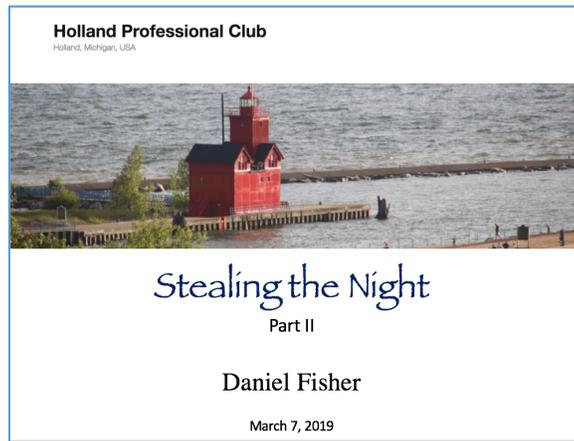


# Stealing the Night II

By Daniel Fisher

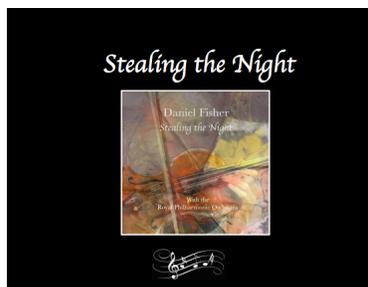
Holland Professional Club – March 7, 2019  
Holland, Michigan, USA



When people ask me what I do, I tell them I'm an engineer, music composer and world traveler and in no particular order.

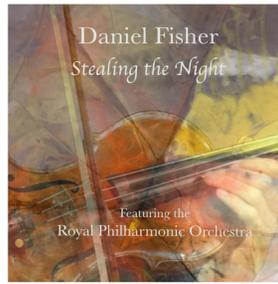
In October of 2016, I made a presentation to the professional club about a song I composed, from its conception over 30 years ago, to its being played and recorded by the London's Royal Philharmonic Orchestra at Abbey Road Studios.

The song is titled "Stealing the Night".



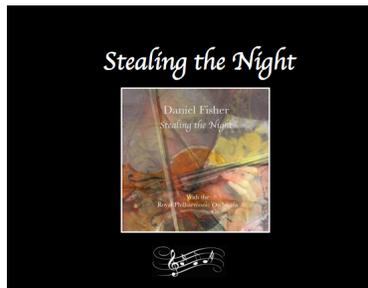
A few months ago, I attended a Rotary meeting and was talking with Donna Lowrey when she quoted something that said. "Dream Big, Start Small." Well, that's a perfect theme for my presentation today.

## Dream Big...

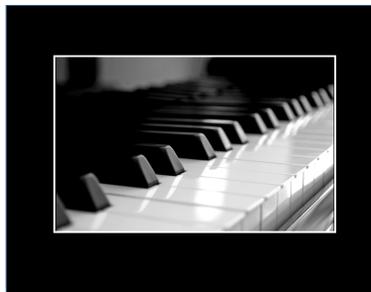


...Start Small

I'm going to start with a brief review of that 2016 presentation to get everyone up to speed, and then talk about where my music might be headed. How many of you were NOT her for my last presentation?



OK, so, a little about my music background.



My own musical journey started when I was in High School in the late 60s when I lived on the island of Guam. I bought my first musical instrument and played keyboards in a Rock & Roll Band called the Burlington Express.



We played music of 60s including the Beatles, Rolling Stones, and also stuff like “Light My Fire” by the Doors, and the 17 minute “Innagadadavida” by Iron Butterfly both of which had some way cool keyboard parts for me. I’m not sure if we were good, but we were loud! And we were very popular on the island with the kids, families and thousands of military personnel who were stationed there or passing through.

We usually played 2 – 3 times a week and then a couple times a month we would head to one of the many Navy hospitals...

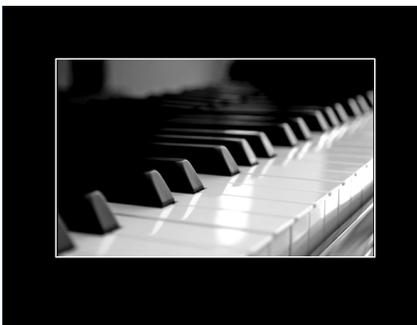


...and play music for the American servicemen as they worked at recovering from their wounds from action in Vietnam. (That’s me on the left) It was a great way to begin my musical journey.



And that's me again front and center on the Stars & Stripes newspaper.

Before I graduated from High School, I sold all my music equipment in preparation for college.



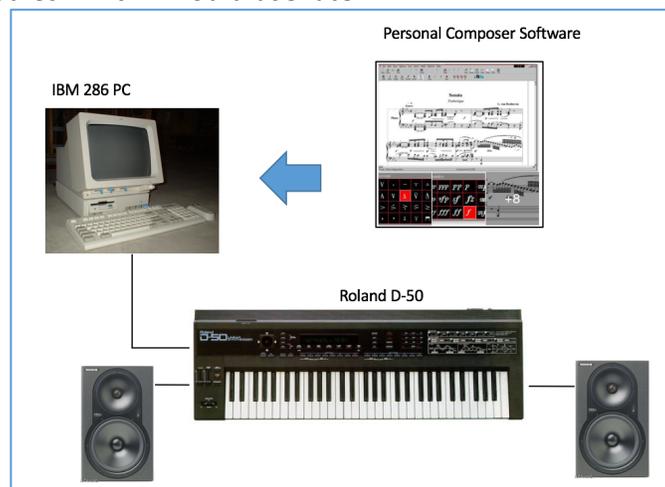
While in college, I bought my first piano for \$50. And since I'm not musically trained or able to play the piano from sheet music, I would play and make up my own music and started to write my own compositions.

