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Passion in every detail.

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VIENNA SYMPHONIC LIBRARY

VIENNA SYMPHONIC LIBRARY GmbH, Draschestrasse 89, A-1230 Vienna, Austria
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VIENNA SYMPHONIC LIBRARY



Founder and Managing Director Herb Tucmandl

“Our clear vision is to constantly develop and improve tools for music creators, so they’re able to bring their art to life, easily, while meeting their highest quality demands.”

Being a person who appreciates variety I am looking back at the developments of the past year with great pleasure.

So many things have been accomplished. We developed the first MIDI and audio LAN cross-platform network solution in our mixing and host software, *Vienna Ensemble 3*; we created the *Vienna Imperial*, a virtual piano offering more than 1,200 samples per key; we developed the high-precision mixing and mastering plug-ins, *Vienna Suite*; and continued to expand our sample pool for new download instruments and DVD Collections, such as the *Vienna Instruments Solo Strings II* and *Chamber Strings II*. Furthermore, the concept of an all-new convolution reverb and mixing solution, the *Vienna MIR*, has been brought to the next level, with its first release just around the corner.

It may surprise you to find such a broad spectrum of innovations being realized by just one company. The unifying thread is our clear vision to constantly develop and improve tools for music creators, so they’re able to bring their art to life, easily, while meeting their highest quality demands. Only through our outstanding and gifted staff, who have fully committed themselves to this vision and who have put all their energy and creativity into this challenge, is it possible to create this diversity of products and define new frontiers – hopefully to your satisfaction!

That said, I am confident the year 2009 is going to be just as groundbreaking and colorful!

–Herb Tucmandl, Vienna, December 2008

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vienna instruments

VIENNA SYMPHONIC LIBRARY

Natural Intelligence.

“It’s fair to say that Vienna Instruments are pushing the boundaries of how sampled instruments sound and play.”

—John Krogh, *Keyboard*, August 2006

SAMPLE-BASED VIRTUAL INSTRUMENTS

“Sometimes it’s hard to believe that you’re actually playing what you hear – the transitions are that smooth. Nothing else can do that. [The player’s] interface is very clear, and it takes no time to learn your way around it.”

—Nick Batzdorf, *Virtual Instruments Magazine*, June/July 2006

VIENNA INSTRUMENTS, the most powerful Virtual Instruments currently on the market, are the ultimate blend of easy-to-use software and an inconceivably vast array of samples. For the first time hundreds of inspiring articulations in one preset and on a single MIDI track are automatically summoned by our proprietary **Performance Detection** algorithms as you play in real-time. If you never imagined a Virtual Instrument could read your mind, think again. Never before has composing been so natural, fast, and so much fun.

- Pre-configured inspiring Patches for intuitive playing with zero learning curve.
- Total integration – **VIENNA INSTRUMENTS** are tailor-made for our massive sample database.

- No DSP calculations, no physical modeling, nothing artificial – what you hear are the pure recorded tones and tone transitions, performed by first class musicians.
- Performance Detection algorithms integrated in Patches without the need to switch manually between articulations.
- Trigger comprehensive sets of articulations using hardware controllers (MIDI learn), key switches, and speed, without ever leaving the current MIDI channel.
- Layer Articulations for simultaneous or crossfade performances in one Preset.
- Easily design your own Instruments using Drag & Drop.
- Switch Velocity Crossfades and Release Control on/off on the fly.

The Engine

- Extremely powerful proprietary streaming audio engine, developed by Vienna Symphonic Library’s engineering mastermind Christian Teuscher.
- Up to 3,456 Articulations (Patches) on one MIDI channel.
- RAM pre-load of up to 25,600 stereo samples (based on 1.6 GB available RAM under Windows; 48,000 samples on a 3 GB Mac G5).
- Extremely low load times (average 1 sec. per Patch) using pre-caching.
- Lossless real-time de-compression for using less RAM and hard disk resources.
- RAM Optimizer kicks unused samples out of RAM.
- Prepared for *Vienna MIR* integration (Multi-Impulse Response Mixing and Reverberation, see page 8).
- RTAS and AU formats for Mac OS X 10.4/10.5, VST for Windows XP/Vista 32-bit and 64-bit, plug-in and stand-alone.

The Library

- Single note samples and Performance Elements in 44.1kHz/24bit, stereo (with full mono compatibility).
- Played by top musicians from Vienna’s renowned orchestras.
- Recorded at Silent Stage (our specially constructed recording stage near Vienna).
- Practically no noise-floor (90-100 dB signal to noise).
- *Extended Libraries* for flexible expansion of your instruments and articulations.
- Comprehensive upgrade paths (see page 34 of this catalog).

Online Video Tutorials available at vsl.co.at/vi.



TEC Award
Winner
2006



Electronic Musician
2007 Editors' Choice
Award



Electronic Musician
2008 Editors' Choice
Award



Future Music
Platinum
Award



Keyboard
Keybuy
Award



Musikmesse
International
Press Award 2007



Remix
Technology
2008 Award



Music Tech
Choice
Award 2008



Sound
on Sound
5 Stars

VIENNA MIR

VIENNA SYMPHONIC LIBRARY

MULTI IMPULSE RESPONSE MIXING & REVERBERATION

Bringing Space to Your Music.

A multi-impulse response convolution engine.

A holistic orchestral mixing solution with a pioneering graphical user interface.

A multi-channel output stage that revolutionizes your arranging and mixing work-flow.

Imagine the sound of a Bösendorfer Imperial Grand. Do you think it would be sufficient to record a single Middle C to make for a convincing virtual instrument? Of course not. You have to go for individual samples from as many keys as possible, sampled in as many velocities as the human ear is able to distinguish. The same is true for sampling a room. What the industry has had up to now are single samples from an acoustic entity much larger than even the biggest instruments. There's no way you can "play" a room like that. But this is what great rooms are all about – they want to be played by musicians, conductors, arrangers, just like any other instrument.

This is the reason the Vienna Symphonic Library started to record multi-samples from great musical venues. In fact, *Vienna MIR* is more than just "a multi-sample" and this is where it far surpasses any other convolution reverb product. *Vienna MIR* is **multi-source**, **multi-directional**, **multi-positional**, and **multi-format**. Because every room has its own voice, with its own characteristics, its imperfections – its magic.

Let's look at what happens when you place a *Vienna Instrument*, e.g., the solo horn, on *Vienna MIR*'s virtual stage of a given concert hall. First of all, the position on stage triggers the selection of one or more sets of 8 impulses (6 for horizontal directions, 2 for upward and downward directions). Equally important, the directivity characteristics of each instrument are applied before the convolution of impulses, making the result dependent on the frequency distribution and the volume an instrument is emitting in various directions. A horn, directed to the rear, obviously has a different spatial frequency profile than the frontally blaring trumpet, for example. The MIR engine calculates all of this in real-time, and what you get is what you hear – a solo horn that sounds exactly as if it were playing on that very spot on stage.

Technology

- Highly specialized impulses of line arrays in 60° steps in six horizontal directions as well as upwards and downwards.
- Up to 40 sectors per stage for instrument placement, with interpolation between sectors for seamless transitions.
- Up to 5,000 individually recorded impulse responses for each room, depending on the size of the stage and the number of microphone positions.
- Instrument-specific algorithms according to individual directional frequency profiles.
- Four-channel Ambisonics recordings for output in various stereo and surround formats (up to 8 output channels).
- Recorded from up to four carefully selected positions – from the conductor's rostrum as well as from the audience perspective.

Ease-of-Use

- Intuitive graphic user interface with innovative multi-parameter control icon.
- Real-time playing mode (low latency for arranging) and mixing mode (higher latency due to larger buffer size for calculating up to 20,000 convolutions during mix-down).
- VST/AU inserts for each instrument channel as well as the master channel.
- Character Presets for quick timbral changes, available for most *Vienna Instruments*.
- Advanced GUI features such as Instrument Grouping, Hide Icon, Scroll Zooming etc.

The MIR Control Icon

Dry/Wet Ratio Display -----
 Activity Display (Magic Eye) -----
 Direct Signal Control -----
 Stereo Width -----
 Volume Display -----

Volume Control -----

Position
on Stage

Directivity

Vienna MIR provides you with a well-designed control icon that gives you an at-a-glance overview while allowing you to control almost any sonic aspect of a given instrument with ease.

vienna suite

VIENNA SYMPHONIC LIBRARY

Give Your Mix the Vienna Touch.

This bundle includes eight advanced, yet easy to use plug-ins for mixing and mastering. For highest precision, they offer full 64-bit audio processing on all major 64-bit and 32-bit host platforms. Supporting the formats AU (Mac OS X), VST (OS X, Win), and RTAS (OS X), *Vienna Suite* is an intriguing solution for everyone who wants to shape a mix using high-end audio tools. Though it integrates beautifully with any host program or DAW, not just for users of *Vienna Ensemble* and *Vienna Instruments*, Vienna users will be happy to take advantage of the included expert presets tailor-made for *Vienna Instruments*. So whichever sequencer or host you're using, download the demo (full version, 30 days trial period) and test-drive *Vienna Suite* yourself!

vienna
suite

64-BIT HIGH PRECISION AUDIO PLUG-INS

- equalizer for silky smooth highs and deep and powerful lows – includes an integrated 120 band spectrum analyzer. Extremely low CPU usage.
- master equalizer provides 3 filter types on 5 bands and additional high and low shelf filters with 2 filter types. The use of 4x oversampling makes internal calculations even more precise. The weapon of choice for delicate sonic mastering tasks.
- limiter with real-time input/output waveform display and auto-mode for transparent maximization.
- compressor – featuring modern and vintage algorithms and a real-time input/output waveform display.
- multiband limiter – offering 4 bands with transparent crossover filters and an additional full-range brickwall limiter at the final output stage.

- powerpan for powerful stage positioning of instruments, featuring real-time audio angular analysis.
- exciter – offering 4x oversampling, tone-color sliders for mixing odd and even harmonics, and a high frequency FFT spectrum analyzer.
- analyzer – featuring a 120 band analog modeled spectrum analyzer, fast and accurate display of bass frequencies, auto mode for automatic range management, and note display.

Don't miss our Video Tutorials at vsl.co.at/vj that explain the features and innovations of all plug-ins in detail.

Hosting and Mixing over LAN.



