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THE STEINWAY CHRONICLE

INSTITUTIONAL NEWS FROM STEINWAY & SONS



By providing students and faculty with access to world-class instruments, FSU demonstrates its dedication to supporting the pursuit of musical excellence and fostering a vibrant and dynamic music community.

FLORIDA STATE UNIVERSITY ELEVATES MUSIC EXPERIENCE WITH ADDITION OF 17 NEW STEINWAYS

The College of Music at Florida State University is the third largest public university-based music program in the nation, with an enrollment topping 1,100 undergraduate and graduate students. The College's history dates back to 1900, when music instruction began with only

one teacher of vocal and instrumental music. Today, FSU is proud of its 124-year tradition of excellence in music education in more than 20 different areas of study. But when Dr. Todd Queen, Dean of the College of Music, looked closely at the school's

instruments upon his arrival at FSU in 2021, he could see that the school's piano inventory was sorely lacking.

Here's what Dr. Queen's STEINWAY Inventory Analysis found: Total number of pianos on campus? 257. Total number of grand pianos? 100.

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Percentage of those grand pianos built before 1979? 52%. To address the situation, Dr. Queen drafted a proposal to FSU's provost to enhance the University's music program by increasing the number of STEINWAY pianos on campus.

"I think I made a pretty convincing argument," Dr. Queen said. "I basically said that I don't know of many other pieces of equipment at Florida State University that are still in use 80 years after they were made, but our pianos are, and they are being used every day, all day, by hundreds of serious students."

In the proposal, Dr. Queen also pointed out that adding STEINWAYS to FSU's program would have a measurable positive impact on the overall health and age of the piano inventory and would allow technicians to spend more

time on other instruments in need of maintenance and repair. Most importantly, he said, the new pianos would "significantly increase the quality of instruction and educational experience of our students."

"We know that if we put STEINWAYS in our practice rooms, those pianos are going to last, because they are such incredibly high quality."

The FSU administration agreed and moved quickly to create a one-time allocation of funding, provided the proposed 15 new pianos could be purchased by the end of 2023. (The new pianos would join two additional STEINWAY Model M grands that had been purchased earlier in the year.) Within days, Dr. Queen was consulting with Christy Myers, owner of Steinway Piano Gallery Spanish Fort, Alabama.



Piano delivery.



Doogan Townsend, Junior BM Piano Performance and Music Theory (Photo: Justin Ball)

“I said to her, is this crazy?” Dr. Queen said. “Can we find this many new pianos before the end of the year? And Christy just said, ‘Let me get working on this.’ It was a miracle. She found exactly the number of STEINWAY Model M’s we needed. We took them all.”

With Myers’ help, the College of Music received a shipment of three STEINWAY Model B concert grands, two Model O grands, and ten Model M grands, which were set up in a staging area before being delivered to their final homes on campus. The College then hosted a casual “Welcome the STEINWAYS!” event, attended by Myers, FSU faculty and students, and Gavin English, President of STEINWAY & SONS Americas. The concert showcased the pianos through student jazz, classical, and vocal performances and ended with

a crescendo of piano students, led by conductor Guilherme Leal Rodrigues, playing all 15 new pianos at once.

“It was unusual, but we thought, well, these pianos will never all be in one place again. Why not take advantage of it with a joyful event to celebrate their arrival?” said Dr. Heidi Louise Williams, FSU Piano Professor and Coordinator of Keyboard Studies and a 2023 inductee to the STEINWAY & SONS Teacher Hall of Fame.

The new pianos now have homes in FSU’s 215-seat Dohnányi Recital Hall as well as in four classrooms and ten practice rooms.

“A practice room in a music school is the worst place to put a piano because it gets beaten on all day long,” Dr. Queen said. “But we know that if we put STEINWAYS in our practice rooms,

those pianos are going to last, because they are such incredibly high quality.”

“With any major purchase such as this, many people benefit, from students to faculty to guest artists and the entire community,” Dr. Williams added. “The College of Music at FSU gives 700+ recitals per year. The impact of adding these pianos just cannot be overstated, and we can’t say enough how grateful we are to Dr. Queen, our Associate Vice President Paul Harlacher, President Richard McCullough, Provost James Clark, and Christy Myers of Steinway Piano Gallery Spanish Fort for making this happen. Throughout this process I witnessed nothing but enthusiasm and joyful collaboration. Our students are saying thank you every day as they practice and perform on these beautiful instruments.”