In 1985, Kay and I got married, and for our wedding, I wrote four piano pieces. And Kay must have thought I did a pretty good job, because the money we got as wedding gifts, we bought "us" a grand piano.



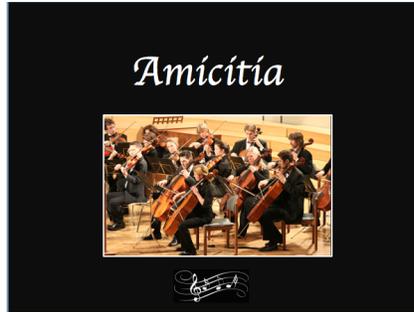
In 1987, I purchased my first synthesizer. It was a Roland D-50. One day, I fired it up and loaded my favorite sound, called Arco Strings. And I just played for a half hour or so recording it all on cassette. Then I listened to what I recorded and looked for new musical themes. I often do this.

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



About that same time, I set up an IBM286 computer with the very first musical composition software available called Personal Composer. This allowed me to write a musical score on the computer, and then have the computer play it on my Synthesizer. This was very new and very cool technology and actually was a real turning point for me in terms of my capability to compose music.

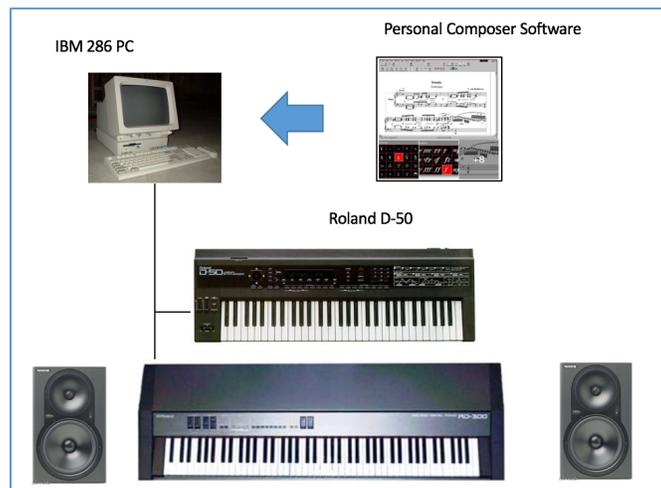
So, wanting to try all my new toys, I went back to the cassette recording that I had done, and pulled out one of many themes that I developed. Then I started to compose a new piece.



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", which is designed to be a string piece with violin, viola, cello and bass.

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

## 1. (Play 30 seconds of Amicitia)

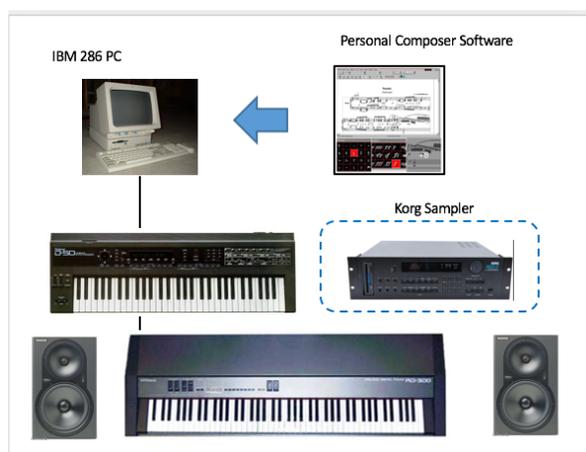


Later I bought a Roland digital piano and I went on to write several piano pieces. Here is the very first piano piece I did on the computer called "Into the Morning".



It's a pretty simple composition, but with a very nice melody I think. And please remember this song because we will talk about it later.

## 2. (Play 30 seconds of Into the Morning)

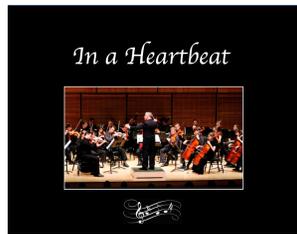


Later I started using a sixteen-channel sampler. So instead of being limited to a single channel, I could compose music with multiple and different instruments. Here is an example of a song I wrote, with multiple instruments, called "Winds of Kitayama"

## 3. (Play 30 seconds of Winds of Kitayama)

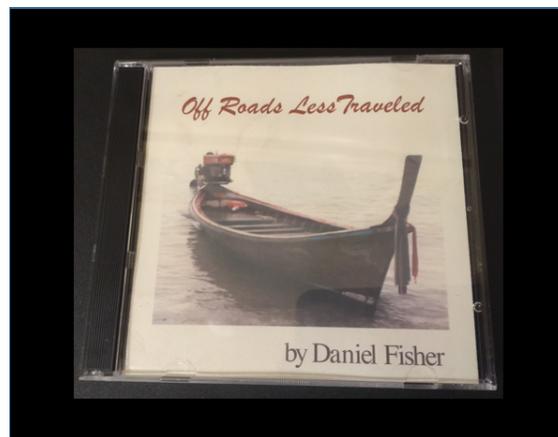


The years went by and I wrote more and more music. Both the technology and my music studio evolved. I started using some sophisticated new music composition software called Digital Performer. And I got new equipment and started building an amazing library of sampled instruments and sounds that I could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



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 called "In a Heartbeat".

