



STRATHMORE

# MUSIC IN THE MANSION

2008–2009 Season



A Celebration  
of the Piano  
From Bach to  
Boogie-Woogie  
and Beyond

photos by Chris Zarconi

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MUSIC IN THE MANSION 2008–2009 SEASON

# A Celebration of the Piano

From Bach to Boogie-Woogie and Beyond

In this, Strathmore's 25th anniversary season, we celebrate the spaces where Strathmore's story began, including the warm, wood-paneled Dorothy M. and Maurice C. Shapiro Music Room in the elegant, turn-of-the-century Mansion at Strathmore. This season, the Shapiro Music Room echoes with history as we trace the development of the piano and music for keyboard.

This fascinating year-long series showcases repertory ranging from baroque to classical to jazz to contemporary, performed by a stellar group of artists on period and modern instruments including a rare Cristofori replica and Strathmore's own 1850s Broadwood piano.

**Music in the Mansion: A Celebration of the Piano is produced by Georgina Javor and Shelley Brown of Strathmore, and Edwin Good and Cynthia Adams Hoover of the Smithsonian Institution.**

## A Brief History of the Piano

By Sarah Adams Hoover

What can't the piano do? It can tinkle like far-off chimes or roar with the strength of a symphony orchestra. It can bang a barroom boogie-woogie, glitter with concert-hall pyrotechnics, or sing a homespun tune. It can be played by a tousle-haired virtuoso or a budding rock star. George Bernard Shaw wrote that the piano is "the most important of all musical instruments. Its invention was to music what the invention of printing was to poetry."

The versatile piano, a triumph of technology and art, takes center stage at Strathmore's 2008–2009 Music in the Mansion Series, "A Celebration of the Piano: From Bach to Boogie-Woogie and Beyond." The 17-concert series traces the development of the keyboard instrument which came to be known as the *pianoforte* ("soft-loud"), because of its ability to convey an unprecedented expressive range. The series also traces the evolution of the music written expressly for the piano's musical versatility. The history of the instrument and its repertoire, however, is incomplete without the stories of the people who built, played, and owned pianos. The music, the instrument, and these individuals tell the story of the piano.



### Before the 18th Century: The Piano's Predecessors

Prior to the invention of the piano (ca. 1700) in Italy, there was no shortage of keyboard instruments to be found throughout Europe and England. In addition to the organ (used almost exclusively in the performance of church music), the *harpsichord* featured prominently in aristocratic performances in both the opera house and court orchestra, while the *clavichord* was often heard in modest households in more intimate music making.

The *harpsichord's* tone is produced by plucked strings. Called the *cimbalo* in Italy, the *clavecin* in France, the *Cembalo* or *Cymbal* in Germany, and the *harpsichord* in England, it was a showy instrument up to nine feet long with a four-octave

range, one or two manuals of keys, and a number of stops to change its timbre, all housed within an often elaborately decorated wing-shaped case. Long associated with the public display of aristocratic musical culture, the harpsichord also found voice as a solo instrument played by court composers and royalty.

The harpsichord's clear, even tone was well-suited to its central role as a continuo instrument, the rhythmic leader of the Baroque ensemble. Because of its consistency of sound, it was also well suited to rendering the Baroque era's intricate interwoven polyphonic musical voices. Tone quality and volume were adjusted by shifting a lever (or engaging a pedal in later English models); when sets of strings were *coupled* or played together, a thicker, fuller sound was produced. Dynamic and textural contrast, therefore, could only occur at moments when there was time to reconfigure, usually at the end of a musical section.

The *clavichord* offered its players the possibility of expressive contrast within musical phrases. Instead of being plucked, its strings were struck with metal strips called *tangents* sensitive to the amount of pressure applied to them. The player could shape a musical phrase based on the amount of pressure applied to the keys. However, the clavichord's sound was very soft and decayed rapidly, so the instrument was audible only in a small room. It was suitable as a "thrilling confidant of solitude" (as one 17th century German writer put it) but lacked the ability to project in a larger space or in a group of instruments.

