

1

00:00:00,000 --> 00:00:04,210
Professor of Flute and Director of
Graduate Studies in the School of Music.

2

00:00:04,210 --> 00:00:09,220
He received his Doctor of Musical Arts
from the University of Cincinnati

3

00:00:09,220 --> 00:00:14,750
Conservatory of Music in 2003 and a Masters of Music in

4

00:00:14,750 --> 00:00:21,650
Flute Performance from Michigan State in
1997. Chris is a performer in the Faculty

5

00:00:21,650 --> 00:00:26,930
woodwind quintet and also the founder
and performer with the Sapphire Winds

6

00:00:26,930 --> 00:00:31,970
Chamber Ensemble that specializes in
performing and recording wind music.

7

00:00:31,970 --> 00:00:38,829
During his professional development
leave he prepared, recorded, edited, and

8

00:00:38,829 --> 00:00:44,579
released a flute recording called Four
Prayers on an international music label.

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00:00:44,579 --> 00:00:51,100
He also traveled to teach master classes
and perform. His talk is titled Four

10

00:00:51,100 --> 00:00:56,309
Prayers: The Joys and Frustrations of
Making a Traditional Classical Music

11

00:00:56,309 --> 00:01:04,649
Recording in a High-Tech World. Chris.

12

00:01:04,649 --> 00:01:17,840

I'll need just a second to... speaking of the high-tech world. Well first I have to say

13

00:01:17,840 --> 00:01:21,270

thank you of course, for the professional development leave and thank you for this

14

00:01:21,270 --> 00:01:27,229

event. I have to say it's a little intimidating to realize that I'm not the

15

00:01:27,229 --> 00:01:31,390

smartest person in the room and that the two people that came before me we're talking

16

00:01:31,390 --> 00:01:35,470

about things that in one case where way over my head and another case now I'm

17

00:01:35,470 --> 00:01:41,490

going to have nightmares about Allen Dulles. [laughing] I play the flute and I made a CD and I'm

18

00:01:41,490 --> 00:01:45,990

going to talk about that instead. So yes I am very grateful for the

19

00:01:45,990 --> 00:01:50,290

opportunity and a lot of things that I'm going to talk about wouldn't have

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00:01:50,290 --> 00:01:55,720

happened without simply having the time. So what you see here is a picture of the

21

00:01:55,720 --> 00:02:02,760

finished product and this is symbolic of the joy and the frustration during the summer.

22

00:02:02,760 --> 00:02:07,370
For between three and six weeks on the
faculty at Interlochen Arts Camp in

23
00:02:07,370 --> 00:02:10,570
Northern Michigan and have been for a
few years now and that's a matter of

24
00:02:10,570 --> 00:02:14,070
great pride for me, because I'm also an
alum, I graduated from the Academy and I

25
00:02:14,070 --> 00:02:19,130
spent all four years of high school time
there. So we timed the release of the CD

26
00:02:19,130 --> 00:02:23,950
to be while I was at the camp on purpose,
because I wanted to have this great

27
00:02:23,950 --> 00:02:28,970
moment where I can walk into the
bookstore at Interlochen and see my CD

28
00:02:28,970 --> 00:02:32,490
hanging on the rack with all the other
faculty members and I achieved that and

29
00:02:32,490 --> 00:02:36,840
obviously the day that it happened which
is August 4th I went and took a picture

30
00:02:36,840 --> 00:02:42,180
and sent it to my friends, posted it on
Facebook and so forth and it has the

31
00:02:42,180 --> 00:02:47,010
stickers on it. It's highly symbolic and
highly, it's one of the joys. But on the

32
00:02:47,010 --> 00:02:54,160
frustrating side it began to, as Eric was

saying, poke holes. The retail manager of

33

00:02:54,160 --> 00:02:58,250
the store when I approached him and said
hey I'm a faculty member I would like

34

00:02:58,250 --> 00:03:03,370
to sell my CD here, he said "well we don't
really do that that much anymore or we won't

35

00:03:03,370 --> 00:03:07,580
do it as a wholesale retail operation". In
other words, they wouldn't buy several

36

00:03:07,580 --> 00:03:11,820
CDs for me and then retail them. They
said "it doesn't matter who you are and

37

00:03:11,820 --> 00:03:15,700
there's some very famous musicians on
the faculty there who have CDs hanging on

38

00:03:15,700 --> 00:03:19,870
that wall. It doesn't matter who you are,
those are not selling so we lose money".

39

00:03:19,870 --> 00:03:24,720
So he said "if you're willing to donate,"
which of course is my plan all along. "if

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00:03:24,720 --> 00:03:27,470
you're willing to donate your CDs to us,
we'll sell them and will keep all the

41

00:03:27,470 --> 00:03:29,739
money" and I said "that's fine".

