

The Best of Bolder



Fortepiano FULL Edition

NI Kontakt 2 / Apple EXS24 (302 mb)

The Best Of Bolder double CD ROM was released for Gigastudio in April of 2002. It consisted of choice material from previous Bolder libraries. This volume is a continuation of converting that library into natively programmed instruments for NI Kontakt and the Apple EXS24. Other volumes that have already been converted are: Celtic Pipes, Crystal Glasses and Meditation Bowls, Suspended Slate Rocks, American Folk, World Music and the Granular Selections.

History of this Library

In the year 2000 the Bolder Fortepiano volume was released for the EMU ESI 4000. It was the first time a fortepiano had been sampled. The ESI 4000 only had a maximum RAM capacity of 128 mb. Due to this limitation I chose to use only 1 velocity layer (ff) of the 4 layers that were sampled. This was the version which eventually migrated over to Gigastudio and Kurzweil versions.

Fast forward to the year 2008. I have returned to the original DAT tapes (remember those?) of the original sampling session and have use all 4 sampled velocity levels as well as key release samples. This is being released as the Fortepiano FULL edition library from Bolder Sounds.

Kontakt 2 and EXS24 formats in 1 package

This is the first B.O.B. volume that I have decided to include both the Kontakt 2 and Apple EXS24 instruments and samples in the same zip package. It has become a very frequent request from Bolder customers who own both software samplers to want the other format as well, hopefully this will simplify things.

Kontakt 2 Installation

This is very simple. Copy the *BOB Early Music* folder to your hard drive. Please DO NOT change the folder directory structure, this is to avoid getting the dreaded “samples missing” error from Kontakt 2. If you are not a EXS24 user, feel free to deleted the small EXS instrument folders if you wish. DO NOT delete the *BOB Early Music samples* folder, this is the sample data and it is very necessary!

Apple EXS24 Installation

Copy the *BOB Early Music* folder to your hard drive. Move the *BOB Early Music instruments* folder to Your EXS24 *sampler instruments folder* located at ~/Library/Application Support/Logic/Sampler Instruments. If you are not a Kontakt user, feel free to deleted the small *Kontakt instrument folders* if you wish. DO NOT delete the *BOB Early Music samples* folder, this is the sample data and it is very necessary!



Kontakt 2 DRY and IR folders

You will find 2 Kontakt instrument folders labeled *DRY* and *IR* . The *DRY* folders are .nki's with no reverberatory effects added. The folders labeled *IR* make use of Impulse Responses from the NI library to add room ambience or reverb to a instrument.

Kontakt and EXS24 Fortepiano Programming Notes

Kontakt 2 DRY and IR folders

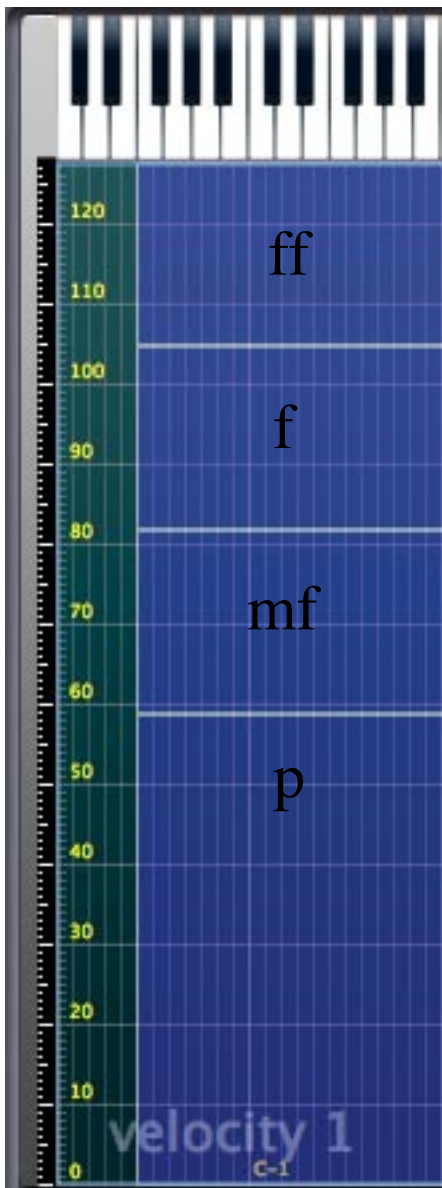
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Key Release Samples

