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音乐殿堂

MUSIC OLYMPUS



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Message from the *Editor*

总监寄语



You are what you repeatedly do.
Excellence is a habit.

你成为你不断重复的律动，
卓越绽放于习惯之间的音符。

——Iris Fan

在一个愈发追求速度与即时回报的时代，音乐所代表的价值，反而变得更加珍贵。

音乐从来不是一条捷径。

它不能被匆忙完成，也无法被表面取代。真正的音乐学习，不只是技巧的训练，更是时间感、专注力与内在秩序的养成。音乐教会我们倾听——不仅倾听声音，也倾听自己；它教会我们表达——不仅表达技巧，也表达情感与思想。

因此，音乐的意义从不只在舞台之上。

In an age increasingly driven by speed, results, and immediate rewards, the meaning of music has become even more precious.

Music has never been a shortcut.

It cannot be rushed, nor can it be replaced by surface appearances. True musical study is not only the training of technique, but also the cultivation of time awareness, concentration, and inner discipline. Music teaches us to listen—not only to sound, but also to ourselves. It teaches us to express—not only technique, but emotion and thought.

For this reason, the value of music has never existed only on the stage.

它不只是掌声与荣誉，更是在日复一日的练习中，塑造一个人面对世界的方式。一个真正被音乐滋养过的人，往往拥有更细腻的感受力，更坚定的意志，也更懂得尊重时间、理解合作与珍惜沉淀。

《音乐殿堂》创刊于三年前。

我们希望通过一本杂志，记录音乐艺术的发展，分享音乐教育的思考，也记录年轻音乐人在成长道路上的探索。

走到今天的第三卷，我们愈发清晰地感受到，这本杂志的意义，并不仅仅在于记录音乐活动或行业动态，更在于记录一种信念——对音乐的信念，对教育的信念，以及对长期投入与真实成长的信念。

当世界愈加喧闹，音乐所守护的，恰恰是一种难得的安静力量。它提醒我们，成长不仅是向外抵达，更是向内建立；不仅是成就某种结果，更是成为某种人。

愿我们继续以音乐为伴，守住理想，也守住那份愿意长期投入、安静前行的初心。

因为真正的音乐，最终塑造的不是舞台，而是人。



IRIS FAN. CPA
GENERAL MANAGER OF TOM LEE MUSIC AND STEINWAY PIANO GALLERIES CANADA
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EXECUTIVE DIRECTOR OF MTC NOBLE INTERNATIONAL MUSIC TALENT CENTRE
MTC诺贝尔国际音乐人才发展中心执行总监

It is not merely applause or recognition, but a process that shapes how a person faces the world through the quiet persistence of daily practice. Those who are truly nourished by music often develop a deeper sensitivity, stronger will, and a profound respect for time, collaboration, and reflection.

Music Olympus was founded three years ago with a simple hope: to create a platform where musicians, educators, and music lovers could share ideas, document artistic journeys, and reflect on the evolving landscape of music education.

Now, as we present the third volume of this magazine, we feel more clearly than ever that its purpose is not simply to document events or industry developments. Rather, it seeks to record something deeper—a belief in music, a belief in education, and a belief in the value of long-term dedication and authentic growth.

At a time when the world grows increasingly noisy, music preserves something rare: a quiet inner strength.

It reminds us that growth is not only about reaching outward, but also about building inward; not only about achieving results, but about becoming a certain kind of person.

May we continue to walk with music—holding on to our ideals, our passion, and the patience required for meaningful growth.

Because in the end, true music does not merely shape the stage. It shapes the person.

在琴声之中，成为自己

BECOMING MYSELF IN SOUND



适值施坦威品牌持续引领世界钢琴艺术的时代进程之际，来自加拿大温哥华、就读于美国 Phillips Academy Andover 的青年钢琴家 Jenna Liang，凭借跨越多国舞台的艺术历练、兼具深度与温度的音乐表达，荣膺“施坦威青年艺术家”称号。年仅17岁的她，已在北美与欧洲多项国际赛事与音乐节中崭露锋芒，从卡内基音乐厅到意大利与俄罗斯乐团的合作舞台，她的琴声不仅展现出新一代音乐家的技术高度，更折射出一位青年艺术家面向世界的文化视野与精神气质。

As Steinway & Sons continues to lead the world of piano artistry and nurture the next generation of musicians, 17-year-old Vancouver pianist Jenna Liang has been designated a Steinway Young Artist. Currently studying at Phillips Academy Andover in the United States, she is recognized for her warm, deeply expressive musical voice.

At just seventeen, Jenna Liang has already distinguished herself in major international competitions and on world-class stages, including performances at Carnegie Hall and collaborations with professional European ensembles. Her artistry combines the technical excellence of a new generation of musicians with the cultural insight and creative spirit of a young artist engaging meaningfully with the world.



"Steinway is timeless to me: an instrument that carries generational history yet still feels new and my own each time I play."

Jenna Liang
Young Steinway Artist









STEINWAY YOUNG ARTIST DESIGNATION CEREMONY
JENNA LIANG 施坦威青年艺术家授衔仪式

Aug 18, 2026


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BIOGRAPHY人物小传

01

Chapter 01

她与第一首琴音
THE FIRST NOTE

“那时我并不是在练琴，而是在寻找音乐里那个真正的自己。”





Chapter 01

她与第一首琴音





四岁的午后，光从百叶缝里落在琴键上，像沿黑白阶梯滑下的一串微尘。Jenna 的脚够不到踏板，手指却比光更快地摸到每个音的形状。她第一次被音乐“说服”，理由朴素得现在说起来都忍不住笑：上台可以穿漂亮的裙子。那时，她并不理解古典音乐的“技巧”和“诠释”，只知道上台那一刻的欢喜与心跳。后来回望，她说，那份对舞台的渴望，是最早出现的“自我表达”的萌芽。

在温哥华的童年，学校功课不紧，傍晚的客厅常被一个固定的节奏占据：写完作业——练琴——吃饭——再练一会儿。音乐像水一样，从一个房间流到另一个房间，从一首小曲流到下一页练习。她并未急着成为谁，只是每天把“今天”弹得比“昨天”更稳一点。她的启蒙与系统训练都扎在这段时间：跟着几位当地与国际的名师打基础、开耳朵、立手型、磨听觉与耐心，十几年“日拱一卒”的练习就此拉开长线。

六岁那年，她第一次真正“被世界看见”。Crescendo 国际钢琴大赛的第一名让她踏上了美国纽约卡内基音乐厅，这不止是一次童年的闪光时刻，更像把“舞台”换成了“世界”的名字。那天的礼服是她亲自挑的，袖口的亮片在灯下一闪一闪；她说自己紧张，却快乐。许多年后，她对那场演出的记忆，不是某一个小节，也不是某一段旋律，而是推开后台那扇门的瞬间——她第一次真切地意识到，自己正站在一座拥有百余年历史的世界级音乐殿堂之中。那是一方曾被无数顶级钢琴家倾注心血与汗水的舞台，如今，她的琴声也即将在这里响起。她记住的，是那一刻迎面而来的——“进入音乐世界的气味”。2017 年她在加拿大音乐大赛（CMC）全国总决赛获第三名；2018 年在波兰肖邦国际青少年钢琴比赛获荣誉奖（Distinction）；这些都成为她向内生长出的“自证”。

真正的基础，并不只有“起跑线的光亮”。童年的她，很早就学会“音乐是一种陪伴”：在孤单的下午、在阴晴不定的温哥华，琴声是可以回去的家，是能一次次重建的秩序；而每一次把一句旋律弹顺，都是在给自己小小的鼓励与肯定。她仍旧会为舞台兴奋，为礼服雀跃，但比起“好看”，她渐渐开始在意“好听”与“说服人”这件事。

The First Note

"I wasn't practicing, I was searching for the part of myself that lived inside the music."

One afternoon when she was four, light slipped through the blinds and scattered across the piano keys like dust drifting down a black-and-white staircase. Jenna's feet couldn't reach the pedals, but her fingers were already searching for the shape of sound.

Her first reason for learning the piano was almost disarmingly simple: she liked wearing beautiful dresses on stage. The moment she stepped into the light, she felt her heart begin to race. She didn't yet know the language of "technique" or "interpretation." What she knew was joy—and the quiet thrill of being seen.

Looking back, she says that early desire to stand under the lights was her first instinct toward self-expression.

In her childhood in Vancouver, evenings followed a gentle, familiar rhythm: homework, practice, dinner, then one more piece before bed. Music moved through the house like water, flowing from room to room, from one page of a score to the next. She wasn't in a hurry to become anyone in particular. She only wanted today's playing to be steadier than yesterday's.

Those years laid her foundation. Under the guidance of dedicated teachers, she learned how to listen, how to shape her hands, how to build patience into her body and her sound. What began as a daily routine slowly became a way of being.

At six, she was "seen by the world" for the first time. Winning first place at the Crescendo International Competition brought her to the stage of Carnegie Hall in New York. It was more than a childhood triumph—it felt like stepping into a different name for the word "stage."

She still remembers choosing her dress, the way the sequins on the cuffs caught the light. She remembers being nervous. She remembers being happy.