Sixteen FSU graduate and undergraduate pianists and graduate conductor Guilherme Leal Rodrigues performed Johannes Brahms’ Variations on a Theme by Joseph Haydn St. Anthony Chorale to commemorate the occasion. Pictured from left to right: Bohan Lin, Ying-Chen Kuo, Da-Hee Kim, Dain Lee.

MISSISSIPPI STATE UNIVERSITY BECOMES ALL-STEINWAY INSTITUTION



MSU faculty member and Steinway Artist Dr. Rosângela Sebba

The Mississippi State University Department of Music recently achieved ALL-STEINWAY Institution status after acquiring 50 new STEINWAY pianos over the last 12 years.

The ALL-STEINWAY status comes after the conclusion of the department's ambitious ALL-STEINWAY Initiative, a comprehensive fundraising campaign that gathered more than \$3.5 million from 142 donors. During the ALL-STEINWAY Celebration held last August, MSU President Mark Keenum said he was proud of the distinction.

"From an instructional standpoint, for our students to have access to a piano of this magnitude is remarkable," Keenum said.

The journey towards becoming an ALL-STEINWAY INSTITUTION began in 2012, when the Department of Music surveyed the pianos in its inventory with the help of representatives from Steinway Piano Gallery – Nashville. Their findings revealed that most of the pianos were in poor condition, and that the average age of the instruments was 50 years.

In response, MSU launched the ALL-STEINWAY Initiative in 2014. But the journey was not without challenges, notes Robert Klingbeil, Director of

Institutional Sales for Steinway Piano Gallery – Nashville. Klingbeil worked closely with MSU faculty member and Steinway Artist Dr. Rosângela Sebba to bring MSU over the finish line to ALL-STEINWAY status, and he remembers moments of doubt. Could MSU raise the funds? "It was a long process, but ultimately, it was worth it," Klingbeil said. "The tenacity factor played a huge role."

In 2022, the MSU Department of Music completed its new Music Building on Hardy Road. The 37,000-square-foot facility provided brand-new classrooms, rehearsal halls, recording studios and practice rooms, and today there is a new STEINWAY-designed piano in every practice room. The Music Building recital hall now contains three STEINWAY grand pianos, and one of them is the SPIRIO | r, a state-of-the-art grand piano designed to capture and play back live performances.

"Making STEINWAY pianos the standard of our music department lets prospective and current students know that we are serious about music at Mississippi State and that we are serious about quality at Mississippi State," Keenum said. "This gives our students an opportunity to have access to the finest

and best instruments in the world."

"Of course, money is always a challenge for many institutions, but I believe the length of time it took is just a reality, not an exception," Klingbeil said. "It's a process that people can learn from, and despite the challenges, it doesn't change the goal. It's still the right thing to do, and regardless of how long it takes, we're going to get there."

"Collaborating with the STEINWAY Initiative fostered hope for departmental improvement, ultimately necessitating the construction of a new building," Sebba said. "Initially, the inventory comprised 18-22 pianos, but as the vision of the new building materialized, it expanded to include 50 new pianos and the 12 years brought more than what we had planned originally. The environment significantly influenced the psychological behavior of students and faculty, instilling a sense of pride in being part of a campus distinguished as an ALL-STEINWAY INSTITUTION. Through my work with donors, STEINWAY, and foundation representatives, I learned many valuable lessons. Above all, I discovered that when people unite for the betterment of a community or campus, nothing is impossible."



Steinway & Sons District Sales Manager Chris Gilbert and Mississippi State University President Mark Keenum



The All-Steinway Institution celebration at Mississippi State University

WEST VIRGINIA UNIVERSITY SCHOOL OF MUSIC BECOMES ALL-STEINWAY INSTITUTION



In 1867, a mere fourteen years after the founding of STEINWAY & SONS itself, a small land-grant university in the heart of West Virginia was taking shape in the city of Morgantown. Now known as West Virginia University, this public research institution today offers more than 350 degree programs throughout 13 colleges and schools. This year, STEINWAY & SONS is honored to welcome the West Virginia University School of Music as one of the most recent inductees into the distinguished ALL-STEINWAY INSTITUTION family.

The mission of the WVU School of Music is to create an innovative and inclusive musical community that prepares informed, ethical students for meaningful creative lives as performers, educators, composers, conductors, music therapists, entrepreneurs, and scholars. The school is part of the College of Creative Arts and Media, the center for visual and performing arts at WVU and the state of West Virginia. Music faculty include internationally acclaimed artists and scholars who are also distinguished teachers, including STEINWAY ARTIST Barbara Nissman.

