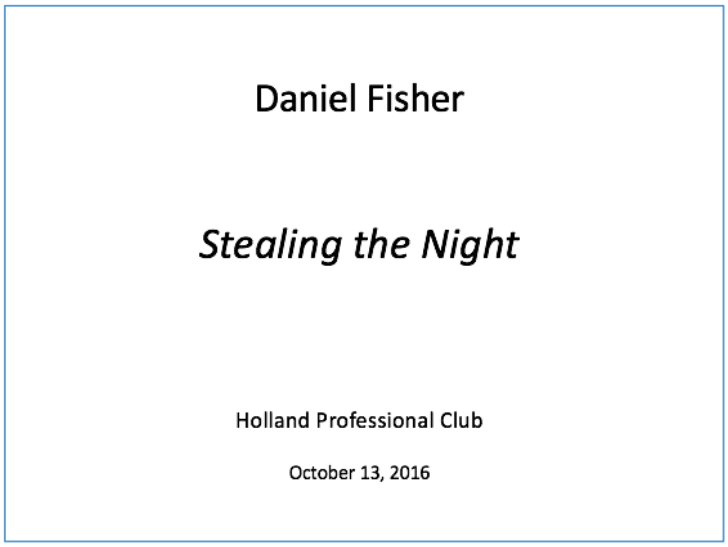
Stealing the Night

By Daniel Fisher

Holland Professional Club – Oct. 13, 2016

Holland, Michigan, USA

Introduction:



Occasionally, our club member's present papers about a hobby of theirs, or something they are very passionate about. For example, bees, sailing, jazz guitar or tea.

Today, I will talk about something that's been a hobby and passion of mine for many years. When people ask me what I do, I simply say that I do engineering and business development by day, but at night, I write music.

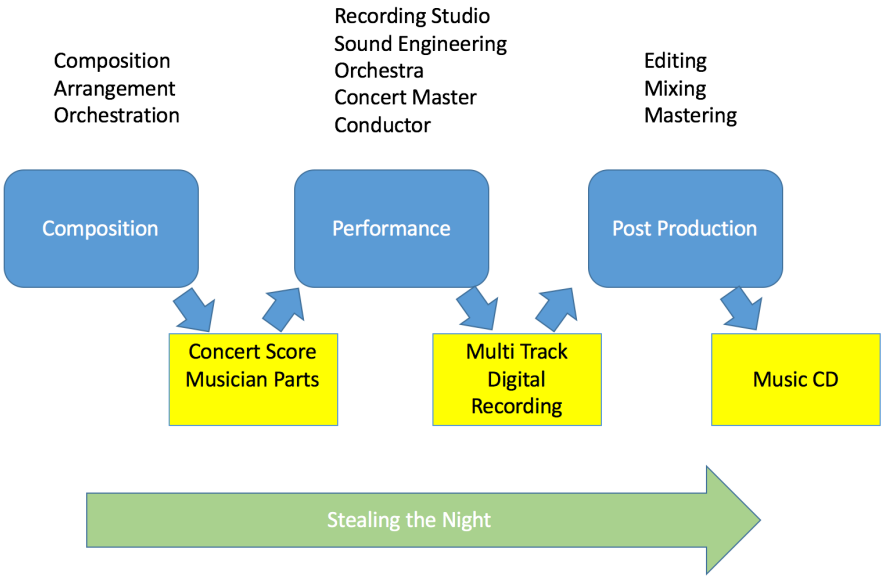
I'd like to invite you on a musical journey of a song I composed, from its conception 29 years ago, to it being played and recorded two months ago by London's Royal Philharmonic Orchestra at Abbey Road Studios.

The song is titled "Stealing the Night".

I'm going to talk about several things including:

1. The long development of the song "Stealing the Night"
2. The evolution of my music composition skills along the way.
3. And, the process of producing a song with the intention of it being commercialized. For example, for a music CD, movie soundtrack or theater production.

I'll talk about stuff from my notes, but also, there is about 10 minutes of music I will play. This will include parts of songs I wrote, to illustrate both the evolution of the technology and, evolution of my music compositions skills. Then I'll play my composition "Stealing the Night".



To start with, I have put together this chart, to aid in this discussion, which shows three parts of the music development that Stealing the Night went through:

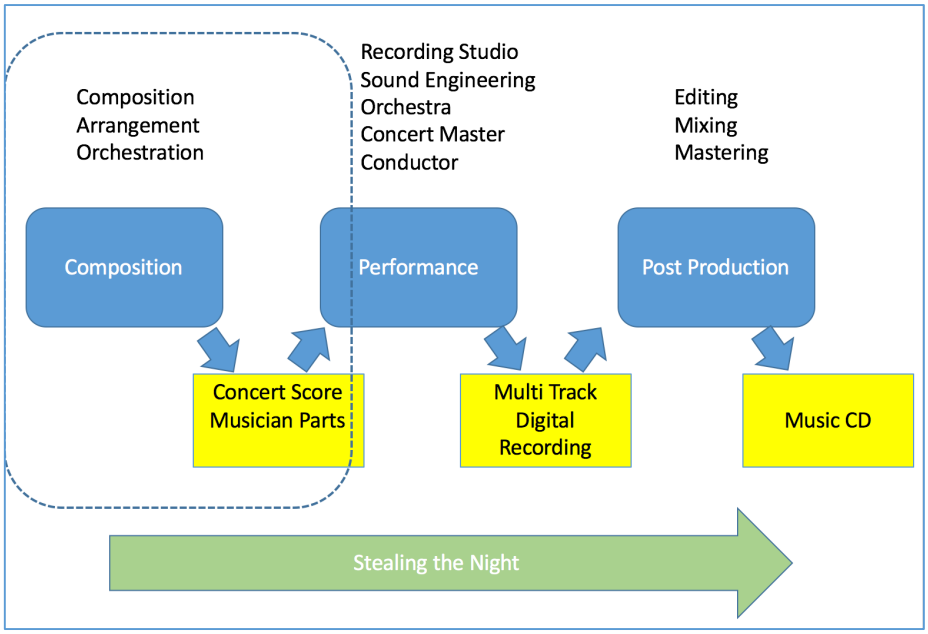
1. Composition
2. Performance
3. Post Production

The first part “Composition”, is about taking a concept for a piece of music, composing it, arranging it, and orchestrating it with the final product being something an orchestra could play. The key output is a concert score and parts.

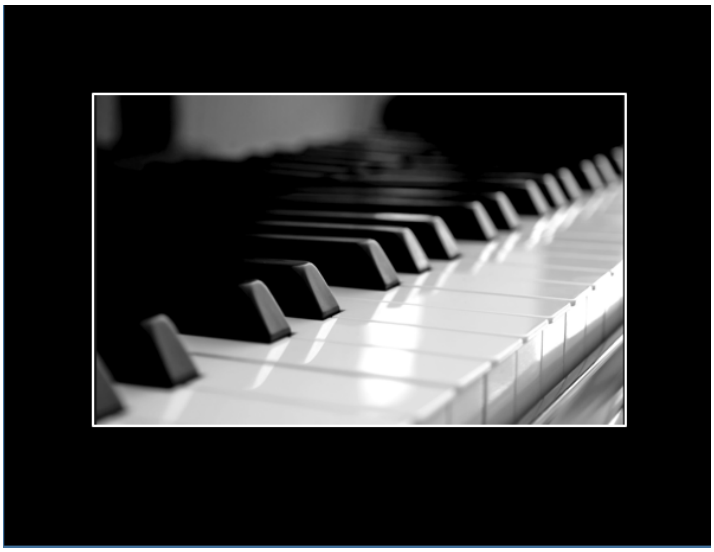
The second part “Performance” is about the key elements needed to come together to actually play and record the musical piece. The final product being a multi-track digital recording.

The third part “Post-Production” is about taking that multi-track recording, and working it with the final product being a music master CD, or digital file suitable for commercial use or sale.

Stealing the night went though this sort or process. I’d like to walk you thought how this piece of music evolved from a simple concept, to be played by a major symphony orchestra. And, the key steps that allowed it to happen.



So, let’s talk about the first part of this process, composition. I’m going to go back in time a bit.

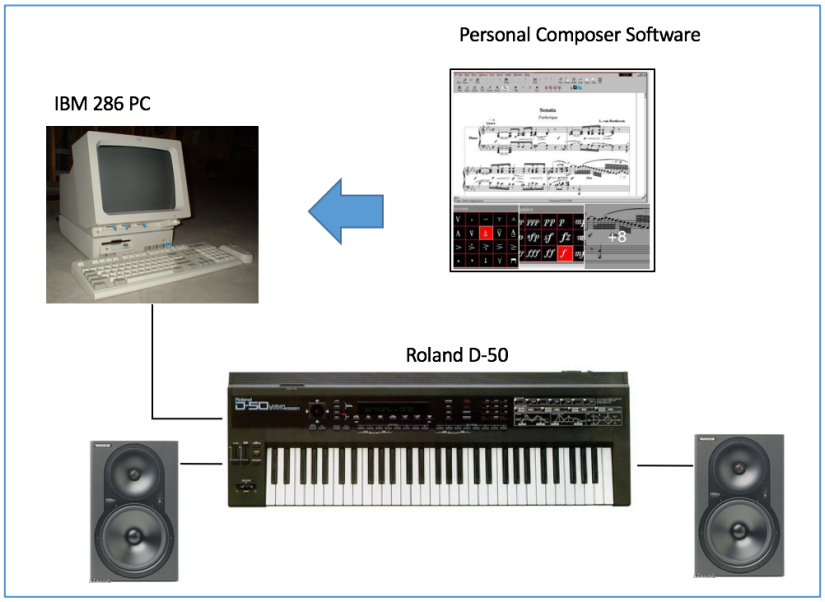


In 1985, Kay and I got married, and for our wedding, I wrote four piano pieces. This was really my first official attempt at music composition for public consumption. Basically, I wrote the songs on my piano, sketched out a rough hand-written musical score, and worked with a piano player to play it. And actually, it went pretty well.

In 1987, I purchased my first synthesizer. It was a Roland D-50 which to this day is still my favorite keyboard. One thing I would often do when writing music, is to simply turn on my cassette recorder, and play music and record whatever I played. One day, I got out my D-50 and loaded my favorite sound, called Arco Strings. And I just played for a half hour or so recording it all. Then I listened to what I recorded and looked for new musical themes.

Well, this turned to be a pretty productive and creative session which yielded several pretty cool musical themes and melodies.

About that same time, I also set up an IBM286 computer with the very first musical composition software available called Personal Composer. This allowed me to actually write a musical score on the computer, and then have the computer play my score on the Roland D-50. This was very cool!

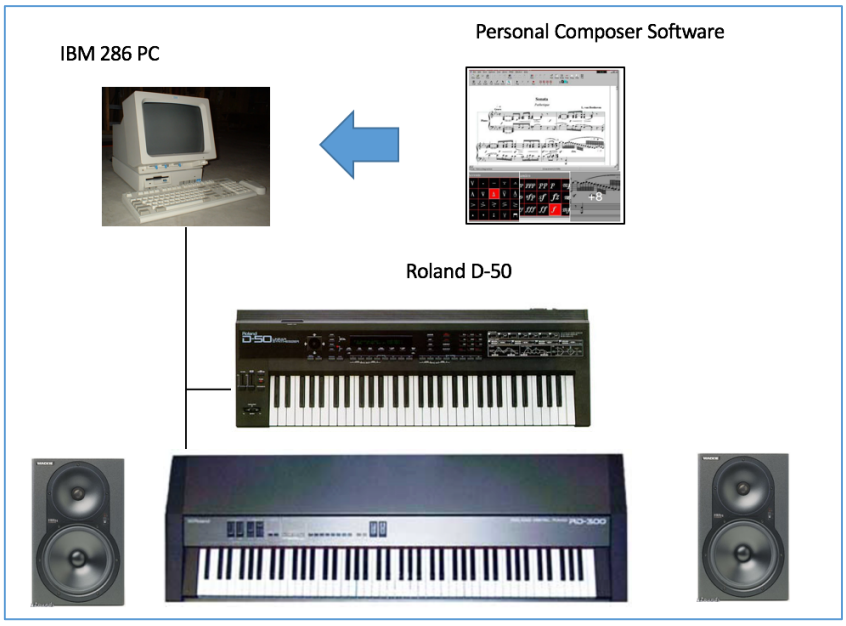


So, wanting now to try all my new toys, I went back to the cassette recording that I had done, and pulled out one of many themes that I developed. Then I started to compose a new piece.