Years later, what stayed with her was not a specific passage or phrase of music, but the moment she pushed open the backstage door. For the first time, she truly understood that she was standing inside a world-class concert hall with more than a century of history—a stage shaped by the hands and sweat of countless great pianists before her.

She knew then that her own sound would soon join theirs.

What she remembers most is what she calls "the scent of entering the world of music."

During those years, she reached several important milestones: a Distinction Prize at the International Chopin Competition for Children and Youth in Poland, and a top placement at Canada's national music finals. Each achievement became less a trophy, and more a quiet confirmation.

Even then, she learned that a true foundation isn't built only on bright beginnings. Music became her companion—on lonely afternoons, on rainy Vancouver days, in moments when the world felt uncertain. Each phrase she finally played cleanly became a small act of reassurance to herself.

She still loved the stage. She still loved the dresses. But little by little, she began to care less about looking good—and more about sounding honest.





02

从温哥华到伦敦
BETWEEN SUNSHINE AND RAIN

Chapter 02

“当我害怕弹错时，妈妈告诉我：
钢琴已经在你生命里很久了。”

进入青春期，故事推进到另一个城市：伦敦。彼时，她就读于威雅公学寄宿学校，周末乘车2小时往返伦敦，进入英国皇家音乐学院系统训练。车窗外常有雨，像在一条永不结束的长音上轻轻颤动；而她把一段段练习曲“敲”成轨道，让自己不被颠簸带离节拍。



这个阶段，音乐一度变得沉重。她害怕错音，害怕记忆的空白，也害怕“期望值”在旁人的眼神里被悄然读出。与从前不同的是，舞台不再频繁出现——那里并不是一个鼓励张扬与展示的地方，更多时候，音乐被安静地收回到练习室里。

在那样的环境中，表现不再被主动期待，热爱也不再被热烈回应。舞台不再只是闪闪发光的所在，它也会直白地提醒你：哪里还没有准备好。

Chapter 02

从温哥华到伦敦



“好像所有人都在等我出错。”她这样形容那段时间。也正是在那时，她第一次认真地问自己：如果有一天离开钢琴，会怎样？

她的母亲在那时说了一句话结束了她的迟疑：“你已经努力了这么久，钢琴已经在你的生命里了。”这句话让仿佛处在迷雾中夜航的她突然被一座灯塔所照亮。她突然意识到，如果音乐是她的语言，那她该学会如何在紧张与怀疑里继续说话。

她的训练并未因恐惧而退步，反而更讲究方法与节奏：每周明确目标，一小段一小段拆开，把“可怕的大片空白”变成“可以逐一完成的小任务”。

她也在伦敦学会把自我与作品隔开：不把一次演出失败等同于“我不行”，也不把一次成功等同于“我无敌”。她开始愿意在谱旁写下短句，用她喜欢的文学作品帮助自己理解音乐里那些未曾亲历过的，被命运撕扯而产生的剧烈情绪——譬如愤怒、失落、困惑。

她说：“有些情绪我还没经历过，但我可以从书里看到，并尝试成为那样的人，再弹出那样的声音。”
“那几年，我在寻找‘为什么还要继续’的答案。”她后来这样概括。

CHAPTER 02

BETWEEN SUNSHINE AND RAIN

FROM VANCOUVER TO LONDON

Adolescence carried her to a different climate—London.

She entered Wycombe Abbey School and spent weekends travelling two hours each way to the city for formal training at the Royal College of Music. Outside the train window, rain traced endless lines across the glass. Inside, she tapped out practice routines like tracks that kept her steady through the motion. During this period, music began to feel heavy.

She feared wrong notes. She feared moments of blank memory. She feared the unspoken expectations she felt in other people's eyes. Unlike before, the stage appeared less often. It was no longer a place that encouraged display. More and more, music retreated into the quiet of the practice room.

In that environment, passion was not something to be shown. Expression was restrained.

The stage no longer glittered—it became a mirror, reflecting exactly what was not yet ready.

"It felt like everyone was waiting for me to make a mistake," she says.

And for the first time, she asked herself a serious question: What would happen if I walked away from the piano?

Her mother answered not with pressure, but with light: "You've worked for this for so long. The piano is already part of your life."

In that moment, Jenna realized that if music was her language, she needed to learn how to speak it even in doubt and fear.

Her practice became more methodical, more intentional. She broke large challenges into smaller, manageable tasks. The blank spaces on the page became problems to be solved rather than threats to be feared.

In London, she also learned to separate herself from the work. A failed performance did not mean she had failed. A success did not mean she was invincible.

She began writing short notes in her scores, drawing from the novels and stories she loved. Literature helped her imagine emotions she had not yet lived—anger, grief and confusion.

"Some feelings I haven't experienced," she says, "but I can meet them in books—and then try to become that person in the music."

"Those years," she reflects, "were about finding an answer to why I wanted to keep going."



"WHEN I WAS AFRAID OF MAKING MISTAKES, MY MOTHER TOLD ME: THE PIANO HAS ALREADY BEEN PART OF YOUR LIFE FOR A LONG TIME."





03 在美国的自由乐章 A FREER SONG

Chapter 03

“我发现，弹钢琴不是孤单的事。”

A Freer Song

在美国的自由乐章

CHAPTER 03

“我发现，弹钢琴不是孤单的事。”



高中，她终于如愿转去了美国，Andover (Phillips Academy) 像一束点亮生命的光，照进她的音乐日常。

她说，美国的校园鼓励每一种热爱：你想走远，就有人在旁边为你加油；你想走慢，就有人愿意陪你散步。在这里，她加入室内乐，学习与他人的呼吸合拍，与同伴合奏时，她常形容那是“两只鸟在一起唱歌”——你先飞，我紧跟，你俯冲，我环绕；在统一的气流里，寻找彼此最自然的高度。

她开始在四手联弹与双钢琴里找到新乐趣：音区的分工、触键的差异、踏板的轻重、呼吸的先后——当这些细微环节都达成一致，音乐就像从两副身体里长出的一棵树。那时她会对搭档说：“我们要成为一个人，一个声音。”

舞台之外，她把音乐带向社区与公益：在 Andover Lawrence Strings 里教孩子弹琴；在 Windsor Place of Wilmington Assisted Living 为老人演出；她与同伴共同创立 Melody Lab，通过音乐筹集善款，为儿童医疗与音乐教育筹得超过 50,000 美元。当她把音符交给他人，她发现音乐简单的音符，反而变得更有重量，因为承载了他人的笑、期待与幸福。

在学业路径上，她一方面适应高强度的学业节奏，另一方面也持续通过专业课程与大师班打磨音乐表达；此前在温哥华，她从多位杰出导师处打下坚实基础；而在英国，她跟随伦敦皇家音乐学院教授系统训练。方法与视野的叠加，让她进入一种“自由但更讲究自律”的状态——你可以选择怎样做自己，但必然要为选择付出时间。

2021 年，她在施坦威青少年艺术家俱乐部举办个人首场独奏音乐会；2022 年，她以 ARCT 钢琴文凭与 ARCT 历史/理论 Honours 完成阶段性学术里程；2024 年，Crescendo 钢琴国际大赛与 SSP 海天环球国际钢琴音乐节双双获第一名，并在同年拿到 URI Piano Extravaganza Excellence Award 与 Enkor 第三名；2025 年 3 月，她作为 SSP 优胜者登上卡内基音乐厅的舞台——这一次，她不再是那个“会被舞台吓住的小女孩”，而是主动邀请灯光落在自己身上。她在2025年查尔斯顿古典音乐比赛中荣获一等奖，并于2025年6月在世界古典音乐大奖赛中摘得钢琴类铂金奖。她在2025年5月举行的2025年加拿大音乐比赛——BC省赛区中，荣获15-18岁组钢琴二重奏组别一等奖，并于2025年7月的全国总决赛中再次摘得一等奖。

她总结这段时间的变化：“我更享受与人同行。当台上不只剩我一个人时，我更能把焦虑放下。”











"I REALIZED THAT PLAYING THE PIANO DOESN'T HAVE TO BE LONELY."

CHAPTER 03

A FREER SONG IN AMERICA

High school brought her across the Atlantic. At Phillips Academy Andover, she found a different kind of light. The campus encouraged every kind of passion—whether you wanted to move fast or take your time, someone was always walking beside you.

She joined chamber ensembles and learned to breathe with other musicians. When she describes playing together, she often smiles and says, "It's like two birds singing at the same time—you fly first, I follow; you rise, I circle."

She discovered joy in four-hand and two-piano repertoire, where balance, touch, and timing must align. When everything falls into place, she says, "It feels like a single tree growing out of two bodies."