42

00:03:29,739 --> 00:03:34,600
It set off a little alarm in my brain I thought
well you know, you keep hearing about the

43

00:03:34,600 --> 00:03:37,870
end of the classical music recording
business or the changes in all these

44
00:03:37,870 --> 00:03:41,980
things and I always sort of let that
washed over me without thinking about it

45
00:03:41,980 --> 00:03:47,790
too much. Then a couple days after this my
students were in a chamber music concert

46
00:03:47,790 --> 00:03:51,800
and afterwards I took them to ice cream
and the ice cream stand is right next to

47
00:03:51,800 --> 00:03:56,430
the bookstore. So I was sitting out in
front of the bookstore, literally the

48
00:03:56,430 --> 00:04:00,140
door was about as far away as that
speaker with my students and I just

49
00:04:00,140 --> 00:04:04,100
purchased them ice cream, so I figured
that was the time to ask them if they'd

50
00:04:04,100 --> 00:04:07,550
noticed my CD and if they were going to
go in there and buy it before the end of

51
00:04:07,550 --> 00:04:11,240
camp, which was in about a day or so and
I gently prodded

52
00:04:11,240 --> 00:04:16,800
and I have very good rapport with these
students. They are usually all-state band,

53
00:04:16,800 --> 00:04:20,810
all-state orchestra quality from across

the United States. Some of them are very

54

00:04:20,810 --> 00:04:21,989
intelligent as well.

55

00:04:21,989 --> 00:04:26,150
A couple of them were going to pre-med in
Colombia and things like that and they

56

00:04:26,150 --> 00:04:30,000
were uncomfortable with the conversation,
they were... they got kind of quiet and so I

57

00:04:30,000 --> 00:04:32,570
gently prodded further.

58

00:04:32,570 --> 00:04:39,170
Finally one of them spoke up and said
"nobody buys CDs anymore" and I thought

59

00:04:39,170 --> 00:04:43,290
well yeah I know we are well aware of
that in this whole process, we also put

60

00:04:43,290 --> 00:04:46,830
this out on Amazon and iTunes and some
digital formats I'll get to in a little

61

00:04:46,830 --> 00:04:51,030
while, but it really hit home and so
prodded of the little further and I said

62

00:04:51,030 --> 00:04:57,190
"well why not, because for somebody like me there's a certain visceral
satisfaction

63

00:04:57,190 --> 00:05:02,490
of going to a store and picking this up
and looking at it and knowing that an

64

00:05:02,490 --> 00:05:06,040

artist that I admire has spent a lot of time putting something together and

65

00:05:06,040 --> 00:05:09,830

knowing that all the artwork in the program notes and everything is an

66

00:05:09,830 --> 00:05:14,230

integral part of the experience". I just don't understand where they are coming

67

00:05:14,230 --> 00:05:20,560

from so I kept prodding a little further. One of them finally said "well Dr. Chaffee, I've

68

00:05:20,560 --> 00:05:25,550

never had a CD player, I don't have a way to play CDs" and I said "well what about

69

00:05:25,550 --> 00:05:29,490

your computer?" and they said "they don't make those anymore" not computers, but they

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00:05:29,490 --> 00:05:34,240

don't make disk drives on computers anymore and I thought okay. So long story short

71

00:05:34,240 --> 00:05:40,250

with that, basically I found out that in their minds, these are 16, 17, 18 year olds,

72

00:05:40,250 --> 00:05:45,650

in their minds music only exists on YouTube. Music only exists on digital

73

00:05:45,650 --> 00:05:51,390

platforms and I had a tough time getting past that conversation and try to gently

74

00:05:51,390 --> 00:05:55,890

prod them into thinking that there's a lot that goes into making a CD, there's a

75

00:05:55,890 --> 00:05:59,810

lot that goes into what they see when they see this finished product whether

76

00:05:59,810 --> 00:06:05,410

it's an actual CD or whether there is an Amazon looking at the digital version or

77

00:06:05,410 --> 00:06:09,440

anywhere else looking at the digital version that if they had ideas of being

78

00:06:09,440 --> 00:06:14,370

performing artists like me when they grow up, someday they'd understand that

79

00:06:14,370 --> 00:06:18,270

they might even depend on that income and it might be an integral part of

80

00:06:18,270 --> 00:06:21,480

their career is selling things

81

00:06:21,480 --> 00:06:27,100

and I guess the joy for me is that in the back of my mind I can always realize

82

00:06:27,100 --> 00:06:32,620

that I don't have to sell this and that's one of the larger points of this

83

00:06:32,620 --> 00:06:37,560

presentation is that I realized at some point this is not a commercial venture

84

00:06:37,560 --> 00:06:43,430

whatsoever. I realized I was probably going to be forever in debt to make this

85

00:06:43,430 --> 00:06:46,990

despite the fact that I had a very generous grant from the College of

86

00:06:46,990 --> 00:06:51,480
Liberal Arts and despite the fact that I had backing from a label, which is a rare