Vienna Ensemble User Interface:
Mixing window with master bus, instrument group buses, and single instrument channels.

VIENNA ENSEMBLE 3

The first all-in-one MIDI and audio LAN solution that works universally on Macs and PCs.

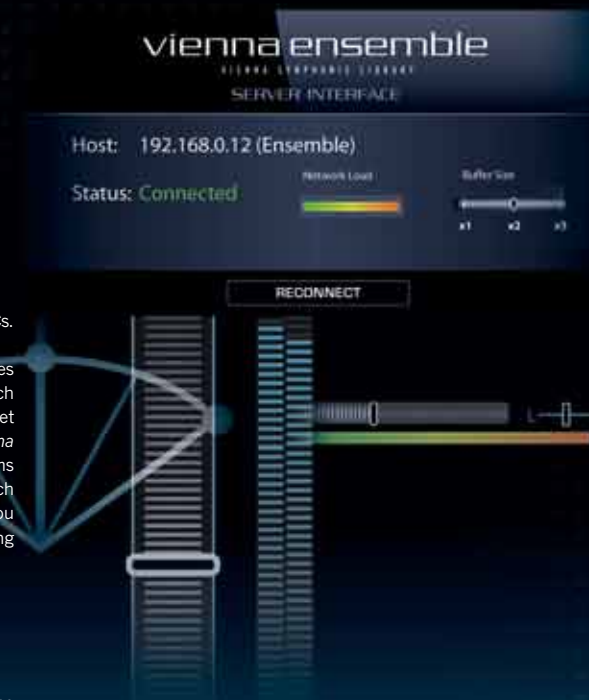
The mixing and host software *Vienna Ensemble 3* sports a network function that makes connecting computers a breeze. Run your sequencer on your main computer, launch *Vienna Ensemble 3* on the slave computer, and simply connect them using an Ethernet cable. With the sequencer on your main computer and *Vienna Ensemble 3* with *Vienna Instruments* plug-ins on your slave computer, you can easily route back the audio streams of a whole arsenal of computers to your main machine and mix where your effects such as the *Vienna Suite* plug-ins are installed. The *Vienna Instruments* plug-ins don't strain your main computer's CPU at all – the computing (including GUI rendering) and streaming from hard disk is done on the slave computer.

VIENNA ENSEMBLE 2

Vienna Ensemble 2 is a complete mixing and host software that provides all of the features mentioned here, except for the network function. It is available as a free download to all registered users of *Vienna Instruments*.

Features

- Stand-alone application, ideal for running *Vienna Instruments* on external Macs and PCs (interchangeably): 8 ports with 16 MIDI channels each.
- Plug-in formats RTAS (Mac PPC & Intel), AU (Mac PPC & Intel) and VST (PC and Mac PPC & Intel) for use with a host sequencer: 16 MIDI channels per instance.
- No audio interfaces, no MIDI interfaces on your additional computers (slaves) – all you need is Ethernet with a Gigabit connection.
- No third party software to send audio and MIDI data between computers.
- Launch as many *Vienna Ensemble 3* instances on the slave computer as you need (depending on the slave's RAM), each with 16 MIDI tracks to instantiate your instrument plug-ins.
- Route back a maximum of 16 stereo tracks per *Vienna Ensemble 3* instance.
- Instant instrument switching gives immediate access to all instruments within the *Vienna Ensemble* user interface. A click on the desired instrument channel brings up its user interface instantly, no more redundant screen clutter.



- Instrument naming – all instrument instances inside *Vienna Ensemble* can be labeled for a complete, at-a-glance overview.
- Total recall – orchestra setups can be saved with one click.
- Definable play ranges for multi-instrument set-ups for studio and live use.
- Inserts for AU (Mac) and VST (PC) effect plug-ins, such as *Vienna Suite*.
- Panning and Power Panning for precise positioning.
- Flexible routing with freely assignable busses.
- Separated server solution that utilizes additional free memory, leaving host sequencer memory or memory used by additional *Vienna Instruments* plug-ins unaddressed.
- PC version: Windows XP and Vista (both 32- and 64-bit).
- Mac version: 32-bit for Mac PPC and Intel, 64-bit version under development.
- Tested with Cubase, Digital Performer, Logic, Pro Tools, Sibelius, and Sonar.

vienna instruments

VIENNA SYMPHONIC LIBRARY

Your All-In-One Orchestra and More.



VIENNA SPECIAL EDITION & SPECIAL EDITION PLUS

These Collections bring together the complete orchestra – and more – in two affordable DVD Collections. They are the ideal, resource-saving companion for orchestral arrangements on the laptop, or for newcomers to the world of *Vienna Instruments*, offering a useful cross-section of our entire 1.5 million sample archive.

The *Standard Library* of the *Vienna Special Edition* includes 32 instruments and ensembles, covering large post-romantic instrumentation. The *Extended Library* contains 40 additional instruments that enhance the symphonic variety of the Collection and also adds instruments such as the *Vienna Konzerthaus Organ*, a harpsichord, acoustic and electric guitar, and many more.

The *Special Edition PLUS* is the ideal expansion to the *Vienna Special Edition* and offers new articulations for all string, brass and woodwind instruments. Users of the *Vienna Special Edition* can quickly and conveniently add articulations they might have been missing.

Please note that the *Special Edition PLUS* contains some Matrices that also include Patches from the *Vienna Special Edition*. Therefore the installation of the *Vienna Special Edition* DVD Collection or Download Collection is required to load these Matrices.

INSTRUMENT GROUP DOWNLOADS

As an alternative to the DVD Collections *Vienna Special Edition* and *Vienna Special Edition PLUS* the following seven packages of instrument groups are also available as downloads. All you need to have is Internet access, a credit card, and a *ViennaKey* (see page 35 of this catalog).

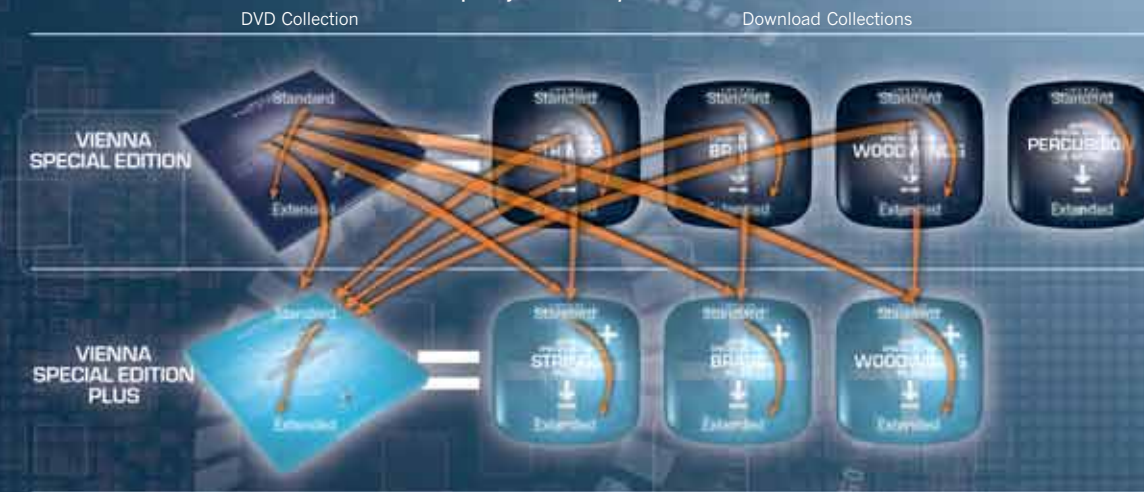
SPECIAL EDITION STRINGS (Standard & Extended)
SPECIAL EDITION WOODWINDS (Standard & Extended)
SPECIAL EDITION BRASS (Standard & Extended)
SPECIAL EDITION PERCUSSION & MORE (Standard & Extended)

SPECIAL EDITION STRINGS PLUS (Standard & Extended)
SPECIAL EDITION WOODWINDS PLUS (Standard & Extended)
SPECIAL EDITION BRASS PLUS (Standard & Extended)

“I’m not sure I can find enough superlatives to describe the Special Edition. [...] If you’ve been waiting for a high-quality, low-cost orchestra, then wait no more: it’s arrived!”

–Jono Buchanan, *Future Music*, August 2007

How to expand your *Vienna Special Edition*



The four *Special Edition Download Collections* combined encompass the complete instruments and articulations of the *Vienna Special Edition DVD Collection*, just as the three *Special Edition PLUS Download Collections* offer all the samples of their DVD counterpart. All *Special Edition Collections* come with *Standard Libraries* with “core” instruments and offer additional instruments in their *Extended Libraries*. The *Special Edition PLUS Collections* do not include any samples of their *Vienna Special Edition* counterparts, but add additional articulations.

STRINGS STANDARD AND STRINGS PLUS STANDARD
 SOLO VIOLIN
 SOLO VIOLA
 SOLO CELLO
 SOLO DOUBLE BASS
 VIOLIN ENSEMBLE (14 PLAYERS)
 VIOLA ENSEMBLE (10 PLAYERS)
 CELLO ENSEMBLE (8 PLAYERS)
 DOUBLE BASS ENSEMBLE (6 PLAYERS)

STRINGS EXTENDED AND STRINGS PLUS EXTENDED
 VIOLIN CHAMBER ENSEMBLE (6 PLAYERS)
 VIOLA CHAMBER ENSEMBLE (4 PLAYERS)
 CELLO CHAMBER ENSEMBLE (3 PLAYERS)
 DOUBLE BASS CHAMBER ENSEMBLE (2 PLAYERS)

BONUS FILES
 APPASSIONATA VIOLINS (20 PLAYERS)
 APPASSIONATA VIOLAS (14 PLAYERS)
 APPASSIONATA CELLOS (12 PLAYERS)
 APPASSIONATA DOUBLE BASSES (10 PLAYERS)

WOODWINDS STANDARD AND WOODWINDS PLUS STANDARD
 PICCOLO
 FLUTE 1
 FRENCH OBOE
 ENGLISH HORN
 CLARINET
 BASS CLARINET
 BASSOON
 CONTRABASSOON

WOODWINDS EXTENDED AND WOODWINDS PLUS EXTENDED
 FLUTE 2
 ALTO FLUTE
 VIENNESE OBOE
 OBOE D'AMORE
 SMALL CLARINET IN E♭
 BASSET HORN
 ALTO SAXOPHONE
 TENOR SAXOPHONE