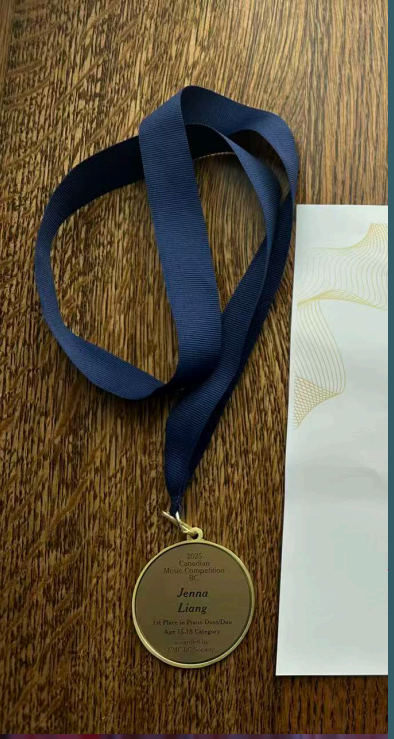
Beyond the stage, she carried music into the community. She taught younger students through Andover Lawrence Strings. She performed for residents at assisted living centers. With friends, she co-founded Melody Lab, a nonprofit that raised over $50,000 for children's healthcare and music education.

When she placed her music in other people's hands, she found it didn't grow lighter—it grew heavier, filled with laughter, hope, and gratitude.

Academically, she balanced rigorous studies with continued musical training and masterclasses, building on the foundations she had laid in Vancouver and London. The combination of freedom and discipline shaped a new rhythm in her life: you are free to choose who you want to be, but you must give time and care to become that person.

In 2021, she gave her debut solo recital with the Steinway Young Artist Club. In 2022, she earned her ARCT Diploma with First Class Honours and Distinction. In 2024, she captured top prizes at major international competitions. And in March 2025, she returned to Carnegie Hall—not as a nervous child, but as a young artist who knew how to invite the light rather than hide from it. She won the first prize in the 2025 Classical Music Charleston Competition and won the Platinum Prize for Piano in the World Classical Music Awards in June 2025. Most recently, she won the First Prize in the Piano Duet/Duo Age 15-18 Category at the 2025 Canadian Music Competition - BC held in May 2025 and continued to win the First Prize for the National Finals in July 2025.

"I enjoy walking alongside others now," she says. "When I'm not alone on stage, I don't feel the same kind of pressure."







04

Chapter 04

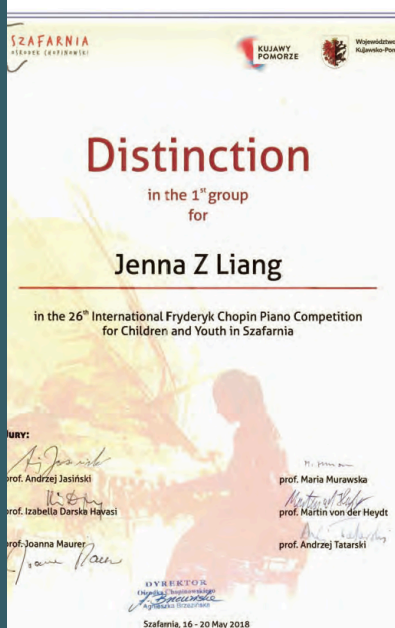
家的力量

THE GENTLE STRENGTH OF HOME

“我家里没有‘虎妈’，只有支持我做自己的父母。”









CHAPTER 04

家的力量

Jenna 的故事里，家庭是一种看不见的韧性。父亲总是把“快乐与健康”放在第一位——像一只始终温热的手，握着她的节奏；母亲强调“尽力而为”——像一盏清亮的灯，把目标与热情照成可执行的路径。两种力量并不矛盾，它们并行不悖、彼此校正：当情绪需要靠岸，父亲便守在岸边；当方法需要升级，母亲就带来新地图。

在英国时的短暂犹疑期，母亲看着她面对钢琴时，不再有之前的热情，练琴也不似之前那般无需催促。就对她说：“你可以选择不继续，但请认真地想，不要拖着。”这句话里没有苛责，只有对一个“独立决策者”的尊重。“爸爸妈妈可以接受放弃与失败，但是面对结果，你一定要问自己，是否真的尽力了”。

被尊重的人，最容易学会自尊与自律。她开始培养自己的练习秩序——不是打卡式的硬撑，而是“精确分解问题”的专业主义：哪里紧张、哪句呼吸不稳、哪段技术可以替换练法，像解一道题那样把“畏惧感”具体化。

Jenna说，她曾感受过虎妈们在社区里“比较文化”的阴影，好在自己的父母主动与之保持距离。他们从不把孩子的成就当作炫耀自己的谈资，也不愿在“相互内卷”中失去初心，更不愿把音乐变成压力的容器。家庭给了她“做自己”的空间，于是她得以选择“把音乐留在热爱里”，而不是把它交给焦虑与竞争。

久而久之，她变成一个既温柔，又坚定的音乐家；一个既乐观又从容的追梦者：不以一次胜负评判自己，也不以一阵掌声迷信自己。她比从前更安静，也比从前更笃定。



Chapter
04

The Gentle Strength of Home

In Jenna's story, family is a quiet form of resilience.

Her father places happiness and health above all else—a steady hand that keeps her grounded. Her mother emphasizes effort—a clear light that turns ambition into something practical and reachable.

When Jenna hesitated in England, her mother told her, "You can choose to stop, but think carefully. Don't drift."

It was not a command, but an invitation to make her own decisions.

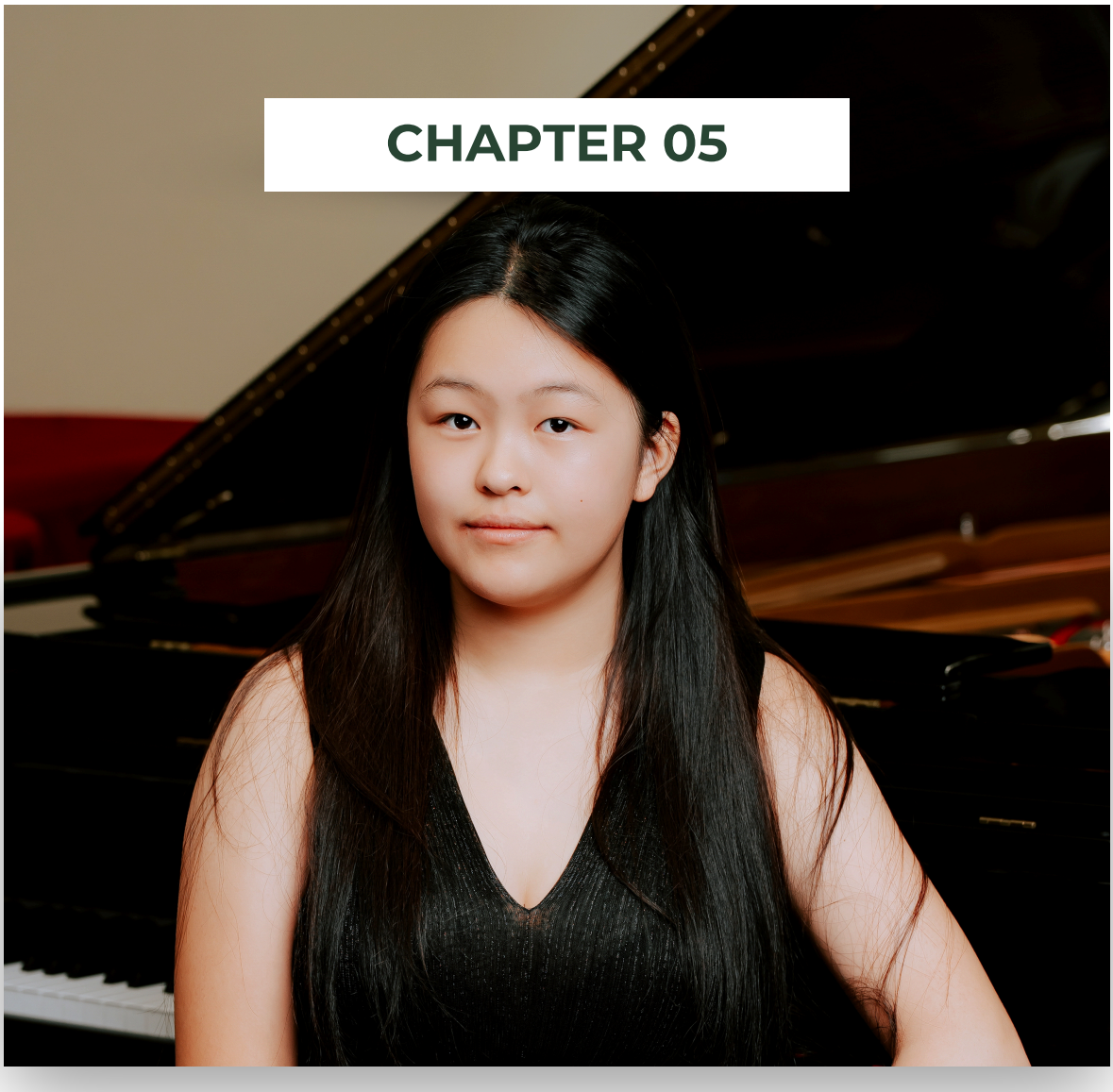
"THERE IS NO 'TIGER PARENTING' IN MY FAMILY — ONLY PARENTS WHO SUPPORT ME IN BECOMING MYSELF."



Being trusted taught her self-respect. Self-respect grew into self-discipline. Her practice became analytical: where tension appeared, where breathing faltered, where technique could be rebuilt. Fear became a problem to solve rather than something to avoid.