As the desire for personal expression became more important in 17th century artistic and spiritual life, interest increased in an instrument that was capable of rendering the expressive subtleties of the human voice or a bowed instrument. Around the year 1700 a musician named Pantaleon Hebenstreit appeared in Leipzig with an elaborate five-octave double dulcimer. He played his *Hackbrett* (literally "chopping board") with two mallets in such a virtuosic manner that he won the admiration of large audiences and King Louis XIV. Johann Kuhnau wrote later in 1717 that his hand-made instrument "has this privilege and property ahead of the claviers: namely, that one can play it with *force* and then again *piano*."

Something was in the air; the time for the "pianoforte" was ripe.



### Florence, 1700: Cristofori and the Medici Court

Among other luxuries, the music-loving Prince Ferdinand de' Medici of Florence collected keyboard instruments—over forty in all. For reasons unknown, his instrument keeper Bartolomeo Cristofori seems to have experimented with building a new kind of four-octave instrument. By 1700 he had developed the complex technology to build a keyboard instrument with hammered strings.

An extensive description of this first piano (called a *gravicembalo col piano e forte*, or "harpsichord with the soft and loud") was published in 1711 in a Venetian literary journal by the Marquis Scipione Maffei. In it Maffei extolled its principal virtue, the capacity to convey "the alternation of soft and loud:"

The bringing out of greater or lesser degree of sound depends upon the varying force with which the keys are pressed by the player; by regulating this, may not only loud and soft be heard, but also gradations and diversity of sounds, as if it were a violoncello.

In Cristofori's design, the leather-covered hammer struck the string from below and returned to its original position by a series of devices called an *escapement action*. The hammer's free fall was held by a *back check* to keep it from re-striking the string. Furthermore, he created a damping action to silence the keys not in use. To accommodate thick strings held in higher tension than in the harpsichord, Cristofori built a heavier, stronger case, using wooden braces to keep the instrument from warping.

An idea of the sound of Cristofori's instrument has been reconstructed from three restored instruments from the 1720s and in present-day replicas (one of which will be played by Edwin Good on October 16, 2008). Cristofori's *gravicembalo col piano e forte* may surprise modern listeners with a timbre less brilliant and less loud than the harpsichord's. Maffei addressed these potential shortcomings in his essay. The tone could be considered "too muffled and dull," he said, only in comparison with "our habituation to the silvery sound of other harpsichords." Moreover, its softer sound could be attributed to the fact that "people in general do not know how to play it at first encounter." Maffei argued that Cristofori's instrument "does indeed have a great deal more tone than people think, when someone who wishes, and knows how, brings it out by striking the keys with vigor."

Cristofori's design was revolutionary and, as Maffei indicated, would require a new kind of playing—and new music to take advantage of its expressive possibilities. Surprisingly, though some of his instruments were exported as far as Portugal, his invention remained an isolated phenomenon, a novelty item in an Italian aristocrat's vast instrument collection. The significance of Cristofori's accomplishment would not be properly understood for many decades.



### Germany in the Early 18th Century: Silbermann and Bach

Cristofori's invention notwithstanding, the piano first took hold in Germany. In 1725 composer Johann Mattheson published Maffei's detailed description of Cristofori's invention in a collection of essays entitled *Critica Musica*; these may have come to the attention of a craftsman named Gottfried Silbermann in Freiburg. An organ and clavichord builder, Silbermann was also the caretaker and repairman for Pantaleon Hebenstreit's hammered dulcimer. This odd instrument might have set him thinking; he first built several (unauthorized) copies of Hebenstreit's Hackbrett and then turned to building pianofortes, most likely the earliest manufactured in Germany.

These instruments were shown to Johann Sebastian Bach when he visited Dresden in 1736. The composer was said to have been dissatisfied with their "heavy touch" and weak-sounding upper register, whereupon Silbermann continued his experimentation and by 1747 had produced several for King Frederick the Great and managed to win Bach's approval. The action was almost identical to Cristofori's design, including a mechanism for sliding the keyboard so that only one string was struck (now called the *una corda* or *soft pedal*) and augmented by hand stops for raising the dampers on the keys (the antecedent of the modern *sustaining* or *damper pedal*).

