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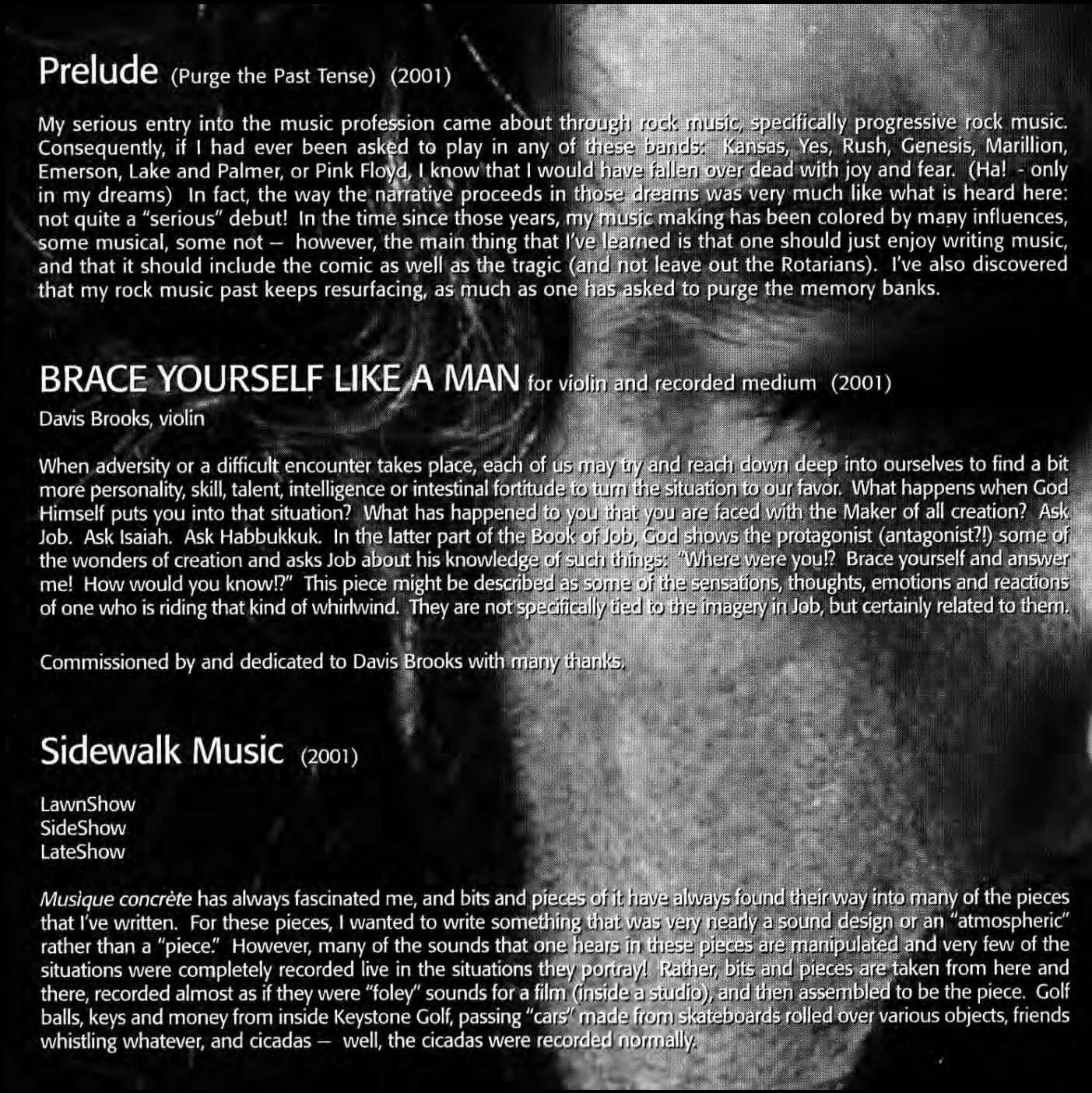
FRANK FELICE

SIDEWALK MUSIC

AND OTHER MORE OR LESS THAN CONCRETE NOTIONS

RR7875

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Prelude (Purge the Past Tense) (2001)

My serious entry into the music profession came about through rock music, specifically progressive rock music. Consequently, if I had ever been asked to play in any of these bands: Kansas, Yes, Rush, Genesis, Marillion, Emerson, Lake and Palmer, or Pink Floyd, I know that I would have fallen over dead with joy and fear. (Ha! - only in my dreams) In fact, the way the narrative proceeds in those dreams was very much like what is heard here: not quite a "serious" debut! In the time since those years, my music making has been colored by many influences, some musical, some not — however, the main thing that I've learned is that one should just enjoy writing music, and that it should include the comic as well as the tragic (and not leave out the Rotarians). I've also discovered that my rock music past keeps resurfacing, as much as one has asked to purge the memory banks.