She became aware of the culture of comparison around her, but her parents chose distance instead of pressure. They refused to turn music into a vessel for anxiety. Instead, they protected her space to love it.

Over time, she grew into someone both gentle and steady—no longer defined by a single win or a round of applause, but by a deeper sense of purpose.



05 爱与觉醒 THE MOMENT I TRULY LOVED MUSIC

“我真正爱上音乐的那一刻，
是我发现自己可以用它去面对一切。”

Read more

Chapter 05

爱与觉醒



有一次，她在夜里练一首肖邦的《夜曲》。窗外的树影被路灯剪碎，落在琴盖上，像一页翻到半处的书。她忽然意识到：音乐不是她躲进去的房间，也不是她证明自己的地方。它更像是一种能把情绪化整为零、把经验化虚为实的力量——你可以用它去理解自己，去安放那些难以名状的情绪，去回应世界的难题。

她喜欢浪漫主义，因为那里“允许呼吸”。她会在谱旁写下文学化的提示：这句像一位女主角的犹疑；那段像一次忍住眼泪的告别；这里需要“未出口的愤怒”，那里需要“突然释然”。当故事的骨骼长进旋律，她的表达有了方向，而不是被技巧牵着跑。

她也喜欢把音乐交给人：与 Rimski-Korsakov 弦乐四重奏合作，在 Orchestra Città di Grosseto 的音浪里作一次“年轻的独白”；在柴可夫斯基学院夏季项目、在 Casalmaggiore 的日光里，在 Philadelphia 的课堂里，看不同的老师如何把“美”这件事解释得各有偏爱。她发现：传统与现代并不相斥，方法与个性可以同在一首曲子里彼此让步地发光。

当她回到Andover的排练室，与搭档并肩坐下，她会低声说：“我们要成为一个人，一个声音。”呼吸先对齐，再谈速度；眼睛先对上，再谈踏板。当两个人把“我”放轻，音乐就会长出“我们”的音色。那时她特别笃定——音乐不是孤单一件事，它注定要被分享。

如今，她仍旧在追梦路上：继续在学业上精进，继续在国际赛场与舞台突破自己；但她越来越相信，内心对音乐的真诚，注入在她前行的每一步。

她轻声总结：

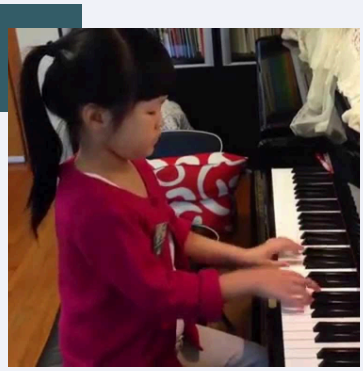
“我真正爱上音乐的那一刻，是我发现自己可以用它去面对一切。”

To play the piano is to live twice — once in sound, once in soul.

Jenna Z Liang

Steinway Young Artist
Canadian Young Scholar

Chapter 05
Love and *Awakening*



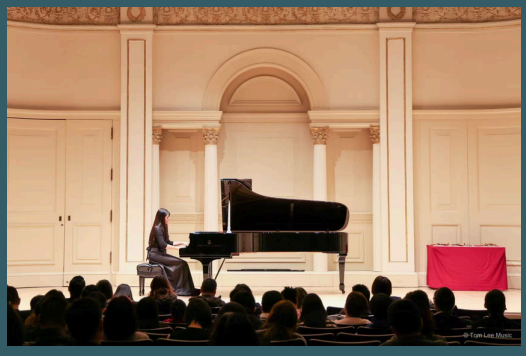
One night, she was practicing a Chopin nocturne. Outside, the shadows of the trees broke into fragments under the streetlights, like a half-turned page. It was then that she realized music was neither a refuge to hide in nor a tool to prove herself. It was a way to break emotion into something understandable, to turn experience into sound. A couple of notes: “Chopin nocturne” is usually lowercase unless you’re giving the exact title, and “It was then that she realized” reads a little more smoothly than “She realized then.”

She loves Romanticism because it allows space to breathe. In the margins of her scores, she writes small notes: this line hesitates, that one says goodbye, here is unspoken anger, there is sudden forgiveness. When stories enter the music, her playing finds direction.

She has shared stages with professional ensembles in Europe, attended international festivals, and listened to teachers explain “beauty” in their own distinct ways. From each place, she gathers something new—a way of shaping sound, a way of seeing the world.

Back in the rehearsal room at Andover, she sits beside her partner and whispers, “Let’s become one person, one sound.” They align their breathing before their tempo, their eyes before the pedal. When the “I” grows lighter, the “we” begins to sing.

She continues forward—studying, performing, returning to the stage with greater clarity. But she speaks less now about being stronger, and more about being truer.



The Moment I Truly Loved Music

Quietly, she sums it up:

“The moment I truly fell in love with music was when I realized I could use it to face everything.”

To play the piano is to live twice
— once in sound, once in soul.




Deftones




"New Paths"
Piano Method Book
但昭义教授


STEINWAY



**“没有施坦威钢琴，施坦威艺术家是沉默的。只有艺术家在触键的那一刻，才能创造音乐。
而施坦威可以弹奏出世界上最美妙的音乐，使得大多数专业钢琴家都选择只在施坦威钢琴上弹奏。“**

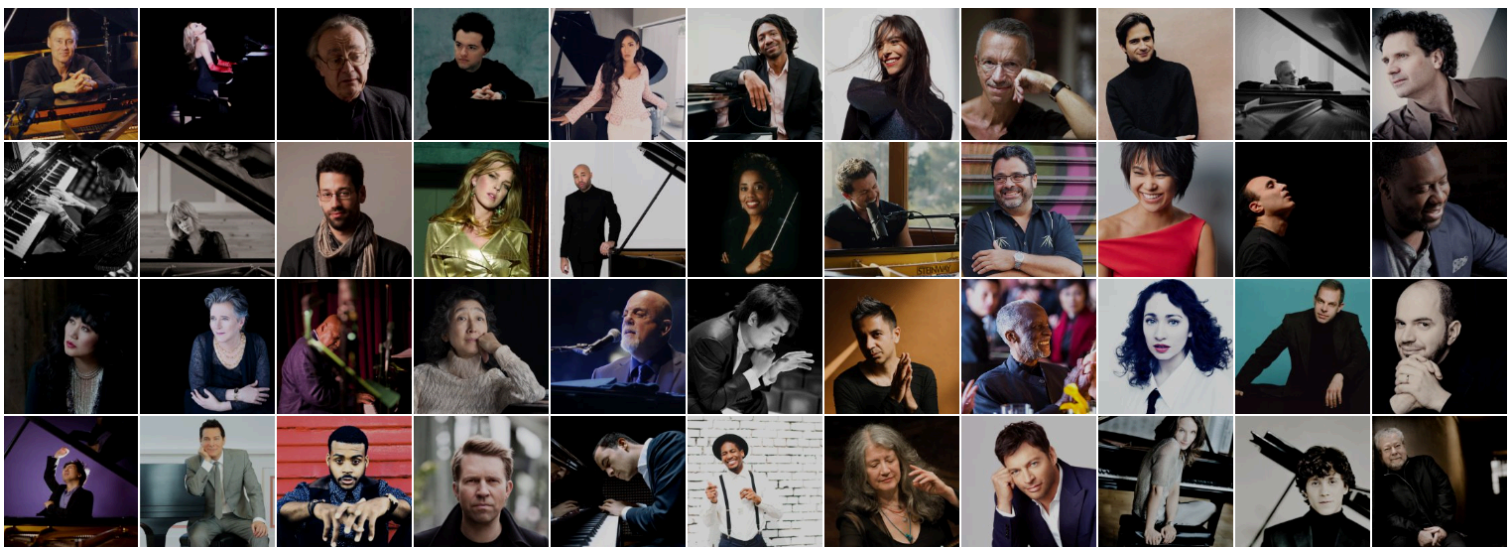
Without Steinway pianos, Steinway Artists are silent. But together, the artist and piano create music — and over nineteen out of twenty professional pianists choose to perform on Steinway pianos.

专业音乐家和钢琴家都希望自己的乐器能发出最纯净的声音。施坦威钢琴在工艺、设计和音质方面都达到了世界顶级水平，这也是世界各地的艺术家们选择施坦威钢琴的原因。

Professional musicians and pianists aim to produce the most pristine sound from their instruments. The STEINWAY piano offers the world’s finest level of craftsmanship, design, and sound quality, which is why artists from all over the world look to STEINWAY.

施坦威一直以培养人才和推广钢琴演奏艺术为己任。本着这一精神，施坦威制定了一项新的计划，旨在帮助年轻钢琴家在其职业生涯的早期就取得良好的开端。

Steinway & Sons has always taken pride in its role of nurturing talent and promoting the art of piano playing. In that spirit, Steinway has developed a new program in an effort to reach out to young pianists at an early point in burgeoning careers.