Now, the D-50 is a single channel instrument so I can only set up one sound at a time. I used the Arco Strings sound, and composed my very first song on the computer called “Amicitia”. This song is made up entirely of 1/16 notes with the exception of 3 notes near the end. Amicitia is designed to be a string piece with violin, viola, cello and bass.

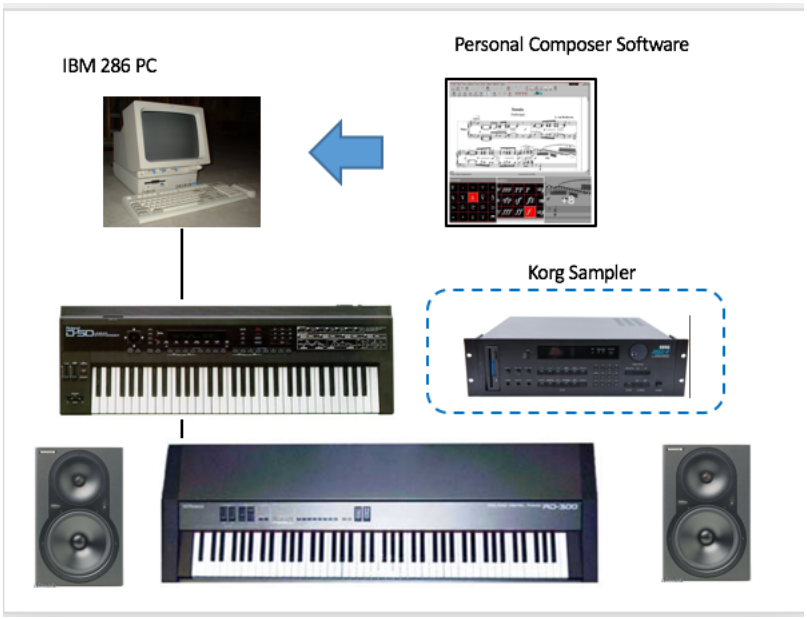
Here is what the part of Amicitia sounds like played by my computer on the Roland D-50 back in the late 80s:

(Play part of “Amicitia”)



Later I bought a Roland digital piano. This was also a single channel keyboard, and I went on to write several piano pieces. Here is the very first piano piece I did on the computer called “Into the Morning”. It’s a pretty simple composition, but with a very nice melody I think. So, keep in mind, the computer is playing the instrument.

(Play 1 verse of “Into the Morning”)



Later I borrowed what's called a sampler from a friend of mine, Perry Landes at Hope College. The sampler could play up to 16 channels of sounds previously recorded from real instruments. Now, instead of being limited to a single channel, I could compose music with multiple instruments. Here is an example of a song I wrote, with this multi-channel sampler, called "Winds if Kitayama"

(Play "Winds of Kitayama")

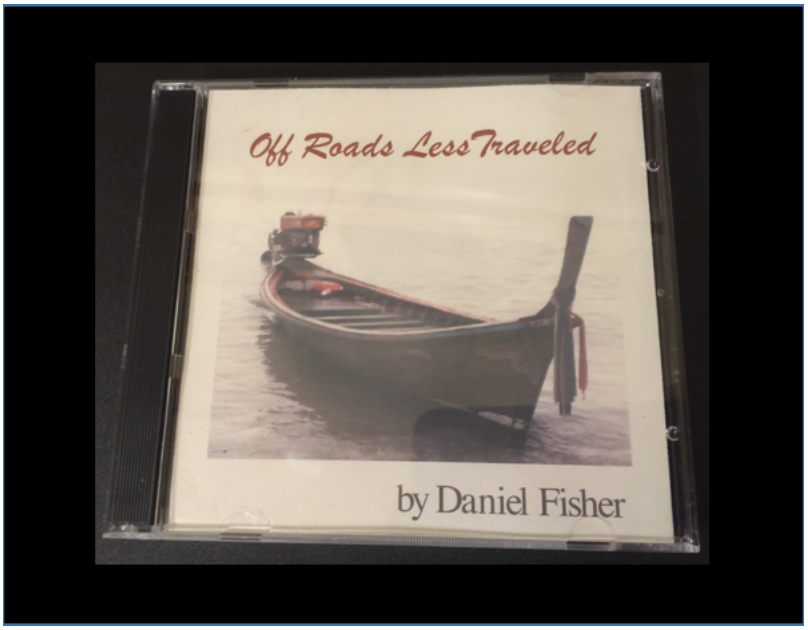
The years went by and I wrote more and more music. Both the technology and my music studio evolved. I started using some pretty sophisticated new music composition software called Digital Performer. And I got new equipment and started building an amazing library of sampled instruments and sounds.

I then got a little crazy and thought I would try an orchestrated piece. So, I put together this song with Strings, Woodwinds and Percussions. It's called "In a Heartbeat".

(Play 2 minutes of "In a Heartbeat")

Many times thought the years, I would often take out some of the special melody lines and musical themes I wrote in 1987 and had put on hold, and tinker around with it a bit. From those melodies, I knew the song I wanted to write. I could hear it in my head, but I did not have the skill or experience to take it where I wanted it to go.

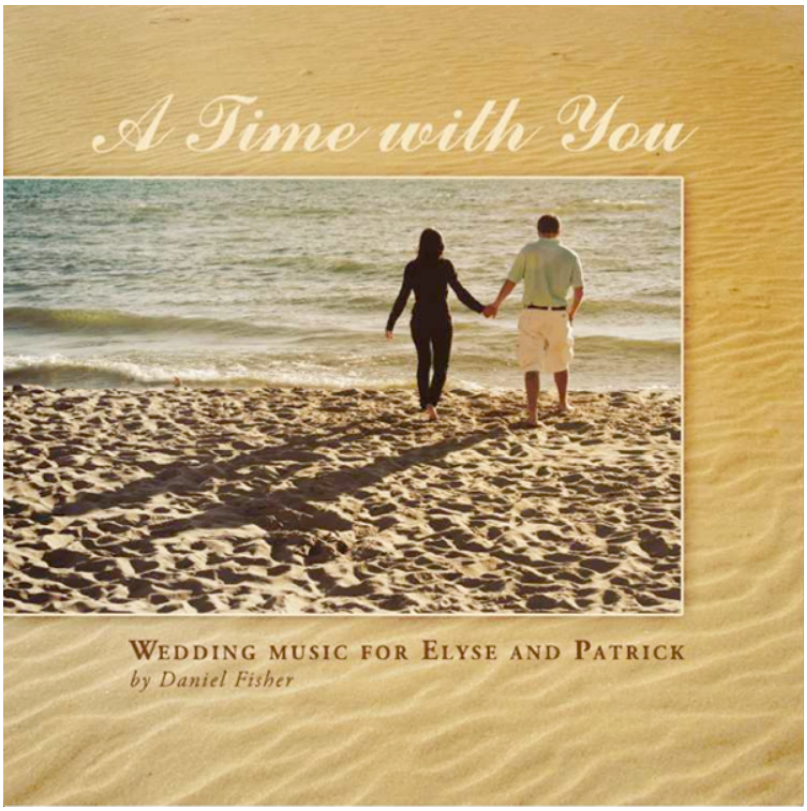
In 2001, I published a CD called “Off Roads Less Traveled”, which had 14 songs including the 4 your just heard.



In 2005, I wrote the music for my daughter Jenny’s wedding. This was the first time I used multiple live performers and wrote four songs using piano, violin and viola.

And in 2010, my daughter Elyse asked me to write the music for her wedding. For this, I had 10 songs, using 6 musicians including piano, 2 violins, 2 violas and a cello.

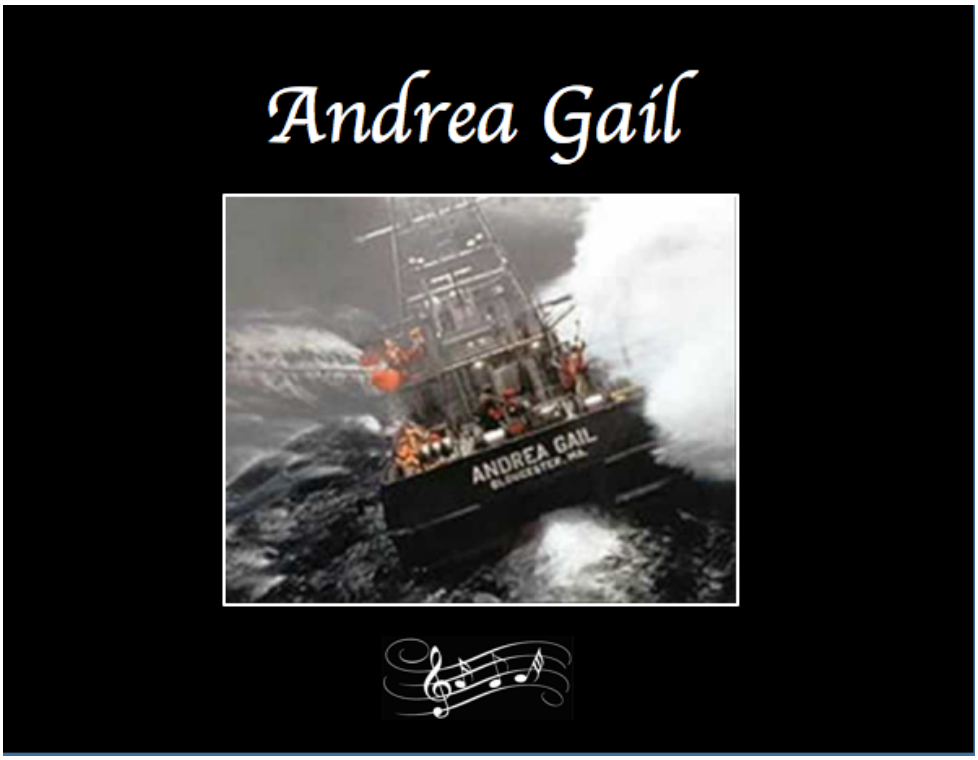
Also, I made a CD of Elyse and Patricks wedding music, from my studio, not from the actual wedding.



The music for both weddings went pretty well. But, I did not at that time, appreciate the difficulty the musicians had in reading my sheet music. It was very basic with mostly just notes and few if any dynamics. I assumed that the musicians could just use the simple sheet music, listen to my CD, and know how to perform it. Our rehearsals went pretty rough sometimes, but I was able to walk and talk them through it and it went OK. They were all very good musicians. You see, I can tell my computer exactly what to do and it listens very well. But a musician is well trained in using standard music notation, and I was not well trained at providing it.

During that time, I also started to write a piece which was requiem for the lost fishing vessel Andrea Gail, during the Perfect Storm of 1991 in Newfoundland's, West Bank. This is really the first time I used a brass section in one of my compositions. And also added a choir. I never finished this song, and only about 5 – 6 people have ever heard it. But I thought I would share a part of it, so you can continue to see the musical progression over time. It's a 5 minute pieces with no repeating melody lines throughout the entire song. That's not necessarily a good thing. And I also focused on creating a story line with this piece. Here are a couple minutes of it.