BARITONE SAXOPHONE
 OBOE ENSEMBLE (3 PLAYERS)
 CLARINET ENSEMBLE (3 PLAYERS)
 BASSOON ENSEMBLE (3 PLAYERS)

BRASS STANDARD AND BRASS PLUS STANDARD
 TRUMPET
 TRUMPET ENSEMBLE (3 PLAYERS)
 TRIPLE HORN
 HORN ENSEMBLE (3 PLAYERS)
 TENOR TROMBONE
 BASS TROMBONE
 TROMBONE ENSEMBLE (3 PLAYERS)
 TUBA

BRASS EXTENDED AND BRASS PLUS EXTENDED
 VIENNESE HORN
 PICCOLO TRUMPET
 TRUMPET IN C (MUTED)
 TENOR TROMBONE (MUTED)
 CONTRABASS TROMBONE
 CONTRABASS TUBA
 WAGNER TUBA
 HORN ENSEMBLE (8 PLAYERS – EPIC HORNS)
 TRUMPET ENSEMBLE (3 PLAYERS – MUTED)
 TROMBONE ENSEMBLE (3 PLAYERS – MUTED)

PERCUSSION & MORE STANDARD
 HARP
 BÖSENDORFER IMPERIAL GRAND PIANO
 CELESTA
 GLOCKENSPIEL
 XYLOPHONE
 VIBRAPHONE
 MARIMBA
 TIMPANI
 DRUMS
 CYMBALS & GONGS
 PERCUSSION
 TUBULAR BELLS
 PLATE BELLS

PERCUSSION & MORE EXTENDED
 VIENNA KONZERTHAUS ORGAN
 CEMBALO
 ELECTRIC GUITAR (OVERDRIVE)
 CONCERT GUITAR

vienna instruments

VIENNA SYMPHONIC LIBRARY

Instruments à la Carte.



SINGLE INSTRUMENT DOWNLOADS

All of Vienna's brass and woodwind instruments, but also the *Soprano Choir* and plucked instruments such as *Upright Bass*, *Vienna Concert Guitar* and *Overdrive* are now available instantly and everywhere – provided you have Internet access, a credit card, and a *ViennaKey*. They let you build your orchestra one instrument at a time, on demand and in line with your budget.

Most Single instruments are also available in the *Vienna Special Editions* or the bigger *Vienna Instruments DVD Collections*. As downloads they offer slightly more articulations per instrument than the *Vienna Special Editions*, but less than the big *Vienna Instruments DVD Collections*. Others are only available as completely new instrument downloads and have never appeared on any DVD collection.

Vienna Instruments give you a wealth of possibilities for upgrades and expansions. You can expand your *Vienna Special Editions* by adding *Single Instrument Downloads* at favorable upgrade prices. Furthermore, each *Single Instrument Download* gives you a credit toward the big *Vienna Instruments DVD Collection* that contains the corresponding instrument (read more on page 34).

Like all Vienna Instruments collections, all Single Instrument download products are sample-based virtual instruments that support the formats VST (OS X, Win XP/Vista), RTAS (OS X), AU (OS X), and also work stand-alone. Registered users are eligible to download the free mixing and host software *Vienna Ensemble 2*.

FLUTES & REEDS

PICCOLO
FLUTE 1
FLUTE 2
FLUTE ENSEMBLE (3 PLAYERS)
ALTO FLUTE
BASS FLUTE
FRENCH OBOE
VIENNESE OBOE
OBOE ENSEMBLE (3 PLAYERS)
OBOE D'AMORE
ENGLISH HORN (FRENCH)
ENGLISH HORN (VIENNESE)
HECKELPHONE

CLARINETS & BASSOONS

CLARINET (Eb)
CLARINET (Bb)
CLARINET ENSEMBLE (3 PLAYERS)
BASST HORN
BASS CLARINET
CONTRABASS CLARINET
BASSOON
BASSOON 2*
BASSOON ENSEMBLE (3 PLAYERS)
CONTRA BASSOON

SAXOPHONES

SOPRANO SAXOPHONE
ALTO SAXOPHONE
TENOR SAXOPHONE
BARITONE SAXOPHONE
BASS SAXOPHONE

HORNS & TUBAS

TRIPLE HORN
VIENNESE HORN
HORN ENSEMBLE (4 PLAYERS)
EPIC HORNS (8 PLAYERS)
EUPHONIUM
BASS TUBA
CONTRABASS TUBA
WAGNER TUBA
CIMBASSO

TRUMPETS & TROMBONES

PICCOLO TRUMPET
TRUMPET (C)
TRUMPET (Bb)*
TRUMPET ENSEMBLE (3 PLAYERS)
FANFARE TRUMPETS (6 PLAYERS)
CORNET
BASS TRUMPET
ALTO TROMBONE
TENOR TROMBONE
TROMBONE ENSEMBLE (3 PLAYERS)
BASS TROMBONE
CONTRABASS TROMBONE

VOICES

SOPRANO CHOIR*

PLUCKED INSTRUMENTS

UPRIGHT BASS*
VIENNA CONCERT GUITAR*
OVERDRIVE - PERFORMANCE
DISTORTION GUITAR*

* These instruments contain exclusive, full-fledged versions of instruments, offering the complete articulations on par with the ones of the big *Vienna Instruments DVD Collections*. They can be considered add-ons to the big *DVD Collection*, and do not contain any kind of reduced basic sample set. Detailed information can be found on the following pages of this catalog.



TRUMPET (Bb)

Once again, trumpet player Alfred (Freddy) Staudigl, one of Vienna Symphonic Library's longest engaged musicians, proves to be an experienced master of his art.

His skillfully crafted performances turn our *Trumpet in Bb* into an effective crossover instrument. In its expressive tonal range, the classic European style is expanded with more intense vibrato and brasher tones, while sacrificing nothing in esthetics. In addition to a wider sound spectrum than provided by the *Trumpet in C*, the *Trumpet in Bb* also offers "Rips & Falls".

ARTICULATIONS

Performances

- Repetition
- Performances: legato, portato and staccato
- Fast Repetitions: 150-190 bpm
- Legatos: piano, forte and portamento

- Performance Trills: half tone and whole tone
- Falls

Single notes

- Short notes: staccato, short portato, long portato

- Long notes: sustain marcato, sustains with and without vibrato, sustains with progressive vibrato

- Dynamics: various crescendos & diminuendos, *fp*, *sfz*, *sfz*

- *pp* with and without vibrato in different lengths
- Flutter tonguing

ARTICULATIONS

Performances

- Repetition
- Performances: legato, portato and staccato
- Fast Repetitions: 150-190 bpm

- Legato Performances: piano and forte
- Performance Trills: half tone and whole tone

Single notes

- Short notes: staccato, short portato, long portato
- Long notes: sustains with and without vibrato

- Dynamics: various crescendos & diminuendos, *fp*, *sfz*, *sfz*
- Flutter tonguing



BASSOON 2

Both the instrument as well as the performance of renowned musician Stepan Turnovsky, a frequent first bassoonist with the Vienna Philharmonic, proved to be perfect for the *Bassoon 2*.

His ability to play exceptionally broad tonal reaches, and to change his playing position to compensate for variances from note to note, coupled with the Vienna team's extensive array of mic positions, result in an extraordinarily precise sampled sound.

Consequently, two solo bassoons are now available in our instrumental collection. The *Bassoon 2* with a range spanning from tenor to bass offers an extended pitch range from Bb to F2, and is therefore also recommended to perform as first bassoon.

SOPRANO CHOIR

UPRIGHT BASS

CONCERT GUITAR

OVERDRIVE

UPRIGHT BASS

With the addition of the *Upright Bass* to its collection, the Vienna Symphonic Library offers another instrument frequently used in jazz compositions. The recordings were done with Bernd Konzett, a well-known jazz bassist from the Austrian state Vorarlberg. Following numerous test recordings, he equipped his 4-string, three-quarter bass with a 113 cm scale with thinner E and A strings, and thicker D and G strings. A short while thereafter, Bernd realized just how painful it can be to record for the Vienna Symphonic Library. As opposed to a several-hour-long gig at a jazz club, a glissandi recording session can be torturous, leaving the musician with veritable burns on the fingertips. The strings themselves heat up to high temperatures, resulting in regular blistering of the fingertips, leaving behind a certain smell of burned and blistered skin in the Silent Stage.

All of the articulations are pizzicato, and include staccatos, portatos and sustains with various vibrato strengths, as well as performances like legato, the above-mentioned slow and fast glissandos and tone repetitions, and also special ghost note performances which have not been available in this form until now. The *Upright Bass* sample set is rounded off by snaps, noises and various other effects.

ARTICULATIONS

Short and long notes

- Staccato
- Portato short and long
- Snap pizzicato
- Damped
- Sustained with normal, light, and without vibrato

Noises & FX

- Slide noises, normal
- Slide noises, "legato" mapping

- Glissando
- Slow glissando

Repetition Performances

- Legato, with and without vibrato
- Portato slow and fast

Upbeat Repetitions

- 1-3 pizzicato upbeats, 80-100, 120, 140 bpm

ARTICULATIONS

Short and long notes

Standard

- Staccato normal and Bartók
- Sustained and ponticello without and with vibrato
- Harmonics artificial and natural

Extended

- Staccato étouffé
- Flautando with and without vibrato
- Bartók (snapped) with and without vibrato
- Étouffé
- Tambora

Hammer

Extended

- Hammer-ons
- D, E, A, d, g, b, e strings
- All strings combination

Trills & Co

Standard

- Trills, half and whole tone

Extended

- Tremolo, short

- Bends, half tone, up and down

FX

Standard

- Scratches combination

Extended

- Golpe
- Harp effects
- Scratches on E, A, D
- Muted chords

Interval Performances

Extended

- Legato normal
- Legato sul ponticello
- Glissando
- Hammer-ons and pull-offs

Repetition Performances

Standard

- Legato slow
- Legato fast, var. 1
- Staccato

Extended

- Legato medium
- Legato fast, var. 2

- Ponticello medium and fast
- Crescendo and diminuendo

Fast Repetitions

Extended

- Fast repetitions
- Normal
- Ponticello
- Crescendo and diminuendo

Chords on 4-6 Strings

Extended

- 3-key and 4-key chords, C to B major and minor
- Battente
- Pulled
- Rasguando short
- Arpeggio/rasguando long
- Chords in chromatic progression
- Battente, pulled, and rasguando short, and arpeggio/long rasguando

- Major, minor, dominant 7, major 7, and minor 7 chords on 6, 5, and 4 strings

- Diminished 7, major 7 with augmented 5th, minor 7 with diminished 5th, and minor with major 7th chords
- Sus4 and 7sus4, with the E, A, and D strings as base

Chords on 3 Strings

Extended

- Chords played on 3 strings in chromatic progression
- Battente, pulled, and rasguando short
- Major base, 1st inversion, 2nd inversion, with 8ve
- Minor base, 1st inversion, 2nd inversion
- Minor 7, dominant 7, diminished 7, sus4

OVERDRIVE PERFORMANCE DISTORTION GUITAR

Imagine a brilliant guitarist playing absolutely fluid legato solos and awesome power chord grooves on a world-class guitar: You can hear it from various guitar legends – but could you expect that level of performance from a sampled guitar?

