



Remapping the Piano

A 60-Minute Audiovisual Performance
by Stefan Schultze

THE PROJECT

The latest proposition from composer/pianist Stefan Schultze is a project called Hyperplexia. The term denotes an obsessive-level fascination with the vast sonic possibilities inherent in the piano. It also describes a state of ecstasy induced by the imaginative exploration of the limitless compositional and performative potentials offered by the instrument. Through a series of live experiments investigating the structural, mechanical, and sonic dimensions of the piano, Schultze disrupts any preconceived notions we might have regarding the instrument.



SETUP

The performance features two traditional grand pianos: one played directly by the artist, the other equipped with a self-playing mechanism triggered by MIDI data. The MIDI data can be generated and varied in real-time via additional keyboards, controllers, and AI agents. The sound of the self-playing piano can be modulated in real-time through preparations of the piano. Extracted MIDI data can also be used to trigger a variety of virtual pianos and piano samples, as well as to produce a visualization of the music on a large-format screen. Optionally, the visualization can be hand-drawn and used as an alternate way to control the self-playing mechanism.



PERFORMANCE

The result is a presentation that blurs the lines between composer, performer, and remixer; conductor and interpreter; improvisation and scripted performance. To destabilize these concepts even further, the set also includes AI technology used to manipulate MIDI and audio data. As a whole, the performance was designed to unfold with the fluidity and seamlessness of a DJ set. It moves across a broad spectrum of music, ranging from classical to experimental, through jazz, black midi, and all the way down to dance floor-friendly electronica. Because of the exploratory nature of the project and its modular design – one that could include more pianos, more players, and hypothetically could also be realized over distance using streaming technologies – at this point, the possibilities are endless, and the discovery potential is its greatest asset.



ROADMAP

April 11
Progr Bern

May 17–20
Moers Festival

June 28
Kiezsalon Berlin

June 29*
UpToThree Festival, Berlin

July 18*
22. Bayreuther Klavierfestival

August 17
Peitz Festival

October 27
3 Tage Neue Musik Braunschweig

CONTACT

Stefan Schultze (Artistic Director)
mail@stefanschultze.com

*BLACK SPECTRAL MIDI
Collaboration with Ernst Surberg

Designed by Lorenz Klingebiel. Photography by Robert Hamacher.
Title typeface 'Music' kindly provided by Maxitype.

TRAILER



Click on slide to view the HYPERPLEXIA trailer via your web-browser.

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