For WVU, the attainment of ALL-STEINWAY INSTITUTION status reflects

years of effort and support from generous donors who helped replace their aging pianos with new STEINWAYS. Fundraising efforts began in 2011, following an assessment of the university's pianos and the realization that the instruments did not live up to WVU's standards of excellence. In fact, many of the school's pianos were older than WVU's Canady Creative Arts Center, which opened in 1968.

"When we realized that our existing piano inventory was well past the point of replacement, we investigated what would

be best for the students at WVU," said Keith Jackson, dean of the WVU College of Creative Arts and Media. "When it comes to beauty of tone, artistic flexibility, durability and consistency, STEINWAY was the clear winner."

Thanks to support from generous donors, the School of Music was able to install new STEINWAY pianos, including concert grands, uprights, and two SPIRIOS.

"Working with donors to secure these funds over the last 15 years has given us a chance to explain what we do in the school and how high-quality instruments allow our students and faculty to reach their artistic potential," Jackson said.

"It has been a privilege to work side by side with WVU over the past few years. It was their dedication to this initiative that the school is now equipped with these beautiful STEINWAY-designed pianos," said Peter Wagner, Division of Education at STEINWAY & SONS. "I look forward to ensuring that students and faculty will have nothing but the best pianos imaginable for the study of music in the years to come."



HARVARD UNIVERSITY UNDERTAKES MULTI-YEAR PURCHASING PLAN FOR NEW STEINWAYS

Harvard University—long known as an epicenter of ambition and achievement in higher education—has undertaken an ambitious plan to elevate its music department with the addition of the finest pianos available: STEINWAYS. With the support of generous donations, Harvard is carefully implementing a multi-year strategy to replace and upgrade many of its aging pianos, ensuring that students and faculty have access to the highest quality instruments. This initiative, made possible through collaboration with Boston's M. Steinert & Sons (the oldest STEINWAY dealer in the world), has already begun to reshape the university's music spaces.

Brendan Murphy, President of M. Steinert & Sons, shared some of the challenges that Harvard faced in its pursuit of the upgrade. "At Harvard, they had several pianos that weren't up to the standard they needed," Murphy explained. "Harvard's lead piano technician Mariana Quinn played a crucial role in developing long-term solutions for both replacements and repairs. Her deep understanding of Harvard's internal processes and her ability to present clear data to administrators were essential in moving the project forward."

With Murphy's help, Quinn took on the task of analyzing the state of the university's instruments and building a case for why replacing aging pianos was a necessary investment. "It's not just about having new pianos; it's about making a case for why replacing these instruments is an investment in the university's future," she explained.

Harvard's plan calls for replacing roughly 75% of the pianos in the music



John Knowles Paine Concert Hall at Harvard University

building by 2026. The process wasn't without its hurdles, but in 2022, a donor's commitment to fund the initiative over five years gave the plan the financial backing it needed.

As the project progressed, Harvard began acquiring more STEINWAY pianos, and one of the most exciting additions was the introduction of STEINWAY SPIRIO, the world's finest high resolution player piano. "We're incredibly proud that Harvard embraced the SPIRIO line," said Murphy. "In addition to the traditional STEINWAY Model D, they've acquired two SPIRIO | r models—one for the Media Production studio at 50 Church Street and another for use in John Knowles Paine Concert Hall. These pianos offer piano faculty and students the ability to capture and playback their own performances—an invaluable tool for the serious study of piano."

Quinn also highlighted the flexibility and reliability of STEINWAY pianos in their decision-making process. "We've always found that STEINWAY pianos

are not only preferred by our students and faculty but are also the easiest to maintain. The direct connection with M. Steinert & Sons, along with transparency from the STEINWAY factory in New York, has been invaluable for our department."

"Paine Hall is a busy space used for concerts, recitals, and collaborations, so having reliable, top-tier instruments is a must," she continued. "Our commitment to investing in STEINWAY pianos is about providing the best tools for our students and faculty to perform at their highest level."

Murphy noted that the success of this project came down to the importance of creating a clear, justified case when seeking long-term investment. "The most valuable lesson here is the importance of a solid, well-vetted plan with clear data," he explained. "It's about showing the administration that we've done our homework and that these pianos are essential for the institution's continued success."

Celebrating more than 240 ALL-STEINWAY INSTITUTIONS

ALL-STEINWAY INSTITUTIONS demonstrate a *commitment to excellence* by providing their students and faculties with *the best equipment possible* for the study of music. That is why the pianos owned by these institutions – from the practice room to the recital hall – are designed by STEINWAY & SONS.