#### 4. (Play 30 seconds of In a Heartbeat)



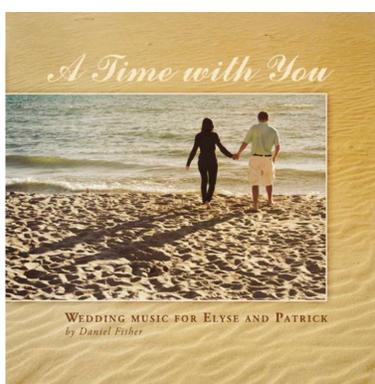
In 2001, I published a CD called "Off Roads Less Traveled", which had 14 songs including the 4 you just heard. All of the music was played by my computer, keyboards and sound library.



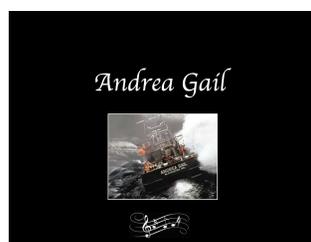
In 2005, I wrote the music for my daughter Jenny's wedding. This was the first time I used multiple live performers and wrote four songs using piano, violin and viola.



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 Patrick's wedding music.



And I continued writing music trying new themes and instrumentations. Here is a part of a really cool song called "Andera Gail" where I started to use a full orchestra and choirs behind the music.

5. (Play 1 min. of Andrea Gail)

A few months after Elyse's wedding, I met an internationally known and amazing pianist, composer and conductor from the Netherlands named Jan Mulder. We got to talking and we listened to some of his music, and he gave me a couple of his CDs'. 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.



A year after we met, Jan invited me to London during the mixing of a new CD with his piano and the London Symphony Orchestra. 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.

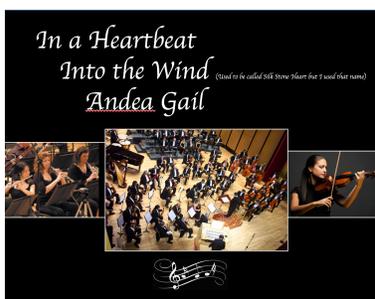
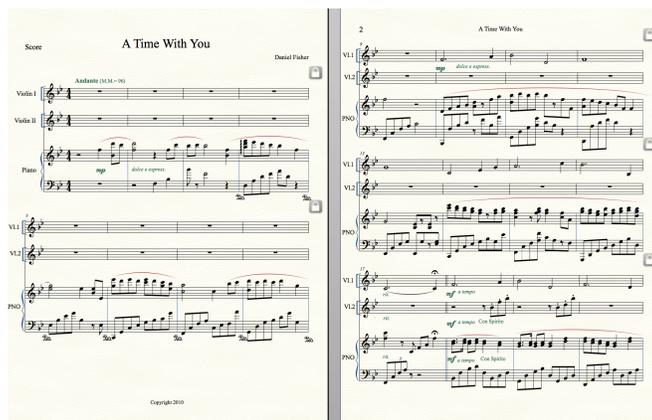


For 4 days, 12-14 hours' day with very little breaks, I watched, listened, observed, and participated in the process of editing and mixing this CD.

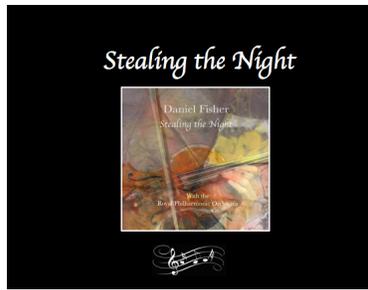
During mixing, I would listen and watch the sheet music, and observe the interaction of the strings and woodwinds, and how the brass and woodwinds played off each other. And how color and mood was influenced by percussions, harp, mallets, bassoon or timpani and much more. And I started to see and visualize and hear how these orchestral instruments interacted in new ways. It was a crash course in orchestral composition. 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. I have not yet recorded this song.

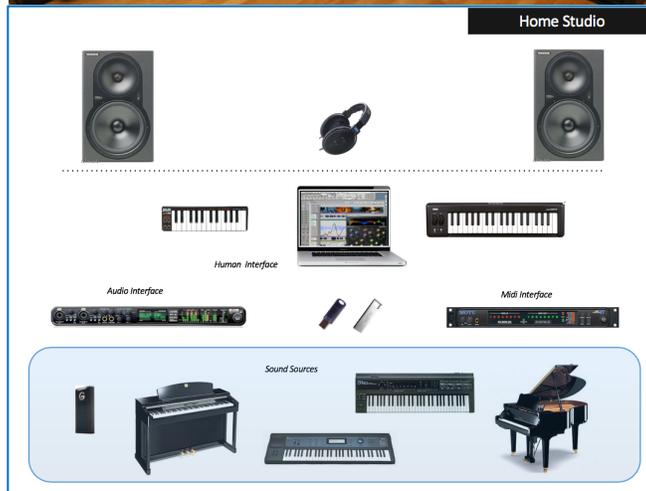
About that time, a close friend in Japan asked me to do the music for her wedding. I purchased a new piece of music software called Finale, which is one of the best music scoring programs available. I studied music notation, symbols and terminology. Here is an example of the concert score with all 3 instruments including Piano and two violins. I did a much better job so scoring than I did for my daughters weddings.