87

00:06:51,480 --> 00:06:55,050
circumstance. Usually labels ask you to pay money up front, but this one said

88

00:06:55,050 --> 00:07:01,890
we'll cover your costs. I just realized it was strictly commercial... or strictly not

89

00:07:01,890 --> 00:07:06,580
a commercial venture and strictly just creative and scholarly work for me than

90

00:07:06,580 --> 00:07:11,530
something that I was giving to future generations, something that other flutists

91

00:07:11,530 --> 00:07:14,990
could listen to. There's two brand new pieces on here, so is helping out

92

00:07:14,990 --> 00:07:19,310
composers. So it became research with the capital R in other words. I don't know

93

00:07:19,310 --> 00:07:22,950
about art with a capital A and it certainly wasn't money with a capital M,

94

00:07:22,950 --> 00:07:29,870
but it was research with a capital R so I want to show you some of the things

95

00:07:29,870 --> 00:07:35,630
here. This is Shuster Hall right here at Wright State. This is October 29th of 2014

96

00:07:35,630 --> 00:07:45,200

and this was during the professional development leave

97

00:07:45,200 --> 00:07:51,620

year for me. What you see here are some musicians and Shuster Hall stage. What I see

98

00:07:51,620 --> 00:07:56,940

here to begin with, dollar signs. To break it down a little bit for you, for

99

00:07:56,940 --> 00:08:02,340

instance there's a Steinway piano there which belongs to the school, but it's sees very heavy use,

100

00:08:02,350 --> 00:08:06,650

constantly being used for different things. So in the grant that I wrote for

101

00:08:06,650 --> 00:08:12,310

the CD originally, I actually put money in there for a piano technician and

102

00:08:12,310 --> 00:08:13,440

those do not come cheap.

103

00:08:13,440 --> 00:08:18,830

I brought in a Steinway certified technician and I paid him a little extra,

104

00:08:18,830 --> 00:08:22,800

because he had to be there at eight in the morning to get the piano ready for my session

105

00:08:22,800 --> 00:08:26,449

and then he was generous enough to sort of stay around knowing that I'd be

106

00:08:26,449 --> 00:08:31,120

calling him at various points during the

day. So he scheduled his time so that he

107

00:08:31,120 --> 00:08:36,029
was within a 10 mile radius and was in fact
willing to come over and fix some tiny

108

00:08:36,029 --> 00:08:41,180
little things and there's lots of other
things in that picture that you see. The

109

00:08:41,180 --> 00:08:45,680
composer of the piece that we're recording is turning pages. I flew
him in from North

110

00:08:45,680 --> 00:08:49,540
Carolina for the session so he could
help reduce and listen and be a part of it.

111

00:08:49,550 --> 00:08:54,040
The pianist is a longtime friend of mine.
We went to school together, he was the

112

00:08:54,040 --> 00:08:57,540
best man at my wedding. There's a variety
of reasons why I wanted him to be my

113

00:08:57,540 --> 00:09:02,220
collaborator, but I knew full well he
wasn't just going to do this for free. So I

114

00:09:02,220 --> 00:09:07,700
had to write him into the grant as
well. There's equipment, there's a lot of

115

00:09:07,700 --> 00:09:11,410
other things that you see. You have the
microphone that you don't see very well

116

00:09:11,410 --> 00:09:16,019
that's hanging over my head is to get
technical for a second, a Telefunken

117

00:09:16,019 --> 00:09:25,079

ED 250, something like that. What it is is a 1970's vintage tube microphone.

118

00:09:25,079 --> 00:09:29,930

It operates on vacuum technology with the condenser. So the tube itself takes an

119

00:09:29,930 --> 00:09:34,860

hour to warm up to where it's really ready to record. What's amazing about

120

00:09:34,860 --> 00:09:39,560

this process, one of the things I learned is that everything old is new again,

121

00:09:39,570 --> 00:09:44,420

that a lot of the digital recording technology is being thrown away or used

122

00:09:44,420 --> 00:09:49,270

for low quality recording. High quality recording, they're actually going back to

123

00:09:49,270 --> 00:09:53,810

old tube microphones and RCA microphones and things that were made in the 60's

124

00:09:53,810 --> 00:10:00,540

These things circulate on eBay for very very high prices. So and it's connected to a

125

00:10:00,540 --> 00:10:04,140

condenser, which is connected to another device, which is connected to a computer,

126

00:10:04,140 --> 00:10:10,510

and behind that computer is a sound engineer. I had to pay his travel from Ann

127

00:10:10,510 --> 00:10:15,520

Arbor to here. I had to pay for a hotel, had
pay for his time. Just have him walked in