CONSERVATORIES

Oberlin Conservatory of Music (Since 1877)	China Conservatory of Music, School of Piano (China)	Piedmont University Conservatory
Yale School of Music (Since 1897)	Conservatorio de Música de Puerto Rico	Royal Welsh College of Music & Drama (Wales)
Cleveland Institute of Music (Since 1920)	Harbin Conservatory of Music (China)	Shenandoah University - Shenandoah Conservatory
Curtis Institute of Music (Since 1924)	Leeds College of Music - Conservatoire (England)	Tianjin Conservatory of Music, School of Piano (China)
Academy of Vocal Arts	Maastricht Conservatory (Netherlands)	The Tianjin Juilliard School (China)
Baldwin Wallace University - Conservatory of Music	Mannes School of Music - The New School	University of Cincinnati - College Conservatory of Music
Central Conservatory of Music, School of Piano (China)	Music Academy of the West	

OTHER SCHOOLS OF DISTINCTION

Ackworth School (England)	Hampton School (England)	Plockton High School (Scotland)
Aiglon College	Levine School of Music	Qatar Music Academy (Qatar)
Amadeus International School of Music (Austria)	Kharkiv Special Music School (Ukraine)	Rimsky-Korsakov Music School (Russia)
Ashford School (England)	Kronberg Academy (Germany)	The School of Performing Arts
Brentwood School (England)	Loretto School (Scotland)	Somerset College (Australia)
Bromley High School GDST (England)	Loughborough Endowed Schools (England)	St. Albans School (England)
Cheltenham College (England)	Moscow Special Gnensins' School of Music (Russia)	Stauffer Center - Accademia Stauffer (Italy)
Cicely L. Tyson Community School of Performing & Fine Arts	The Mount School	St. Margaret's Episcopal School
City of Edinburgh School of Music (Scotland)	Musica Mundi School (Belgium)	St. Paul's Co-educational College (Hong Kong)
Cranbrook School (Australia)	New Yorker Musische Akademie im CJD Braunschweig (Germany)	Stowe School (England)
Cushing Academy	Pacific Northwest Ballet & School	Syddansk Musikkonservatorium, Konservatoriet i Esbjerg (Denmark)
Durham School (England)	Pangbourne College (England)	Tonbridge School (England)
Episcopal High School	Philadelphia High School for the Creative & Performing Arts	Valley Christian Schools
Gould Academy		Wellington School (England)

COLLEGES AND UNIVERSITIES

Ball State University	Herbert W. Armstrong College	Oklahoma City University	University of Leeds (England)
Belmont University	High Point University	Oklahoma State University	University of Maryland
Bemidji State University	Hollins University	Oral Roberts University	University of Melbourne,
Benedictine College	Huston-Tillotson University	Ottawa University	Faculty of Music (Australia)
Bethany Lutheran College	Illinois State University	Park University,	University of Minnesota - Morris
Blackburn College	Illinois Wesleyan University	International Center for Music	University of Minnesota - Twin Cities
Blue Ridge Community College	Immaculata University	Pellissippi State Community College	University of Missouri - St. Louis
Bluffton University	Indiana University of Pennsylvania	Pomona College	University of Mobile
Boise State University	Indiana University - South Bend	Portland State University	University of Montevallo
Bowie State University	Irvine Valley College	Prairie View A&M University	University of Northern Colorado
Bucks County Community College	James Madison University	Prince George's Community College	University of South Africa (S. Africa)
Butte College	Kansas State University	Princeton University	University of South Carolina - Aiken
Cairn University	Keene State College	Principia College	University of South Florida
California State Polytechnic University, Pomona	Kennesaw State University	Radford University	University of Southern Indiana
California State University, Dominguez Hills	Kent State University	Rensselaer Polytechnic Institute	University of Tennessee - Knoxville
California State University, San Marcos	Kutztown University	Rowan University	University of Tennessee - Martin
Cardinal Stritch University	Lake Michigan College	Royal Holloway College,	University of Texas of the Permian Basin
Carl Sandburg College	Las Positas College	University of London (England)	University of Texas - Tyler
Chestnut Hill College	Lewis and Clark Community College	Saint Mary's University of Minnesota	University of Toledo
Clemson University	Liberty University	Santa Fe College	University of Utah
Coastal Carolina University	Lindenwood University	Seton Hill University	University of Victoria (Canada)
Coker College	Lipscomb University	Southern Adventist University	University of Virginia's College at Wise
College of the Canyons	Liverpool Hope University (England)	Southern Utah University	University of West Florida
Collin College	Lock Haven University of Pennsylvania	Southwestern Assemblies of God University	University of West London (England)
Columbus State University	Lone Star College - Montgomery	Southwestern Baptist,	University of Wolverhampton (England)
Concordia University - St. Paul	Loras College	Theological Seminary	Utah State University
Connecticut College	Los Angeles Valley College	Spelman College	Utah Valley University
Converse College	Malvern College	Spring Hill College	Vassar College (Since 1912)
Cuyamaca College	Martin Methodist College	SUNY - Potsdam, Crane School of Music	Virginia State University
Davidson College	McLennan Community College	Teachers College,	Virginia Wesleyan University
De Anza College	Mercer University Miami University	Columbia University	Waldorf College
Duquesne University	Midland College	Texas A&M International University	Wallace State Community College
East Tennessee State University	Middle Tennessee State University	Texas A&M University - Commerce	Wayland Baptist University
Fairfield University	Millikin University	Texas Christian University	Weatherford College
Florida Gulf Coast University	Mississippi State University	The College of New Jersey	Weber State University
Florida International University	Missouri State University	Trinity University	Webster University
Florida State University	Missouri Western State University	Troy University	West Chester University
Franklin & Marshall College	Montclair State University,	Tulane University	of Pennsylvania
Fresno City College	John J. Cali School of Music	Union College	Westfield State University
George Mason University	Moravian College	University of Alabama at Birmingham	Western Michigan University
Franz Liszt College of Music Weimar at Kangnam University (Korea)	Mount St. Joseph's University	University of Arizona	West Texas A&M University
Georgia College & State University	New Jersey City University	University of Arkansas	West Valley College
Gordon State College	Nicholls State University	University of Central Florida	West Virginia University
The George Washington University	North Greenville University	University of Central Missouri	Westmont College
Gustavus Adolphus College	Northern Arizona University,	University of Central Oklahoma	Wheaton College
Hamilton College	Kitt School of Music	University of Denver	William Carey University
Hastings College	Northern Virginia Community College	University of Edinburgh,	Youngstown State University
	Northwest Mississippi Community College	Reid School of Music (Scotland)	
	Odessa College	University of Florida	
	Oklahoma Christian University	University of Georgia	