(Play 2 minutes of "Andrea Gail")



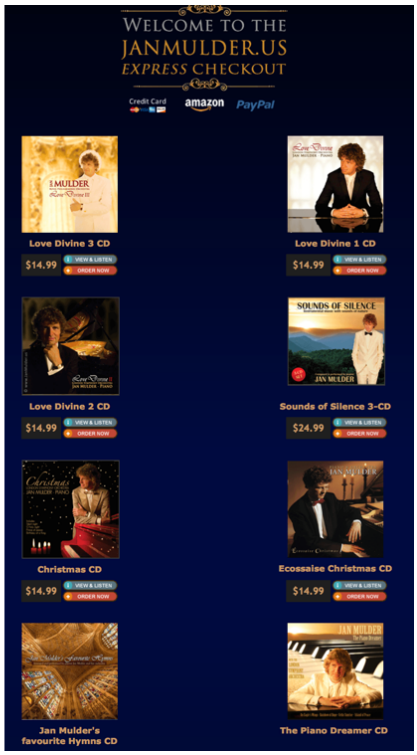
A few months after Elyse's wedding, we had a party at my home. I can't even remember what the party was about. But some friends of ours brought along some guests by the name Jan (Pronounced "Yan"), and Elise Mulder and their 3 teenage boys. They were form the Netherlands.

Well, it turned out that Jan is an internationally known pianist, composer and conductor. We got to talking and we listened to some of his music, and he gave me a couple of his CD's. We listened to some of my music and I gave him some of my CDs. And he was very interested and appreciative of my "little" music. And we became good friends.

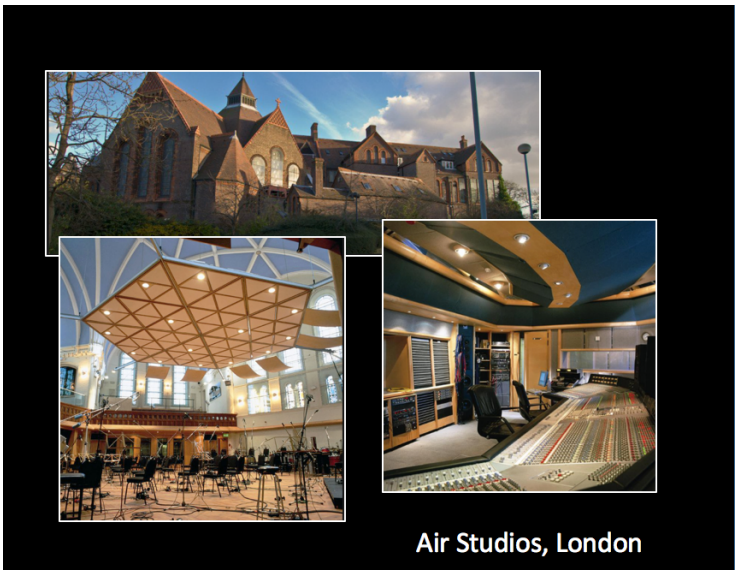
Jan is actually one of the best classical composers in the world and has performed all over Europe including places like Westminster Abbey, Norte Dame Cathedral, St. Paul Cathedral. He's performed with the London Symphony Orchestra, Moscow Symphony Orchestra, Royal Philharmonic Orchestra and much more. Many of his CDs have gone platinum.

When you get a chance, get on his website where you can listen to a lot of his beautiful music. And you may want to buy a couple of his CDs while you are there. You will not be disappointed. He's at www.janmulder.us

Here are some of the many CD's he has available on his website at www.janmulder.us



A year after I met Jan, he invited me to London during the mixing of a new CD with his piano backed the London Symphony Orchestra. The CD is titled “The Piano Dreamer”. Jan does a new CD about every year. Most of the compositions were his originals. As a composer, I thought this would be a really great learning experience for me. So, I headed to Air Studios in London to participate in the editing and mixing of his new CD. The music was actually recorded with the London Symphony Orchestra a couple weeks before.



The sound engineer was a guy named Geoff Foster who is one of the very best sound engineers with credits like 5 James Bond Movies, Inception, Terminator, George Harrison, Madonna, and a list as long as my arm.

For 4 days, 12-14 hours' day with very little breaks, I watched, listened, observed, and participated in the process of editing and mixing this CD. I guess if you want to learn something, learn from the very best. And that's exactly what I did.

Most importantly for my own development, Jan had given me the conductors score, also known as a concert score. This is the musical document the conductor used as he conducted the London Symphony Orchestra. It included the music of all instruments for all of songs from the CD.

Show Conductors Score

During mixing, I would listen to the music and also follow the music on the conductors score. It typically takes several hours to mix a single song. So, I would listen and watch the sheet music, and observe the interaction of the strings and woodwinds, and how the brass and woodwinds played off each other. And how color and mood was influenced by percussions, harp, mallets,

bassoon or timpani. And much more. And I started to see and visualize and hear how these orchestral instruments interacted. It was a crash course in orchestral composition working with some of the best musical talents in the world. And I began to understand how an orchestra can come together, and how I could apply what I was learning to my own music and some of the musical themes I created.

On the flight back to the US, I got out my computer and started to work on a song I had previously written for piano, and created a new arrangement with piano, strings and various woodwinds. And a touch of percussions. The song is called "Silk Stone Heart". This song has never been published, and only about 3 people have ever heard it until now.

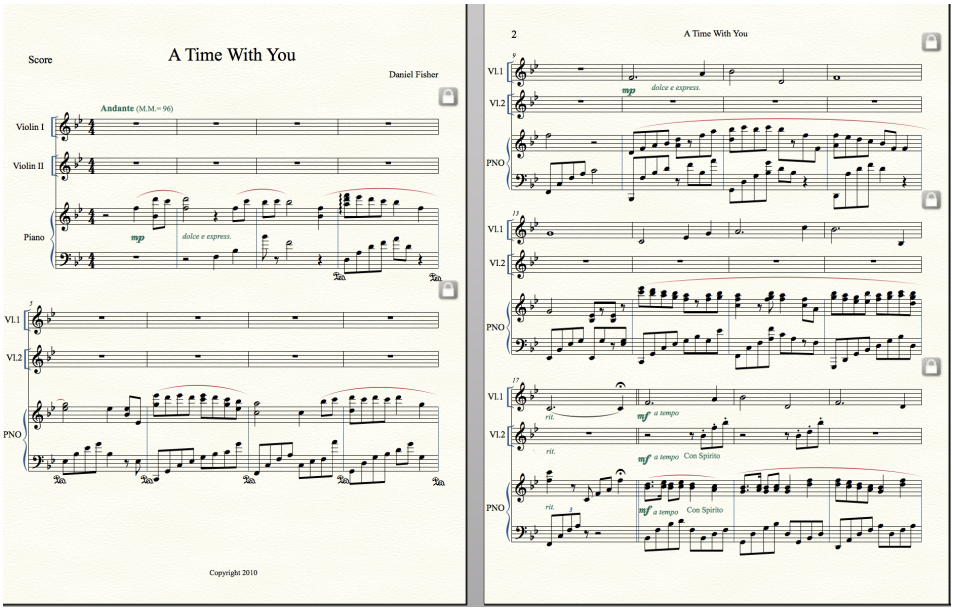
(Play 2 versus of "Silk Stone Heart")

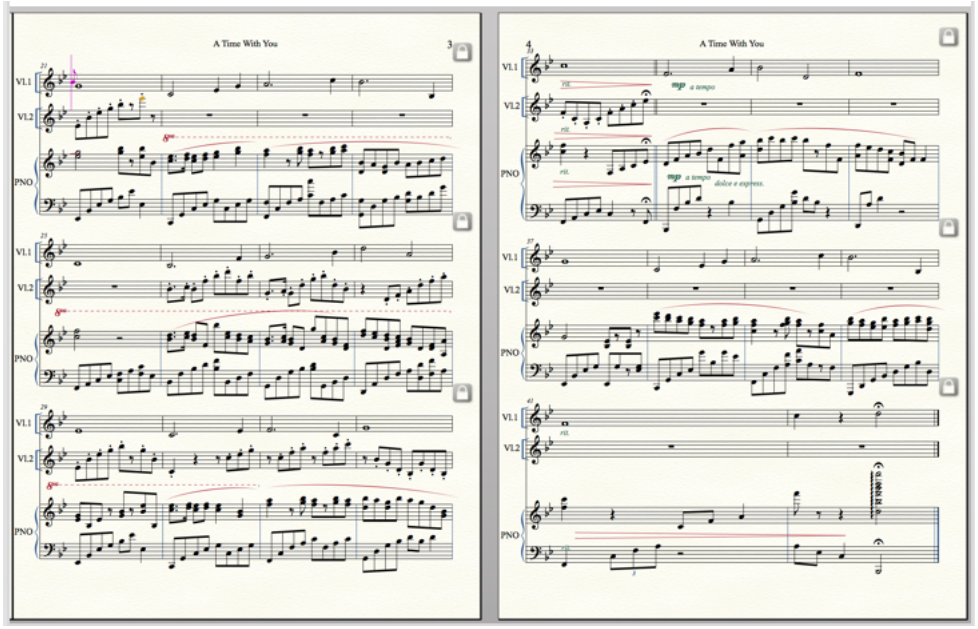
About that time, a close friend in Japan asked me do do the music for her wedding.
To do that, I had to develop sheet music very professionally for the musicians as I would not be there to coach them or rehearse with them prior to the wedding like I did at my daughter's weddings. And I had already demonstrated to myself my lack of skill in making great sheet music.

I purchased a new piece of music software called Finale, which is one of the best music scoring programs available. I studied music notation, symbols and terminology. My friend Jan Mulder offered to help coach me on making professional musical scores. Here is an example the

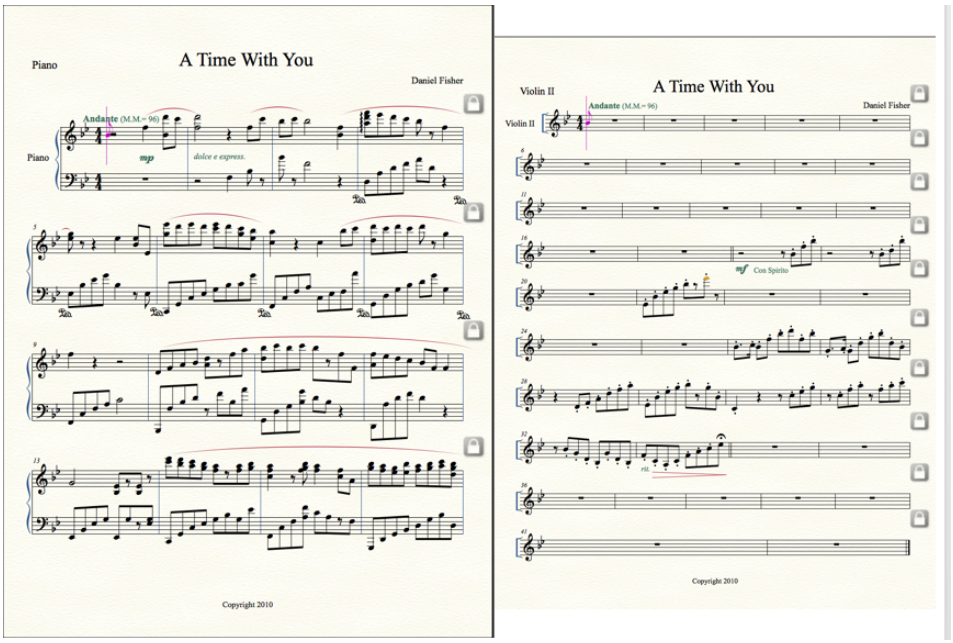
musical score I did of one of the songs at the wedding called “A Time with You”. This is actually a song I wrote for Elyse’s wedding, but now in a professional format for the musicians of my friends wedding.

Here is the concert score with all 3 instruments including Piano and two violins.





But what the musicians actually needed to perform are what is called the parts. Here are the parts for piano and second violin.