Getting some good experience in London, and with writing “In a Heartbeat”, “Andea Gail” and some other orchestral pieces I was working 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 really cool song I wanted to write. I could hear it, and I could now see it. These melodies would become the theme, foundation and heartbeat for a piece called “Stealing the Night”.

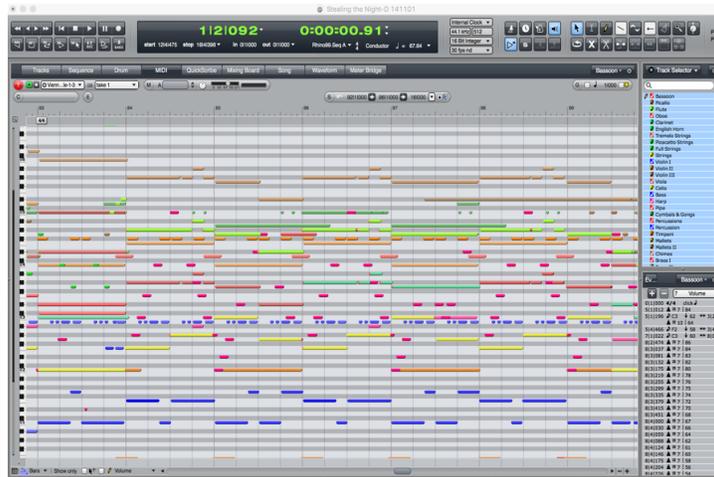


Let me tell you more about “Stealing the Night”. First of all, my music studio had evolved over the years.

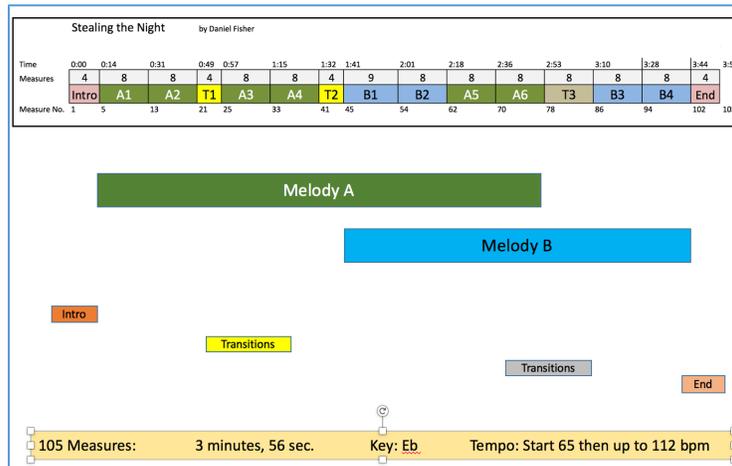


My home studio setup. Describe.

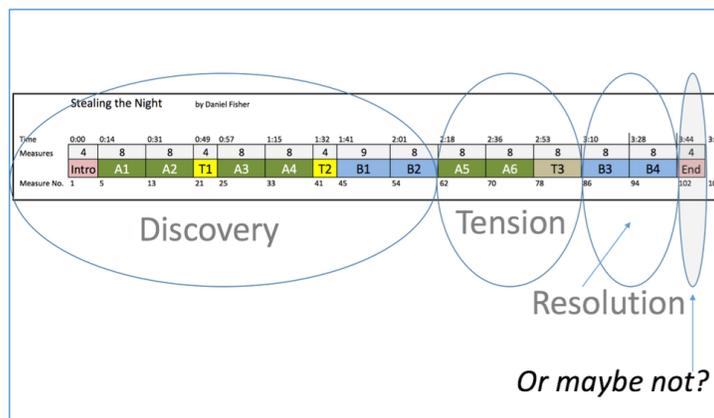




And this is a part of the song showing the instruments interacting. We'll come back to this.



This illustrates an outline of the song. Describe....



And this describes the mood or character of the song.



In the summer of 2015, I met with my friend Jan Mulder who was planning to record a new CD in summer of 2016 in London. But this time, he invited me to have one of my compositions performed and recorded, with a major symphony orchestra. I couldn't believe it!

It's not a trivial thing to have one of your pieces played by a Symphony Orchestra. Actually, it's like a dream come true. I knew this would be a tremendous opportunity and learning experience, and also a huge challenge.

So, first, I had to decide what song I would do. After some time thinking about this, I finally decided to do *Stealing the Night* as it was already pretty well-developed 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.

Now, there is a bigger story about the making "*Stealing the Night*" that I talked about in my 2016 presentation. But we don't have enough time to go through that again today. So, if you were not at my 2016 presentation when I talked about this, I'd like to invite you to get on our HPC website and read thought it. It's a pretty good story and tells a more complete story of the development of this piece.

I'm going to Fast-Forward and skip a year and go to Abbey Road Studios where we did the recording of *Stealing the Night* with London's Royal Philharmonic Orchestra.

## **Abbey Roads Studios:**

Here are some images of my experience in London in 2016 Describe...