施坦威青年艺术家

STEINWAY YOUNG ARTISTS

施坦威一直致力于培养音乐人才，促进钢琴演奏艺术和行业的发展。本着这一精神，施坦威开启了施坦威青年艺术家计划，努力为每一个拥有才华的年轻艺术家提供展现自己的舞台。

施坦威艺术家项目源起

施坦威艺术家项目是在施坦威公司第二代总裁William E. Steinway（威廉 E. 施坦威）的策划下于1872年正式开始运行，Anton Rubinstein （安东·鲁宾斯坦）是世界上第一位施坦威艺术家。他在William E. Steinway先生的安排和帮助下，于1872年顺利完成在美国的巡演并成为第一位施坦威艺术家，自此施坦威艺术家这个团队便不断壮大。

迄今为止，包括Alfred Brendel、Maurizio Pollini、Martha Argerich、Vladimir Ashkenazy、Evgeny Kissin、郎朗、陈萨、王羽佳等在内，已有2,000多位钢琴家自愿申请并成功成为这个家庭的一份子，并且每一位施坦威艺术家都至少拥有一台以上私有的施坦威钢琴。世界著名音乐家、施坦威艺术家阿图尔·鲁宾斯坦 (Arthur Rubinstein) 曾说过：“施坦威就是施坦威，世界上没有任何东西可与之相仿。”



几乎全世界每一位钢琴家都希望拥有自己的施坦威钢琴，甚至是一生的梦想。而成为施坦威艺术家，不仅仅是每一位钢琴家的梦想，对绝大多数人来说更是可望而不可及的期盼。获得“施坦威艺术家”这一头衔不仅是一种莫大的荣誉，也是对其在钢琴演奏领域所做杰出贡献的褒奖与肯定，“施坦威艺术家”已经成为了世界上最具权威的艺术家资格认定。



安东·鲁宾斯坦

成为施坦威艺术家，必须符合施坦威公司一系列严格的标准与苛刻的评比程序。然而，施坦威公司从来不对外公布他们的评比标准，秘而不宣，但我们知道仅仅只具备精湛的演奏实力是永远不够的。因此，尽管你获得了某些国际比赛的大奖，也不一定能摘下“施坦威艺术家”的桂冠。对于所有申请者，施坦威公司规定其年龄必须年满16周岁以上，16-35岁，授予“施坦威青年艺术家”，35周岁以上，授予“施坦威艺术家”。



STEINWAY YOUNG ARTISTS

Steinway & Sons has long been committed to nurturing musical talent and advancing the art of piano performance and the piano industry. In this spirit, Steinway established the Steinway Young Artist Program, dedicated to providing talented young artists with a platform on which to develop and showcase their artistry.

The Origins of the Steinway Artist Program

The Steinway Artist Program was officially established in 1872 under the direction of William E. Steinway, the second-generation president of Steinway & Sons. Anton Rubinstein became the world's first Steinway Artist. With the support and assistance of William E. Steinway, Rubinstein successfully completed his historic concert tour of the United States in 1872 and was subsequently recognized as the inaugural Steinway Artist. Since then, the Steinway Artist family has continued to grow.

To date, more than 2,000 pianists have applied and been accepted into the Steinway Artist family, including Alfred Brendel, Maurizio Pollini, Martha Argerich, Vladimir Ashkenazy, Evgeny Kissin, Lang Lang, Sa Chen, and Yuja Wang. Each Steinway Artist personally owns at least one Steinway piano.

The world-renowned musician and Steinway Artist Arthur Rubinstein once said, "Steinway is Steinway, and there is nothing like it in the world."

For pianists around the world, owning a Steinway piano is often a lifelong aspiration. Becoming a Steinway Artist is an even more exceptional distinction—an honour that remains beyond the reach of most musicians. The title of "Steinway Artist" is not only a prestigious honour, but also a recognition of an artist's outstanding achievements and contributions to the art of piano performance. It has become one of the world's most respected distinctions for pianists.

To become a Steinway Artist, an applicant must meet a series of stringent requirements and undergo a rigorous selection process. Steinway & Sons does not publicly disclose its evaluation criteria; however, exceptional technical ability alone is known to be insufficient. Even winning a major international competition does not necessarily qualify a pianist for the title.

Applicants must be at least 16 years of age. Successful candidates between the ages of 16 and 35 may be designated as Steinway Young Artists, while those aged 35 and above may receive the title of Steinway Artist.

GRAN NICHETTO 钢琴

魅影黑

THE BLACK POLISHED



他们的豪宅中
为何总有一架





早在施坦威成立之初
除了经典版钢琴之外
得到了很多慈善家、收藏家、
投资家的青睐关注
走进那些精心设计的豪宅
气场强大的施坦威钢琴
常常是偌大客堂里最瞩目的焦点
而拥有顶级品质的施坦威钢琴
其藏家名单里也从不缺
政商界的领袖人物
前世界首富比尔·盖茨、“股神”巴菲特
到传奇的洛克菲勒家族
甚至在罗斯福、布什、特朗普等
数任美国总统的家中
也一定能见到施坦威钢琴的身影。

作为有着173年历史的世界顶级钢琴品牌，施坦威的卓越品质源于对匠心的传承，和对每一道制作工序的严格把控。

仅采用品质最上乘的木材，并遵循严苛标准进一步甄选，即便价格高昂的北美云杉木也只有40%能成为制琴用料。而每一架经典版施坦威钢琴都需经过几十位经验丰富的制琴大师，耗时至少一到两年打造而成，由稀有木材制成的皇冠珠宝系列钢琴则需要两到三年，而珍藏版则是三到五年起步。即便在科技发达的今天，这一传统也从未改变。

1857年，施坦威开始制造珍藏版钢琴，选材更为稀有，工艺卓然超群。每一架堪称艺术品的珍藏版施坦威钢琴，都带着爱的印记和家族传奇，成为了许多家庭世代相传的稀世珍宝，不仅为弹奏者带来绝妙非凡的演奏体验，更以奢华珍贵的品质，成为全球社会名流和顶级富豪藏家竞相追逐的“和璧隋珠”，以卓越品质保证了经久不衰的投资和收藏价值。



白宫首架钢琴
施坦威艺术外壳钢琴
系列号：#100000

From the very beginning, Steinway & Sons has attracted the admiration of philanthropists, collectors, and investors alike.

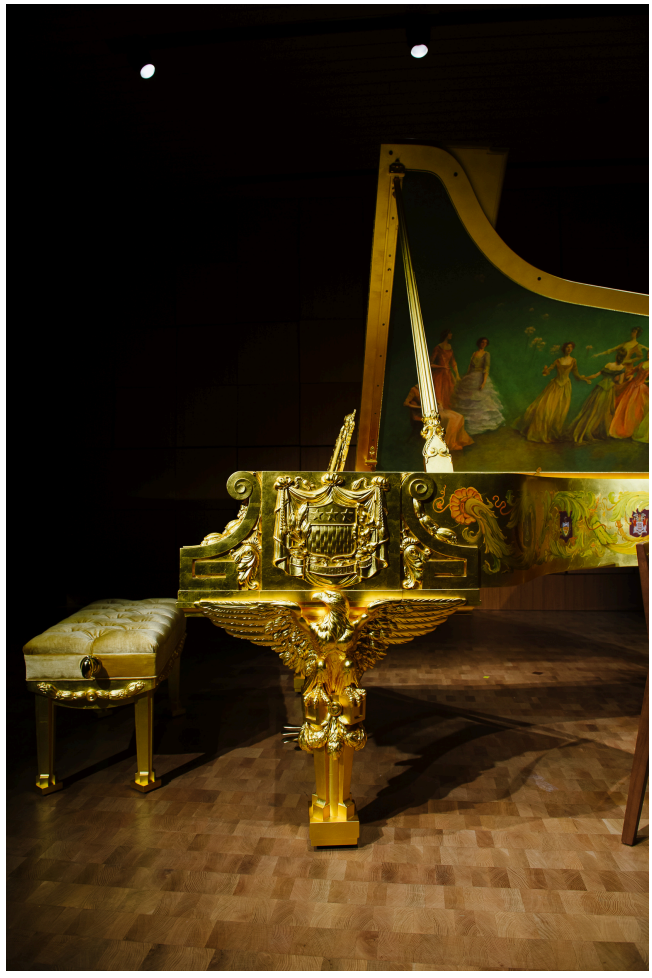
In carefully designed grand homes, a Steinway piano often commands the room— the unmistakable focal point of an elegant salon.

The owners of Steinway's finest instruments have long included leaders of politics and business: from Bill Gates and Warren Buffett, to legendary American families— and in the homes of several U.S. presidents, across generations, a Steinway has always had its place.

With a history spanning 173 years, Steinway & Sons stands as the world's preeminent piano maker. Its unparalleled excellence is rooted in the inheritance of true craftsmanship and in uncompromising control over every stage of the manufacturing process.

Only the finest woods are selected, and each is subjected to rigorous standards of further refinement. Even among premium materials such as North American spruce, no more than 40 percent ultimately qualifies for use in piano construction. Every Classic Steinway piano is brought to life by dozens of master craftsmen and requires at least one to two years to complete. Pianos from the Crown Jewel Collection, crafted from rare and exceptional woods, demand two to three years, while Collector's Edition instruments require no fewer than three to five years. Even in today's age of advanced technology, this tradition has never changed.