128

00:10:15,520 --> 00:10:19,170
the door was \$500 to give you some idea
we're talking about and that's for one

129

00:10:19,170 --> 00:10:23,540
session. Thankfully he didn't charge by
the hour. He charged a flat fee because I knew

130

00:10:23,540 --> 00:10:27,709
him. So you add it all together and it
just becomes, the investment becomes

131

00:10:27,709 --> 00:10:29,829
incredible just in terms of the sheer

132

00:10:29,829 --> 00:10:36,160
dollar amount and that's why when you
look at something like this and somebody

133

00:10:36,160 --> 00:10:41,279
is not buying it or it's being
copied and pirated and so

134

00:10:41,279 --> 00:10:42,029
forth and so on,

135

00:10:42,029 --> 00:10:47,040
it's in a way it's of course the the
Grand frustration with this is that you

136

00:10:47,040 --> 00:10:51,209
know full well that what goes into this
and this is just one session we did two

137

00:10:51,209 --> 00:10:57,279
different sessions, one in October and one
in January. We set aside one to just record

138

00:10:57,279 --> 00:11:02,770
one single piece because of its
complexity. And then the part that of

139
00:11:02,770 --> 00:11:06,569
course matters to me more other than the
money, which I knew was going to be an

140
00:11:06,569 --> 00:11:10,540
issue going in, the preparation. What you
don't see is that in the month of

141
00:11:10,540 --> 00:11:17,660
October, thanks to the PDO I had time to --and this is a verb as a
musician -- practice.

142
00:11:17,660 --> 00:11:22,510
I had time to set aside big blocks of time,
huge amounts of time compared to my

143
00:11:22,510 --> 00:11:24,410
normal schedule to really dig in

144
00:11:24,410 --> 00:11:29,270
and develop some practice routines, develop some things to get ready
for this, because

145
00:11:29,270 --> 00:11:33,870
even with all the technology that's
available, with everything that a good

146
00:11:33,870 --> 00:11:38,270
engineer can do in Pro Tools with a
computer, it has to be performance

147
00:11:38,270 --> 00:11:44,500
quality. As to be graphic, my recording
engineer often says "you can't polish a

148
00:11:44,500 --> 00:11:50,399
turd". You can't go in there and played
terribly and expect somebody to be able

149

00:11:50,399 --> 00:11:54,860
to fix that with the computer. It has to
be of the highest quality and what's

150

00:11:54,860 --> 00:11:59,020
exhausting about it of course is that
has to be of the highest quality over and

151

00:11:59,020 --> 00:12:04,579
over and over again and there's a process
at work here we're basically we played

152

00:12:04,579 --> 00:12:08,569
the entire piece movement by movement
in entire takes and then went back and

153

00:12:08,569 --> 00:12:13,170
recorded different sections and got
multiple takes of different places just

154

00:12:13,170 --> 00:12:18,760
to be satisfied with individual parts
and then edited it into a master take and

155

00:12:18,760 --> 00:12:21,680
that's true of any classical recording
by the way, you never... you hardly ever

156

00:12:21,680 --> 00:12:25,610
hear something that goes start to finish.
It's always kind of a pastiche of the

157

00:12:25,610 --> 00:12:32,460
best possible worlds. But even there, you
know if you make one wrong note or one mistake in one thing

158

00:12:32,460 --> 00:12:35,960
and you go back and try and fix it, you
can't play wrong notes elsewhere, you have

159

00:12:35,960 --> 00:12:40,450
to keep nailing it over and over and
over again. So the month of October was a

160

00:12:40,450 --> 00:12:44,440
wonderful month for me, because I kind of... I had a week where I
traveled and did some

161

00:12:44,440 --> 00:12:49,010
teaching and playing and actually played
this piece in recital. So I had a sort of

162

00:12:49,010 --> 00:12:54,140
more momentum going into the recording
session, but it provided me this

163

00:12:54,140 --> 00:12:59,940
wonderful opportunity to get this done
and to get into the process and as a net

164

00:12:59,940 --> 00:13:04,220
result, I'm very happy to say that by the time we got everything this
day, everything

165

00:13:04,220 --> 00:13:08,710
lined up and ready to go, we started
recording at about 10. I was at the

166

00:13:08,710 --> 00:13:14,450
Yellow Springs Brewery by 3:30. We actually got the piece done by
about 2:00 and it

167

00:13:14,450 --> 00:13:18,200
was a testament to the hard work that we
put into that and the rehearsals and

168

00:13:18,200 --> 00:13:24,140
again all that time, all that investment
beyond the money, just the amount of time

169

00:13:24,140 --> 00:13:30,010
that we prepared just to get one thing

done. So again, it goes back to that idea

170

00:13:30,010 --> 00:13:35,210
that I didn't do this in particular and
in this piece in particular, I did not do