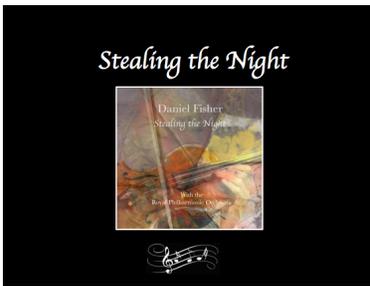


These are the various instruments in "Stealing the Night"



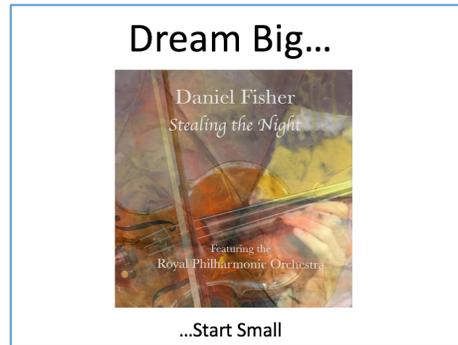




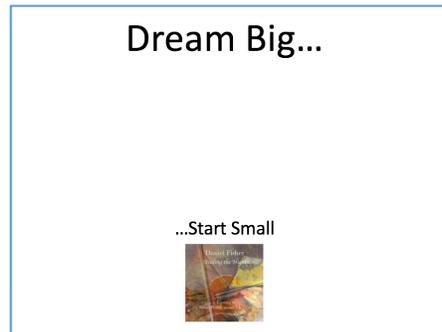


So, here is my song, Stealing the Night, as played by London's Royal Philharmonic Orchestra at Abbey Road Studios in August of 2016.

## 6. (Play Stealing the Night)



Dream Big...Start Small. My song, Stealing the Night, played by London's Royal Philharmonic Orchestra. How cool is that? ? ?

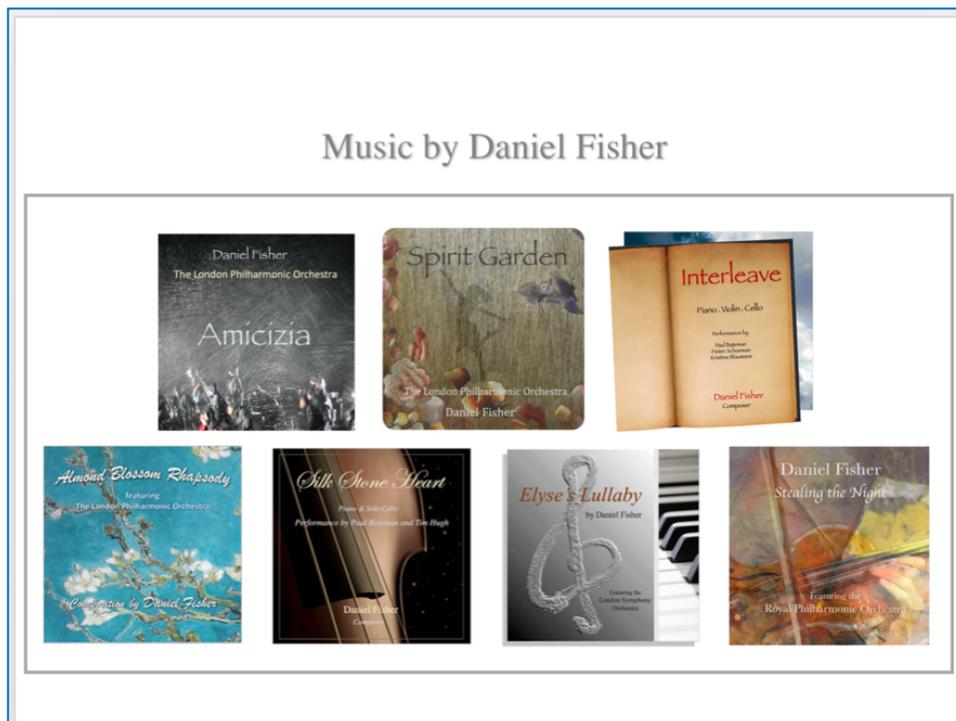


Now here's the crazy thing. Stealing the Night is not my "Dream Big." It's actually the "Start Small."

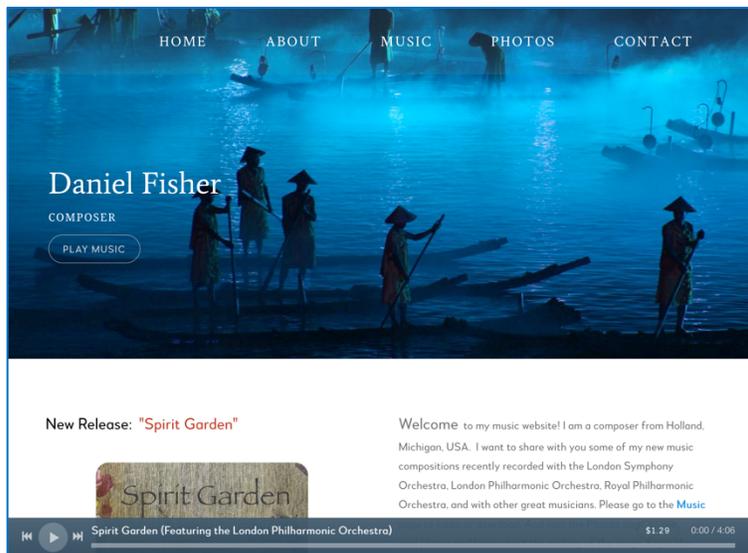


My “Dream Big” is to make a one-hour music CD with 14 of my compositions. Wouldn’t it be great if I could make this CD with not only the Royal Philharmonic Orchestra, but with other great orchestras like the London Symphony Orchestra or the London Philharmonic Orchestra, and other great musical artists? And then release the CD in the next couple of years and then commercialize it. Now that’s my “Dream Big.”

