PRESS INFORMATION

Bayreuth, in June 2019

The Soundboard Transducer

Steingraeber Creates New Artistic Possibilities With Electronics

Electronics are not always used to serve artistic and creative expression in the world of music. They are often used for muting, or in 'player pianos' for example, and in pop music where, of late, the sound just booms out directly from the piano's soundboard. A musical enhancement? Hardly!

However there are a multitude of **professional applications that electronics can offer** music and Steingraeber & Söhne has demonstrated just that in a series of trial runs* by the pianist Prof. Dr. Prof. Pooyan Azadeh from the **Tehran University of Art** for the variable temperament pitches, the composer Robert HP Platz from the **University of Musik Würzburg**, and pianist Clara Murnig from the Beethoven Institute at the **University of Music Vienna**. This particular transducer technology was born out of a collaboration between Robert HP Platz and IRCAM Paris, and subsequently optimised in **SWR's (Südwestrundfunk) Experimental Studio** in Freiburg. The startlingly-authentic grand piano sound is thanks not to out-dated sampling techniques, but to the **physical modelling** approach of piano sound 'Guru' Philippe Guillaume and his firm Modartt/pianoteq.

The Ingredients: A first-class grand piano with outstanding acoustic design and mechanical construction, the authentic sound generation of physical modelling, and a finely tuned transducer developed by the SWR experimental studio. The Result: An instrument that opens up a vast range of creative and professional possibilities. Here are just some of them:

Using the Hammer Stop Without Piano Strings you can:

- Play in all keys using the automatic transposition function
- Employ different tuning systems (for example historical, non-western, and microtonal)
- Perform on different instruments (harpsichords, synthesizers, electric pianos)

Using the Piano Strings Without the Hammer Stop you can:

- Play on two levels simultaneously, with both real and virtual pianos emanating from the same soundboard, for example:
  - Acoustic piano with a differently tuned piano, as used in the quarter-tone music of Charles Ives, Alois Hába, and many others.
  - Acoustic piano with a piano tuned the same, resulting in double the soundboard vibration for more presence and volume (booster function), for use in open-air concerts and other larger performances spaces.
  - Acoustic piano with any instrument of your choice, creating a stunning mix of sound
  - Acoustic piano with live electronics, no longer requiring a separate loudspeaker system
- Music creation on 3 levels: Real piano with virtual piano PLUS playback, for example improvising on top of an improvisation you have just recorded.
- Self-playing instrument without the usual loss of dynamics, as there is no inertia caused by mechanical reproduction.
- Educational instrument in class, thanks to its authentic reproduction of performances.

For more information, please go to www.steingraeber.de/en/transducer

* Visitors to the VdM Congress in Stuttgart in May 2017 as well as the Cremona Piano Festival in September 2017 organised by Roberto Prosseda, and the 'Zeit für Neue Musik' Festival in Bayreuth in March 2018 were able to witness the trial runs at first hand.

Transducer Project in Cooperation with

Professor Robert HP Platz

SWR EXPERIMENTAL STUDIO

PIANOTEQ 6 TRUE MODELLING

Foto 1:

Der Klang kommt aus dem Resonanzboden: Transducer versetzen den Resonanzboden in Schwingung, so wie es sonst die Saiten tun.

The sound comes from the soundboard: Transducers give vibrations to the soundboard which normally come from the strings.

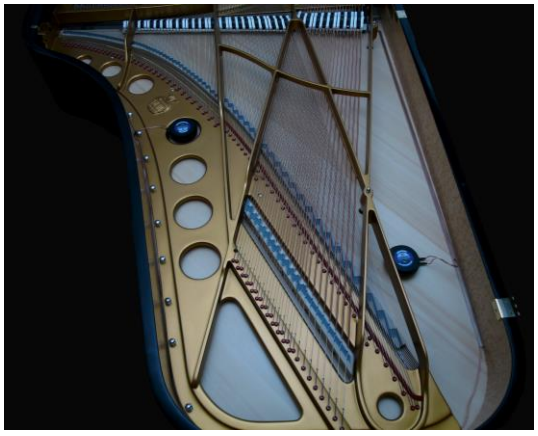

Foto 2:

Der erste Prototyp, ein Steingraeber & Söhne D-232. Zwei Transducer sind auf dem Foto zu sehen – inzwischen werden rund vier bis fünf verwendet. Zum Equipment gehören auch Frequenzweichen, Midi, Hammerstopp und natürlich Computerprogramme.

The first prototype Transducer Grand Piano, a Steingraeber & Söhne D-232. Two transducers are shown here, however current applications now use four or five. Frequency crossovers, MIDI, hammer stops and, of course, computer software complete the set up.

Foto 3:

In einer Videoserie unter www.steingraeber.de/transducer erklären der Komponist Simon Vincent (li.) und Michael Acker vom SWR Experimentalstudio die Möglichkeiten, die ein Steingraeber Transducer Flügel bietet.

In a video series at www.steingraeber.de/en/transducer, the composer Simon Vincent (left) and Michael Acker from the SWR Experimental Studio explain the possibilities offered by a Steingraeber Transducer Grand Piano.