Overdrive makes it possible by means of the revolutionary Legato Performances, one of the most intriguing outcomes of Vienna Symphonic Library's years of sampling experience. Create your own authentic and unique riffs, exploit the limits of technical feasibility, and get a completely real tube sound performance for the first time ever!

Overdrive contains about 6 gigabytes of samples, including Vienna's unique Performance Elements, featuring a seven-string distorted guitar. Along with various short and sustained notes, power chords, slides, hammer-ons, pull-offs, picked notes, and more, you get loads of effect samples like octave runs, feedbacks, scratches, and e-bowed notes – for a smooth, fat sound and unbelievably realistic performances! Incidentally, repetitions and sustains start at B0 on the lower end, extending the range of a standard guitar down a 4th!

The state-of-the-art gear used to make *Overdrive* was hand selected to provide the perfect total distortion sound, including a fantastic 7-string solid-body guitar, and classic amplifiers and cabinets, mic'd and recorded at Vienna's Silent Stage.

ARTICULATIONS

Short and long notes

Standard

- Staccato short soft, medium, hard
- Staccato normal soft, medium, hard
- Portato short
- Portato long with and without vibrato
- Sustained with and without vibrato, sub-bass, and with whammy bar (2 variations)

Harmonics

- Artificial harmonics, 5th and octave
- Natural harmonics

Trills and Phrases

- Tremolo
- Trills, minor 2nd to major 3rd

- Grace noise, normal and with whammy bar, base note and octave

Power Chords

- Power chords, 4th and 5th
- Power chords, major and minor

FX

- Feedback effects, soft, hard, and bowed
- Scratches on E and B string
- Scratches with whammy bar
- Scratch effects

Interval Performances

- Legato normal, with vibrato, and with whammy bar (2 variations)

EQUIPMENT

- Steve Vai signature, 7 strings
- Brunetti XL II R-EVO
- Marshall 1960 TV monitors, 4x12
- Ernie Ball 9-52 strings

Repetition Performances

- Normal and dynamics (2 variations each)
- Muted (2 variations)
- Power chords, 4th and 5th, normal and dynamics
- Sub-bass

Fast Repetitions

- Staccato, 140 to 160, 180, 200, and 220 bpm, normal and dynamics
- Effects, 140 to 160, 180, and 200 bpm

Scale Runs

- Legato, major and minor, C to B

SOPRANO CHOIR

The Vienna Symphonic Library held extensive castings to find 16 singers for its *Soprano Choir* who could sing the soprano's whole tonal range, and also harmonically blend in with the group's overall sound. After several test recordings, the first vocal sessions took place at the Silent Stage.

The most outstanding result of these sessions is the first ever sampled vocal Legato – the Soprano Choir's Legato Performance Patches for *Vienna Instruments* render these fluid notes most naturally.

The articulations include the vowels "U" (ooh) and "A" (aah) as staccatos, sustains, legato sustains, crescendos and diminuendos, fortepianos and sforzatos. In addition, there are staccatos of the syllables "ra", "sa", and "ta".

ARTICULATIONS

'AA'

- Staccato notes on "aa", "ra", "sa" and "ta"
- Sustained
- Strong dynamics, 4 sec.
- Fortepiano
- Sforzato
- Legato

'UU'

- Staccato notes on "uu"
- Sustained
- Strong dynamics, 4 sec.
- Fortepiano
- Sforzato
- Legato

- Fortepiano
- Sforzato
- Legato

VIENNA ORCHESTRAL PIANO

Grand Passion.



The *Vienna Orchestral Piano* is the first hardware built by the Vienna Symphonic Library. It's a prototype, meant to visualize the esthetics of the sound of the *Vienna Imperial*. Its debut was at the NAMM Winter Show 2009, reflecting Vienna's innovative piano technology through design and functionality.

VIENNA INSTRUMENTS

VIENNA SYMPHONIC LIBRARY

VIENNA IMPERIAL

The new *Vienna Imperial* virtual piano is a class of its own. The sampled grand, a Bösendorfer Imperial 290-755, was equipped with Bösendorfer's patented CEUS technology, which allowed the Vienna team to conduct the most precise and by far most extensive piano sample recordings ever done in the history of music technology. **1,200 recorded samples per key** represent a magnitude of sampling detail that has been unthinkable up to now.

Up to **100 velocities** were captured per key and playing technique. These precise recordings would have been impossible without the CEUS technology. No human pianist, no matter how skilled, would be able to play 100 evenly spaced velocities from pianissimo to fortissimo, not to mention playing them consistently across all playing techniques such as sustain pedal or soft pedal down.

A new **customized software player** with a dedicated piano user interface has been designed specifically for recreating the Bösendorfer CEUS Imperial grand. Thanks to a novel compression method, the new core engine allows for virtually unlimited polyphonic playback. Technology from our *Vienna Suite* plug-ins such as **filters**, **compressors**, and even a **convolution reverb** have been integrated directly into the engine, and so you can achieve premium results even when using the stand-alone version of the *Vienna Imperial*. The interface provides easy access to all parameters and presets, and offers innovative features, such as the ability to change the volume of the pedal noises according to the speed at which the pedal is depressed.

You may select between three **microphone positions**, resulting in three different sonic basis points and lending the *Vienna Imperial* well to orchestral music, romantic ballads, contemporary pop and rock tracks as well as jazz performances.

Far – Audience position, for recreating the sound of a concert recording.

Middle – The sound a pianist would be hearing when playing the instrument.

Close – Microphones placed in the body for a voluminous and in-your-face sound.

Recorded Styles

- Sustain pedal up
- Sustain pedal down
- Soft pedal (una corda) down
- Repetition tones for sustain pedal down (hitting the sounding string)
- Repetition tones for soft pedal down (hitting the sounding string)
- Perfectly timed and graded release samples, soft pedal up and down.
- Sympathetic resonance tones of individual strings (sustain pedal up)
- Sympathetic resonance tones of all non-damped strings (sustain pedal down)



vienna instruments

VIENNA SYMPHONIC LIBRARY



SYMPHONIC CUBE

In early 2006, the dream of the *Symphonic Cube* finally came alive. After six years of recording and software development, this 550 GB magnum opus has set the highest standard for professional composers. Yet, for all the magnitude of samples and depth of technology, the power of Vienna Instruments lies in its simplicity, giving quick and easy access to this wealth of instruments and articulations, and rendering authentic results at the simple touch of a key.

- 10 Vienna Instruments Collections
- Nearly 800,000 samples and 550 GB of sample data in 44.1kHz/24bit

INCLUDED COLLECTIONS

SOLO STRINGS I • CHAMBER STRINGS I • ORCHESTRAL STRINGS I •
ORCHESTRAL STRINGS II • HARPS • BRASS I • BRASS II •
WOODWINDS I • WOODWINDS II • PERCUSSION

VIENNA SUPER PACKAGE

This is the ultimate Vienna Symphonic Library anthology, from A to Z. These Collections cover not only the symphonic orchestra, but also a lot more. This package includes every Vienna Instruments DVD Collection the Vienna Symphonic Library has ever released, except the *Vienna Special Editions*. With its unsurpassed number of pristine sound recordings, this tour de force is by far the largest compilation of samples on the planet. Please find more information on each Collection on the following pages of this catalog.

- 21 Vienna Instruments Collections
- More than 1 million samples and 750 GB of sample data in 44.1kHz/24bit

INCLUDED COLLECTIONS

SYMPHONIC CUBE • SAXOPHONES • SPECIAL WOODWINDS • SPECIAL BRASS •
APPASSIONATA STRINGS I • APPASSIONATA STRINGS II • CHAMBER STRINGS II •
SOLO STRINGS II • ELEMENTS • VIENNA KONZERTHAUS ORGAN •
BÖSENDORFER IMPERIAL • SPECIAL KEYBOARDS

STRINGS PACKAGE

From solo instruments to chamber and orchestral string ensembles to the *Appassionata Strings*' large groups – and the harps – the *Strings Package* covers the whole range of symphonic string instruments and provides you with authentic sound results for all kinds of orchestrations. Played by renowned musicians, international soloists and members of Viennese orchestras, the Vienna Instruments String Collections offer sample recordings rich in detail, and enable you to create authentic and lifelike scores. Find detailed information on each Collection on the following pages of this catalog.

INCLUDED COLLECTIONS

SOLO STRINGS I • SOLO STRINGS II • CHAMBER STRINGS I •
CHAMBER STRINGS II • ORCHESTRAL STRINGS I • ORCHESTRAL STRINGS II •
APPASSIONATA STRINGS • APPASSIONATA STRINGS II • HARPS

WINDS PACKAGE

The Vienna Instruments Collections included in the *Winds Package* owe their reputation not only to their outstanding quality and playability; part of their fame is due to the selection of excellent and sometimes extraordinary instruments. Collections such as *Special Woodwinds* or *Special Brass* feature rarities you will not find in other software instruments. And in the *Saxophones Collection*, the wealth of articulations exceeds normal symphonic requirements, crossing over to the realm of jazz and pop. Please find detailed information on each Collection on the following pages of this catalog.