171

00:13:35,210 --> 00:13:39,690
for any other reason other than I wanted
to share it with other musicians, I

172

00:13:39,690 --> 00:13:45,450
wanted to get it down in a very polished
way. It's one of the things that I could

173

00:13:45,450 --> 00:13:50,400
say about this in terms of investment is
that in 2005, actually Herb Dregella

174

00:13:50,400 --> 00:13:54,210
invited me to play on a Dayton chamber
music series concert which paid a little

175

00:13:54,210 --> 00:13:59,580
bit and I turned around used that money to
ask this composer to write piece and he

176

00:13:59,580 --> 00:14:04,730
wrote a very short piece, which became a
larger piece, so it became something that

177

00:14:04,730 --> 00:14:08,780
we recorded in its entirety right here. So this is a project that has
been

178

00:14:08,780 --> 00:14:13,130
brewing I guess for ten years or so
and again it

179

00:14:13,130 --> 00:14:16,860
represents an investment beyond just this
one day and all those things that go in

180
00:14:16,860 --> 00:14:25,820
there, so. So that's a lot about the
process. I wanted to show you the result

181
00:14:25,820 --> 00:14:27,780
[laughing]

182
00:14:27,780 --> 00:14:33,660
This actually ended up, if you have
the CD, the person who did the art for me

183
00:14:33,660 --> 00:14:38,709
first got his picture and thought it was
funny and he put it in the liner itself.

184
00:14:38,709 --> 00:14:43,050
He put it in where the CD tray is and when
he sent me the first proof this was a

185
00:14:43,050 --> 00:14:48,149
joke and I thought oh okay, but after
a while it began to represent what we're

186
00:14:48,149 --> 00:14:53,089
all about here and I just... it's a
joke in a way but it is the result.

187
00:14:53,089 --> 00:14:57,689
And this is just corpse pose, this is just
meet in between takes. Everybody else

188
00:14:57,689 --> 00:15:01,600
left the room, so I thought I was alone,
so I just sort of let myself go on a

189
00:15:01,600 --> 00:15:05,559
stage. The engineer snuck in with his
camera and took that picture and I

190
00:15:05,559 --> 00:15:08,939
didn't know about it until he sent it to

me a couple days after the fact, but...

191

00:15:08,939 --> 00:15:24,199

So the result was...

192

00:15:24,200 --> 00:15:28,740

We are also able to release this through several different digital platforms. One

193

00:15:28,740 --> 00:15:33,480

of them is to band camp, which is a wonderful new service where there's no

194

00:15:33,480 --> 00:15:38,610

middle man. This is available on Amazon, this is available on iTunes. As a result it's

195

00:15:38,610 --> 00:15:42,250

available in ways that I'm not even aware of. Since it's available through

196

00:15:42,250 --> 00:15:45,540

iTunes it's on Apple music so if you play it through Apple music can be

197

00:15:45,540 --> 00:15:50,270

played apparently more than three times it'll start popping up in your rotation

198

00:15:50,270 --> 00:15:54,270

if you do it under miscellaneous shuffle and things like that. There's

199

00:15:54,270 --> 00:15:58,040

a lot of ways that we cannot figure out how music is disseminated

200

00:15:58,040 --> 00:16:02,500

digitally. I didn't even get into facts and figures about how classical music is

201

00:16:02,500 --> 00:16:07,970
3% of recorded music sales and that
still represents somewhere in the

202
00:16:07,970 --> 00:16:11,810
neighborhood of \$30,000,000
or so but still overall it's a tiny

203
00:16:11,810 --> 00:16:16,480
little drop and something like my record
I kept calling it a tiny pebble in a

204
00:16:16,480 --> 00:16:23,730
vast ocean, but we were able to put it on
Bandcamp and we got to this point where

205
00:16:23,730 --> 00:16:29,490
the art is available the CD is available.
You can actually listen to bits of it,

206
00:16:29,490 --> 00:16:33,790
you can play chunks of it, you can
actually play track-by-track, which in

207
00:16:33,790 --> 00:16:37,490
itself is a little bit self-defeating. It's
meant that you can play each track once

208
00:16:37,490 --> 00:16:40,300
and hear it, but somebody can
legitimately listen to the entire album

209
00:16:40,300 --> 00:16:44,740
go okay I heard it and that's the end of
that. So it's not perfect in that way

210
00:16:44,740 --> 00:16:50,980
either, but so this is in a way, the thing
I'm most proud of is that we've created

211
00:16:50,980 --> 00:16:57,250
a digital version which is widely

available and available if you purchase

212

00:16:57,250 --> 00:17:01,779

it through an enhanced format called FLAC, which is a digital

213

00:17:01,779 --> 00:17:06,420

file. This is something that I

learned about as well and I knew all

214

00:17:06,420 --> 00:17:12,720

along that when you record something in

studio quality that the spectrum they do

215

00:17:12,720 --> 00:17:18,290

here is here. When you put it on to CD, you

lose some of that. When you put it on LP, you

216

00:17:18,290 --> 00:17:22,059

retain that and by the way speaking of

expensive LPs were part of the

217

00:17:22,059 --> 00:17:27,209

design, I don't have those we'll just say.