As early as 1857, Steinway began creating Collector's Edition pianos, distinguished by rarer materials and extraordinary artistry. Each of these instruments—true works of art —carries the imprint of devotion and family legacy. Passed down through generations, they become treasured heirlooms in many families. Beyond offering performers an incomparable musical experience, their rarity and refinement have made them objects of pursuit among global cultural leaders and elite collectors, ensuring enduring value both as instruments of art and as long-term investments.



The First Steinway Piano of the White House
Steinway Art Case Piano
Serial Number: #100000



他们的豪宅中为何总有一架施坦威

施坦威 Alma Tadema 限量版钢琴

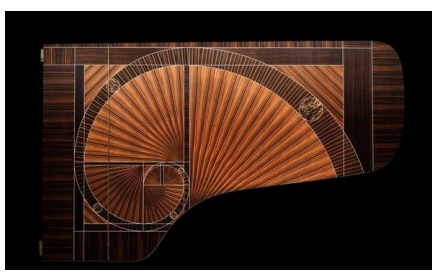
施坦威Alma Tadema 限量版钢琴是1884年由艺术家劳伦斯·阿尔马·塔德玛设计的乐器。这架钢琴被认为是"有史以来最宏伟的钢琴"，因其创意和精湛工艺而备受赞誉。它忠实于原作，再现了维多利亚时代的华丽优雅，并引入了新的"传奇系列"以纪念施坦威艺术钢琴的历史。该钢琴上镶嵌有2200颗珍珠母贝，外壳、顶盖和腿部精美的手工雕刻，键盘上方绘有爱德华·J·波因特爵士的经典油画"流浪吟游诗人"。



斐波那契SPIRIO新悦钢琴

自然中永远蕴藏着宇宙最本质的奥秘。为纪念公司的第 60 万架钢琴而推出的施坦威 'Fibonacci' 斐波那契钢琴，也是施坦威限量版钢琴中特殊的存在。著名艺术大师弗兰克·波拉罗 (Frank Pollaro) 从黄金分割法则（斐波那契数列）中获得灵感，将斐波纳契螺线融入施坦威钢琴的琴身设计，搭配独特的琴尾曲线，以自然中最为和谐完美的几何线条，创作出斐波那契SPIRIO新悦钢琴。

此架钢琴充分展现了弗兰克·波拉罗大师在艺术、工艺方面的超凡天赋和造诣。斐波那契螺旋线象征着数字命理学的顺序，从向日葵到菠萝再到银河系的连续体，体现了大自然的几何和谐之美。将音乐这种通用语言和数学进行结合，打造出奇妙的美感。斐波那契螺旋线让鹦鹉螺纹生长而没有改变形状。施坦威也是这样发展，并保留了历史传统。徽标跨越时间，“S”既追溯过去，又映射未来，覆盖的球体象征着我们不懈追求完美，让艺术家释放最纯粹的艺术表现力。





Why a Steinway Is Always Found in the World's Finest Homes

Steinway Alma-Tadema Limited Edition Piano



The Steinway Alma-Tadema Limited Edition Piano is a masterpiece originally designed in 1884 by the renowned artist Lawrence Alma-Tadema. Widely regarded as "the most magnificent piano ever made," it has been celebrated for its visionary design and extraordinary craftsmanship.

Faithful to the original, this instrument revives the opulence and elegance of the Victorian era and was reintroduced as part of Steinway's Legendary Series, created to honor the historic legacy of Steinway art-case pianos. The piano is inlaid with 2,200 pieces of mother-of-pearl, while its case, lid, and legs are meticulously hand-carved. Above the keyboard appears the celebrated oil painting "The Wandering Minstrel" by Sir Edward J. Poynter, completing this unparalleled union of music and fine art.



Steinway Limited Edition Fibonacci Grand Piano

Nature forever holds the most fundamental secrets of the universe. Created to commemorate Steinway's 600,000th piano, the Steinway "Fibonacci" Piano occupies a singular place among the company's limited editions.

Inspired by the Golden Ratio (the Fibonacci sequence), renowned master designer Frank Pollaro integrated the Fibonacci spiral into the piano's case design, pairing it with a distinctive tail curve. Using geometry found in nature at its most harmonious and perfect, he created the Fibonacci SPIRIO | r piano, where mathematics, design, and music converge.

This instrument fully showcases Pollaro's extraordinary mastery of both art and craftsmanship. The Fibonacci spiral symbolizes numerical order and continuity—seen in sunflowers, pineapples, and even the structure of galaxies—embodying nature's inherent geometric harmony. By uniting music, a universal language, with mathematics, the piano achieves a rare and wondrous beauty.

Just as the Fibonacci spiral allows the nautilus shell to grow without altering its form, Steinway & Sons has evolved while preserving its historical traditions. The Steinway emblem transcends time: the letter "S" reflects both past and future, while the encompassing sphere symbolizes an unwavering pursuit of perfection—liberating artists to express music in its purest form.





施坦威 Doheny 限量版钢琴

这架1902 年为石油巨头 E. L. Doheny 制造的黄金钢琴，是作为送给他妻子的礼物。琴腿是用胡桃木雕刻的，琴盒的其余部分则是用桃花心木雕刻的。同时整台钢琴使用24K纯金金箔覆盖。光是雕刻工作就要花费数年的时间，整架钢琴诠释了钢琴制造技艺的巅峰。

2009年，一位私人客户决定为其 400 英尺游艇定制一架非常特别的钢琴时，深深地被 Doheny 钢琴所吸引，便决定再现这一完美无瑕的设计。09版 Doheny 钢琴以通体金箔覆盖琴身，小天使画作镶嵌在卷轴式框架内，环绕着琴壳和花架式音乐台。新版 Doheny 钢琴更新了这些个人参考资料，琴盖内侧增加了客户庄园的绘画和小天使雕刻。这个华丽的五脚艺术琴壳耗时 24 个月才得以完工，其奢华程度令人印象深刻，同时也证明了施坦威在过去或现在的所有设计中始终保持着卓越的品质。



施坦威 CrystalRoc 施华洛世奇水晶钢琴

此架钢琴镶嵌着超过一百万颗精心摆放的施华洛世奇水晶，这台闪耀的 CrystalRoc 三角钢琴是奢华与富丽的极致体现。总部位于英国的 CrystalRoc 公司以打造全球最独特的乐器和设备而闻名。这架钢琴曾在英国的《The Elite Life》杂志中亮相，并作为《富甲天下》杂志“世界奇观”栏目中的重要展示，还被欧洲奢侈品权威杂志《Miljonair》评为“必备单品”。CrystalRoc施坦威钢琴定制系列根据需求设计，将奢华与顶级音质完美融合。



STEINWAY DOHENY LIMITED EDITION PIANO

Originally created in 1902 for oil magnate E. L. Doheny as a gift for his wife, the Doheny piano is entirely finished in 24-karat gold leaf. Its legs are hand-carved in walnut, with the remainder of the case carved in mahogany. Requiring years of intricate carving, the instrument stands as a pinnacle of piano-making artistry.

In 2009, inspired by this masterpiece, a private client commissioned a modern re-creation for his 400-foot yacht. The new Doheny piano features full gold-leaf decoration, cherub paintings set within scrollwork frames, and a lyre-style music desk. Personalized details—including paintings of the client's estate inside the lid—complete this magnificent five-legged art-case piano, crafted over 24 months.

Together, it affirms Steinway & Sons' enduring commitment to exceptional design, craftsmanship, and excellence.

Steinway CrystalRoc Swarovski Crystal Piano

Set with over one million meticulously placed Swarovski crystals, the dazzling CrystalRoc concert grand represents the ultimate expression of luxury and opulence. Based in the UK, CrystalRoc is renowned for creating some of the world's most distinctive instruments and bespoke objects.

This extraordinary piano has been featured in The Elite Life, showcased in World Wonders by Rich List Magazine, and named a "must-have" by Europe's authority on luxury, Miljonair.

The CrystalRoc Steinway Custom Collection is created to order, seamlessly uniting uncompromising luxury with the legendary sound and performance of Steinway & Sons.