I know it sounds just a little crazy that some engineer from Holland, Mi, would think this way. But, the good news is that I’m half way to achieving this “Dream Big”.



Starting with Stealing the Night, I have now recorded 7 pieces of my music with The Royal Philharmonic Orchestra, The London Symphony Orchestra, The London Philharmonic Orchestra and some really wonderful solo musicians.



[www.danielfishermusic.com](http://www.danielfishermusic.com)

Of these seven songs, I have now released six of them on my music website. Let's get online and take a look at my website as there is some cool stuff I want to show you. Describe...

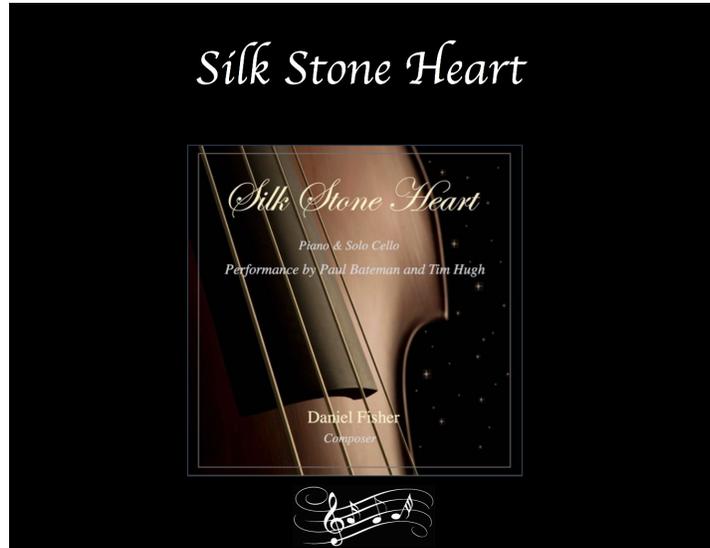
Get on Website:

- Home Page
- About Page
- Music Page
- Photos Page
  - Jenny's Wedding
  - Elyse's Wedding
  - Stealing the Night
  - Elyse's Lullaby
  - Silk Stone Heart -
    - I'd like to play for you a lovely and passionate piano and solo cello piece called Silk Stone Heart. On piano is my friend Paul Bateman and Tim Hugh on Cello. Tim is the first cellist for the London Symphony Orchestra.
    - With Stealing the Night, we had 65 musicians which need to be controlled very carefully. Silk Stone Heart is very different, and I wrote this with the solo artists in mind. And during the recording, I wanted the artists to do what they do best, to play from the heart and play beautiful music.
    - But listen to the music as they bring the song alive as their instruments dance back and forth through the melody with beauty, passion and grace. This is

something you can't program into a computer. And this song in the hands of less capable musicians would have been a completely different experience.

- So, I'd like to ask you close your eyes. Take a deep breath. And let the music fill your heart and spirit. Become a part of the music.

▪



## 7. (Play Silkstone Heart)

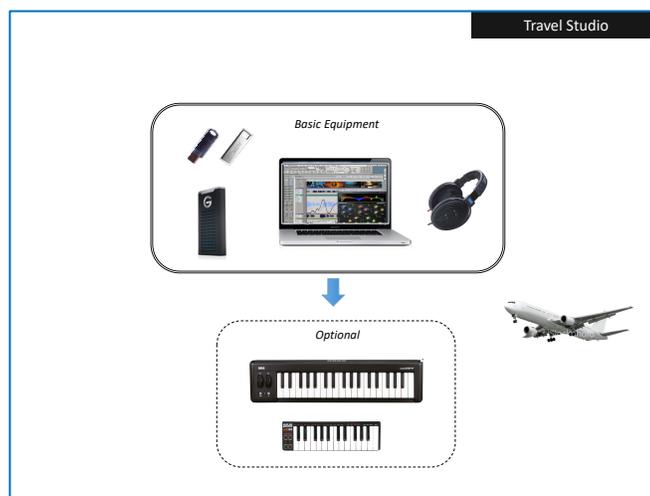
- Almond Blossom Rhapsody
- Interleave
- Spirit Garden
  - I'd like to play you one more song called Spirit Garden which I recently released. It's a very joyful piece recorded at Air Studios, which is an old church with some wonderful acoustics. It's written as a Waltz.
  - So, I'd like to ask you close your eyes. Take a deep breath. And let the music fill your heart and spirit.
  - Play Spirit Garden.