Other early German builders included Christian Ernst Friederici, who developed space-saving designs such as the *square piano* (derived from the clavichord's shape) and the *upright piano* (made by turning the wing-shaped instrument vertically). Wahl Friedrich Ficker designed a humbler instrument derived from both the harpsichord and the Hackbrett called the *Cymbal-Clavir*, later known as the *pantalon*, which became popular during the 18th century.



### Vienna in the Late 18th Century: Stein, Mozart, and the Classical Style

In Vienna in the late 18th century the *fortepiano* (as it was called there) came to rival and eventually displace the harpsichord with the benefit of new technology developed by three Viennese artisans. It is no coincidence that the leading Viennese composers (Joseph Haydn, Wolfgang Amadeus Mozart, and the young Ludwig van Beethoven) produced an extensive body of keyboard literature specifically tailored to the capabilities of the instrument of the day. Concert life in Vienna took place primarily in private salons where the nuanced sound of the Viennese *fortepiano* could be heard and appreciated clearly.

Johann Andreas Stein is credited with developing an action called the *Prellmechanik* and a corresponding escapement in Augsburg in the early 1770s; this created the Viennese *fortepiano*'s characteristic light touch and sweet, singing tone. Stein's shop produced instruments with a five-octave range, small, light leather-covered hammers, and knee levers for raising the dampers. In 1777 young keyboard virtuoso Mozart played a Stein piano which pleased him very much; he wrote in a letter to his father:

When I play vigorously, whether I leave the finger down or lift it up, the tone is finished the moment I sound it. I can attack the keys any way I want, the tone will always be even, it will not block, will not come out too loud or too soft or perhaps even fail to sound; in one word, everything is even.

The improved reliability of the action of this instrument inspired Mozart thereafter to compose keyboard music exclusively for the *fortepiano*. Its increasing popularity (and the number of affluent people eager to learn to play it) provided Mozart with a good livelihood as performer and teacher in the "clavierland" of Vienna: "This is the best place in the world for my line of work," he wrote soon after settling there in 1781.

Other respected piano makers in Vienna included Anton Walter and J. Wenzel Schanz. (Haydn bought a Schanz in 1788.) In the early 19th century Conrad Graf and Stein's daughter Nanette Streicher carried on the Viennese tradition, increasing the scale of production and developing new shapes such as the *giraffe* (a wing-shaped upright whose long "neck" resembled a giraffe's). These instruments were often equipped with a group of pedals that created special effects including a *bassoon stop* with a buzzing sound, and a *Janissary stop* (drum and bells) which recreated the sound of popular "Turkish" music. (On October 26, Andrew Willis will play a replica of a 1790 Walter *fortepiano*.)

As nimble and lovely as the Viennese *fortepiano* was, there were some who found fault with its relatively poor resonance and soft sound. It comes as no surprise that Beethoven, growing increasingly deaf, beat the delicate instruments rather harshly, regularly breaking strings and hammers. Around 1817 he requested a louder piano from Nanette Streicher, one that could withstand his musical intensity. The evolution of a louder, stronger instrument, however, took place outside of Vienna.



### Late 18th Century London: Broadwood, Clementi and the Industrial Revolution

While the well-respected London firms of Jacob Kirkman and Burkat Shudi were still building large harpsichords in the 1760s, the piano gained an early and important convert in the German-born Queen Charlotte whose private study was overseen by her music master, Johann Christian Bach (son of J.S. Bach). When Bach presented solo piano music on an English concert in 1768, London had a new object for its rampant citywide "rage for Musick:" the pianoforte.