STEINWAY ARTISTS ON THE REWARDS OF ROUTINE

There's no way around it: regular practice is a fundamental aspect of becoming a proficient pianist. But how do great artists, both living and immortal, tackle this time-consuming and physically demanding necessity while performing, touring, recording, and teaching? We surveyed Steinway Artists to find out.



HUNG-KUAN CHEN

"Music-making isn't just about knowledge or technique; it's about forging a deep connection that has to be cultivated daily. This journey is not like going to school where you follow a bell schedule. It's a spiritual practice, a connection to oneself and one's soul. I often questioned myself, wondering why I spent so much time on seemingly small details. Then I realized that practice involves listening and waiting for your own response to the sound, not just moving your fingers and hitting the right notes. Initially, it takes a long time to develop a connection to the music, but eventually, the response becomes intuitive...I typically wake up early and head to my studio by eight o'clock. I practice for two hours until ten, treating this time as a form of meditation or devotion. It clears my mind and prepares me for teaching. I also make time for practice after lunch, and if I have a concert coming up, I'll extend my sessions into the evening. I believe the study of piano, and practice in particular, is the most comprehensive exercise because it involves physical, mental, emotional, and spiritual elements."

HAYATO SUMINO

"When I wake up in the morning, I sit down at the piano. I practice for around three hours with a cup of iced coffee, then practice for another three hours in the afternoon. Other than that, I sometimes work on composing and arranging music, or I sometimes record videos for YouTube. When you practice, it is important to understand the overall picture of the piece by analyzing its structure and harmony, before reading the score. This will allow you to learn the piece faster and allow you to spend more time on the musical interpretation."



ISAIAH THOMPSON

"One thing someone told me a long time ago is that you can practice without your instrument. It doesn't replace actual practice, but it's a way to stay engaged when you're away from your piano. For example, when I was commuting, I often asked myself how I could be more serious about my practice. I'd think about the pieces I was working on while on the train. I'd run through songs in my head to build confidence. I'd also focus on timing, how to improve my rhythm, by

really concentrating during those moments. Also, remember this: When you're practicing, you're not supposed to sound good. If you sound good, you're not practicing."



JOEY ALEXANDER

"It is always a good thing to spend more time with the piano. I focus on specific things on certain days and non-specific things, like free playing (composing freely) on other days. I find that I accomplish a lot when I play free, working on coordination of both hands, starting slow and simple. I start with fingering, working on specific technique, and close the session with songs or my compositions...The most important thing is to enjoy the step-by-step process and at the same time be analytical about everything. It's not how long you practice but how efficient and effective the practice is. We have to have a clear goal every time and make sure we accomplish it."