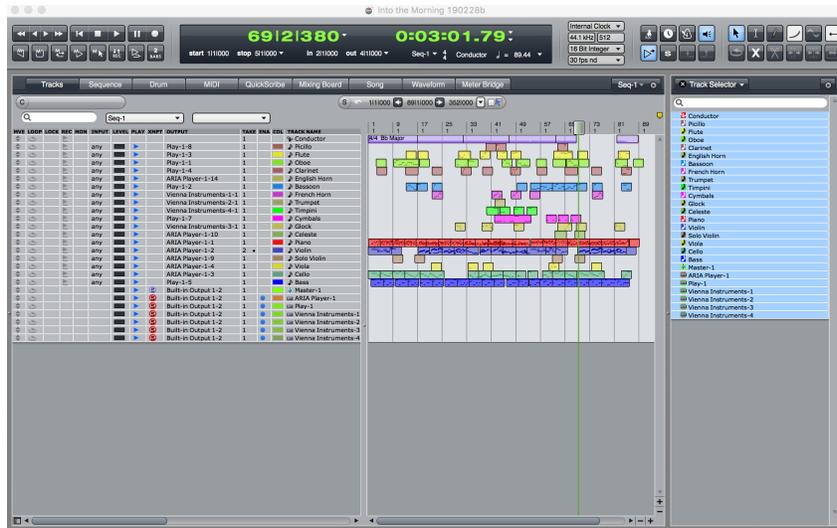
## 8. (Play Spirit Garden)

- Abbey Road
- Dan's music Studio

So, I'm going to actually give you a tour of my music studio live at the CityFlats Hotel.



So, I brought here today my portable music studio. Again, here is what it looks like. So, I have my Apple MacBook Pro, my 2TB SSD hard drive with over 1.5 TB of sounds, violins, trumpets, percussion, everything. And my USB license authorizations for various software that I use and my headphones. That's it!



And this is my Digital Performer Software where I write music. So, I'm going walk you through a song I'm now writing that I intend to have recorded in July with the London Philharmonic Orchestra at Abbey Road Studios.

Remember that piano piece I played for you at the beginning of this presentation called "Into the Morning"? Well, this is it! But since the original, I am making many changes to it. I've changed the key, I'm adding strings, woodwinds, brass and percussions. I've introduced what I call a sub-melody and also some dissonance at the very beginning of the piece and halfway through during a quieter piano and string part, just to add a little tension.

So, I'm going to play Into the Morning, and at the same time, I'll show you some various screens in action, and I'll also talk to you about some of the things that are happening in the song. And keep in mind a couple things. First, that this is a song in progress and I still have a ton of work to do. Secondly, this is not a real orchestra and won't sound like a real orchestra. These are sounds off my hard drive. So, the final product will sound very different. But you get the idea.

OK, let' start Into the Morning. Watch for the dissonance on the first note.



Play the music from computer and talk through it.



### Sample & Sound Listing



<p><b>Orchestral</b></p> 	<p><b>Ethnic</b></p> 
<p><b>Modern</b></p> 	<p><b>Keyboards (DS0, K2000, CLP124)</b></p> 

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Now you hear several instruments in this piece. On this 2TB SSD HD, I keep all of my sounds. I have this enormous sound library including Orchestral, Ethnic, Modern and various Keyboard sounds. Now I want to drill down and show you what this looks like.

Orchestral Instruments - Index			
Woodwinds	Brass	Strings	Percussions
<ul style="list-style-type: none"> <li>•Flute</li> <li>•Alto Flute/Bass Flute</li> <li>•Piccolo</li> <li>•English Horn</li> <li>•Oboe</li> <li>•Clarinet</li> <li>•Bass Clarinet</li> <li>•Bassoon</li> <li>•Contra Bassoon</li> </ul> 	<ul style="list-style-type: none"> <li>•French Horn</li> <li>•Trumpet</li> <li>•Trombone</li> <li>•Tuba</li> <li>•Saxophone</li> <li>•Epic Horns</li> </ul> 	<ul style="list-style-type: none"> <li>•Violin</li> <li>•Viola</li> <li>•Cello</li> <li>•Double Bass</li> <li>•String Ensembles</li> <li>•Harp</li> </ul> 	<ul style="list-style-type: none"> <li>•Drums <ul style="list-style-type: none"> <li>•Timpani</li> <li>•Taal</li> <li>•Snare Drum</li> <li>•Concert Tom</li> <li>•Bass Drum</li> <li>•Other</li> </ul> </li> <li>•Mallets <ul style="list-style-type: none"> <li>•Xylophone</li> <li>•Vibraphone</li> <li>•Marimba</li> <li>•Glockenspiel</li> </ul> </li> <li>•Cymbals/Metal <ul style="list-style-type: none"> <li>•Cymbals</li> <li>•Suspended Cymbal</li> <li>•Gong</li> <li>•Tam-tam</li> </ul> </li> <li>•Bells <ul style="list-style-type: none"> <li>•Tubular Bells</li> <li>•Plate Bells</li> <li>•Hand Bells</li> <li>•Crotales</li> <li>•Chimes</li> </ul> </li> <li>•Small Stuff <ul style="list-style-type: none"> <li>•Triangle</li> <li>•Castanets</li> <li>•Maracas</li> <li>•Blocks</li> <li>•Tambourine</li> </ul> </li> <li>•Effects <ul style="list-style-type: none"> <li>•Wind Machine</li> <li>•Thunder-sheet</li> <li>•Water-phone</li> <li>•Washboard</li> <li>•Other</li> </ul> </li> </ul>       
Keyboards	Voices		
<ul style="list-style-type: none"> <li>•Piano</li> <li>•Pipe Organ</li> <li>•Harpsichord</li> <li>•Celesta</li> </ul> 	<ul style="list-style-type: none"> <li>•Sopranos</li> <li>•Altos</li> <li>•Tenors</li> <li>•Basses</li> <li>•Boys</li> <li>•Males</li> <li>•Mixed Choir</li> <li>•Religious</li> </ul> 		

If I look deeper into the Orchestral sounds you can all the instruments including woodwinds, brass, strings, percussions, keyboards and also a great vocal library.