Early pianos in London were a type of small square manufactured by Johannes Zumpe, a Saxon émigré. They proved so popular that he could not keep up with demand for them. Their relatively simple design was soon surpassed by the work of a new builder named John Broadwood who came to work with Shudi in 1761, married his daughter eight years later, and took over the business after Shudi's death in 1773. (A 1790 Broadwood square piano will be played on October 26 by Andrew Willis.) In 1777 his apprentice Robert Stodart took out a patent for what became known as the *English grand action*, a mechanism which delivered a more powerful keystroke (at the expense of some flexibility) and a louder, fuller tone. (This was the first time the term "grand" had been applied to the larger wing-shaped instruments.) Further developments included the creation of a separate sounding board bridge for the lower strings to allow for greater resonance in 1788, and an increase in range to a full six octaves after 1810.

By 1793 the Broadwood firm no longer made harpsichords. The English grand piano now led the world in range, resonance, and strength. Broadwood marketed its product to prominent visiting international performers; concert pianist Jan Ladislav Dussek unveiled the new five-and-a-half-octave grand in concert in 1794; Joseph Haydn had one

at his disposal during his second London visit; and Beethoven was presented in 1817 with a six-octave instrument signed by London's leading musicians.

Piano makers were well-positioned to take advantage of the rise of a middle class and the mechanical advances of the Industrial Revolution. Manufacturing powered by steam aided the factory production of pianos, enabling Broadwood's firm to turn out roughly 400 instruments a year in 1802 (compared with 19 yearly in the 1770s) and as many as five instruments per day by 1824. (Strathmore's own Broadwood grand, which will be heard in performances on November 20 and December 14, dates from the 1850s.)

With increased production, supply increased dramatically and prices dropped, making pianos affordable for larger numbers of people. The music publishing industry likewise mushroomed, producing countless songs, airs, dance tunes, folk songs, and "storm" and "battle" music, as well as musically weightier etudes and sonatas. Muzio Clementi, performer, composer, piano manufacturer, and music publisher, was one of the first to write for the new market's amateur players eager to purchase simple compositions as well as copies of more challenging works they had recently heard performed on the concert stage.

The piano became a fashionable domestic furnishing of wealthy families, particularly for young unmarried girls in the household. Possessing perhaps only a modicum of natural ability, young ladies nonetheless had a designated social role to fulfill at the keyboard: to display the family's affluence and good taste and to attract suitors with their decorous and modest demeanor. Maria Edgeworth's *Practical Education* of 1798 stated that "every young lady (and every young woman is now a lady) has some pretensions to accomplishments. She draws a little; or she plays a little; or she speaks French a little." Renowned teacher and performer Ignaz Moscheles complained that his pupils "shrink from all serious study." "Occasionally," he fumed, "a Mama says: 'Will you give her something with a pretty tune in it, brilliant but not difficult?'"



## Paris at the Turn of the Century: Erard, Pleyel and the Virtuoso

At the opposite end of the spectrum from the unmotivated amateur stood the virtuoso performer, whose superhuman feat was to demonstrate both the very brilliant and the very difficult on a nightly basis. A cult arose in Paris in the second third of the 19th century around a handful of composer-performers including Franz Liszt, Johann Nepomuk Hummel, Sigismond Thalberg, Louis Moreau Gottschalk, and Frederic Chopin (who gave relatively few public performances but composed much of the era's signature repertoire).

What we now call the solo piano recital is generally considered to have begun with Franz Liszt in 1839. He called his performances "musical soliloquies," proclaiming "le concert, c'est moi" ("the concert, it is me"). Handsome, charismatic, and able to play anything he knew from memory and anything he didn't at sight, Liszt whipped audiences all over Europe into a frenzy of adulation. Music critic Moritz Gottlieb Saphir wrote that Liszt was: an amiable fiend who treats his mistress—the piano—now tenderly, now tyrannically, devours her with kisses, lacerates her with lustful bites, embraces her, caresses her, sulks with her, scolds her, rebukes her, grabs her by the hair, clasps her then all the more tenderly.... After the concert Liszt stands there like a victor on the battlefield, like a hero at a tournament. Daunted pianos lie around him; torn strings wave like flags of truce; frightened instruments flee into distant corners; the listeners look at each other as after a cataclysm of nature that has just passed by... and he stands there leaning melancholically on his chair, smiling strangely, like an exclamation point after the outbreak of general admiration. Thus is Franz Liszt.