INCLUDED COLLECTIONS

WOODWINDS I • WOODWINDS II • SPECIAL WOODWINDS •
SAXOPHONES • BRASS I • BRASS II • SPECIAL BRASS

KEYBOARDS PACKAGE

These three Collections reflect the impressive sound of Vienna. It is the city's legacy transported to the 21st century by the means of technology, passion, and craftsmanship. Spanning the ages from the Baroque to the avant-garde, the keyboard instruments included in this package characterize the sound of their epoch, from the harpsichord to the grand piano to John Cage, from the harmonium to the organ. They epitomize the spirit of times at the simple touch of a key. Please find detailed information on each Collection on the following pages of this catalog.

INCLUDED COLLECTIONS

VIENNA KONZERTHAUS ORGAN • BÖSENDORFER IMPERIAL •
SPECIAL KEYBOARDS

“Vienna Instruments is groundbreaking, that’s for sure. The *Symphonic Cube* is remarkably complete, furnishing practically every articulation and orchestral instrument you could ever want – hats off to Vienna Symphonic Library for such a monumental achievement.”

–Geary Yelton, *Electronic Musician*, Februar 2007



TEC Award
Winner
2006



Electronic Musician
2007 Editors' Choice
Award



Future Music
Platinum
Award



Keyboard
Keybuy
Award



Musikmesse
International
Press Award 2007



Remix
Technology
2008 Award



Music Tech
Choice
Award 2008



Sound
on Sound
5 Stars

“String writers will go ga ga over *Appassionata*. You’re going to be fooled by them for years [...] Nothing else handles string parts like this, which makes them a Key Buy winner.”

—Richard Leiter, *Keyboard*, November 2008



APPASSIONATA STRINGS I & II

As the name suggests, these string ensembles are quite simply, passionate. Their lush, broad and emotive cinematic sound defies expectations for a virtual instrument. They integrate perfectly well into a variety of musical styles, from pop and rock environments to symphonic arrangements, from emotional ballads to films, from pure string beds to complete orchestral scores.

The *Appassionata Strings* offer various facets of sustains and Legato Performances with different intensities of vibrato as their main focus, but also include articulations such as sul-G-Performances, accented interval notes, spiccato, staccato, various Repetition Performances, trills, runs, and much more. They also include Vienna’s innovative “out-of-tune-samples” where various players of the ensemble carefully correct their intonation as the tone progresses. Mirroring what actually happens in live orchestral performances, this is a very effective technique for creating heightened realism and expression. The *Appassionata Strings*’ bass section of 10 instruments consists of 6 five-string and 4 four-string basses, giving the low end a deep and rich flavor.

The muted large string ensembles of *Appassionata Strings II* are a special gem for everybody who is looking for that sweet, Hollywood-type string sound. The sequel to *Appassionata Strings I* offers almost all of the articulations that the first Collection includes, but played “con sordino”. This is going to be the most lyrical string ensemble in your studio!

INSTRUMENTS APPASSIONATA STRINGS I & II

VIOLIN ENSEMBLE (20 PLAYERS) • **VIOLA ENSEMBLE** (14 PLAYERS) • **CELLO ENSEMBLE** (12 PLAYERS) • **DOUBLE BASS ENSEMBLE** (10 PLAYERS)

ARTICULATIONS

Performances

- Interval Performances: legato/portamento – normal, with 4 velocity sustains, progressive and strong vibrato, sforzato, tuning in after the attack, on the G string (violins only)
- Fast Interval Performances: legato, spiccato, harsh (violins only)
- Performance Trills
- Repetition Performances: legato, portato, spiccato, harsh (violins only)
- Fast Repetitions
- Grace Runs: chromatic, minor 3rd; up and down

Single notes

- Short notes: staccato, tight and loose (violins only)
- Long notes: sustained with normal, strong, and progressive vibrato; tuning in after the attack; on the G string (violins only)
- Dynamics: medium crescendos and diminuendos; crescendo-diminuendo; sforzato/storzatissimo

Appassionata Strings II offers almost the same articulations as *Appassionata Strings I*, but played con sordino.

ORCHESTRAL STRINGS I & II

All Vienna Instruments string sections offer an extremely wide range of articulations. The special qualities of these instruments are the result of a multitude of Performances. With larger ensembles, the random effect of articulations like Performance Trills or fast Legatos is especially pronounced, lending those Performance Patches remarkable authenticity in conjunction with the new Performance algorithms in the Vienna Instruments. The larger the ensemble, the more intense the random effect, that is, the natural “inexactitude” among the musicians when changing from one tone to the next. This effect gets extra attention with the “Repetition Performance Pizzicatos” – an innovation only available with the large string ensembles and recorded in two different tempos.

The ensemble of 14 violinists of *Orchestral Strings I* is headed by Christian Eisenberger, who in his esteemed international concert work has collaborated with artists and conductors such as Claudio Abbado, Martha Argerich, Nikolaus Harnoncourt, Herbert von Karajan, Gideon Kremer, Kent Nagano, Roger Norrington, Murray Perahia, Andras Schiff, Georg Solti, and many others. The ensemble of 10 violas is headed by Anett Homoki, who is a member of the Vienna Chamber Philharmony as well as of the Volksoper Vienna.

The leading voice of the cello section of *Orchestral Strings II* is Argentinian Rubén Dubrovsky, founder of the Vienna Bach Consort. Martin Deuring, an internationally active solo bassist and founding member of the chamber music ensemble “Ensemble Plus”, leads the double bass ensemble.

ORCHESTRAL STRINGS I

VIOLIN ENSEMBLE (14 PLAYERS) • **VIOLA ENSEMBLE** (10 PLAYERS)

ORCHESTRAL STRINGS II

CELLO ENSEMBLE (8 PLAYERS) • **DOUBLE BASS ENSEMBLE** (6 PLAYERS)

ARTICULATIONS

Performances

- Interval Performances: legato, portamento, staccato, tremolo
- Fast Interval Performances: legato, marcato, spiccato
- Performance Trills
- Interval Performances muted (con sordino): normal, portamento
- Violins: Interval Performance Glissandos on the same string
- Repetition Performances: legato, bow vibrato, portato, staccato, spiccato, harsh, upbeats, pizzicato
- Repetition Performances muted: sustains, legato, portato, staccato
- Runs: legato, spiccato; major, minor, chromatic, whole tone

Single notes

- Short notes: short staccato, staccato, short détaché, long détaché, 4 variations each
- Long notes: sustains with and without vibrato, espressivo, flautando
- Dynamics: various crescendos & diminuendos, with and without vibrato, *fp*, *sfz*, *sfz*, *ppp*
- Tremolos: sustains, crescendo & diminuendo
- Trills: half tone, whole tone, minor, major 3rd, accelerando
- Pizzicatos and Bartók pizzicatos (loose and tight)
- Col legno
- Con sordino: staccato, détaché, sustained, crescendos & diminuendos, fortissimo, sforzato, tremolo, pizzicato, trills
- Sul ponticello: staccato, sustains, crescendos & diminuendos, *sfz*, tremolo
- Artificial harmonics: staccato, sustains



Future Music
Platinum
Award

Vienna Instruments win
comparative string test

SOLO STRINGS I & II

Christian Eisenberger, Katharina Traunfellner, Rubén Dubrovski, Martin Deuring. These four soloists have invested their life's work and hard-won experience from their international concert performances into these Collections. Sensitive and clear, exact and homogeneous – their performances are technically perfect and utterly convincing in their musicality. Not only are these fine musicians in command of their instruments but, after several years of working for the Vienna Symphonic Library, they also know exactly what is required of them to create ideal samples. Their performances at the Silent Stage come alive again in these Vienna Instruments.

Solo Strings I is the most comprehensive and sophisticated solo string edition ever created. The Collection contains articulations such as "Zigane", the leisurely "smeared" portamentos, which are particularly impressive as Interval Performances with the Vienna Instruments audio engine's algorithms. Additional "harsh" articulations are played with an especially raw, almost brutal attack, and are now available as superbly effective Interval and Repetition Performances. There are also special Performance Trills, repetitions in spiccato and ricochet articulations, sustains with fading vibrato, ponticello, sul tasto, and numerous natural and artificial harmonics.

Solo Strings II expands the first Collection by many of its playing techniques, but played "con sordino" (with mutes). The sequel contains articulations such as muted short and long notes, crescendo and diminuendo variations, as well as Interval Performances like legato, portamento, and trills. Furthermore, additional Performance Legatos with very long notes have been recorded for use in slower parts. Thus, every single pitch and velocity is available in 24 variations, and going the extra mile proved worthwhile!

INSTRUMENTS SOLO STRINGS I & II VIOLIN • VIOLA • CELLO • DOUBLE BASS

ARTICULATIONS

Performances

- Interval Performances: legato, portamento, zigane (gipsy), détaché, marcato, spiccato
- Fast Interval Performances: legato, marcato, spiccato, harsh
- Performance Trills
- Interval Performance Glissandos on the same string, fast and medium speed, up and down
- Repetition Performances: legato, bow vibrato, portato (slow, medium, fast), staccato, spiccato, harsh (accelerando, ritardando)
- Runs: legato, spiccato; major, minor, chromatic, whole tone
- Grace notes: normal, slow, zigane
- Glissandos: medium and fast octave glissandos on the same string

Single notes

- Short notes: staccato, short détaché, long détaché, 4 variations each
- Long notes: sustains without, with medium, with progressive, with fading vibrato, espressivo; marcato
- Dynamics: various crescendos & diminuendos, with and without vibrato, *fp*, *sfz*, *ppf*
- Tremolos: sustains, crescendo & diminuendo
- Trills: half tone, whole tone, crescendo & diminuendo, constant speed and accelerando
- Pizzicatos: normal, secco, Bartók pizzicatos
- Col legno
- Sul ponticello: staccato, détaché, sustains, crescendos & diminuendos, *sfz*, *sfz*, tremolo, repetitions
- Sul tasto: staccato, détaché, sustains, storzato, tremolo
- Natural harmonics: sustains, repetitions, glissandos
- Artificial harmonics: staccato, sustains, repetitions, glissandos

Solo Strings II offers almost the same articulations as *Solo Strings I*, but played con sordino.

CHAMBER STRINGS I & II

The small string ensembles of the *Chamber Strings* Collections present themselves as a full instrumental body rich in nuances. Tender or expressive, quiet or dynamic, light as a feather or energetic – with the help of our proprietary performance algorithms the ensembles' liveliness magically unfolds when you play. The *Chamber Strings* exude their flair for intimate arrangements in chamber music compositions or in divided string groups. Large string ensembles combined with the *Chamber Strings* are enhanced by additional nuances and a wealth of variations.