BRACE YOURSELF LIKE A MAN for violin and recorded medium (2001)

Davis Brooks, violin

When adversity or a difficult encounter takes place, each of us may try and reach down deep into ourselves to find a bit more personality, skill, talent, intelligence or intestinal fortitude to turn the situation to our favor. What happens when God Himself puts you into that situation? What has happened to you that you are faced with the Maker of all creation? Ask Job. Ask Isaiah. Ask Habbukkuk. In the latter part of the Book of Job, God shows the protagonist (antagonist?!) some of the wonders of creation and asks Job about his knowledge of such things: "Where were you!? Brace yourself and answer me! How would you know!?" This piece might be described as some of the sensations, thoughts, emotions and reactions of one who is riding that kind of whirlwind. They are not specifically tied to the imagery in Job, but certainly related to them.

Commissioned by and dedicated to Davis Brooks with many thanks.

Sidewalk Music (2001)

LawnShow
SideShow
LateShow

Musique concrète has always fascinated me, and bits and pieces of it have always found their way into many of the pieces that I've written. For these pieces, I wanted to write something that was very nearly a sound design or an "atmospheric" rather than a "piece." However, many of the sounds that one hears in these pieces are manipulated and very few of the situations were completely recorded live in the situations they portray! Rather, bits and pieces are taken from here and there, recorded almost as if they were "foley" sounds for a film (inside a studio), and then assembled to be the piece. Golf balls, keys and money from inside Keystone Golf, passing "cars" made from skateboards rolled over various objects, friends whistling whatever, and cicadas — well, the cicadas were recorded normally.

Psychotica Six Etudes for the Very, Very Nervous (2001)

1. Separation Anxiety
2. Panic at Hanging Rock
3. A Quiet Corner
4. The Strange Case of Mrs. Nan Carrowish
5. Wait
6. Of Two Minds

Psychotica is a set of six etudes all based on an earlier piano piece of mine titled *Scherzophrenia*. The pianist who premiered this work joked that I should write a suite or sonata based on other psychotic titles (Cognitive Dissonance, Behavioral Modulation). Later, another pianist suggested the same idea! "Sure," I thought — however, she didn't plan for them to turn out this way! Using Digital Performer[®], ProTools[®], various samplers and *musique concrète* methods, I assembled the etudes you hear here. Parts of the *Scherzophrenia* recording featuring pianist Christine Pulliam are here (including her bench scraping and laughter), as are various synthesizers and MIDI re-recordings and twists. Some pieces are homages to some of my electronic music heroes, others are true etudes or flights of fancy.

Where Two or More are Gathered Kitchen Remix (2001)

Many synthesizers or modules today use digital sampling to produce sounds for musicians to use — it seems like a universal maxim that electronic boxes should somehow replace, or make more easily available, acoustic ones. As an experiment, I tried to make my own "string" sound using three different modules hooked together via MIDI. This produced a timbre that seemed to be "fatter" ("phatter?") and more complex than a real stringed instrument. I then wrote three or four little pieces using my Übev violin/viola. This is the second of those works. However, it seemed like it might be nice to place this piece within a certain outside, familiar (or unfamiliar) context. So, I put the piece within the framework of a recital broadcast and then re-recorded it from the radio. There are three other versions of this: The "Four-Wheelin' Remix," the "Funeral Remix," and the "Factory Remix."

"...and so the hole was dug"

a cautionary tale for bassoon and the increasingly misnamed medium known as tape (2000 - 2001)

Doug Spaniol, bassoon

Those of you who know me will understand that I won't apologize in advance for the title/pun of this piece — indeed — what you are about to hear consists of sounds that are 96.8999% (or more) produced by Doug Spaniol and then manipulated using computer software, synthesizer filtering, basic editing techniques and guilt to produce the tape part.

(Tape! What tape? At no time during the production of this piece was tape ever used. Why do we call it a tape piece?) It is a cautionary tale - at some point, the recorded part (Der Überbassoon!) tries to dictate what material should be

performed by the bassoonist - much like an upper level administrator (or applied music instructor...) trying to get you to do a piece of work that you'd rather not do. However, the bassoonist has other ideas: "No... I think I'll sleep; No... I think I'll procrastinate.... No - I'd rather play the Mozart concerto instead of the Hindemith sonata." A tug of war ensues with the inevitable clash of wills in the last section of the piece.

Commissioned by and dedicated to that hard-rock bassoonist, Doug Spaniol

Retrogressions (2001)

- I.
- II.
- III.