WYNONA WANG

"A good piano really helps with inspiration. I enjoy practicing at school because each day brings a different piano

sound. It really depends on inspiration. I don't believe in forcing yourself to practice if you really don't want to. I suggest sitting at the piano for just ten minutes to see how you feel. Often, once I start, I end up practicing for an hour or more. I often travel on weekends to perform, so during the week, I practice when I can. When I travel, I ask for a practice room for a few hours a day if possible. If it's just a day trip, there's usually no problem, but if it's longer, they typically provide a decent space."



CONNIE HAN

"Practicing is amazing because it's closely linked to movement. I've learned these concepts autodidactically, and while I'm sure there are methods that address this, understanding the laws of physics is crucial when trying to produce a powerful sound without forcing it. This philosophy, of practicing with an awareness of gravity, is vital. If you play incorrectly or use your arm or shoulder improperly, you risk strain and injury, and you won't sound very good.

"Horowitz was fascinating; he had a completely different physiology as a large man, yet he exemplified what I'm talking about. The best in the world understand this. I don't focus on technique in a conventional sense; rather, I consider how I can use my body holistically to achieve freedom and control in the right way. As for practice advice, start slow, but also make sure you truly love what

you're pursuing. If you don't have that passion, your attention span will suffer. I also recommend taking technique seriously. Too often, I see students with raw talent who don't take classical music seriously because it's sometimes considered unfashionable. They end up sounding unrefined, like someone who can't fluently speak English. This theme resonates in both my personal philosophy and my musical approach: having fluency in language and expressing ideas clearly, with sophistication and simplicity when necessary, and complexity when appropriate. You can't achieve that without a solid foundation."



MARILYN NONKEN

"I practice early in the morning. I try to get all my practice done before nine o'clock. For me, starting the day with music is vital; it reminds me of why I do what I do and keeps me connected to my inspirations and the composers I love... No matter where I am, I make time to practice, even if it's just for an hour. It's like a Zen practice, an integral part of my daily life. Many young students are exposed to incredible recordings and videos, which can lead to a desire to emulate their idols. But practicing to become someone else can be unfulfilling. Instead, I encourage them to focus on their own sound, interpretation, and identity as musicians. That's a much more exciting and attainable goal than simply trying to replicate another artist's

style. Ultimately, no matter how much we admire historical figures, we will always sound like ourselves, which is a good thing. Embracing that uniqueness is what makes our musical journeys special."



RAJA RAHMAN

"Even when I'm engaged in other responsibilities, thoughts about my music are always present. For instance, while in meetings or teaching, I'm often thinking about transitions or specific sections I need to work on. This constant mental engagement allows me to maximize my practice time when I finally sit at the piano. It's often less about technical execution and more about conceptualizing passages and their relationship with the orchestra or other instruments. When you prepare mentally, you're in a better position when you finally get to the piano. Another important aspect is the value of slow practice, as emphasized by artists like Itzhak Perlman. Practicing slowly helps solidify techniques and develop deeper understanding. It's crucial to balance rigorous practice with mindfulness of your body. For instance, I had a moment recently where I felt discomfort in my elbows, which was a wake-up call. It's vital to recognize our physical limitations and not push ourselves to 100% every day. During rehearsals, yes, we give our all, but in practice, we need to be mindful."

ENHANCING MUSIC EDUCATION WITH STEINWAY SPIRIO

The future of music education is being rewritten, and STEINWAY SPIRIO is helping to compose it. By enhancing the ability to create and manipulate content, enabling real-time remote education, and expanding creative possibilities with MIDI applications, SPIRIO is a game-changing resource that is transforming how music students learn, perform, and interact with the piano.

CREATING AND MANIPULATING CONTENT

One of the most jaw-dropping features of SPIRIO is its ability to record, edit, and play back keystrokes with an unprecedented level of precision. SPIRIO's high-resolution playback captures the nuances of a pianist's performance, offering students and faculty a powerful tool for refining and understanding music.

"Even when my students are working on something relatively elementary, I can record their playing, and then we can overdub and have them play along with their own recordings," said Dr. Philip Powell, Professor of Music at Coastal Carolina University. This technique not only provides students with the ability to hear their performance in a new light, he said, but it also enhances their awareness of how various musical parts come together.

Dr. Brandon Bascom, Music Instructor at Fresno City College, echoes this sentiment, noting that the ability to compare different interpretations of the same piece is a valuable teaching tool. "It's eye-opening to pull up three recordings of the same piece on SPIRIO and talk about the variety of tempos and



interpretations," he said. "Showing students the differences in how a piece can be played teaches them the importance of personal expression and interpretation."