Additionally to our basic articulations such as legato, portamento legato, détaché, spiccato and the repetition performances *Chamber Strings I* contains further characteristics such as "Zigane" portamentos, articulations with harsh attacks, harmonics, marcato performances, new repetitions, and many others. The muted chamber ensembles are a refined addition to your treasure chest of string varieties from Vienna!

Chamber Strings II offers many of the playing techniques that the first Collection includes, but played "con sordino" (with mutes). Playing with mutes dampens the transmission of energy from the strings to the body of the instrument and softens or darkens the sound. Muted string instruments lend themselves well to soft, intimate arrangements and solo parts, and provide nuanced variations to any kind of musical style with their different structure of overtones and harmonics. Only wooden mutes crafted by a special instrument maker have been used in order to fit perfectly to the bridge of each instrument.

INSTRUMENTS CHAMBER STRINGS I & II

VIOLIN ENSEMBLE (6 PLAYERS) • VIOLA ENSEMBLE (4 PLAYERS) •
CELLO ENSEMBLE (3 PLAYERS) • DOUBLE BASS ENSEMBLE (2 PLAYERS)

ARTICULATIONS

Performances

- Interval Performances: legato, portamento, zigane (gipsy), détaché, marcato, spiccato
- Performance Trills
- Repetition Performances: legato, portato, staccato, spiccato, harsh
- Grace notes: normal, zigane

Single notes

- Short notes: short staccato, long staccato, short détaché, long détaché, 4 variations each

- Long notes: sustains with and without vibrato, espressivo
- Dynamics: various crescendos & diminuendos, with and without vibrato, *fp*, *sfz*, *sfz*
- Sustained tremolos
- Trills: normal and baroque trills, half tone & whole tone, crescendo & diminuendo
- Pizzicatos: normal, Bartók pizzicatos
- Natural harmonics: sustains, glissandos
- Artificial harmonics: staccato, sustains, repetitions

Chamber Strings II offers almost the same articulations as *Chamber Strings I*, but played con sordino.



Future Music
Platinum
Award



Sound
on Sound
5 Stars



Vienna Instruments win
comparative string test



Future Music
Platinum
Award



Sound
on Sound
5 Stars

SAXOPHONES

This Collection offers the complete saxophones family. The performance algorithms of the Vienna Instruments work wonders with these samples. The focus has been directed equally to orchestral settings as well as to jazz. Famous examples of orchestral works using these instruments include the saxophone quartet by Alexander Glasunow, the alto saxophone concertos by Glasunow and Debussy, and the Castello from Mussorgsky's "Pictures". In addition, a host of articulations for jazz and big band are included, such as bends, tongue slaps, growling, screams, extended harmonics, key sounds, and more. In an unprecedented development, long and short downward ending phrases triggered as release samples have been added for heightened realism. The breathy tones stem from the legendary "Barfly sessions" at the Silent Stage, when the lights were dimmed, setting the mood for softer tones.

**SOPRANO SAXOPHONE • ALTO SAXOPHONE • TENOR SAXOPHONE •
BARITONE SAXOPHONE • BASS SAXOPHONE**

ARTICULATIONS

Performances

- Interval Performances: Legato with and without vibrato, grace notes (minor second to octave), portamento
- Fast Interval Performances: Legato, marcato
- Performance Trills
- Repetition Performances: Legato (slow and fast), portato (slow and fast), staccato
- Fast repetitions: Staccato
- Octave runs: Legato, chromatic and whole tone runs, up and down
- Grace notes: minor second to octave, up and down
- Bends down: Sustains with and without vibrato, progressive vibrato, "dirty" (screams); legato with vibrato (grace notes, portamento, glissandi, marcato, trills)

Single notes

- Short notes: Staccato, portato (short, medium, long), marcato
- Long notes: Sustained notes with and without vibrato, with progressive vibrato, slaps normal and muted, key sounds, screams, long and short end phrases
- Dynamics: Various crescendos & diminuendos; *fp*, *sfz*, *sfz*
- Flutter tonguing: normal and crescendo
- Trills: Half and whole tone, crescendo & diminuendo, constant speed and accelerando



Sound
on Sound
5 Stars



Sound
on Sound
5 Stars

HARPS

This Collection owes its two instruments to the use of two harps in orchestral music of the mid 19th century. Harp 1 is played by Ruth Rojahn, harpist of the Hofer Symphoniker and internationally successful soloist. Apart from single notes in various playing styles the first harp offers an enormous wealth of glissandos, which are particularly brilliant and easy to play using the Vienna Instruments engine. The controller structure allows for extremely flexible and quick access – the user can switch between ranges, different tempos, up and down movements, and different scales in real-time while playing. Now you can access all dimensions at the same time! The first harp's spectrum is rounded out by a wide range of arpeggios.

The second harp, played by Julia Reth, contains an even larger number of single notes, also offering playing styles like damped, fingernail playing, and pedal glissandos. A lovely ethereal effect is created by the bisbigliando variations, the whispering of tender tremolos on two strings playing the same note.

HARP 1 • HARP 2

ARTICULATIONS

Sustained notes

- Normal, secco, près-de-la-table, fingernail playing, secco, harmonics, bisbigliando, pedal glissandos

Arpeggios

- Major, minor, diminished, augmented
- Three and four notes
- Slow, medium, fast

Glissandos

- Major and harmonic minor full-scale
- Melodic minor, diminished, pentatonic
- Whole tone scale
- Slow, medium, fast
- One, three, and 5 octaves, single and multiple cross glissandos
- Fast fortissimo glissandos spanning 1 octave



Sound
on Sound
5 Stars



BRASS I & II

Brass I combines the basic brass instruments as solo instruments and the corresponding ensembles. The four soloists are masters of their trade. Trumpet player Freddy Staudigl, hornist Marcus Schmidinger, and trombone player Johann Schodl all are foundation members of the renowned ensemble "Brassissimo" and are not only active with their quintet but also as soloists and orchestral musicians on an international level. The tubist Christoph Kiene is also internationally known as a lecturer. Apart from Vienna's basic articulations and Performance Elements this Vienna Instruments Collection also provides fast Interval Performances in legato and marcato, Performance Trills, arpeggios (major, minor, and diminished in legato and staccato) and mordents. Trumpet and trombone – as solo instruments as well as in the ensembles – offer the complete playing techniques including all their muted variants. Among the specialties are the trumpet ensemble's "out of tune" sustains, as they happen now and then in real orchestral situations. The three trumpet players don't hit the note exactly at the beginning – a beat frequency ensues which is corrected as the tone progresses, eventually resulting in a clean homophony. Furthermore, the trumpets feature "rips & falls". And the trombone ensembles, too, offer a specialty; clusters of three notes with half tone intervals are available in staccato (two variations), sustained, crescendo und diminuendo (in two tone lengths), sforzato, and even as Repetition Performances.

Brass II contains the instruments for large-scale orchestral arrangements, i.e., the "Wagner orchestral brass". Oriented toward Wagner's "Ring", there are the bass trumpet, the contrabass trombone, Wagner tuba and contrabass tuba, all with the standard single note and Performance articulations like Interval Performances, Repetitions, Performance Trills, etc. As an alternative to the Viennese horn, *Brass II* also contains a new solo horn, the triple horn, Yamaha's master instrument in F/Bb/high F, recorded down to the lowest register (A1). Further, there are the piccolo trumpet, the cimbasso, and of course the famous "Epic Horns", an impressive sounding body of eight double horns that not only fulfills the sonic ideal of the theatrical late Romantic orchestra but also meets the challenge of "larger than life" scores for modern cinema.

INSTRUMENTS BRASS I

**TRUMPET • VIENNESE HORN • TROMBONE • TUBA •
TRUMPET ENSEMBLE (3 PLAYERS) • HORN ENSEMBLE (4 PLAYERS) •
TROMBONE ENSEMBLE (3 PLAYERS)**

INSTRUMENTS BRASS II

**PICCOLO TRUMPET • BASS TRUMPET • TRIPLE HORN •
HORN ENSEMBLE (8 PLAYERS) – EPIC HORNS • BASS TROMBONE •
CONTRABASS TROMBONE • CONTRABASS TUBA •
WAGNER TUBA • CIMBASSO**

ARTICULATIONS

Performances

- Interval Performances: legato, marcato; slow & fast
- Horns, tenor trombone: Interval Performance Glissandos
- Repetition Performances: legato, portato, staccato; crescendo & diminuendo
- Performance Repetition upbeats: slow, medium, fast
- Performance Trills
- Solo instruments – Grace Note Performances: minor and major 2nd, up and down
- Trumpets: runs
- Trumpets, horns, trombones – arpeggios: major, minor, diminished triads; staccato, medium & fast
- Solo trumpet, piccolo trumpet – mordents: legato, 12 variations
- Trumpets, horns, trombones – muted/stopped:
 - Interval Performances
 - Repetition Performances: legato, portato, staccato
 - Fast Repetitions
 - Upbeats

Single notes

- Short notes: staccato and portato with various attacks and note lengths
- Long notes: sustains with various attacks and vibratos
- Horns: blared sustains
- Dynamics: crescendo & diminuendo in various note lengths, various vibratos; *fp*, *sfz*, *sfz*, *ppf*
- Solo instruments – trills: half tone, whole tone; crescendo & diminuendo
- Flutter tongues: normal and crescendo variations
- Trumpets, horns, trombones – muted/stopped:
 - Short notes: staccato, short portato, medium portato
 - Sustains and dynamics in various note lengths
 - Flutter tongues
- Trumpet ensemble: out-of-tune-sustains, rips & falls
- Trombone ensemble: clusters

“If you need a comprehensive woodwind section capable of every musical nuance under the sun, the pair offer an immaculate solution.”

—Dave Stewart, *Sound on Sound*, November 2006



Sound
on Sound
5 Stars

WOODWINDS I & II

The *Woodwinds I* Collection contains the four main wind instruments, flute, oboe, clarinet, and bassoon, as well as their corresponding ensemble formations. Since the beginning of the Vienna Symphonic Library, first-rate musicians have been providing the sound and character of these wind instruments as soloists and ensemble leaders. Gisela Mashayekhi-Ber was the solo flutist of the Zurich Opera orchestra and taught at the Bruckner University Linz and at the Vienna Music University. Markus Deuter was (and is) first oboist of numerous German orchestras; he came to Vienna especially for the recordings of the French oboe. The clarinetist Daniel Hörth, in spite of his youth, can look back at an international concert career with the Vienna Philharmonic, the Vienna Symphonic Orchestra, and others, and Martin Machovits, among other assignments, is solo bassoon player at the Vienna Radio Symphony Orchestra.