His performances, like those of his contemporaries, drew heavily upon his own devilishly difficult compositions as well as his celebrated transcriptions and improvisations based on popular music of the day. Works by Bach, Mozart, Beethoven, Schubert, Schumann and Mendelssohn were also presented to the public in recital programs.

Between the heroic exertions of Liszt and the "calm, enchanting touch and incomparable evenness" of Chopin's lyrical playing style (as praised by Mendelssohn), famous pianists in 19th century Paris needed an instrument that could meet their extreme performance demands. They were fortunate to have at their disposal the latest evolution of the grand piano built locally by the firms of Sébastien Erard and Ignace Pleyel.

Erard set up shop in Paris in 1768, manufacturing small square pianos until the Revolution forced him to relocate his business to London where he was able to observe the latest English innovations. He retained his English shop when he returned to Paris; by the turn of the century he had reorganized his old shop into a factory with an efficient division of labor, built a pianoforte for Napoleon, and begun a series of mechanical experiments for a more impact-resistant instrument.

Perhaps his most significant achievement was the *double escapement action*, patented in 1821, which counteracted the stiffness of the English action by permitting notes to be repeated rapidly—this was subsequently called the *French repetition action*. In essence Erard had combined the best qualities of both the Viennese and English pianos: light, quick action coupled with greater power and volume. By the 1830s repetition action was incorporated into all Erard models and most of the industry thereafter followed suit. Erard also invented the *agraffe*, a small brass stud used to resist displacement of the string caused by the hammer's impact, which, after its invention in 1808, was thereafter used in most piano designs.

Jean-Henri Pape, a German inventor in Paris with well over a hundred patents to his name, also experimented with ways to minimize impact. He first worked for Erard's rival, the firm of Ignace Pleyel (whose product's light touch and gentle tone were preferred by Chopin). By 1810 Pape had struck out on his own and in 1826 he took out a patent for the felt-covered hammer, which replaced the earlier leather-covered hammer. Felt could be applied in greater thickness without adding weight to the hammer; it also fostered the development of lower harmonics, creating a rich, mellow, resonant sound. A year later Pape had patented a new kind of cross-stringing on the upright piano, improving the tone quality of this instrument as well.

While German and Austrian makers continued to use the light Prell action and the English Broadwood firm retained its English grand action, the French Erard grand had become state-of-the-art by the 1850s. (Listeners will have a chance to hear an 1853 Erard played by Soheil Nasserri on November 2, 2008.)



## The United States in the 19th and 20th Centuries: Chickering, Steinway and Mass Production

There remained, however, the problem of frame strength. As manufacturers heeded the desire for bigger instruments with sound capable of filling larger halls, the tension of the strings necessarily increased (to 10.9 tons on a European six-octave grand by 1844). Even with a system of iron reinforcing bars within its wooden frame, an athletic performer often overwhelmed the instrument, causing strings to snap and tuning to suffer. The innovative technology required to solve the problem was developed by piano makers in the United States.

The most common kind of American piano produced throughout the 19th century was the square piano. While squares had fallen out of fashion in Europe by the 1840s, the large American ones included all of the recent innovations—the new iron frame, felt-covered hammers, and repetition action. The first piano to incorporate an iron frame was also a square: Alpheus Babcock, a piano builder in Boston, received a patent at the end of 1825 for a complete cast-iron frame.

This significant innovation was not at first recognized by manufacturers in Boston or New York until Jonas Chickering, working in Boston, incorporated it in his 1840 patented square piano and subsequently in his design for a grand

piano in 1843. Chickering & Son's high-quality instruments led the industry in the use of the iron frame and were used for soprano Jenny Lind's famous nationwide tour and by concert pianists including Louis Moreau Gottschalk who praised their sound, "fine and delicate, tender and poetic."