You put it on CD, the quality diminishes.

218

00:17:27,209 --> 00:17:32,240

You put it on mp3, your slicing it way

down and what's worse of course, you take mp3

219

00:17:32,240 --> 00:17:35,790

and you put it there really terrible

speakers on a computer or you play it

220

00:17:35,790 --> 00:17:41,210

you really bad headphones, you've gone from here to here. So you're

not hearing all

221

00:17:41,210 --> 00:17:44,880

the work that I put into it. You're not

hearing the results of those expensive

222

00:17:44,880 --> 00:17:48,590
microphones and those hours of
rehearsals. You're only getting a small

223
00:17:48,590 --> 00:17:53,420
slice of that and the FLAC format
actually is a digital format that you

224
00:17:53,420 --> 00:17:57,610
can purchase. You have to have a separate
player for you, but you can actually get

225
00:17:57,610 --> 00:18:02,970
better than CD quality in the digital
world now. Now, the frustration just to

226
00:18:02,970 --> 00:18:08,670
summarize with that is of course, letting people know. When you don't
have a vast budget for

227
00:18:08,670 --> 00:18:12,030
marketing and when you have so many
things to compete with and again you are

228
00:18:12,030 --> 00:18:19,440
a small percentage of that three percent
of the larger recording industry. Again,

229
00:18:19,440 --> 00:18:23,830
you begin to give up on the idea that
you're a commercial part of the enterprise. You just

230
00:18:23,830 --> 00:18:27,230
are happy to know that you recorded some
cool music and that other people can

231
00:18:27,230 --> 00:18:37,170
hear it. So I'm getting the sign that I'm
almost done here. I wanted to just play real quick, if it will play...

232
00:18:37,170 --> 00:18:51,570

This, unfortunately will be mp3, there's no end. You have to purchase it to get the FLAC. The...

233

00:18:51,570 --> 00:18:55,640
[popping sound effect]

234

00:18:55,640 --> 00:19:12,240
This is the track that was recorded in the picture that you saw when this started so you can hear, I hope.

235

00:19:12,240 --> 00:19:29,160
One of the frustrations of the digital world of course is the little spinning circle doom that we all get. [laughing]

236

00:19:29,160 --> 00:19:34,390
Well and it also takes robust internet connection, which we may not have and that's fine. I wasn't fully

237

00:19:34,390 --> 00:19:37,400
expecting that. I was actually kind of secretly hoping this would happen,

238

00:19:37,400 --> 00:19:43,840
because I'm old-school enough to say that this you know, unless the power is off or unless

239

00:19:43,840 --> 00:19:46,570
there's something wrong and malfunctioning in your system, you can

240

00:19:46,570 --> 00:19:53,580
still pick one of these up and play it.
And... I do. Well I'm out of time unfortunately, so...

241

00:19:53,580 --> 00:20:04,800
[laughing] Unless I go into the question period, but yeah so I'll just let that spin. Are there any questions?

242

00:20:04,800 --> 00:20:09,980
Yeah I was wondering with Four Prayers [inaudible]?

243

00:20:09,980 --> 00:20:14,460

Yeah I avoided talking about that part. The four players, it's one of the

244

00:20:14,470 --> 00:20:19,440

pieces on the CD. The piece closes with a piece entitled Four Prayers and a

245

00:20:19,440 --> 00:20:24,820

composer, American, named Ned Rorem. It's not one of the new pieces, it's something

246

00:20:24,820 --> 00:20:28,820

that somebody else has recorded, actually several other people have recorded.

247

00:20:28,820 --> 00:20:32,560

I debated whether even wanted to do it, because it's not a terribly original

248

00:20:32,570 --> 00:20:38,090

contribution other than of course, this my version, but it's a deeply personal piece

249

00:20:38,090 --> 00:20:42,970

for me and I just decided I wanted to tack it on the end of the album.