The solo instruments as well as the ensembles offer fast and slow Interval Performances in legato and marcato styles as well as Performance Trills. From the solo instruments, the flute and clarinet arpeggios (major, minor, and diminished broken chords in legato and staccato styles), the solo flute's mordents, and the French oboe's flutter tonguing particularly stand out. The slow legato repetitions of the solo flute are especially appealing. During the recordings of the French oboe we gave our utmost attention to capturing the lyrical and expressive vibrato.

Woodwinds II contains all of the instruments necessary for the realization of large orchestral instrumentations, such as a piccolo, a second flute and an alto flute, a bass clarinet and a contrabassoon. To complete your woodwinds collection you will also find the small clarinet in Eb and two English horns, living up to the high standards professional composers have come to expect from our sampled instruments.

INSTRUMENTS WOODWINDS I

**FLUTE 1 • FRENCH OBOE • CLARINET • BASSOON •
FLUTE ENSEMBLE (3 PLAYERS) • OBOE ENSEMBLE (3 PLAYERS) •
CLARINET ENSEMBLE (3 PLAYERS) • BASSOON ENSEMBLE (3 PLAYERS)**

INSTRUMENTS WOODWINDS II

**PICCOLO • FLUTE 2 • ALTO FLUTE • VIENNESE OBOE •
ENGLISH HORN 1 • ENGLISH HORN 2 • SMALL CLARINET IN Eb •
BASS CLARINET • CONTRABASSOON**

ARTICULATIONS

Performances

- Interval Performances: legato, marcato; fast & slow
- Repetition Performances: legato, portato, staccato; crescendo & diminuendo
- Flute 1, clarinet, Viennese oboe – Performance Repetition upbeats
- Performance Trills
- Solo instruments – Grace Note Performances: major 2nd to octave, up & down
- Solo instruments – runs: major, minor, chromatic, whole tone; up & down
- Piccolo, flutes, clarinet – arpeggios: major, minor, diminished triads; legato & staccato; medium & fast
- Piccolo, flute 1, Viennese oboe – mordents: legato & staccato, 12 variations
- Clarinet in Bb – glissandos

Single notes

- Short notes: staccato, short portato, long portato
- Long notes: sustains with various attacks and vibratos
- Dynamics: crescendo & diminuendo in various note lengths; *fp*, *sfz*, *sfz*, *ppf*
- Trills: half tone, whole tone; crescendo & diminuendo
- Solo instruments – flutter tonguing
- Ensembles – sustained three-note clusters
- Contrabassoon – FX techniques

SPECIAL WOODWINDS

This Vienna Instruments Collection is a cornucopia of exotic treasures for symphonic and orchestral works. The sheer rarity of these instruments makes this Collection a priceless addition to your Vienna orchestra.

A special gem is the **bass flute**. With its velvety, earthy sound, it expands the flute family to its lowest register, evoking mystery and depth in dramatic music.

The **Oboe d'Amore** adds a lyrical and rich-sounding member to the oboe family and was performed by our experienced oboist Markus Deuter, who was also responsible for the *French oboe*. The **Heckelphone** with its dark, expressive character rounds out the oboes' tenor register.

This Collection features two additions to the clarinet family as well, including the warm, full-sounding **basset horn** that covers the alto/tenor registers, and the powerful, sonorous **contrabass clarinet**.

**BASS FLUTE • OBOE D'AMORE • HECKELPHONE •
BASSET HORN • CONTRABASS CLARINET**

ARTICULATIONS

Performances

- Interval Performances: legato, marcato
- Fast Interval Performances: legato, marcato
- Multi Interval Performances (Performance Trills): minor second to major third
- Repetition Performances: legato, portato, staccato
- Fast repetitions: 140 to 180 bpm (except heckelphone and contrabass clarinet)

Single notes

- Long notes: sustains without vibrato, sustains with vibrato (except basset horn and contrabass clarinet)
- Dynamics: medium crescendo and diminuendo in various lengths, crescendo-diminuendo in various lengths, fortissimo, sforzato, sforzissimo
- Flutter tonguing



Sound
on Sound
5 Stars



SPECIAL BRASS

Like *Special Woodwinds*, the Vienna Instruments Collection *Special Brass* offers resonant rarities that a first-rate virtual orchestra can't do without. To create the perfect counterpart for our now famous "Epic Horns", we recorded an ensemble of six trumpet players (three trumpets in Bb and three in C). The "**Fanfare Trumpets**" provide tremendous impact with their sforzato and sforzissimo playing techniques. And they deliver sparkling trumpet themes that soar magnificently above the orchestra.

As an added bonus, we were able to persuade Vienna's much-acclaimed solo trumpet player Freddy Staudigl to record another solo instrument from the trumpet group, the **cornet**. The **alto trombone** expands our trombone family to its highest register, now making a total of four different trombone tunings available. And our **euphonium** is yet another feature, revealing the high register of the tuba family.

FANFARE TRUMPETS (6 PLAYERS) • CORNET • ALTO TROMBONE • EUPHONIUM

ARTICULATIONS

Performances

- Interval Performances: legato, marcato
- Fast Interval Performances: legato, marcato
- Multi Interval Performances (Performance Trills): legato, portato, staccato
- Repetition Performances: legato, portato, staccato
- Fast repetitions: 140 to 180 bpm
- Upbeat repetitions: 1, 2, and 3 upbeats, 16ths from 90 to 180 bpm

Single notes

- Short notes: staccato, short portato, long portato, long portato marcato
- Long notes: sustains without vibrato, sustains with vibrato (cornet only)
- Dynamics: medium crescendo and diminuendo in various lengths, fortissimo, sforzato, sforzissimo
- Flutter tonguing



Sound
on Sound
5 Stars

ELEMENTS

Water, metal, glass, and stone – very special elements are used here for sound production. This Collection offers exciting instruments such as the **bass waterphone**, the 5-octave **lithophone** and the **XXL tam-tam**. The waterphone is an unusual, evocative instrument with a diameter of 14 inches and is considerably larger than the waterphone used in the Vienna Instruments *Percussion* Collection. Its larger number of sounding rods, their increased length, the larger opening as well as the bigger resonating body with more water, furnish the musician with more unusual sonic possibilities and a wider variety of colors. The oversized tam-tam, with a diameter of more than 65 inches, was treated with all the tricks of the trade, with a special nod to Stockhausen's opus "Mikrophonie" and others. It was struck with metal rods, cardboard and jigsaw blades, hit and rubbed with chains, and manhandled with fly swatters, an egg cutter, and even a massaging rod. The **bottles** contained in this Collection are blown – with articulations such as sustains and flutter tonguing. The 18 GB *Elements* Collection also features **glass bells**, **musical glasses**, a **glass harmonica** and a **verrophone**.

BASS WATERPHONE • XXL TAM-TAM • BOTTLES • GLASS BELLS • MUSICAL GLASSES • GLASS HARMONICA • VERROPHONE • LITHOPHONE

ARTICULATIONS

Glass Instruments

Staccato, portato, sustains, trills, tremolo. Glass harmonica, verrophone and bottles are also played with mallets.

Lithophone

Left and right hand strokes, muted strokes, tremolos and chord tremolos played with five different mallets. Special effects include strokes with fingers and fingernails, bowed notes, and notes played with stones and needles on the sound bars for shatter effects.

XXL tam-tam

Single hits (rim and middle), short and long tremolos (open, muted, crescendos & diminuendos), effects.

Bass waterphone

Staccato and portato variations, sustains, repetitions, crescendos, tremolos, arpeggios, glissandos, hotrods, wood mallets, strokes.



Sound on Sound 5 Stars

PERCUSSION

This Vienna Instruments Collection is a truly magnificent profusion of percussion! Apart from all standard percussion instruments and Performances it contains production-ready instruments, processed with sought-after high-end studio equipment, put into the right perspective with multi-sampled convolution reverb from the Vienna Symphonic Library's MIR development. The basic percussion instruments (timpani, snare and bass drum, tambourine, suspended cymbals, a-due cymbals, glockenspiel, triangle, xylophone, tubular bells, tam-tam and concert toms) thus are not only available as samples with minimal reverb of the Silent Stage, but also with the reverb of the world-famous Wiener Konzerthaus in various stage positions. Naturally, these MIR impulses implemented in the samples just scratch the surface of the potential and flexibility of the future MIR engine; nevertheless, they offer a preview of its acoustic possibilities and allow the user to work quickly.

INSTRUMENTS & ARTICULATIONS

Timpani 1

Timpani 2

Single hits (normal, secco, coperto), tremolos (normal, crescendo, diminuendo), tremolo glissandos, single hit glissandos, upbeats; Repetition Performances; various mallets

Drums

Snare drum 1
Snare drum 2
Snare drum ensemble
Piccolo drum
Field drum 1
Field drum 2
Bass drum 1
Bass drum 2
Concert toms
Roto toms
Taiko drums
Tambourine 1
Tambourine 2

Cymbals & Gongs

Piatti (a-due cymbals)
Chinese cymbals
Crash cymbal
Ride cymbal
Splash cymbal
Suspended cymbals
Finger cymbals
Gongs
China gongs
Peking Opera gongs
Tam-tam 1
Tam-tam 2

Mallets & Blocks

Celesta
Glockenspiel
Vibraphone
Xylophone
Marimba
Wood blocks
Temple blocks

Percussion

Altar-boy bells

Angklung
Antique cymbals
Anvil surrogate (rails)
Bell tree
Bells
Boobams (boa bams)
Brake disks & springs
Bull roarer
Burmese bells
Car horns
Castagnets
Caxixi
Chimes
Church bells
Claves
Cow bells (cencerros)
Crotales
Cuica
Finger bells
Flexatone
Guiro
Guns (shots)
Hammer
Japanese singing bowls
Jingle ring

Lion's roar
Lithophone (small)
Log drum
Ocean drum
Plate bells
Rainmaker
Ratchets
Rock bells
Shaker
Ship's bell
Siren
Sleigh bells (jingle bells)
Small bells
Spring drum
Thunder sheet
Triangle 1
Triangle 2
Tubular bells
Vibratone
Waldteufel
Waterphone
Whip
Wind machine

VIENNA KONZERTHAUS ORGAN

This is truly a first: The Vienna Instruments Collection *Vienna Konzerthaus Organ* is the first sampled organ recorded in a concert hall, not in a church, thus blending perfectly with orchestral performances. Obviously, it is also the first instrument not recorded at the Silent Stage, and yet it adheres to our overall sampling concept since it has been captured in exactly the same space that provides the essential impulse responses for our upcoming MIR reverberation and mixing engine. That space is the venerable Great Hall of the "Wiener Konzerthaus", where the famous "Rieger Organ" was installed in 1913.