The American piano industry changed radically, however, with the influx of a wave of German immigrants in the 1850s. Most famous among these was piano maker Heinrich Steinweg who arrived in New York in 1850 and by 1853 had set up a company under the Americanized name of Steinway & Sons. Six years later his firm patented a grand piano which, after subsequent small modifications over the next twenty years, has remained the gold standard since that time.

Their seven-octave grand included the one-piece iron frame, increased frame tension (up to 30 tons by the 1870s), heavier felt coverings on the hammers, a modified double-escapement action, and a new system of stringing called *cross-stringing* or *over-stringing*. While overstrung uprights had been in existence since the 1820s, overlapping the bass strings over the middle strings produced the modern grand's characteristic fan shape and improved its resonance, particularly in the lower notes.

Together these innovations produced a loud, rich, sonorous tone quality. *The New York Times* wrote in 1860 that the instrument "ceases to be a machine. It breathes into the soul of an audience and animates it with the strongest delights." This was high praise coming from a culture giddy with new-fangled machinery. The factory-made marvel was proof of the triumph of modern technology, and when in the 1880s the industry began to move towards specialized mass-production of component parts (thereby dramatically lowering the sale price of a complete piano), Steinway & Sons asserted their preeminence by being "the only manufacturers who make every part of their pianofortes—including the casting of the full iron frames—in their manufactories."

The Steinway piano helped raise the international profile of American manufacturers—and American concert life. In 1867 the Steinway and Chickering firms shared the first American gold medal at the Paris Exposition. A year earlier Steinway & Sons constructed a new 2,000-seat concert hall in New York which, in addition to featuring its pianos, played an important role in developing a "classical music" culture for the American public. An example of the Steinways' patronage was its sponsorship of the nationwide tour of German pianist Anton Rubinstein in 1872, a whirlwind of 215 concerts in 239 days. Rubinstein's powerful performances were reviewed by journalist George Bagby in a piece entitled "Jud Brownin Hears Ruby Play:"

Well, sir, he had the blamedest, biggest catty-corneredest pianner you ever laid your eyes on—something like a distracted billiard table on three legs... When he first sit down, he peered to care mighty little about playing, and wished he hadn't come. He tweedle-eedled a little on the treble, and twoodle-oodled some on the bass—just fooling and boxing the thing's jaws for being in his way... I was just about to git up and go home, being tired of that foolishness, when I heard a little bird waking up away off in the woods, and calling sleepy-like, and I looked up and see Ruby was beginning to take some interest in his business, and I sit down again.... And I says to my neighbor, "That's fine music, that is." But he glared at me like he'd like to cut my throat.... Ruby stopped a moment or two to ketch breath. Then he got mad. He run his fingers through his hair, he shoved up his sleeve, he opened his coat tails a little further, he drug up his stool, he leaned over, and, sir, he jest went for that old pianner.... He slapped her face, he pulled her nose, he pinched her ears, and he scratched her cheeks until she fairly yelled. She bellered like a bull, she bleated like a calf, she howled like a hound, she squeled like a pig, she shrieked like a rat.... He fox-chased his right hand with his left till he got way out of the treble into the clouds, where the notes was finer than the points of cambric needles, and you couldn't hear nothing but the shudders of 'em.... The house trembled, the lights danced, the walls shuck, the sky split, the ground rocked—heavens and earth, creation, sweet potatoes, Moses, ninepences, glory, tenpenny nails, Sampson in a 'simmon tree—Bang!!!.... With that bang he lifted himself bodily into the air, and he come down with his knees, fingers, toes, elbows and his nose, striking every single solitary key on the pianner at the same time... I knowed no more that evening.