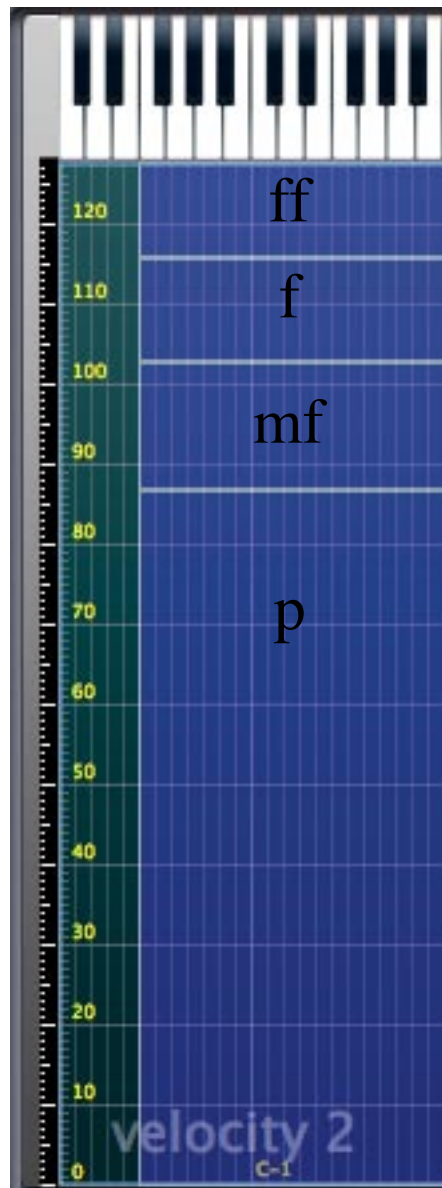
Key release samples were recorded for each key of the fortepiano. You will notice instruments with 'NR' at the end of it's name. This means *No Release* samples are triggered on the note-off command from your controller. this gives the user a option of using the fortepiano without the release samples if desired

Velocity Curves

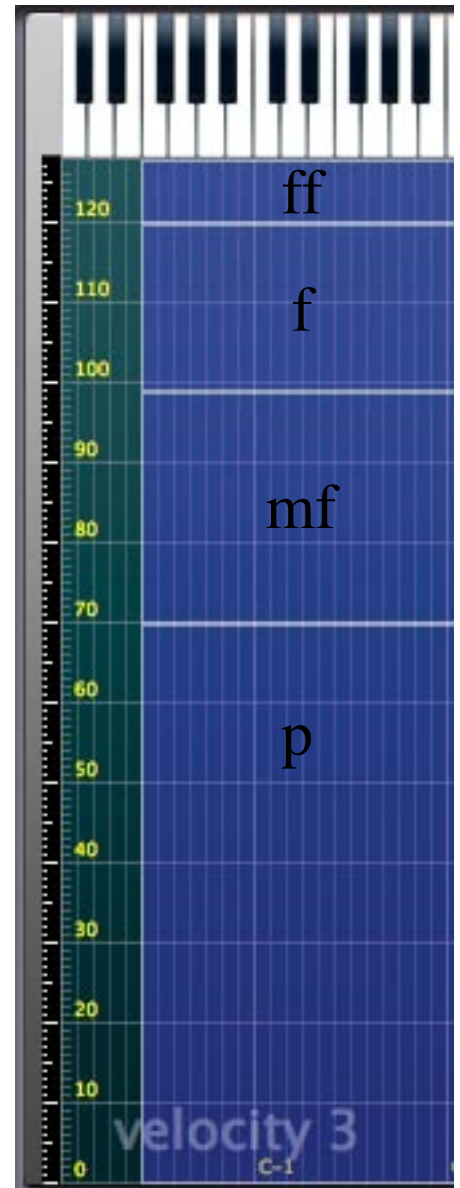
You will notice in the instruments folder there are 3 velocity 'curves' referred to as *Fortepiano Vel 1, 2 & 3*. Below is a visual reference as to what those velocity setting represent.