250

00:20:42,970 --> 00:20:48,160

It ends quietly so it's a statement in itself. I don't play the fastest, hardest

251

00:20:48,170 --> 00:20:53,800

piece at the beginning and end. I end very quietly. I sort of go out with a whimper if you

252

00:20:53,800 --> 00:21:00,410

will on this, so. The title was one of the hardest parts of the project. I think a

253

00:21:00,410 --> 00:21:04,530

month and a half went by where I was

bugging all of my friends trying the run

254

00:21:04,530 --> 00:21:10,870
ideas around and figure out what would
be indicative or personal, all those

255

00:21:10,870 --> 00:21:14,980
things and it just sort of popped up one
day. So I'll just name it after one of the

256

00:21:14,980 --> 00:21:18,850
pieces, which is common practice and
you know, you'll see things that says

257

00:21:18,850 --> 00:21:23,630
Beethoven Symphony Number Three and the
disc has all kinds of Beethoven on it,

258

00:21:23,630 --> 00:21:29,200
but that ends up to be the title. So it's in
keeping with classical music as well. Yeah

259

00:21:29,200 --> 00:21:38,760
Chris, knowing nothing about recording, I'm just curious, because my
assumption is that you would record in a recording studio rather than
a concert hall.

260

00:21:38,760 --> 00:21:45,240
So could you just talk a little bit about that and what's the
advantages of..?

261

00:21:45,240 --> 00:21:47,200
Well in essence we made Shuster Hall a

262

00:21:47,210 --> 00:21:52,690
recording studio. We sealed the doors, I
had my students put up signs, one of them

263

00:21:52,690 --> 00:21:56,279
got -- I meant to put that in the PowerPoint -- but one of them got
all creative and put

264

00:21:56,279 --> 00:22:01,570
pictures of Gandalf all around the doors,
saying "thou shall not pass" knowing full

265

00:22:01,570 --> 00:22:06,080
well that I would get very angry of
somebody barged while I was playing. But we locked

266

00:22:06,080 --> 00:22:09,730
down the hall and Shuster itself is
very sound proof. So we're very fortunate

267

00:22:09,730 --> 00:22:14,440
to be able to kind of get in the bubble.
In that recording session, in January we

268

00:22:14,440 --> 00:22:18,039
actually stopped a few times for
construction noise. They were redoing the

269

00:22:18,039 --> 00:22:22,110
bathroom on the other side of the wall
and I have in the raw recording material

270

00:22:22,110 --> 00:22:26,580
this jack hammering sound kept
coming in and we knew there was a case

271

00:22:26,580 --> 00:22:31,649
and we just kind of went with it, but we want... I mean Schuster
itself records very well.

272

00:22:31,649 --> 00:22:35,330
My engineer was extremely pleased,
because he didn't have to fuss with too

273

00:22:35,330 --> 00:22:39,129
many things in terms of levels and
things. The raw sound of a good

274

00:22:39,129 --> 00:22:45,259

microphone in that hall is actually world class. It's very very good. So

275

00:22:45,259 --> 00:22:48,820
knowing that going in was very helpful.
That's one of the best parts of this

276

00:22:48,820 --> 00:22:52,710
too, is that as a faculty member here all I
had to do is sign my name on a piece of

277

00:22:52,710 --> 00:22:58,440
paper and I could use that hall. Whereas, if I went to another
university and/or an

278

00:22:58,440 --> 00:23:03,720
actual recording studio, there'd additional investment as well, so.but
yeah, I mean even

279

00:23:03,720 --> 00:23:13,280
though it was in the hall, it was meant to
be more of a studio like environment, so. Yeah, other questions?

280

00:23:13,280 --> 00:23:15,500
Would you ever do it again?

281

00:23:15,500 --> 00:23:23,420
[laughing] Well, yes I think so. When I first started doing this I
wasn't sure I wanted you to

282

00:23:23,440 --> 00:23:28,670
begin with, because there's so much that
I had to leave out because of time

283

00:23:28,670 --> 00:23:32,980
today, just the idea of eve coming to the
point where I wanted to do this knowing

284

00:23:32,980 --> 00:23:36,900
full well that it wouldn't sell very
many copies and knowing full well, again,

285
00:23:36,900 --> 00:23:43,700
that I was a tiny little pebble in a
vast, vast ocean of music and information.

286
00:23:43,700 --> 00:23:47,560
Some of you may remember, Wright state was actually one of the first
universities to

287
00:23:47,570 --> 00:23:53,580
sign up with iTunes U in 2006, 2007
thereabouts. There were twenty or so

288
00:23:53,580 --> 00:23:58,410
schools that jumped into iTunes U when it
was first launched and we were one of those

289
00:23:58,410 --> 00:24:05,050
and back then I recorded a live recital
and licensing and all those things I just

290
00:24:05,050 --> 00:24:09,500
kind of pretended I didn't know. I wasn't
supposed to do this, but I took that live

291
00:24:09,500 --> 00:24:16,740
recital and just slapped it right up there in
iTunes U in a part because live is so

292
00:24:16,740 --> 00:24:20,750
much more interesting too, because of the
manufactured nature of a studio