As iconic as the piano became on the concert stage, its true American home was with the family. By 1910, one in every 252 people in the United States bought a piano each year, up from one in 1,540 in 1870. In 1867, journalist

Paran Stevens argued that the piano was "taking the place in our homes of the family hearth." Families bought the new inexpensive uprights (made by Baldwin and others) and played the new style of jaunty vaudeville music at home. "This was the American heyday of the piano," wrote Arthur Loesser in *Men, Women and Pianos: A Social History*, "—the time when the instrument was most useful, most esteemed, and when it gave the most substantial pleasure of which it was capable to the greatest number of people."

The year 1923 marked the zenith of piano production—347,000 in the United States alone. In the same year a different kind of musical instrument also reached record numbers: the *player piano*, a piano with an additional internal mechanism which played music recorded on a paper roll. The Aeolian Co. patented a player piano in 1900 called the "Pianola" and later upgraded it to the "Duo-Art" in 1913. Featuring recordings of international performers, the "Duo-Art" was incorporated even into the eminent Steinway piano. (Rival American Piano Co. followed suit in 1916 with its "Ampico" which was installed in Chickering grands.)

The rise of the player piano (which outsold conventional pianos by 1919) is part of a larger picture of the piano's general loss of cultural prestige after 1923. Advertised by J.T. Wamelink & Sons in 1905 as "PERFECTION WITHOUT PRACTICE," the player piano was a step towards the demise of making music at home, which has been largely replaced by listening to music. Phonographs and radios soon brought performances of all sorts into many living rooms, but the amount of musical performance at home diminished.

There were other cultural forces at work. Social roles of women underwent significant shifts in the 'teens and Roaring Twenties; girls were no longer expected to define feminine identity by playing the piano. There were now many luxury items competing for the widespread affluence that preceded the stock market crash of 1929, including automobiles, gramophones, movies, night clubs, washing machines, sewing machines, vacation homes, and country clubs. By the end of the Depression, only 36 piano manufacturers were left in business in the United States, down from 294 in 1909. In five years, total piano production had fallen tenfold from 250,000 to 25,000.



## The Piano Today

The United States lost its status as the leading producer and consumer of pianos in the 20th century when the market, as has happened throughout the history of the piano, shifted elsewhere—this time to Japan. Following the introduction of Western musical study in 1868, pianos were produced locally by Yamaha (founded in 1887) and Kawai (founded in 1925). By 1953 the rapidly-industrializing nation was producing 10,000 pianos a year and by 1969, Japan became the world's largest producer of pianos. The growth of the consumer market in Japan and throughout Asia can be attributed to the importance of piano study in teacher training and secondary education. In the 21st century the world's largest piano manufacturer has become the Pearl River Piano Company in Guangzhou, China. China's Lang Lang is our generation's "superstar" classical pianist and his country boasts an estimated 40 million piano students. Musicians from Asia now fill music studios, conservatories, and concert halls throughout the world.

In the post-millennial era, the piano has to compete with ever more ways to consume musical performance (via downloads played on MP3 players, Internet performances viewed on YouTube, and the incredible variety of XM radio). The piano, however, perseveres; music schools are full of its students (including those in Strathmore's Levine School of Music). Concert series such as "A Celebration of the Piano" program its dynamic repertoire from Bach to boogie-woogie—and beyond. May the piano play on!

# Jordan Kitt's Education Series for Music in the Mansion



## Listen and Learn!

These pre-concert lectures further illuminate the performers, music and instruments featured in the 2008–2009 Music in the Mansion Series “A Celebration of the Piano.”

THURSDAY, OCTOBER 16, 6:30 P.M.

### Prior to Edwin Good, piano

Virginia artisans **Thomas and Barbara Wolf**, who created the reproduction piano used in the performance, will discuss the process they used in making the instrument and its history.

SUNDAY, OCTOBER 26, 2 P.M.

### Prior to Andrew Willis, fortepiano

Scholar and pianist **Donald Manildi**, curator of the International Piano Archives at University of Maryland, discusses “Great Pianistic Traditions of the 19th and 20th Centuries.”

SUNDAY, JANUARY 18, 2 P.M.