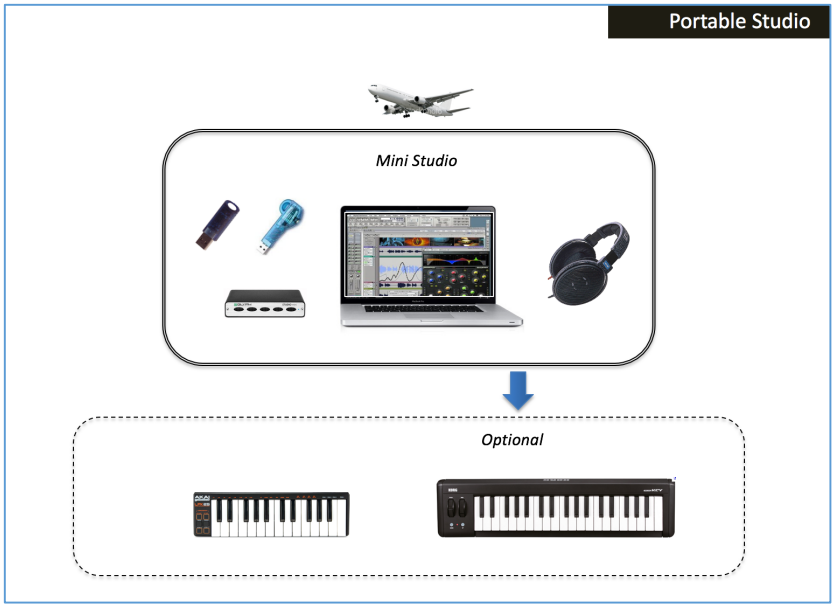
Getting some good experience in London, and with writing the orchestrated piece called “Silk Stone Heart”, and some other orchestral pieces I worked on, and improving my music scoring skills, I again pulled out the melodies I made in 1987 that I had put mostly on hold, but tinkered with several times. I finally knew how I could move forward with the development of this song. I could hear it, and I could see it. These melodies would become the theme, foundation and heartbeat for a new piece called “Stealing the Night”.

Stealing the Night:

Let me tell you about writing “Stealing the Night”. First of all, my music studio had evolved over the years.

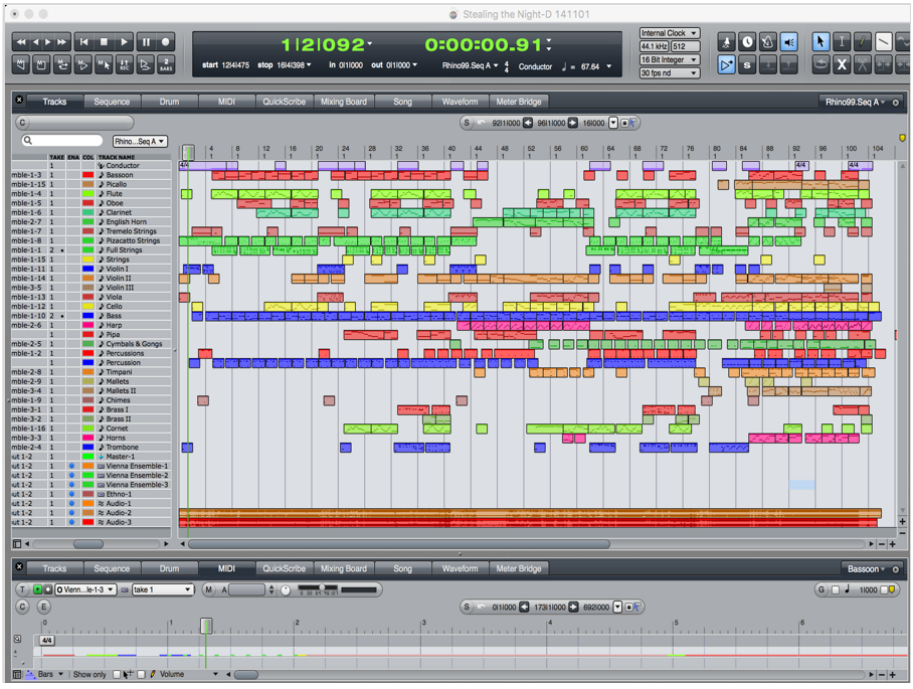
My home studio setup.

My portable studio setup:



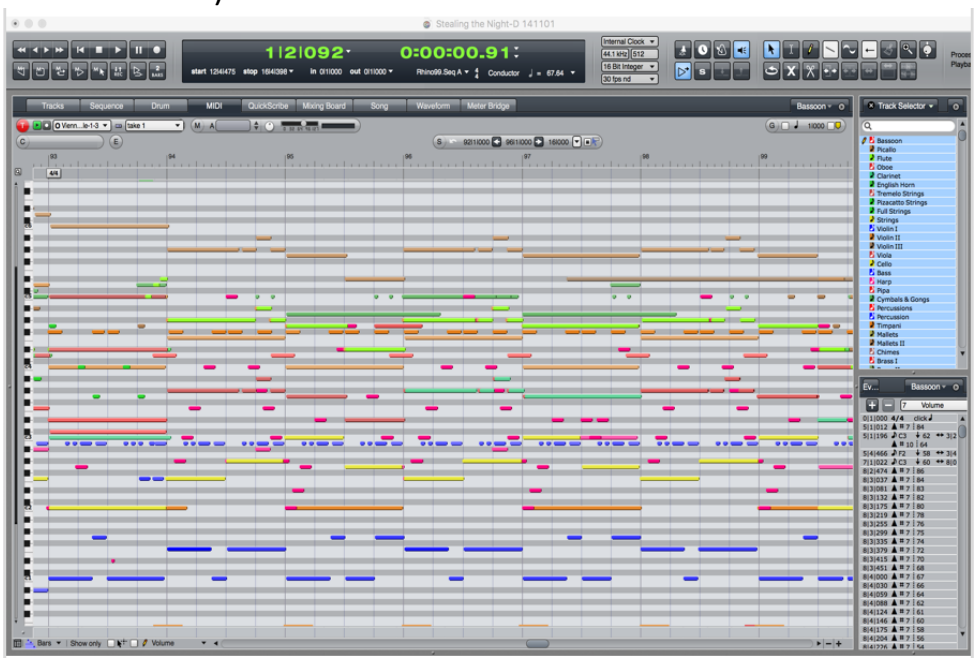
When I set out to write Stealing the Night, I did a lot of the work while I was traveling using my portable studio. During my visits to Asia, for example, I would use the 13 or so hours on the plane to write music. I don't sleep on planes. And any free time in the hotel on weekends as well. I actually did this with many of my songs.

The music composition software I now use is called Digital Performer. It is a very high end music composition software which will do composition, mixing, recording, mastering and more. This is a screen shot of a version of Stealing the Night.



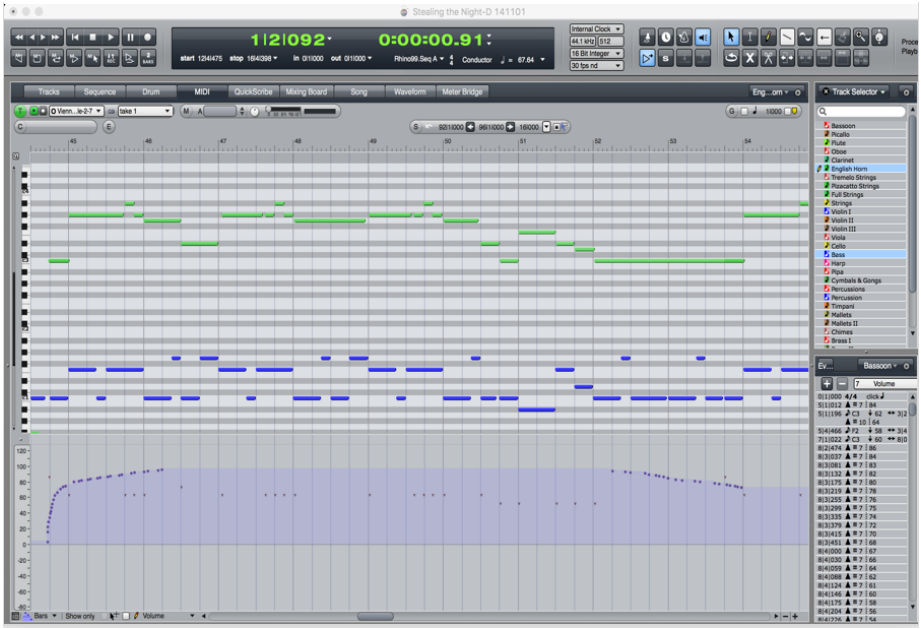
(Describe in detail the various instruments, the measure bar, and the full interaction of all the instruments.)

Here is a view of the MIDI screen showing in more detail what instruments are playing what note. (Describe keyboard on left, measures on top, instruments on right, and notes in the middle.)



When I write music, this is how I think. I don't think in terms of a musical score. I think more like a piano roll. It's how I see the song. So, this was another reason why earlier I had some difficulty transitioning from piano roll thinking to developing the sheet music for the wedding musicians.

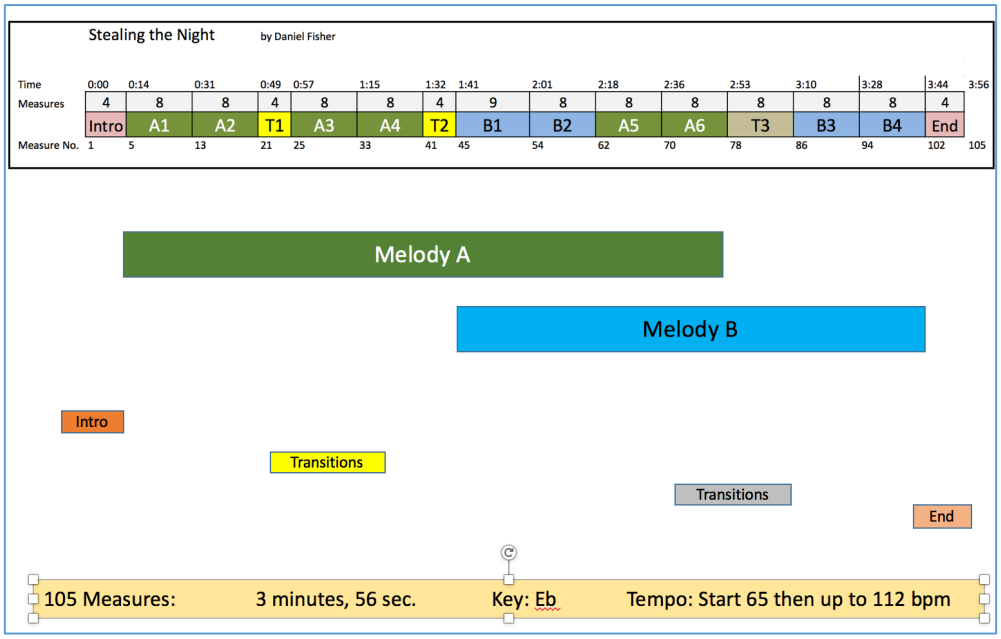
Here is a view of how I have isolated two instruments including the English Horn and the Double Bass. You can also see how I can control variables on the English Horn, for example volume, or how hard a note is played.



By the way, I could do a whole presentation on just this subject itself.

Writing music is not just about the notes on a monitor or a musical score. It's everything about using sounds and melodies and creating a story line. So, what does the story line for Stealing the Night look like?