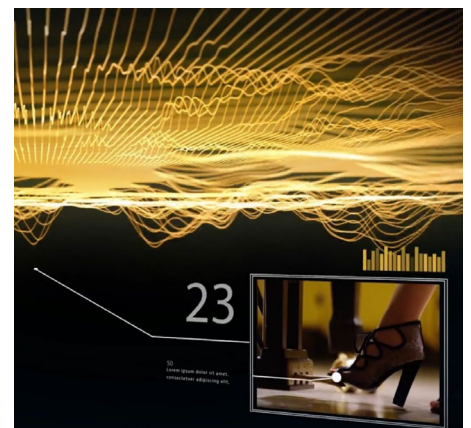
Plus, Bascom says, SPIRIO allows the students to hear their own playing from the audience's perspective. "I can record them and then send them out into the audience seating and play it back, so they can experience how different the music sounds from when they're sitting on the bench. This allows them to adjust and compensate for those differences, which is really valuable during lessons. It's a great way to make them more aware of how they sound to an audience."

SPIRIOCAST: REMOTE EDUCATION AND GLOBAL COLLABORATION

SPIRIOCAST allows live, interactive performances and masterclasses to be broadcast in real-time, creating a virtual environment that mimics the energy of a live performance. This capability is

especially useful for schools that want to connect their students with guest artists, masterclasses, or even live performance events from across the globe.

Dr. Richard Fountain, Dean of the School of Creative Arts at Wayland Baptist University, has been using SPIRIOCAST to teach distance lessons to students at the Talkington School for Young Women Leaders in Lubbock, Texas. "We've been using it to receive a live feed from the students as they play," he explains. "I can listen, take notes, and communicate with them through Zoom or Google Classroom, and it's been fantastic."



The ability to switch the feed back and forth makes it incredibly rewarding to not just listen but demonstrate and show them what they should be working on.”

As Bascom points out, “The cool thing about SPIRIOCAST is that students can watch live performances from anywhere. They get to experience performances and masterclasses as if they were in the room, and this helps them connect with a wider musical community.” For music programs, this feature transforms what would otherwise be a limited local experience into a global event.

Powell also highlights how SPIRIOCAST has expanded learning possibilities at Coastal Carolina University. “SPIRIOCAST is a fantastic tool for teaching, especially when you have students who are not able to be in the same room for rehearsals,” he said. “It really brings people together, regardless of where they are, making it possible for students to participate in real-time events and get immediate feedback.”

MIDI APPLICATIONS

SPIRIO's advanced MIDI (Musical Instrument Digital Interface) capabilities allow for seamless integration with music software, interactive learning platforms, and recording technologies. This opens up new possibilities for students to explore digital compositions, arrangements, and

orchestral accompaniment.

“Along with SPIRIO, we use Home Concert Extreme, which is a program developed by Time Warp Technology,” said Bascom. “It’s a MIDI tool that helps students learn and practice with an accompaniment that adjusts to their tempo. This is a huge improvement over traditional accompaniment CDs. This one is much more interactive and dynamic, allowing students to practice with a ‘live’ feeling.”

Powell notes how MIDI capabilities facilitate advanced musical learning for his students: “The ability to visualize a performance and manipulate different elements—like voicing, articulation, or tempo—helps students internalize musical concepts in ways that traditional teaching methods can’t. It’s one thing for me to demonstrate a change in phrasing; it’s another thing entirely for them to see it on the display and hear the immediate difference.”

“The students absolutely love SPIRIO,” Fountain said. “One of the biggest benefits is the ability to practice on a STEINWAY grand piano while also receiving immediate feedback through SPIRIO's visualizers. For example, the pedal visualizer helps students understand how to control the damper pedal—something that’s often difficult to grasp—and that’s a huge advantage in developing a nuanced understanding of the instrument.”

THOUSANDS OF SELECTIONS, UPDATING MONTHLY

The SPIRIO music catalog is an ever-expanding library of meticulously recorded performances by acclaimed artists. This catalog, accessible via an easy-to-use iPad app, is more than just a collection of music; it is a curated selection of works showcasing a diverse range of genres, styles, and interpretations. Every month the library expands, automatically updated from the cloud. In addition to today’s greatest musicians, historic performances by STEINWAY IMMORTAL ARTISTS are available, including Duke Ellington, Glenn Gould, Arthur Rubinstein, Art Tatum, and many more. The SPIRIO catalog has more than doubled in size in less than a decade, with a current song count of more than 5,000 tracks.