Even velocity



p (piano) extended



f (forte) starts at 120
larger mid velocity range



Background

On January 27th of 1999, I received an email which began out as follows: “ Jim Aikin (Keyboard magazine) told me about you and gave me your website, which I have just visited. I am a 77 year old retired physician who has taken up electronic sound. The reason is that as a lifelong classical pianist I see the possibility of enlarging the pleasure and knowledge of others like myself by making the sounds of period pianos available to people with digital pianos who are willing to use samplers”.... from Howland Auchincloss of Cazenovia, NY.

It is not everyday that you get emails from a retired physician who wants to learn about the world of sampling! So, of course I wrote back and we continued corresponding. I began teaching Howland (via email), what I knew about the craft of sampling and sound design. I also had the pleasure of having lunch with him in New York City June 1999, when I was there visiting my family.

There are many arguments pertaining to the pros and cons of sampling acoustic instruments. I personally only see benefits of sampling a instrument such as the fortepiano for two reasons. These instruments are quite scarce and it gives the musician using the sample access to an instrument that in all likelihood would not be available at all. Do I think that a sample of a fortepiano can replace real thing? No, I do not. But it is definitely a valuable tool in today's digital music world. Also, it is possible that a sample such as this might generate interest from a musician who has only worked in the 'digital realm' in exploring the world of 'early music' instruments. The second reason is that this sample-set (as well as others like it), may actually crossover into a world of early music 'buffs', and they may actually take a look into the world that they had never considered - that of digital sampling and it's possibilities. So, I feel a project like this could possibly open up new worlds at both ends of the spectrum. The fortepiano sampled for this library was built by Chris Maene, and it is a replica of a fortepiano built by Anton Walter around 1780 in Vienna.

Historical notes on the Fortepiano By Howland Auchincloss

The piano was invented around 1700 in Florence by Bartolomeo Cristofori. He called his invention gravicembalo col forte e piano (harpsichord that plays loud and soft). Since that time the words pianoforte and fortepiano (among others) have been used alternatively. In the last decades, however 'fortepiano' has become a standard term applied to a category of piano popular in Austria and Germany in about 1780-1800. It was the proper instrument for performing the piano works of Haydn, Mozart and early Beethoven. There are many differences between a fortepiano and a modern piano, but the most important ones to a listener are the bright tone, the sharp attack and the rapid decay. With the change of musical aesthetics in the latter part of the 18th century, the fortepiano pushed the harpsichord out of its pre-eminent place as a keyboard instrument. Such a 'victory' was short-lived. Even in the lifetime of Beethoven there were several changes to the fortepiano as music came out of the home and into the public concert hall.

By 1900 there was an 'Early Music Movement' both in Europe and in America. The principal and earliest result of this activity was the revival of the harpsichord. The fortepiano was a late-comer to the early music movement. Major credit to its revival is to be given to Malcolm Bilson of Cornell University, whose recordings on it date to the 1970s. Bilson's most ambitious and recent undertaking has been a ten CD set of all of the Beethoven Sonatas on nine different fortepianos on the Claves label. Bilson performed seven of the sonatas, while others are performed by six of his former artist-pupils.

Malcolm Bilson was extraordinarily helpful in lending his own personal instrument for sampling. This instrument is Maene I in the Claves Beethoven series. With the additional help of Edward Swenson, a piano restorer, and Peter Hopper, a recording engineer, a set of good samples were obtained.

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I would like to acknowledge and thank Dr. J. Howland Auchincloss of Cazenovia, NY and Malcolm Bilson of Cornell University for their contributions to making this library possible.

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Thank You!
Dennis Burns October 2008
Dennis @ Bolder <http://boldersounds.com>

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