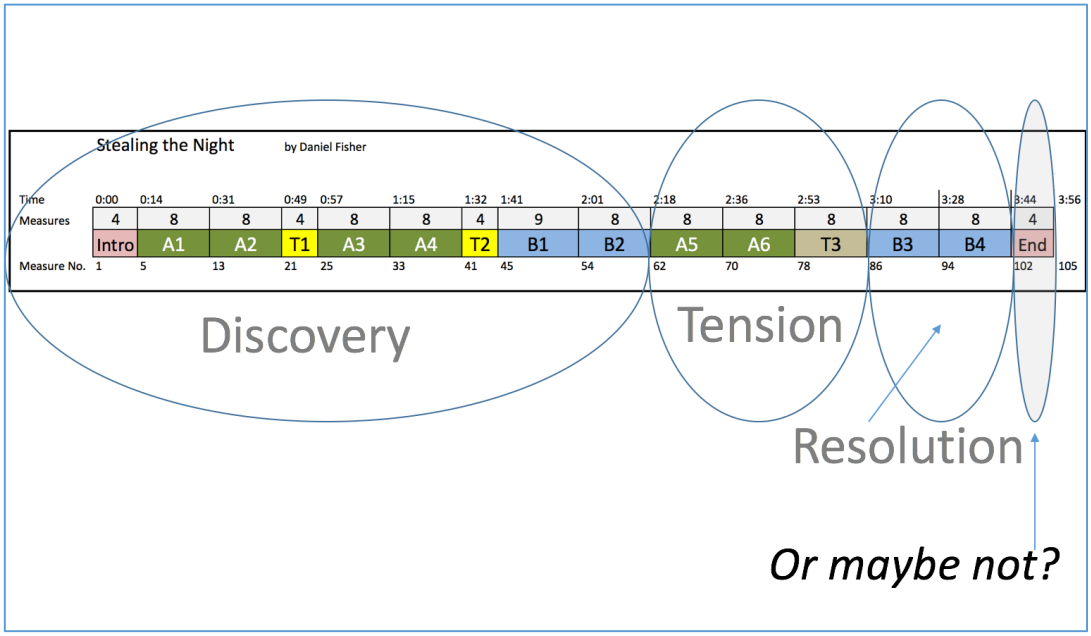
Here is a little map I made when putting together the key elements of this piece.



(Describe, the timing, and different part of the song including Melody A, Melody B, Intro, Transitions, other Transition, and Ending. Discuss other factors such as:

1. Length: 105 measures
2. Time: 3 minutes and 56 seconds
3. Key Signature: Eb Major
4. Tempo variation from 65 to 112.)

Another way to explain the story line is about the songs mood.



(Describe the different moods as follows:

1. Discovery
2. Tension
3. Resolution
4. Or maybe not?)

So this is what Stealing the Night looks like:

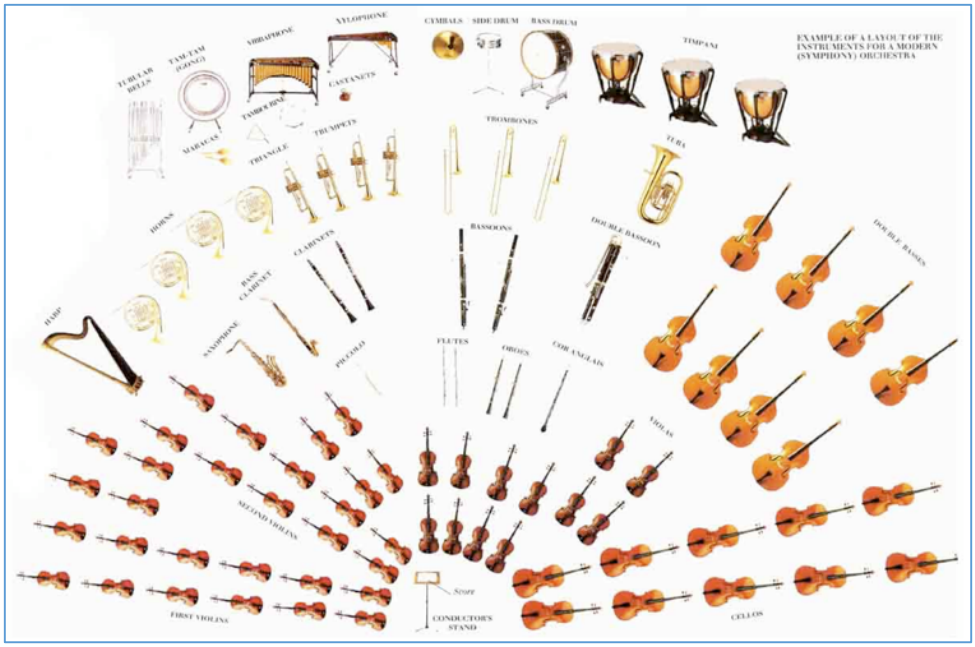
- Just about every orchestral instrument, well, 25 different instruments to be exact.
- Just under 4 minutes
- Complex interaction of various melodies and transitions
- Large tempo variation in first 4 measures.
- Tries to capture several moods

In the summer of 2015, I met with my friend Jan Mulder. He had just completed the second CD of a 3 CD series called “Love Divine”, and was planning to do the third in summer of 2016 in London. He invited me to come along again for both the recording and mixing. But this time, he invited me to have one of my compositions performed and recorded, by a major symphony orchestra. I thought about this for about ½ second and gave him my response. Yeah, let’s go!

This is not a trivial thing. To have one of my pieces played by a Symphony Orchestra. Actually, It’s like a dream come true. I knew this would again be a tremendous opportunity and learning experience, and also a huge challenge.

So, first, I had to decide what song I would do. Would I write a new song, or work with one I had already started, or one already complete? After some time thinking about this, I finally decided to do Stealing the Night as it was already very well developed as a fully orchestrated piece. If I have the opportunity to have one of my songs played by a symphony orchestra, let’s go big and Stealing the Night was big. Jan also agreed this would be a good choice. But I also knew I had a lot of work to do to get it ready.

One of the key things to consider is the makeup of the orchestra? What instruments will be available? And this was mostly, but not absolutely, a function of what Jan needed for his compositions.



This is a typical layout for an orchestra. Describe:

1. Strings
2. Woodwinds
3. Brass
4. Percussions

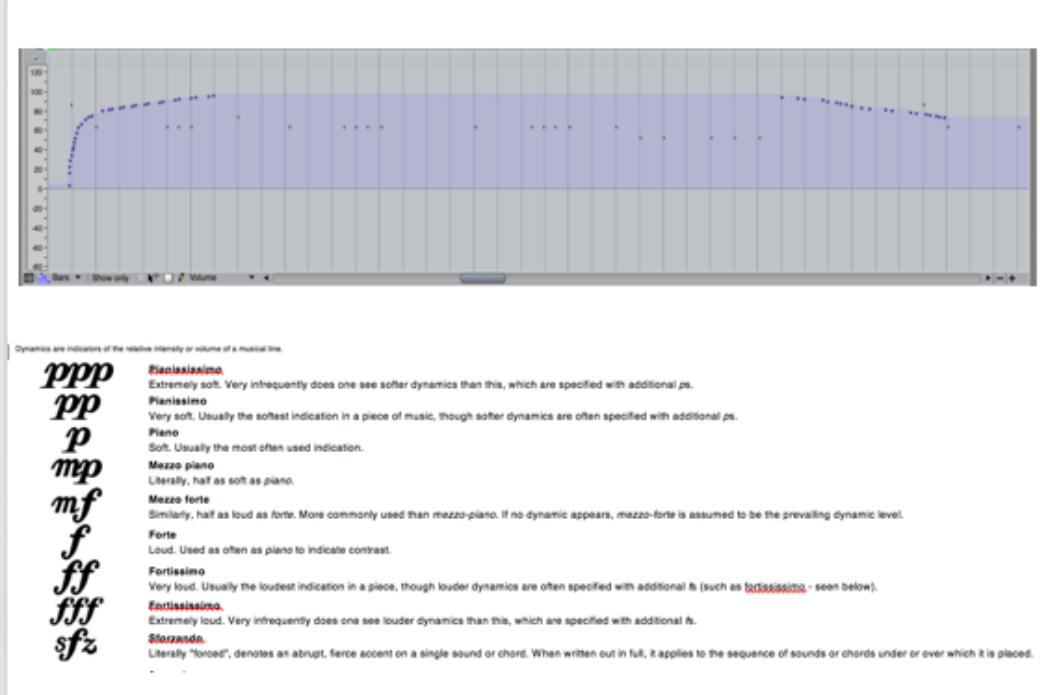
I would have to make changes to my piece because I had some instruments in my composition that were not going to be available. For example, persian percussions, pipa or mandolin, and saxophone. But also, I had the opportunity to add other instruments as well. So, I continued work on Stealing the Night.

The key things that needed to be prepared for an orchestra to play my song, or any song, is a conductors score and the musicians parts which we had talked about earlier.

The concert score and parts represent a standard musical language spoken that has to be in place for the Orchestra to perform. And it has to be done perfectly with no room for error. For Stealing the Night, I had my piano roll format that I compose in and can generate a rough musical score. But I am not at all skilled to develop this musical information, at the level needed, for a Symphony Orchestra. Sure, I could do it for 3 instruments for my friends wedding, but this is at a whole new level.

How does this get done? I worked with what is called an Orchestrator by the name of Fredric Dunis out of Paris who is highly skilled at creating the musical language necessary for the Conductor and Orchestra. This is one of the many orchestrators that Jan also uses.

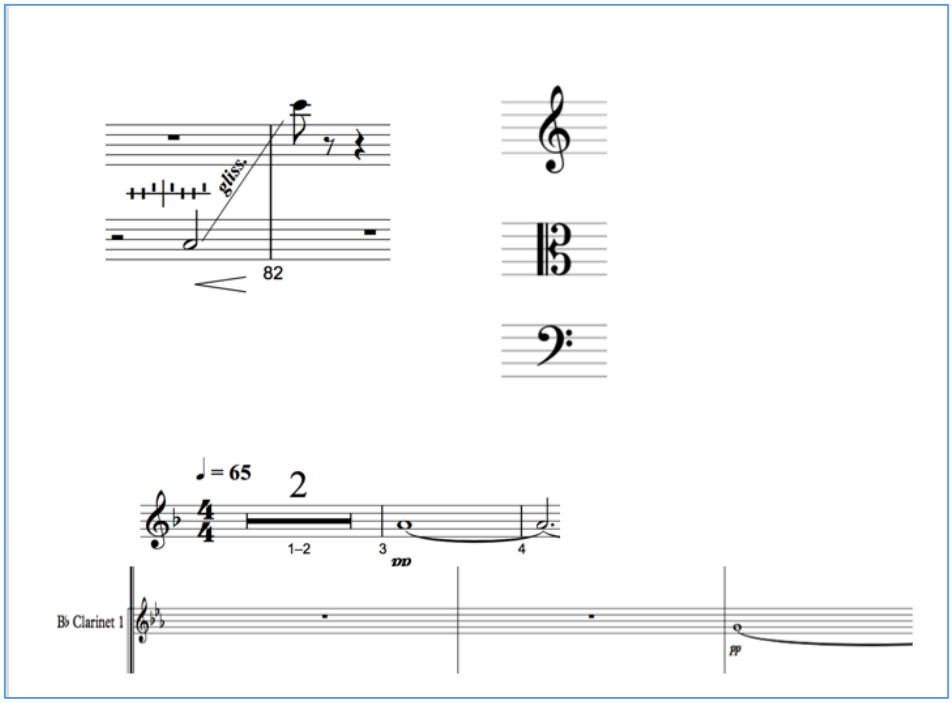
An orchestrator is trained and skilled at understanding what each of the instruments and musicians of a particular orchestra is capable of doing, how they interact, and then preparing the written musical score and parts needed for performance in the musical language that the conductor and musicians will understand.



Dynamics are indicators of the relative intensity or volume of a musical line.

ppp	**Pianissimo** Extremely soft. Very infrequently does one see softer dynamics than this, which are specified with additional *p*s.
pp	**Pianissimo** Very soft. Usually the softest indication in a piece of music, though softer dynamics are often specified with additional *p*s.
p	**Piano** Soft. Usually the most often used indication.
mp	**Mezzo piano** Literally, half as soft as *piano*.
mf	**Mezzo forte** Similarly, half as loud as *forte*. More commonly used than *mezzo-piano*. If no dynamic appears, *mezzo-forte* is assumed to be the prevailing dynamic level.
f	**Forte** Loud. Used as often as *piano* to indicate contrast.
ff	**Fortissimo** Very loud. Usually the loudest indication in a piece, though louder dynamics are often specified with additional *f*s (such as fortississimo - seen below).
fff	**Fortississimo** Extremely loud. Very infrequently does one see louder dynamics than this, which are specified with additional *f*s.
sfz	**Sforzando** Literally "forced", denotes an abrupt, fierce accent on a single sound or chord. When written out in full, it applies to the sequence of sounds or chords under or over which it is placed.

