

E. Grieg

Holberg Suite OP. 40

Praelude, Sarabande, Gavotte*, Rigaudon**

*(excerpts)

This is a very famous piece for chamber orchestra.

It is composed in G major and therefore good for playing with strings. But nevertheless there are some very fast parts like the Praelude. The problem with such pieces is to be an "ensemble" ...

The complete document contains:

<i>Information</i>	<i>This document (pdf)</i>
<i>mp3-file</i>	<i>BK_Grieg_Holberg_Praelude_VI_06_VB.mp3</i>
<i>Midi-file</i>	<i>BK_Grieg_Holberg_Praelude_VI_06_VB.mid</i>
<i>Mixer Layout:</i>	<i>BK_Grieg_Holberg_Praelude_Mixer.gif</i>
<i>Project Layout 1</i>	<i>BK_Grieg_Holberg_Praelude_Layout1.gif</i>
<i>Project Layout 2</i>	<i>BK_Grieg_Holberg_Praelude_Layout2.gif</i>
<i>4 fxp-files</i>	<i>BK Chamber Violine.fxp</i>
	<i>BK Chamber Viola.fxp</i>
	<i>BK Chamber Cello.fxp</i>
	<i>BK Chamber Bass.fxp</i>

Don't think that you can load up the midi-file and that's it.

1. I doubled every track of the chamberstrings with a solo instrument.
2. For that I adapted the midi-tracks which are - prepared for the Chamber Strings - for the solo Instr.
3. I used the track automation for every instrument to balance the sounds
(...*Layout1.gif*)
4. Finally it takes some time to set every instrument in the room.

I used a lot of different articulations. So it is hardly possible to load all instruments together. Perhaps it works with the learn-function of VI. I recorded instrument by instrument...

For giving space I used Gigapulse' „large hall - impulses“.

Further you can get an impression of my final mix by observing the *MixerLayout.gif*. I used two depths. One for the orchestra (far) and one for the soloists (close).

Finally you can print out the score and follow the musicians how hard they work...

All the best,

Beat Kaufmann, March 06