The *Vienna Konzerthaus Organ* Collection includes 14 GB of stereo samples covering three manuals with 38 single stops and one pedal with 18 single stops. You can put together your own registrations by combining the stops in the Vienna Instruments' user interface, retaining the flexibility of this magnificent instrument. In addition, we have invited experts to create a wealth of pre-recorded registrations that present you with the most important and best sounding combinations. Of course these registers can be easily extended to your needs or taste. There are also isolated samples of the valves of each register as well as two minutes of room noise and the wind-chest idling, so you can add these elements to the mix for even more realism.



Sound on Sound 5 Stars



Sound on Sound 5 Stars



Sound on Sound 5 Stars



Future Music Platinum Award

The Collections *Bösendorfer Imperial*, *Vienna Konzerthaus Organ* and *Special Keyboards* are not divided into *Standard* and *Extended Libraries* like with other Vienna Instruments Collections. The *Standard Library* includes the full set of samples along with the software instrument and engine.

BÖSENDORFER IMPERIAL

The Bösendorfer 290 Imperial was the first grand piano we recorded, with the generous support of "Bösendorfer Klavierfabrik". Throughout the recording sessions at the Silent Stage, the instrument was tuned and regulated by the famed piano manufacturer's best engineers and piano technicians. The Collection makes full use of our proprietary engine and performance algorithms, including our automatic repetition feature that precisely

SPECIAL KEYBOARDS

The **harpichord** has a very bright sound, rich in overtones. Its tone can be changed in character by the keystrokes, but unlike the piano it cannot be played louder or softer. Typically a Baroque instrument, the harpsichord hardly played a role in classical and romantic music. In modern literature, however, it has been rediscovered, and is also used poignantly and effectively in film and TV music. At the Silent Stage, the following single notes and repetition performances of a harpsichord with two manuals were recorded: 8' register solo, 8' double, and tutti (a combination of two 8' registers and one 4' register).

The **harmonium** is a free-reed instrument, meaning that air streaming past reeds of different lengths causes them to vibrate. Unlike organ pipes, the harmonium's reeds produce more disharmonic overtones, creating a unique undulating sound.

The **prepared piano** is a technique introduced in 1949 by John Cage, where objects like erasers, nails, wire, paper, etc., are inserted between a piano's strings in certain places, causing them to produce additional tones, harmonics, or percussive sounds. The Bösendorfer grand piano was also treated with bare hands (e.g., glissandos over the strings) and with wood mallets in order to get a multitude of creative sounds and colors.

HARPSICHORD • HARMONIUM • PREPARED PIANO

emulates the behavior of piano strings hit multiple times. Its massive sample set includes un-looped sustain samples in pedal up and pedal down variations, tone repetitions, real recorded sustain pedal resonances, multiple release samples, and key noises. In addition to the acoustic perspective of the pianist, the user is also provided with concert hall audience perspective, for proper imaging on the orchestral stage. This *Bösendorfer Imperial* is best suited for "classical" music in the broad sense of the word. For a more universal range of styles and sounds and an even higher number of samples in a virtual piano, please see our new *Vienna Imperial* on page 20.



Future Music Platinum Award



Sound on Sound 5 Stars



VIENNAKEY

The ViennaKey is necessary to run any Vienna Symphonic Library product. This USB protection device by Syncrosoft is not included in the box of any Collection. It is available separately at the Vienna Symphonic Library webshop, as well as through distributors and dealers.

You will need one *ViennaKey* for every computer you want to run a Vienna Symphonic Library product on. So you'll have to order at least one *ViennaKey* with your first purchase.

For example, you can use one *ViennaKey* for all of your *Vienna Instruments* Collections if you want, as long as you run them on one machine. Of course you can also run several Collections on more than one computer, e.g., *Solo Strings* and *Chamber Strings* on Computer A and *Orchestral Strings* and *Brass* on Computer B. This will require the purchase of two ViennaKeys, one for each computer. This way you can distribute your Vienna Instruments as you wish over several computers.

You can also move the licensing information from one *ViennaKey* to another, but you can't have the same product on two *ViennaKeys* at the same time.

If you already have a Syncrosoft USB protection device (from Steinberg for instance), you can use it for Vienna Symphonic Library products, too. Please download the latest "Syncrosoft License Control Center" from the Syncrosoft website (www.syncrosoft.com/downloads) so all the relevant license information is available on your *ViennaKey*. The only difference from the original *ViennaKey* is that you can't run Demo Mode #1 on a Syncrosoft USB protection device not issued by the Vienna Symphonic Library.

DEMO MODE #1

Even before registering your products you can test the product on any computer with a new ViennaKey plugged in. There are 180 "starts" available. This number doesn't refer to starting up the computer or to starting a new session. Each of the following procedures is a "start":
 Instantiating the *Vienna Instrument*, loading a Collection, or loading an instrument from the *Extended Library*. So the period of time you can use, e.g., *Vienna Instruments* in Demo Mode #1 depends on how often and how many instruments you audition. Therefore we recommend registering your products as soon as possible.

DEMO MODE #2

This is the 30 day demo mode after registering your product which is available upon request only (activate@vsl.co.at): If you have bought only the *Standard Library* of a Vienna Instruments Collection, you can try out the *Extended Library* for 30 days. You have 30 starts available in these 30 days. If you've used up your 30 starts before your 30 day trial period has expired, please connect to the Syncrosoft Server using your License Control Center to get another 30 starts.

DVD or Download

DVD Products are boxed products that you may order at our web shop or at one of our international distributors and at our Authorized Dealers. *Download Products* are instantly available wherever on the planet you might need them – provided you have Internet access, a credit card, and a *ViennaKey*.

The *Vienna Instruments DVD Collections* come with the Software Instrument, *Standard Library*, and the *Extended Library* on DVD. The *Standard Library* is included in the base price (standard price) of the Vienna Instrument Collection. Also on the same DVD is the *Extended Library*, which you may use FREE for 30 days. After 30 days, you must unlock the *Extended Library* for an additional fee. The unlock code may be purchased through your authorized dealer, distributor or at our web shop. Upgrade discounts are always deducted from the price of the appropriate *Extended Library*. The price of the *Standard Library* is the same for all customers.

Upgrades and Extensions

Vienna Instruments give you a wealth of possibilities for upgrades and expansions. You can expand your *Vienna Special Editions* by adding *Single Instrument Downloads* at favorable upgrade prices, or by upgrading to the big *Vienna Instruments DVD Collections*. You may also enjoy upgrade discounts when buying the big *DVD Collections* that contain any *Single Instrument Download Products* you might have already registered.

On any product page in our web shop you can view all possible discounts of any given Collection under the menu item "Discount Details". After you log in, you will also see the products you have already registered and the web page will automatically calculate your personal price.

Online Services

www.vsl.co.at

Demo Zone

Check out demos made by users or our team members and listen to tons of great orchestrations using our products.

Community

You're cordially invited to visit our forum and to discuss your experiences and ideas about working with the Vienna Symphonic Library. Share tips and get immediate assistance from Vienna team members. This exchange of knowledge provides you with the most current and important information.

The User Area

One of our most important resources are to be found in the User Area – a private section for registered users only. After purchasing and registering you can download software and updates, get library updates and manuals, or change your user information.

Instruments Online

The Vienna Symphonic Library's website offers free access to the first complete, multimedia instrument encyclopedia with comprehensive information on the principles of instrumentation. It features the sounds of various playing techniques of all kinds of instruments, high-quality images, and extensive information about each instrument. Every instrument profile has text descriptions, historical development and classification of the orchestral instruments, playing techniques, notation, range, function in the orchestra, semantics, symbolism, combinations with other instruments, musical extracts as notation and Vienna Symphonic Library sound samples.



Video Tutorials & Training Videos

The Vienna Symphonic Library team is constantly adding free tutorial and training videos to their website, making it easy to get to know Vienna's products and to give you quick overviews as well as detailed instructions on how to maximize your investment.

The **Video Tutorials** and the **Quick Start Guides** explain every step, from installation and registration to using extended features of any software product. The Vienna Instruments tutorials demonstrate all functions of the software player in great detail, such as speed control, the RAM optimizer, or the Universal Mode. Furthermore, there are videos showing how to mix and master using the individual plug-ins of *Vienna Suite*, as well as videos on *Vienna Ensemble 3* and setting it up in connection with the notation software Sibelius™.

Furthermore, Paul Steinbauer, Vienna's product manager, and Christian Kardeis, Vienna's master composer, have produced three **Training Videos** showing the complete process of creating a piece of orchestral music, from arranging the various instruments of a score to the final mixing – using the *Vienna Special Edition*. Learn about their composition and mixing techniques and learn how you can achieve the same fantastic sound with *Vienna Instruments*, paired with the capabilities of your own sequencer.

Whether you're a beginner or a professional user, these tutorials deliver the expert knowledge you need to get the most out of Vienna Symphonic Library's products. All Video Tutorials are freely accessible at www.vsl.co.at/vi.



INSTRUMENT REFERENCE POSTER

This beautiful poster produced by the Vienna Symphonic Library will be a gorgeous, yet practical addition to your studio. It features:

- The ranges of 50 orchestral instruments plus the registers of the human voice – this overview is the perfect reference for every composer and arranger!
- Artfully displayed 88 note keyboard and staves show you concert pitch ranges at a glance. Quick and easy!
- Instruments arranged logically by group.
- Transposition and clef indications for orchestrators.
- Highly professional pictures of all orchestral instruments.
- Includes both common and rare orchestral instruments.
- Extreme ranges, pedal tones and harmonics indicated in different colors.
- Size: 27" x 39" (68 x 97 cm)

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