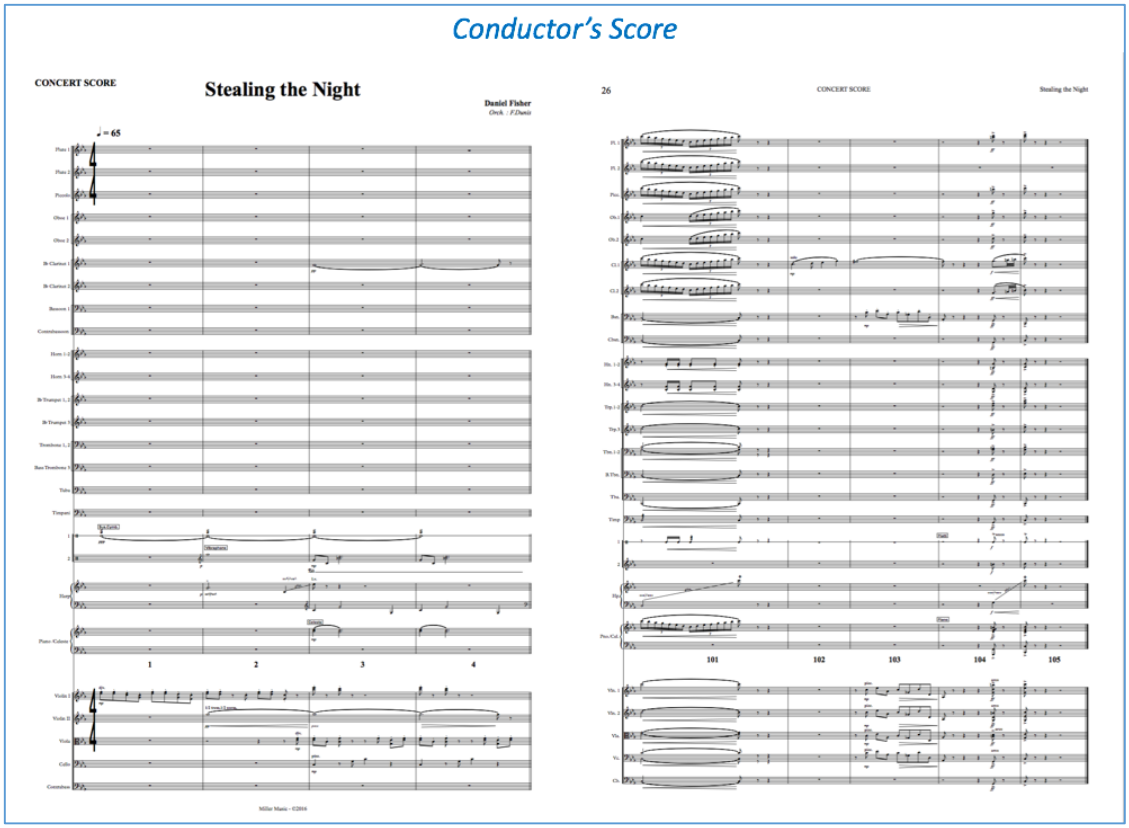
For example, when I compose on my computer, I can easily adjust the volume of my violin section or other instruments to get exactly the volume I am looking for. In an orchestra with eleven 1st violins and eleven 2nd violins, I have no idea what volume level intensity to specify on the sheet music to get a desired intensity and relative to other instruments? Is it mp (mezzopiano), is it mf (mezzoforte) etc. Or, how to best allocate between first and second violin. A skilled orchestrator knows this. Not knowing this would really screw up the musical balance of the performance.



Likewise, knowing little things like the Viola does not use a treble or bass clef but instead uses an alto clef because of the instruments range. And for a harp, where I need to individually put in every singe note, the orchestrator can specify a glissando, and would also, be able to illustrate the correct pedal position for the harpist. When I write for a Clarinet, I simply put in the notes on my piano roll style format. But when using a Bb Clarinet, the sheet music needs to offset the notes so when a C note is played, a Bb note is heard. A good orchestrator would have both years of education on this subject, and years of actual work experience in orchestrating projects. And they know all this stuff. Like I said, it has to be perfect. One mistake for one instrument, and you waste the time of 64 other musicians.

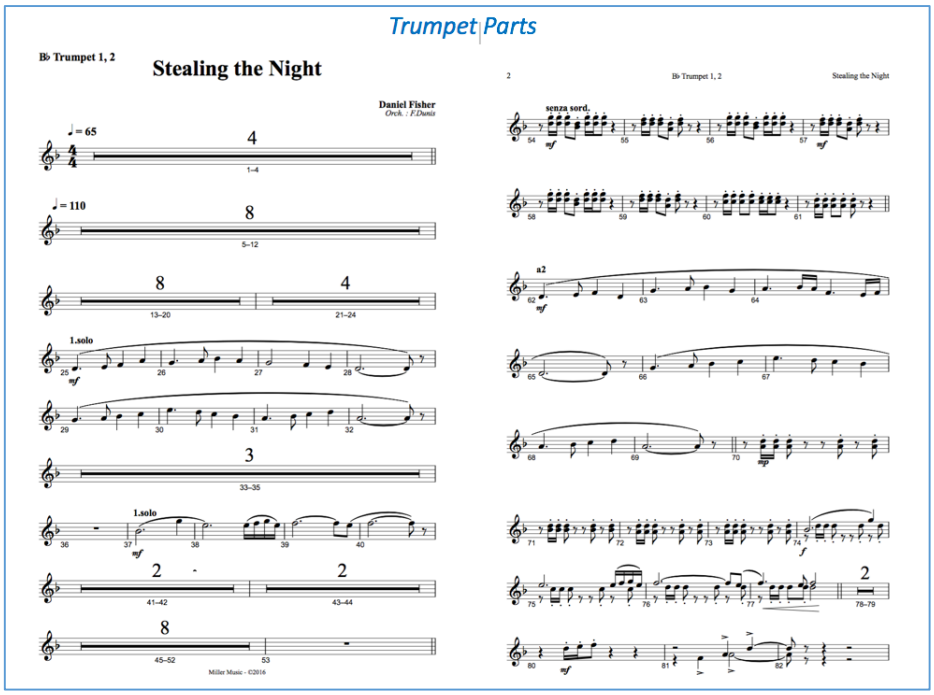
So, I worked with both Jan and Fredric to complete the concert score and parts for Stealing the Night. Along the way, they both offered ideas of how to make the arrangement better. This is the result showing the first and last page.

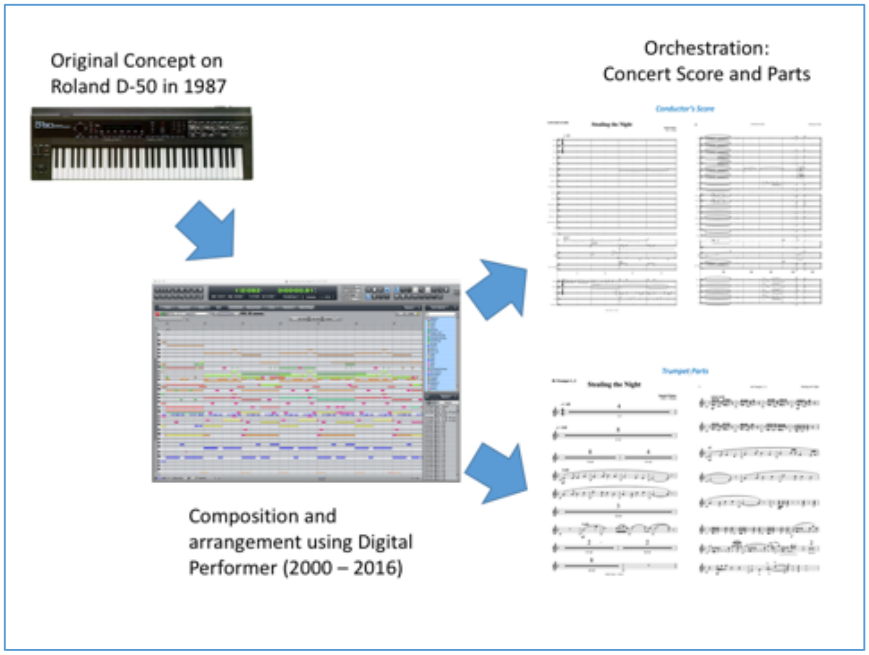
Conductor's Score



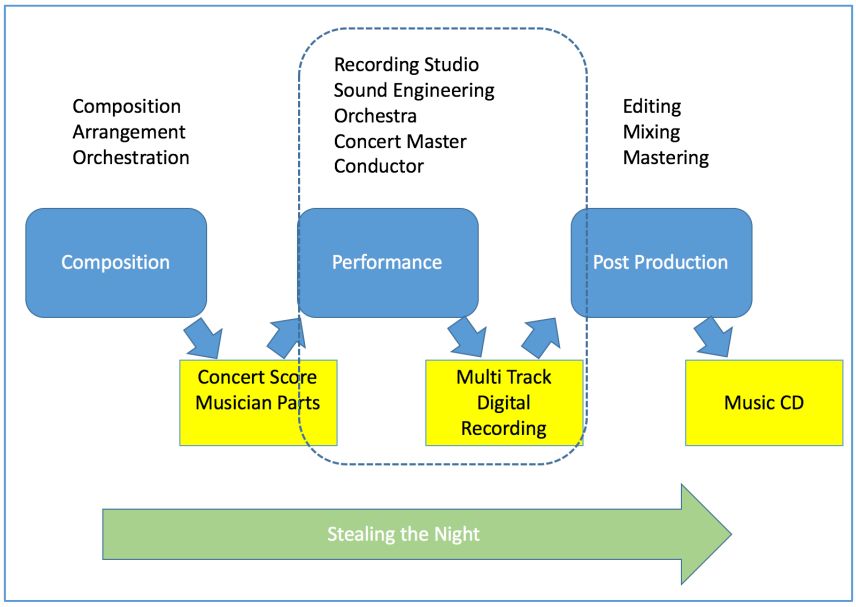
And the musician's parts. Here is part for for Trumpets 1,2

Trumpet Parts





So, Stealing the Night started with a concept on the Roland D-50 in 1987, to being written on my Digital Performer software in my upgraded studio, to having a Conductor Score, and Musicians Parts ready to be played by an orchestra.



OK, now let's have some fun. Next step is the performance.

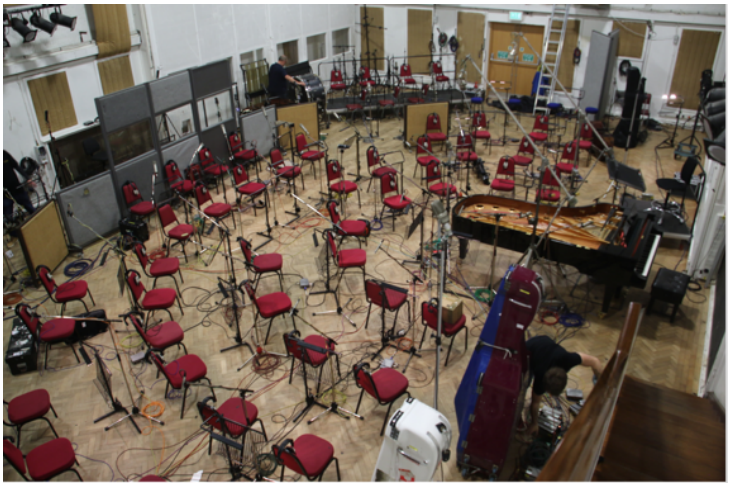
Abbey Roads Studios:

Stealing the Night was recorded at the famous Abbey Road Studios in London. It's one of the finest recording studios in the world and the place where the Beatles and so many other have done their work. How cool is that!

This is me at the front door of Abbey Roads Studios, in London, with Jan Mulder, and Tom Joiner, who would be the conductor of three of Jan's pieces and Stealing the Night. Tom is a very good conductor from South Carolina, and a master violinist himself.