“We aim for a balanced repertoire, featuring both historically significant pieces and well-known artists,” said Jon Feidner, Director of Music & Media at STEINWAY & SONS. “While the catalog highlights prominent names, its true strength lies in its breadth and comprehensiveness across all genres, making the STEINWAY SPIRIO catalog a unique contribution to the world of music technology.”



BUTTE COLLEGE ACHIEVES PRESTIGIOUS ALL-STEINWAY INSTITUTION STATUS



Dean Teresa Doyle, President Virginia Guleff, Matthew Felver, Performing Arts Department Chair Ryan Heimlich, Vice President Erik Shearer, Interim Butte College Foundation Executive Director Linda Zorn, Music Instructor Hesam Abedini

Butte College, nestled in a wildlife refuge in rural Oroville (“City of Gold”), California, serves approximately 15,000 students through a diverse range of programs. Founded in 1967 as a public community college, Butte focuses on providing high-quality, accessible education as well as career and transfer pathways that prepare students for the next steps in their professional lives. This spring, Butte College joined the ranks of an elite class of colleges, universities, and conservatories known as ALL-STEINWAY INSTITUTIONS, meaning the school has equipped its music department exclusively with STEINWAY or STEINWAY-designed BOSTON pianos, ensuring students have access to the best

possible instruments for their studies.

The ALL-STEINWAY INSTITUTION designation, one of only 18 in the entire state of California, goes beyond equipment; it symbolizes a commitment to excellence for students, faculty, visiting artists, and the broader community.

“Butte College has demonstrated a profound dedication to quality by investing in STEINWAY and STEINWAY-designed BOSTON pianos for its music department,” said Matthew Felver, Institutional Sales Manager for California with STEINWAY & SONS. “Seeing students’ excitement and engagement with the new pianos is exactly what we aim for. These instruments unlock limitless creative possibilities and form lifelong

relationships with music,” he added.

Felver commended the efforts of Butte College Music Professor Ryan Heimlich, who played a crucial role in this achievement. “Ryan’s passion and dedication were evident from our initial conversation in December 2022,” Felver said. “His relentless advocacy and the support from Butte College’s leadership have forever transformed the look and feel of this music department.”

The new pianos include seven STEINWAY-designed BOSTON uprights, two BOSTON grands, and a venerable Model B STEINWAY grand.

“I am very grateful to our administration and board of trustees for making this purchase possible,” Heimlich

said. “It makes such an impact on our community. The students feel like they are being invested in by the college, which builds their confidence and honestly makes them more inspired about practice and performance. Plus, people from outside the college know the STEINWAY name, and they want to come play and hear these instruments. Becoming an ALL-STEINWAY INSTITUTION has expanded our musical community. Outside groups want to use our facilities for recitals, and guest artists want to connect with us. It’s a very exciting addition.”

Dean of Instruction Teresa Doyle agrees. “What our leadership and board has provided is an opportunity that is not afforded to students elsewhere,” she said. “Butte is a community college in a rural area. Becoming an ALL-STEINWAY INSTITUTION is incredibly impactful because we can now be a magnet for ambitious students who are aspiring to the next level. Now that we have these amazing STEINWAY pianos, we are opening doors for students like never before. Our entire music program has been revitalized.”

Butte College’s ALL-STEINWAY INSTITUTION designation was celebrated in April with the STEINWAY Soirée: Celebrating Music at Butte College. Special guest Dr. Kirill Gliadkovsky was joined by Butte College faculty and students for performances on the new STEINWAY grand.

“I was lucky and received the honor of being the first Butte College student to play on the STEINWAY grand piano,” said Butte College music student Ellieana Gifford. “It was my first time playing that particular brand of piano, and I could instantly sense its ability to create a resonance that was beyond any of the pianos that I had played previously.”

Butte College President Virginia Guleff, a pianist herself, shares in the enthusiasm for the STEINWAY and STEINWAY-designed pianos. “We are a rural college in northern California, and this is a big deal for us,” she said. “So often, community colleges have pianos that were acquired through donations and are not always the highest quality, or they are electric keyboards. Students practice on these types of instruments,

and then when they go to play a professional piano, the action is so different — more responsive and sensitive — that it affects their ability to play well. I am thrilled that our students will have a professional experience at the community college level by practicing and performing on our beautiful new pianos. It’s an amazing opportunity for them and for our community.”



Performing Arts Department Chair Ryan Heimlich and Butte College music student Ellieana Gifford



Dr. Kirill Gliadkovsky

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