293
00:24:20,750 --> 00:24:25,880
recording in how you can actually you
know, record until you get it right. The

294
00:24:25,880 --> 00:24:30,160
recording had blemishes like crazy, lots of
wrong notes, missed entrances, it's sloppy

295
00:24:30,160 --> 00:24:35,240

as all, but you know, it is what it is.
So for a while I thought that that's what

296

00:24:35,240 --> 00:24:40,300
I want to do, is leave a trail like that
out there in my professional career, but

297

00:24:40,300 --> 00:24:46,320
I came around to the idea that I wante to
do this in part because the record label

298

00:24:46,320 --> 00:24:51,010
is run by a friend of mine and he kept
telling me it would be something I could

299

00:24:51,010 --> 00:24:54,840
leave for my children; that someday when
I wasn't around they'd have something

300

00:24:54,840 --> 00:24:59,340
tangible to hang on to that represented who was as a musician and a

301

00:24:59,340 --> 00:25:03,740
person and that's what kind of pushed
me over the edge

302

00:25:03,750 --> 00:25:09,300
I think yeah, the short answer is yes in the
long run if the right opportunity

303

00:25:09,300 --> 00:25:13,990
comes up. I'm recording chamber music
stuff like crazy right now that's going

304

00:25:13,990 --> 00:25:19,190
to be out in a year or so and I have
offers to work on a solo project. So it's

305

00:25:19,190 --> 00:25:24,610
like Eric's thing though, it's not...
you can't just not get together in six

306

00:25:24,610 --> 00:25:31,760

months, it takes a lot long time to get all the bits and pieces together, so. Yeah sir.

307

00:25:31,760 --> 00:25:42,280

As a copyright holder, copyright is really a big thing, especially with music and movies. Some people sell the albums or some music

308

00:25:42,290 --> 00:25:51,320

industries would believe that if I was to buy your CD, I wouldn't own that music, I'm actually just renting it. How do you feel about that?

309

00:25:51,320 --> 00:25:54,280

Well that was another part of the investment

310

00:25:54,280 --> 00:25:58,090

that I should have listed was that in order to put this on the market with the

311

00:25:58,090 --> 00:26:02,800

UPC code, like you see on the back, I had to register with an agency in New York

312

00:26:02,800 --> 00:26:09,520

and pay licensing and since there are... three of these are living composers and

313

00:26:09,520 --> 00:26:14,920

two out of the three they wanted money up front for the licensing. So the label was able to write

314

00:26:14,920 --> 00:26:20,110

a check and just say "okay based on anticipated sales" they wrote a check,

315

00:26:20,110 --> 00:26:26,350

which released the rights to me to just put it out there, but technically in a nut

316

00:26:26,350 --> 00:26:36,700

case, it's owned by the composer. So yeah
I'm selling licenses to music and not

317

00:26:36,700 --> 00:26:40,870
necessarily the music itself, which
you know, that raises the issue with

318

00:26:40,870 --> 00:26:44,010
the YouTube and all these other
platforms where there's nothing to

319

00:26:44,010 --> 00:26:49,120
prevent me from having one of my
students put this entire album up on

320

00:26:49,120 --> 00:26:53,510
YouTube and we can keep striking and
striking, but if enough people do it's

321

00:26:53,510 --> 00:26:56,690
eventually just going to seep out there
and

322

00:26:56,690 --> 00:27:01,270
the net result is none of us get the
money. And I keep going back to that

323

00:27:01,270 --> 00:27:06,040
point, but I'm okay with that, because I did
this in part for the composer's, those

324

00:27:06,040 --> 00:27:11,620
two friends of mine on this that are
prominent composers and I was so glad to

325

00:27:11,620 --> 00:27:15,060
be able to put their music out there. If somebody hears it for free
and likes it and then

326

00:27:15,060 --> 00:27:21,500
goes and plays it, it has some desired
effect, but again you know, in the grand

327

00:27:21,500 --> 00:27:26,760

scheme of things I have patron. It's Wright State University. I have a day job. Whereas, a lot

328

00:27:26,760 --> 00:27:32,010

of musicians don't have that opportunity. I saw a concert last night, Imani Winds

329

00:27:32,010 --> 00:27:37,660

Quintet and those guys, none of them have a stable year-round job. They live on

330

00:27:37,660 --> 00:27:42,320

their performances and recordings. So they would be a lot more adamant on the

331

00:27:42,320 --> 00:27:47,540

subject than I am and they'd be a lot more pushy about "buy my CD, buy my CD" and by

332

00:27:47,540 --> 00:27:50,640

the way, buy my CD. [laughing]

333

00:27:50,640 --> 00:27:51,200

Thank you.

334

00:27:51,200 --> 00:27:51,800

Oh cool, thanks.

335

00:27:51,800 --> 00:27:54,160

[applause]