Setup:

We did the recording at Abbey Road Studios - Studio #2. It's a pretty big studio, and seemed to grow a lot smaller as it was set up for a full orchestra. Here is what is looked like during the set up.



There was a 4-person sound engineering team lead by Paul Golding, who is a very skilled sound engineer. His resume includes the sound engineer for Downton Abby, Mr. Selfridge, Lord of the Rings, Richard III, and much much more.

You can see in some of the photos the scene here. In the recording room, you can see a set up for a 65-piece orchestra, there are over 70 microphones set up to capture the sounds. Some of these microphones cost over 10K each. Also, there are headsets for each of the musicians so they can here what is being recorded and other key communications. There are music stands set up for the sheet music, often shared by two people.

The master control room is set up one level above the recording set. You can see the window looking down at the orchestra. You can also see in this photo, Paul, the sound engineering at the console. Also, Tom's wife Anna, Jan's son Gabriel, and one of the sound technicians.

There is a huge mixing console at the heart of the control room. And various other equipment including computers, monitors, amplifiers, speakers, and lots of sound processing equipment.

Oh… and that's me eating a banana.

The orchestra of course is London's Royal Philharmonic Orchestra. Here is what the setup looks like. They were set up as a 65-piece orchestra with the following instruments. These

instruments were specified by Jan based on the needs of Jan's music and the song Stealing the Night.

Instruments for Stealing the Night:

Woodwinds:
Piccolo (1)
Flute (2)
English Horn (1)
Oboe (2)
Clarinet (2)
Bassoon (1)
Contrabassoon (1)

Brass:
Trumpet (3)
Trombone (2)
Bass Trombone (1)
French Horn (4)
Tuba (1)

Percussions:
Timpani
Snare Drum
Cymbals
Tambourine
Glockenspiel
Vibraphone
Celeste

Strings:
1st Violin (11)
2nd Violin (11)
Viola (8)
Cello (6)
Double Bass (4)
Piano
Harp

Jan had scheduled the orchestra for two 3-hours sessions on the first day, and one 4-hour session on the second day. We lost the first hour due to setup issues from the sound engineering team. So, we had about 9 hours to record 18 pieces. After breaks, is about 25 minutes per song.

On the first day, we did Jan's music with a smaller orchestra. He conducted the orchestra that day as he played piano.

The second day actually had more instruments including a full brass section and that's when we played Stealing the Night. Tom Joiner conducted the orchestra this day.

One key thing of note: The musicians don't even look at the musical score before they get there. They basically pick up the music, the recorder is turned on and they start playing.

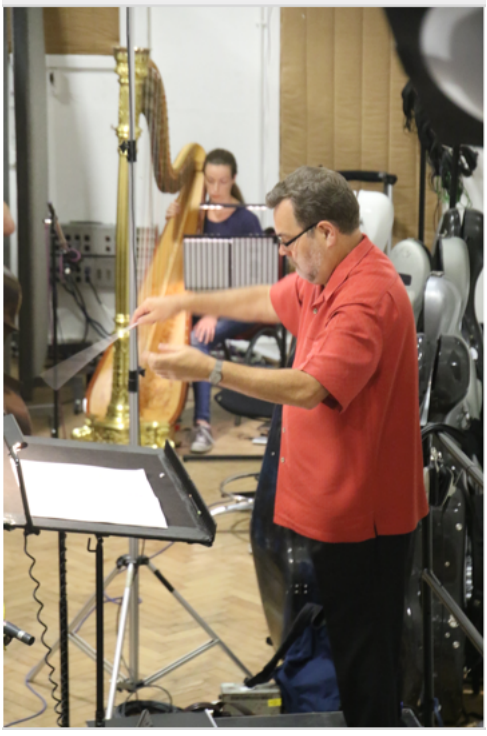
You can see on this photo what the orchestra looks like form the Control Room.

OK, now let's go to the time of the Second Day when we recorded Stealing the Night.

Here is a short video of my introduction to the orchestra.

Here are several photos of the orchestra playing.


1 1 000




Push bar to open
Push bar to open

But Stealing the night got off to a rough start. The main reason was the tempo change in the first 4 measures. It starts at 65bbm, but in the second measure it starts an accelerando, or a continuous increase in tempo until it hits 112 bpm at the end of measure 4. This would not be such a problem if the notes were more legato or sustained, but there are a lot of pizzicato notes which all the musicians must hit perfectly together. At constant tempo it's not a problem, but is very difficult to do when the tempo is in a state of acceleration.

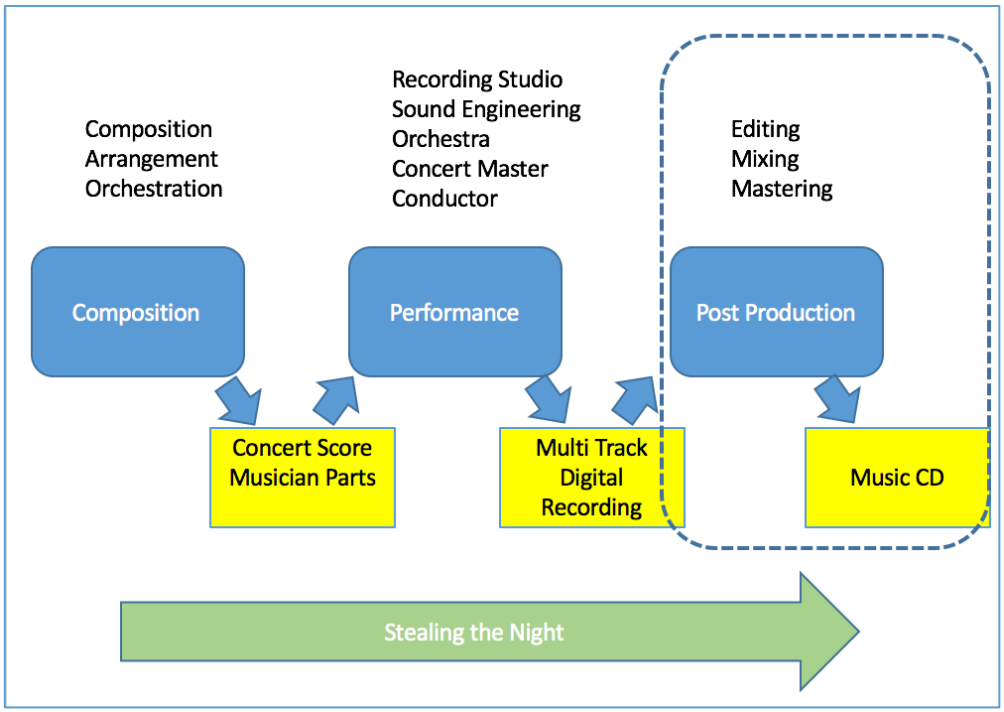
After a couple takes of the song, we stopped and had a conference in the control room, including Jan, Paul the sound engineering, the concert Master, Tom the conductor and myself. We identified several things for the concert master to convey to the orchestra. Then we quickly made a tempo “click track”, so that the musicians could hear the beats as computer generated clicks in their headphones. This was especially helpful in synchronizing notes in the ever changing tempo in the first 4 measures.

Then we continued with the recording.

So, we recorded the first 4 measures independently a few times. Then we recorded measures 5 thru 105 a couple times. For the final run, the orchestra did a brilliant performance.

Here is a photo of the violinist I used in making the cover art for this CD.

After about 25 minutes, we had completed, the multi-track digital recording of Stealing the Night.



OK. So now that we have the multi-track digital recording, it needs to be further processed to prepare it for commercial sale.

Our next step was editing. This was done in a different studio. There were several things we did as follows:

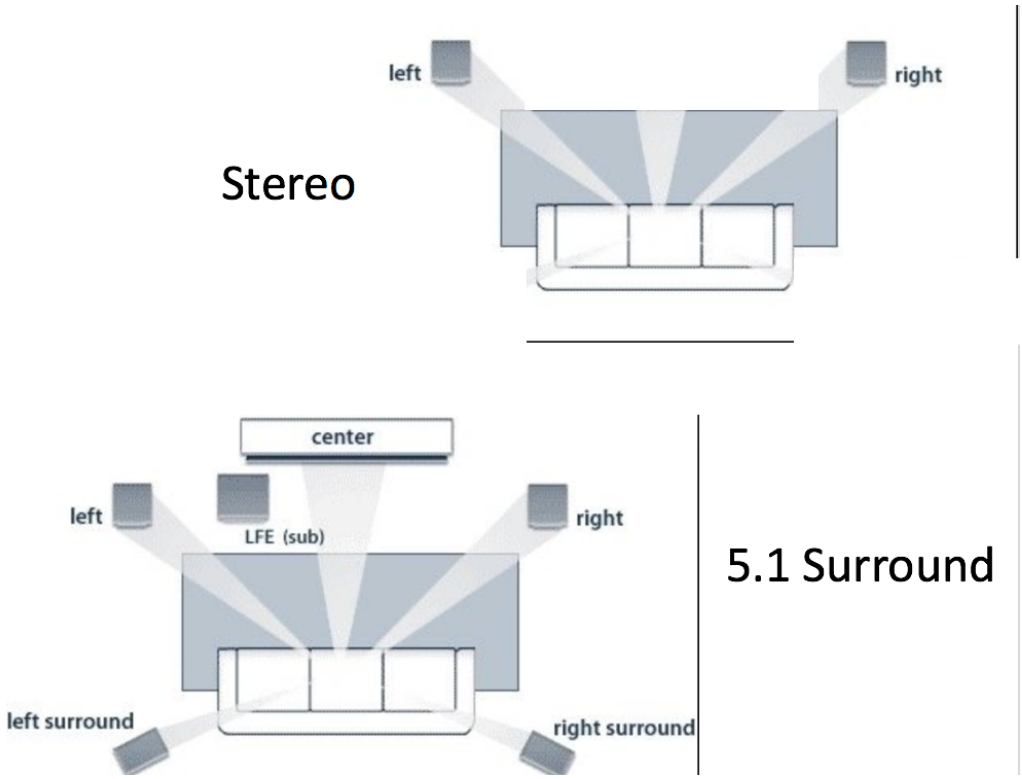
1. If you remember, we recorded the first 4 measures separately from measures 5 – 105. So now we needed to combine the best recording of each to make a completed recording of 0 – 105 measures.
2. We eliminated some unwanted noises and clicks that were produced by the musicians hitting the microphones, and other noises. Unfortunately, there were still some left in there that we could not remove.
3. We actually added the piano and celeste as the orchestra didn't have the celeste and piano player during the recording session. This was done from a MIDI file assigned to the the piano and celeste and synchronized with the recording. It's pretty simple to do. Abbey Roads actually sells a digital piano sample set of this wonderful Yamaha piano that was in this recording room. So, we used those piano samples for my recording. Actually, there was really very little piano in Stealing the Night. It's only used in 4 measures where I had some very low notes to add impact and piano was a good way to get that.

Next step is the mixing process. I spent about 4 hours with Paul, the sound engineer, in the mixing room setting the proper balance of the different instruments. Paul is very skillful at this and he himself did probably 90% of the required mixing. There were 70 microphones recording the song. So, if you we wanted to emphasize a particular instrument, like an English Horn, we could simply raise the level of the microphone by the English horn.

There are limitations however as the instruments will spill into other microphones. So sometimes reducing the level of an instrument is difficult. For example, we wanted to reduce the timpani sound in one area, but the high volume or energy level of the timpani fed into many other microphones. Sometimes during a recording, percussions or other instruments are isolated so they can have better sound control during mixing.

The next step is the Mastering. There are a couple key elements here.

One is that we made the music in both stereo and 5.1 Surround Sound. So, what is the difference. Well, stereo is typically what you hear from your music CD, or vinyl albums, or cassette tapes. 5.1 Surround is designed more for large productions like a movie, or other major production. You will often find 5.1 surround on a movie DVD.



Stereo sound as you all know uses a left and right speaker.

5.1 Surround uses the left and right speaker, but also uses a center speaker and a left and right surround speaker located in the rear of the listener for a total of 5 speakers. Additionally, there is a separate low frequency or bass speaker (that's the .1) which can really be located anywhere in the room.