Analog synthesis produces sounds that are unlike any other in the electronic music realm: timbres that are dense, thick, juicy and full of life. Some analog-modeling synths may produce close copies, but nothing can emulate the real thing, not even digital samples of the original synthesizers. And so it was with great joy that I was able to use an original Moog synthesizer for these pieces. These three compositions were produced using a smaller Moog Model 15 modular synth, which had just been cleaned, adjusted and brought back to its original condition. To be "historically" accurate, I also wanted to write a piece that used tried-and-true tape techniques, like one might have used in the '60's and '70's. However, the time constraints on this commission caused me to use ProTools to do what I might have done with ruler and splicing block. However, the essential techniques used in the studio were the same. The form is that of a little three-movement suite, with a jovial little scherzo sandwiched between two heavier, darker carnival movements.

"Reflections" from *The Night Attic* (1999 - 2000)

On any given night, I might go away to a place of dreams, a tangible Country with its own topography, landmarks, trees, roads, streams, farmhouses, cities and suburbs. It is a twilight place, where everything seems to be on the verge of night, with stars shining overhead, and the lights coming on in the streets. Instead of a wardrobe to Narnia, I have a Night Attic where all of these places are stored. These "Reflections" are presented as images one might see if they were to travel along its roads or float in some of its pools, listening for the sounds of wind, weather and wave. As with many journeys, this one is not completely peaceful, nor are all of the images concrete or in sync - confusion and odd juxtapositions abound, not always to the delight of the traveler. However, what begins peacefully ends peacefully - a night of rest, after all.

Commissioned by Cynthia Pratt and the Butler Ballet/Department of Dance for its Midwinter Dance Festival 2000.
Special thanks to Alicia White for her vocal work.

Postlude Past the Purge Tents (2001)

Some things don't go away all that easily. Like the Rotarians (or the bass player).

All compositions by Frank Felice
Produced and engineered by Frank Felice & Jonathan C. Holt Howard

All noises not produced and/or performed by aforementioned musicians were played by the composer and recorded at The Colin Clive Electronic Music Studio, The Fairbanks Building Multitrack Recording Studio, and Robertson Hall Chapel at Butler University, Indianapolis, Indiana; the Perpich Center for Arts Education, Golden Valley, Minnesota; Holt-Howard Studio, Minnetonka, Minnesota; and The Night Attic, Indianapolis, Indiana.

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Extra special thanks and the patented Felice-bear-hug go to Ben and Jennifer Felice, Shawna Holt, Jonathan and Eva Holt Howard, Pat Hewitt, Janet Hawk, Richard Brooks at Capstone, and lastly, an especially big bear-hug to my wife, Mitzi Westra: Thank you, Jesus, for a caring, laughing woman who thinks I'm crazy.

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A Mad Italian Bros. Ink. Production
Brought to you by the letter Z and the number 11 ("*but these go to eleven*")

Electronic music has intrigued me for a very long time, but it has only been recently that I've been able to delve into the genre with any depth. Thanks to a newly constructed facility at Butler University, and the availability of large blocks of time in that studio, I've been able to complete most of the works that are on this disc. Aesthetically, they represent a number of different facets of what this genre has become, and so consequently this body of work represents a quest of mine, to write electronically-made music that will communicate any number of different ideas or emotions. This journey has been a pleasant one, and I look forward to writing more works in this genre.

Electronic & electro-acoustic music by Frank Felice

1	Prelude (Purge the Past Tense)	1:34
2	BRACE YOURSELF LIKE A MAN <i>for violin & recorded medium</i> Davis Brooks, violin	10:27
3	LawnShow (Sidewalk Music I)	2:33
	Psychotica (Six Etudes for the Very, Very Nervous)	
4	Separation Anxiety	1:18
5	Panic at Hanging Rock	1:09
6	A Quiet Corner.....	1:55
7	The Strange Case of Mrs. Nan Carrowish	1:11
8	Wait	1:43
9	Of Two Minds	2:06
10	Where Two or More are Gathered (Kitchen Remix)	4:12
11	"... and so the hole is dug" <i>for bassoon & tape</i> Doug Spaniol, bassoon	7:34
12	SideShow	2:43
	Retrogression	
13	I	3:10
14	II	1:08
15	III	3:16
16	LateShow (Sidewalk Music III)	2:15
17	"Reflections" from <i>The Night Attic</i>	12:56
18	Postlude (Past the Purge Tents)	1:07

In 2008 PARMA Recordings acquired Capstone Records, the highly respected New York-based classical label founded by composer Richard Brooks in 1986, with the intent of shepherding the company and its music into the digital era. This product, originally released on Capstone and now presented by PARMA's Ravello Records imprint, is one of a series of re-releases from the catalog called THE CAPSTONE COLLECTION. For more music in this series, please visit www.ravellorerecords.com.



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