### Prior to the Potomac Guitar Quintet with Jeffery Watson, piano

Engaging musicologist and Georgetown University **Professor Patrick Warfield** explores the popularization of American music.

THURSDAY, MAY 7, 6:30 P.M.

### Prior to Jenny Lin, piano

“Delights & Disasters of the Piano” are revealed in this entertaining lecture by scholar and pianist **Donald Manildi**, curator of the International Piano Archives at University of Maryland.

All Jordan Kitt's Education Series lectures take place in the Shapiro Music Room and are free with concert ticket.

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Grace and David Lee  
Carolyn and H. Jeffery Leonard  
Jill and James Lipton  
Lockheed Martin Corporation  
John and Effie Macklin  
Janet Mahaney  
Kathleen Mahoney  
Marriott International, Inc.  
Marsh USA, Inc.  
Caroline and John McLaughlin  
Dee and Robert Metz  
Carlotta and Theodore Miles  
Debra Ness and Sydney Martin  
Janine and Phillip O'Brien  
Katharine and John Pan  
Charlotte and Charles Perret  
Sydney Polakoff  
Post-Newsweek Media Group  
Gerald Raine  
Nancy Randa and Michael Hansen  
Lorraine and Barry Rogstad  
Elaine and Stuart Rothenberg  
Janet and Michael Rowan  
Santos, Postal & Company, P.C.  
Barbara and Randy Schools

Phyllis and Kenneth Schwartz  
Betty Sekhri  
Dorothy M. Shapiro  
Mary Kay Shartle-Galotto and  
Jack Galotto  
Terry and David Sherman  
Ginger and Howard Silvers  
Deborah and Leon Snead  
Tanya and Stephen Spano  
Wendy and Donald Susswein  
Carol and James (deceased) Trawick  
Peter Vance Treibley  
Madeline (deceased) and  
Paul Turkeltaub  
Barbara Weiss  
Susan Wellman  
Jean and Kenneth Wirsching  
Lien and S. Bing Yao  
Ellen and Bernard Young  
Peggy and Paul Young, NOVA  
Research Company

*As of September 30, 2008*

# STRATHMORE MUSIC IN THE MANSION

2008–2009 Season

## A Celebration of the Piano From Bach to Boogie-Woogie and Beyond

### Concert Schedule

#### Baroque and Early Classical

J. Reilly Lewis, harpsichord &  
Jennifer Ellis Kampani, soprano  
Edwin Good, piano

Thursday, October 9, 7:30 p.m.

Thursday, October 16, 7:30 p.m.

#### Classical and Romantic

Andrew Willis, fortepiano  
Soheil Nasser, piano & fortepiano  
James Weaver, baritone & Joanne Kong, piano  
Robert Shafer and Friends  
Pallavi Mahidhara, piano

Sunday, October 26, 3 p.m.

Sunday, November 2, 3 p.m.

Thursday, November 20, 7:30 p.m.

Sunday, December 14, 3 & 7:30 p.m.

Saturday, January 10, 7:30 p.m.

#### 19th and Early 20th Century

Potomac Guitar Quartet & Jeffery Watson, piano  
John Davis, piano: Music of Blind Tom and Blind Boone  
Raymond Jackson, piano  
William Bolcom, piano & Joan Morris, mezzo-soprano

Sunday, January 18, 3 p.m.

Thursday, January 29, 7:30 p.m.

Tuesday, February 10, 7:30 p.m.

Thursday, February 26, 7:30 p.m.

#### Mid-Late 20th Century

Daryl Davis Band  
Monument Piano Trio  
Geri Allen, piano  
Binelli-Ferman Duo

Friday, March 6, 7:30 p.m.

Monday, March 23, 7:30 p.m.

Thursday, April 2, 7:30 p.m.

Thursday, April 23, 7:30 p.m.

#### Modern/Contemporary

Jenny Lin, piano  
Tudor Dominik Maican, piano & Timothy Andres, piano  
World Premiere

Thursday, May 7, 7:30 p.m.

Thursday, May 14, 7:30 p.m.