So stealing the night was mixed for both stereo and 5.1 Surround.

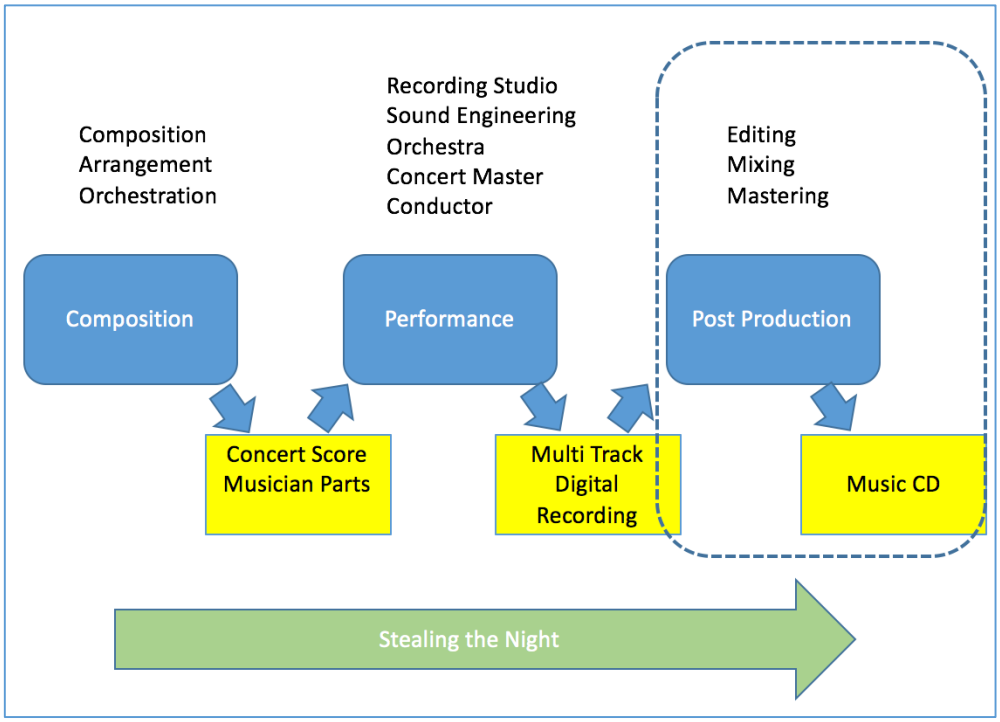
Finally, the music was mastered in Belgium. I was not here for this part. The mastering included work like adjustments to the left – right balance of different instruments. And though skillful use of reverb, can move instruments forward or backwards. This will provide depth of recording and the ability to hear different instruments in different locations.

Then energy levels are adjusted to make the sound levels compatible to what you would hear on a typical CD. Plus, they add equalization and some other magic sound processing to spice things up.

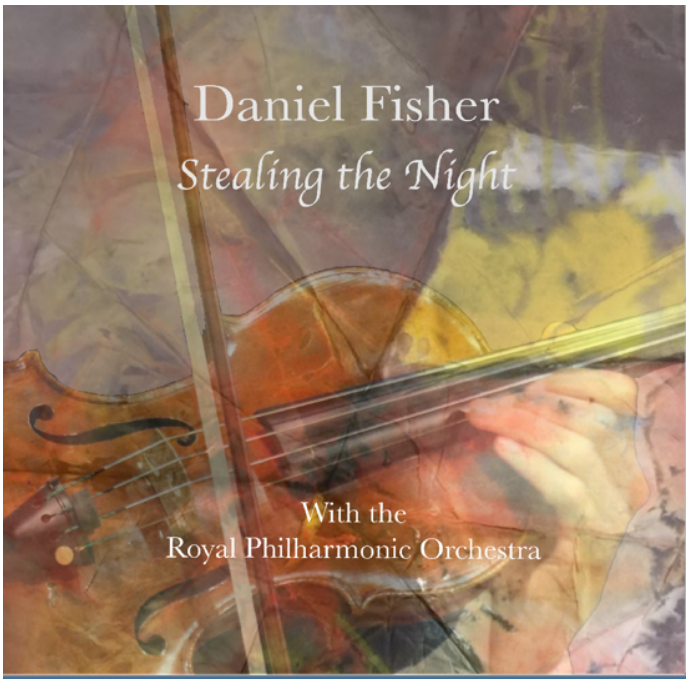
And, for albums with more than one songs, like Jan's, the timing between songs are set.

So, I have both the masters for Stereo and for 5.1 Surround.

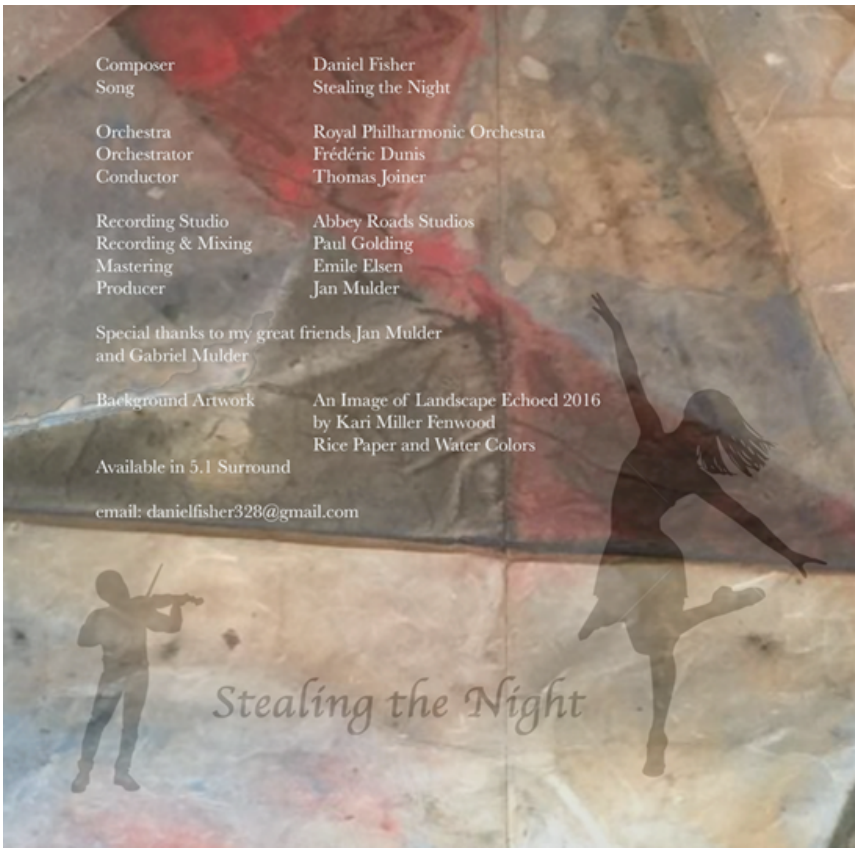
And I have exactly what is need to commercialize this song. The Music CD, Master Track, or audio file.



So, here is a photo of the front cover artwork of the CD single Stealing the Night.

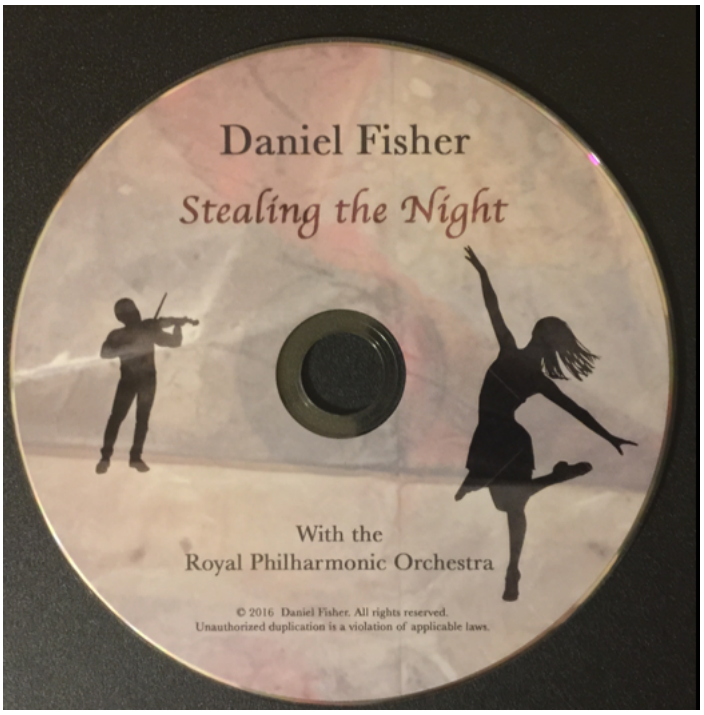


And here is the back cover artwork listing the credits of those involved with the production of this CD.



Composer	Daniel Fisher
Orchestra	Royal Philharmonic Orchestra
Orchestrator	Fredric Dunis (France)
Conductor	Thomas Joiner (US)
Recording Studio	Abbey Road Studios
Recording & Mixing	Paul Golding (UK)
Mastering	Emile Elsen (Belgium)
Producer	Jan Mulder (Netherlands)
Artwork Support:	Keri Miller Fenwood

And finally, here is the CD itself.



So, let's play Stealing the Night.

I was asked recently; what I was thinking about when I wrote this song and what is it about. I responded with a question. What did you hear and feel and see when you listen to it? I wrote the song so the listener can use their own life experience to interpret it in their own way. And everyone I talk too, sees, hears and feels something completely different. That's the fun of listening to instrumental music. It's not about me, it's about you.

I will tell you that I wrote it like a movie theme or sound track for film, theater or large production.

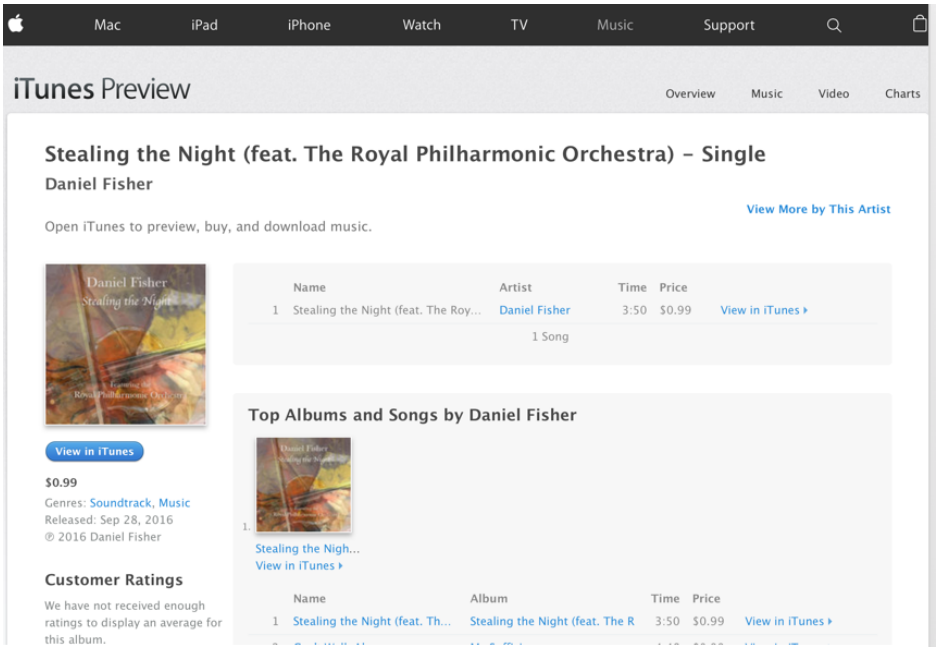
So, here is my song, Stealing the Night, as played by London's Royal Philharmonic Orchestra at Abbey Road Studios in August of 2016.

(Play Stealing the Night)

Thank You.

Note: A copy of "Stealing the Night" can be found on iTunes at:

https://itunes.apple.com/us/album/stealing-night-feat.-royal/id1177593950



Or, contact Dan for a copy of the CD at danielfisher328@gmail.com