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The Queen Anne Baby Grand, \$1980, in a room created by the artist, Allan Saalburg. There are Steinway cases inspired by all the famous periods of decoration

STEINWAY

THE INSTRUMENT OF THE IMMORTALS



Of the STEINWAY, Horowitz says: "It has been my inseparable and faithful friend since the inception of my career."

It is a civilized room . . . a room distinguished by urbane color, brilliant dignity, and the art rather than the cult of comfort. Within it life seems induced to a pleasant pace. It seems really to exercise a subtle sway over the smiles of ladies, over the manners of men. After an evening spent there, people are moved to say (not quite able to identify the faint, beguiling atmosphere that lingers like a fragrance in the memory), "What a delightful evening we have spent!"

The heart of this room is an object of art so beautiful, so deeply rooted in the traditions of European civilization and culture, that it is to be found in almost all homes of importance in Europe and America. Designed by artists, tooled and turned by hereditary craftsmen from

fine woods and ivory, finished and polished to a rare excellence of surface, the Steinway is a veritable crystal of culture. But the Steinway is more than a decoration radiating the influence of civilized beauty. It is the instrument upon which the supreme musicians from Liszt to Rachmaninoff founded their art, an instrument . . . brilliant of tone, flexible, long-lived . . . that is as adaptable to the song plucked lightly from a gay spirit, as to the exacting flights of genius.

And the far-flung company of its possessors is still another token of the Steinway's universality. For the family that has made it during the better part of a century consistently has met the high obligation of insuring that the Steinway should be the instrument of the great house . . . the great musician . . . no more than of the family of moderate means.

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