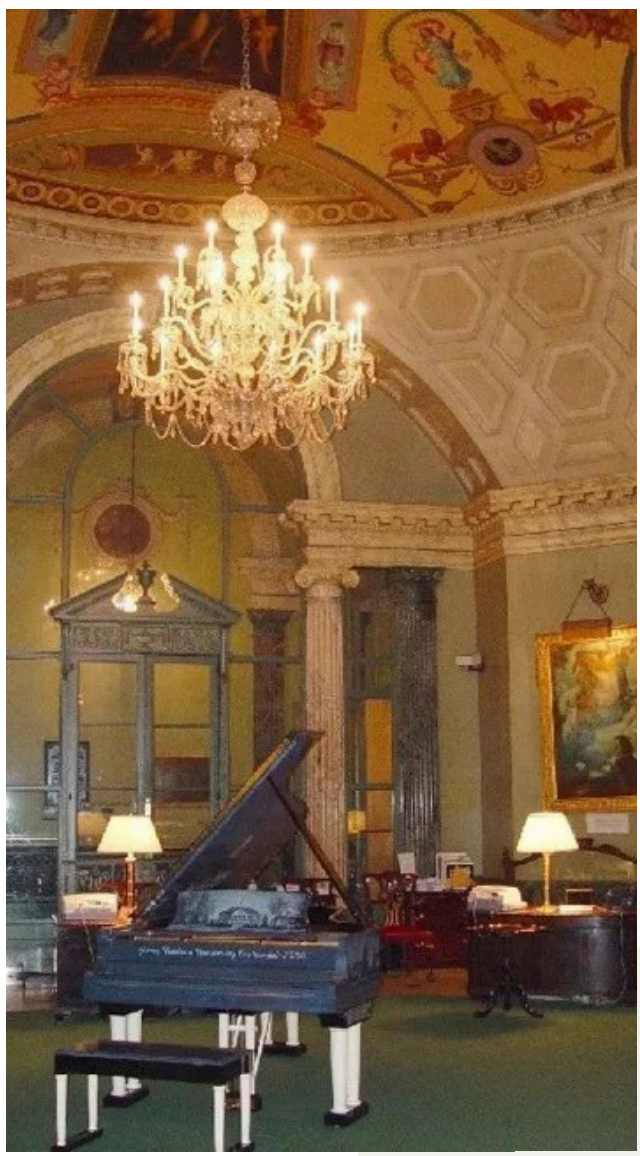




施坦威 麦迪逊蓝石钢琴

麦迪逊蓝石施坦威艺术钢琴，由艺术家Mia LaBerge绘制，是一件独一无二的作品，专门为庆祝詹姆斯·麦迪逊大学(JMU)成立100周年而打造。这台钢琴是首台专门为纪念大学而设计的艺术琴壳钢琴。LaBerge在设计中融入了蓝石般的图案，象征着大学建筑所用的当地蓝石，体现了JMU的传统与弗吉尼亚自然景观的联系。

此外，这架钢琴还纪念了JMU作为弗吉尼亚首所“全施坦威学校”的荣誉称号，该称号授予那些仅使用施坦威钢琴进行音乐教育的学校。这架钢琴曾在纽约的施坦威大厅展出，并在华盛顿特区的肯尼迪艺术中心正式亮相。
值得一提的是，这台钢琴是最后几件由施坦威家族成员亨利·Z·施坦威亲自参与的项目之一。













Steinway Madison Bluestone Art Case Piano

The Madison Bluestone Steinway Art Case Piano is a one-of-a-kind work painted by artist Mia LaBerge, created to celebrate the 100th anniversary of James Madison University. It is the first Steinway art case piano designed specifically to honor a university. LaBerge incorporated bluestone-inspired motifs—symbolic of the local stone used in campus architecture—expressing JMU's heritage and its deep connection to Virginia's natural landscape.

The piano also commemorates JMU's distinction as Virginia's first All-Steinway School, an honor reserved for institutions that use exclusively Steinway pianos for music education. It was exhibited at Steinway Hall in New York City and officially unveiled at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Notably, this project was among the final works personally overseen by Henry Z. Steinway, marking a meaningful chapter in the legacy of Steinway & Sons.









施坦威艺术外壳钢琴——Luna

施坦威艺术外壳钢琴——Luna 是施坦威艺术家及著名肖像画家 Paul Wyse 所设计的第一架施坦威钢琴。灵感源自古罗马神话中的月亮女神。这架钢琴不仅象征着月亮的神秘与优雅，更融入了历史神话的诗意之美。艺术家在琴盖内侧以精致的笔触描绘出月亮女神 Luna 的神圣光芒。为寻求细节的逼真，艺术家亲自到欧洲采风数月，每个细节都体现了保罗·维斯作为画家与音乐家对光影的深刻理解。

这架钢琴自完成后，立即吸引了艺术爱好者与收藏家的高度关注，并最终被一位私人收藏家珍藏，成为施坦威艺术钢琴系列中的经典之作。Luna 不仅是一件供人欣赏的艺术品，更是一件蕴含深厚文化与历史背景的音乐珍宝，将被记入史册。

由此可见施坦威钢琴并不仅仅是卓越钢琴及制琴技艺的代表，更是极具投资价值收藏品和藏家身份与品味的象征。每一架施坦威艺术外壳钢琴，都带着爱的印记和家族的传奇，成为了许多家庭世代相传的稀世珍宝，其卓越的品质保证了经久不衰的投资和收藏价值。

同时，施坦威钢琴不仅是一款卓越的乐器，更是极致表现力和创造力的象征。一架施坦威钢琴，不仅能带来无与伦比的音乐体验，也是家族世代传承的投资力作，更凝聚人类文明与艺术创新的璀璨光芒。

Steinway Art Case Piano — Luna



The Steinway Art Case Piano – Luna is the first Steinway piano designed by Steinway Artist and renowned portrait painter Paul Wyse. Inspired by Luna from ancient Roman mythology, the piano embodies the moon's mystery and elegance, infused with the poetic beauty of myth and history. Inside the lid, Wyse renders the divine radiance of the moon goddess with refined, luminous brushwork. In pursuit of absolute authenticity, the artist traveled through Europe for months, and every detail reflects his profound understanding of light and shadow as both painter and musician.

Upon completion, the piano immediately drew intense attention from art lovers and collectors, and was ultimately acquired by a private collector. Today, Luna stands as a classic within the Steinway art-case collection –more than an object of visual beauty, it is a musical treasure rich in cultural and historical depth, destined to be remembered.

From this, it is clear that Steinway & Sons represents far more than excellence in piano making. A Steinway piano is also a highly collectible asset of enduring value, and a powerful symbol of a collector's identity, taste, and discernment. Each Steinway art case piano bears the imprint of devotion and family legacy, becoming a rare heirloom passed down through generations—its exceptional quality ensuring lasting value as both an investment and a collectible.

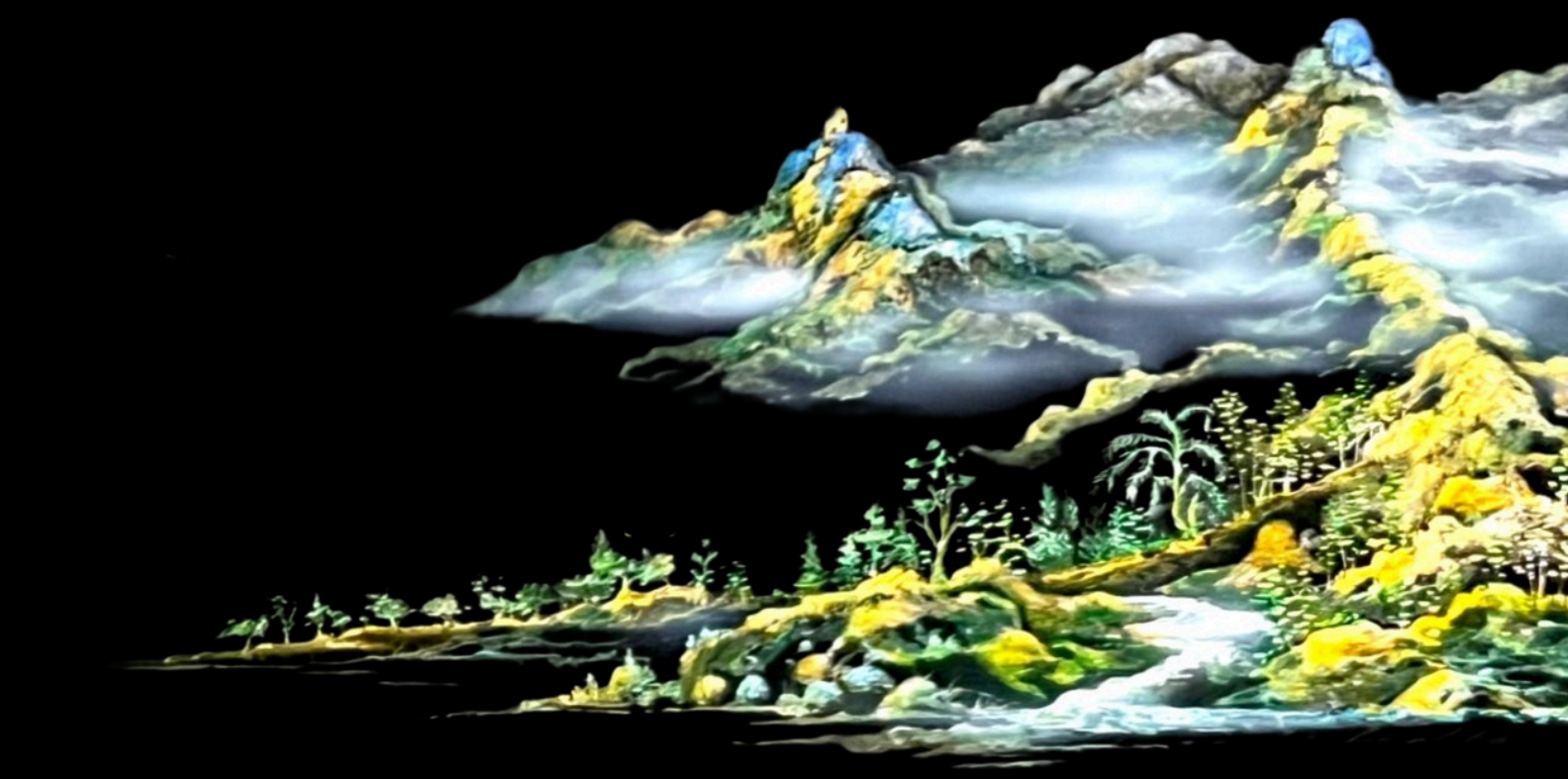
At the same time, a Steinway piano is not only an extraordinary instrument, but also a symbol of ultimate expression and creativity. It offers an unparalleled musical experience, stands as a generational investment of enduring significance, and embodies the radiant convergence of human civilization and artistic innovation.

