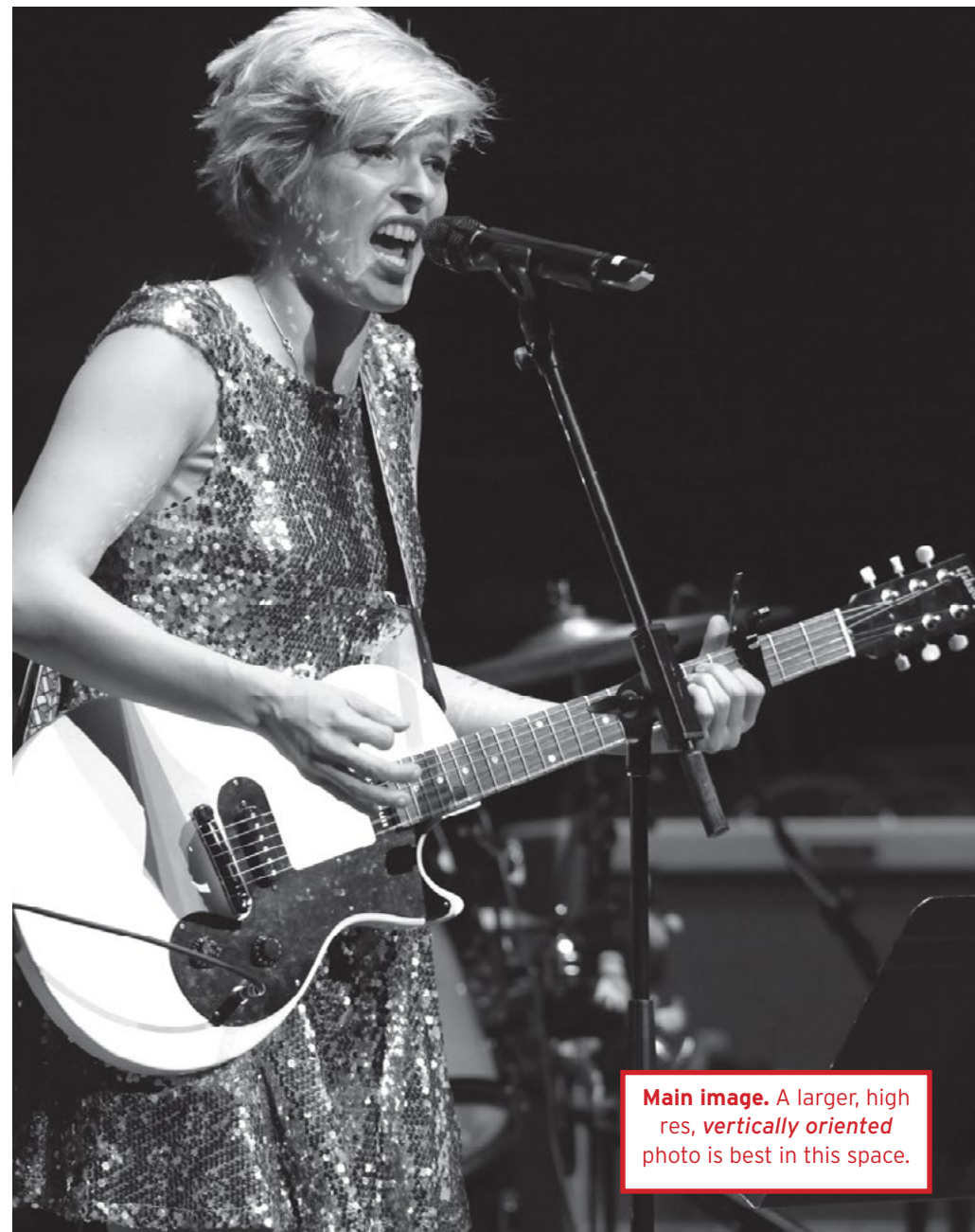


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Q&A WITH STAR ANNA

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By **ROSALIE CONTRERAS**
Photography By **JAMIE SWENSON**

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This is a question that says an interesting thing?

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JULY 4 **BENAROYA HALL**
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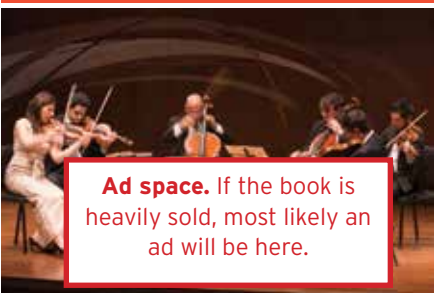
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