Strings						
	Violin	Viola	Cello	Double Bass	String Ensembles	Harp
						
QLEW - Symphonic Orchestra	18 Violins 11 Violins 4 Violins Solo Violin	10 Violas Solo Viola	10 Cellos 3 Cellos Solo Cello	9 Double Basses Solo Double Bass	Large String Ensembles	Harp
VSL - Std/Plus	Solo Violin Violin Ens. (14)	Solo Viola Viola Ens. (10)	Solo Cello Cello Ens. (8)	Solo Double Bass Double Bass Ens. (6)		Harp
VSL - Chamber	Violin - Chamber	Viola - Chamber	Cello - Chamber	Bass - Chamber		
VSL - Epic Orch.					Appassionata Strings Ensemble Violins, Violas, Cellos, Basses	
Garratin Personal Orchestra	Solo Violin Violins 1 Violins 2	Solo Viola Violas	Solo Cello Cellos	Solo Double Bass Basses	Full Strings	
Dan Dean	Solo Violin	Solo Viola	Solo Cello			
Miroslav	11 Violins 23 Violins	Violas	Cellos Cellos (4)	Basses		
MOTU Mach 5	Violin Ens. (14)	Viola Ens. (10)	Cello Ens. (8)	Basses Ens. (6)		Harp
QLEW - Goliath	Violin Solo Violin	Viola	Cello		Orchestral Strings String Ensemble 1 String Ensemble 2	Concert Harp
Gina Guo			Legato Cello			

If you look deeper into the Strings, you can see all the various string instruments...and... you can see the various sound libraries I have available for each of the instruments.





## 9. (Play Amicizia)

Earlier, I played for you a part of the first song I wrote on the computer called Amicitia. This is what Amicitia sounds like as played by the London Philharmonic Orchestra. ( I also changed the name from the Latin Amicitia to the Italian Amicizia.) I haven't released this song yet as I'm considering adding a classical guitar track but have not decided that yet. But, you are the first to hear it here today.

### Play Amicizia in the background

So, I have this "Dream Big." A new music CD to be finished and released sometime soon with 14 of my compositions. And I'm half way there! But then what? What am I going to do with this CD?

Well, what I would like to do is commercialize it, share it with the world, and sell lots of music. But, will anybody buy it? Would you buy it? The music world is very complex and competitive and it's not an easy task to sell music. And how people listen to and buy music in this internet-based world is changing rapidly.

The only way to sell music is to first of all, make good music. Then, to properly promote the music. Making good music without promotion won't benefit anyone's ears except my own.

As far as making music, professional people tell me that my music is very good and saleable. I've had the good fortune to use wonderful and renowned orchestras and musicians. And, excellent recording, editing, mixing and mastering resources. So, I think there is high potential for some level of commercialization.

But, how to market and promote music is a total unknown to me. So, this is one of my next projects to research and will likely be the subject of my next professional club paper. Music Marketing. Let's see what happens.

But I need to think about things like image. Like working on some really cool and eye-catching CD cover art and a kick-ass and catchy CD title. Then figure out what kind of personal image I want to present.

Since I'm not a musician, entertainer or performer, I have to get skillful in how to introduce myself to the world as a composer.

From a marketing point of view, I need to look at it from several points of view. For on-line marketing:

- How can I change my website to make it more professional?
- How do I use Facebook for targeted advertising? To maximize my followers or to join certain groups.
- How do I leverage Twitter, Instagram and YouTube?
- How can I promote and sell on iTunes, Amazon and streaming media like Spotify and Pandora?
- What niches to I target?

And then off-line marketing things like:

- How do I get radio or TV interviews in Holland, or Grand Rapids or places like NPR?
- Can I do targeted promotions for things like Ice Skating Competitions, Weddings, Dance Studios?
- How can I approach getting my music on TV and Film?
- Can I get concerts using my music with the Hope College Orchestra, Holland Symphony or Grand Rapids Symphony Orchestras? By the way, the Holland Symphony Orchestra is planning to play two of my pieces this summer.
- Can I get testimonials from famous music people like Jan Mulder, my friend Zade, How about someone like Hans Zimmer?
- And I'm sure there is much more I could be doing that I need to learn about.

I'm happy to be here today to share with you a "Dream Big", a big personal challenge. I was recently inspired by a formerly mostly un-known but wonderful musician and song writer I learned about by the name of Elizabeth Cotton, who won a Grammy at age 93. So, who knows, maybe there is an opening for me somewhere.

I'd like to invite you to follow me on this musical adventure as it unfolds in the months ahead. And I hope you will become some of my biggest music supporters and fans. I have a lot of work to do. But most importantly for me, it is to continue to make music built from heart and spirit. Let's see where things will go.

Thank You!

Daniel Fisher  
*Stealing the Night*  
Part II



Holland Professional Club

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