Introducing

龙泓钥天　霆徽乘澜

施坦威D型号九尺特别版
西湖十景钢琴

全球仅有一台



“龙泓钥天”，启天地之音
“霆徽乘澜”，驭山水之声

A RESONANCE THAT OPENS THE SOUND OF HEAVEN;
AN EMBLEMATIC FORCE THAT COMMANDS THE VOICE OF LANDSCAPE.




STEINWAY & SONS

西湖十景图



一台钢琴，凝聚山水灵秀；
一幅画卷，铺展四时风华。
一枚徽章，尊崇典雅的精神印记；
百年施坦威，承载世纪的音乐信仰。

A piano that gathers
the spirit of mountains and water;
a painted scroll that reveals
the poetry of the four seasons.
An emblem of refined elegance,
and a century-old Steinway
devoted to timeless music.

声动湖山

RESONANCE · ACROSS MOUNTAINS AND WATERS

画家以妙手丹青，于琴身亲绘西湖十景，将一日晨昏、一年四季，浓缩在琴身之间。
朝霞映柳，暮霭浮舟；春花烂漫，秋水潋滟，皆跃然琴上，灵秀生动，如入画中。

索菲特徽章入藏琴盖，象征尊崇典雅；施坦威金徽闪耀琴体，见证匠艺传承。
徽光交辉，霆澜共生，徽记所至，澜音随行，在光影与琴声间，
汇聚为这台承载山水与文明的艺术之器，演绎东西交汇的极致美学。

施坦威以百年匠心，携手东方艺术，共同呈现
这台承载自然之境与文化之韵的非凡之作。

当指尖落下，音符与画意共鸣，便开启了一段跨越时空、连接心灵的泓音之旅。
当音符起伏如澜，历史与当下共鸣，世界与东方交融……

施坦威，与您共启泓音之境。

The artist renders the Ten Scenes of West Lake directly upon the piano, capturing the light of dawn and dusk, the rhythm of spring and autumn, and the living beauty of the lake in every detail. Morning willows, drifting boats, blossoming flowers, and shimmering waters unfold like a painting brought to life.

Within the lid, the Sofitel emblem signifies elegance; upon the body, the golden Steinway insignia bears witness to enduring craftsmanship.

Together, image and sound, light and music, converge to form an instrument that unites landscape and culture, and expresses the harmony between East and West.

When fingers meet the keys, music and imagery resonate as one—
opening a journey that transcends time and connects the soul.

Steinway & Sons invites you to enter a world where music flows without bounds.



写意千年

杭州之美，自古由湖与山共同书写。

千百年来，西湖十景不仅是风光名胜，

更是诗人寄情的所在——

四季的更替、晨昏的光影、烟雨与月色的流动，

都在这十个名字中，被凝成永恒的意象。

施坦威《西湖十景艺术钢琴》便诞生于这样的灵感之中。

艺术家以画笔呈现十种境界，

施坦威以声音回应十幅画面。

画与音相映成趣，让西湖的诗意，

在指尖与琴声之间悄然流动。

西湖十景，不止十处风景。

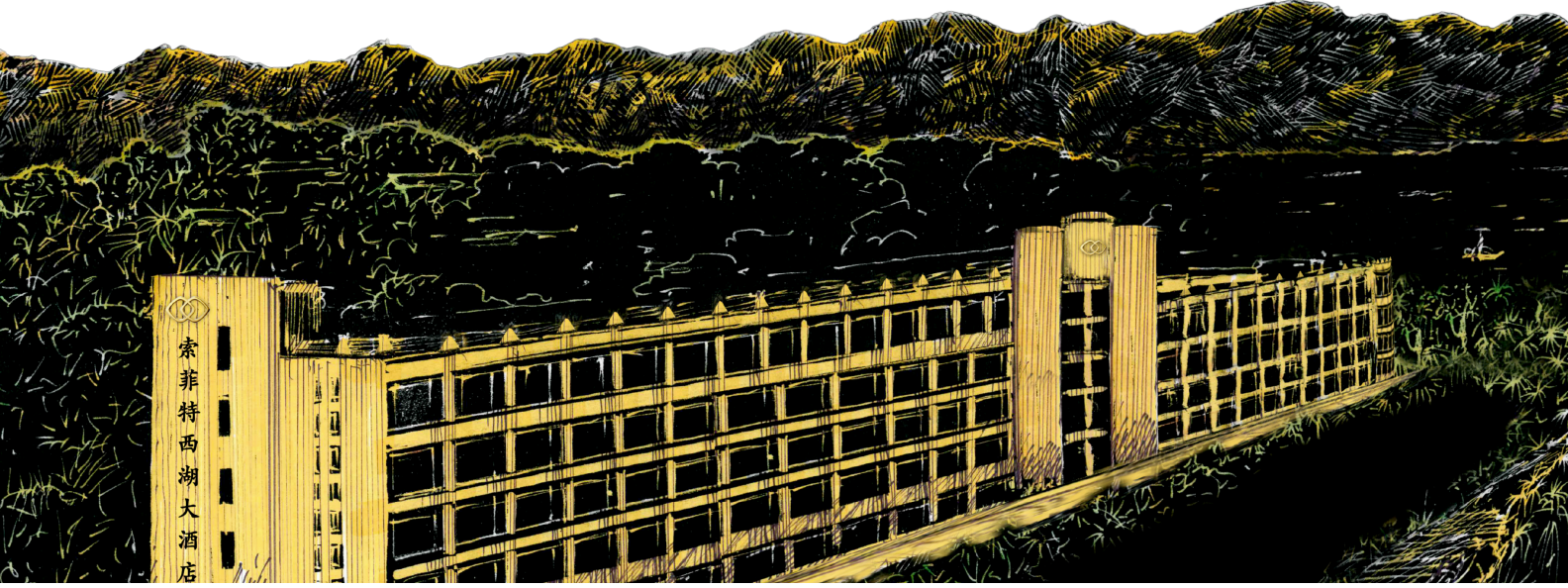
它们，是杭州灵魂的十种形状；

也是跨越千年、至今仍能触动人心的十种意境。

TEN SCENES
A MILLENNIUM IN POETIC EXPRESSION

The beauty of Hangzhou has always been written by its lake and mountains.
For centuries, the Ten Scenes of West Lake have been more than celebrated landscapes;
they have been places where poets entrust their emotions and imagination.
The turning of the seasons, the play of light from dawn to dusk,
the movement of mist and moonlight—
all are distilled into these ten names, preserved as timeless images.
The Steinway "Ten Scenes of West Lake" Art Case Piano was born from this very inspiration.
Through paint, the artist reveals ten distinct realms;
through sound, Steinway responds to each visual scene.
Image and music reflect one another,
allowing the poetry of West Lake to flow gently
between fingertips and melody.
The Ten Scenes of West Lake are not merely ten scenes.
They are ten expressions of Hangzhou's soul—
ten poetic states that transcend centuries
and continue to move the human heart today.





笔傲山河

THE ARTIST · COMMANDING THE LANDSCAPE WITH THE BRUSH

本架钢琴的琴身绘制是由知名画家罗杰·贝克亲手绘制的。他因其精湛的画工和对中国文化的热爱成为施坦威的长期合作画家。纽约曼哈顿天际线是他与施坦威合作设计绘制的第一架钢琴。以细微笔触精细雕琢及繁复的蚀刻过程，将观众带入曼哈顿岛的视觉水上之旅。

他与施坦威的其他合作大多和中国传统元素相关，例如已经面世的施坦威特别版钢琴清明上河图和长城；和在2023年面世的全球限量仅10台的千里江山图均出自他手。 每件作品罗杰都花费大量时间进行研究，反复临摹对比，力求凸显出中国古代作品的优雅神韵，这也让他创作的每件作品都刚柔并济，将苍茫厚重的历史感以细腻入微的笔触徐徐展开在您的面前。

The artwork on this piano was hand-painted by renowned artist Roger Baker, a long-time collaborator of Steinway & Sons. Known for his refined technique and deep appreciation of Chinese culture, Baker has created some of Steinway's most distinctive art-piano projects.

His first collaboration with Steinway depicted the Manhattan skyline, rendered through delicate brushwork and intricate etching. Many of his later works draw inspiration from Chinese tradition, including Steinway special editions based on Along the River During the Qingming Festival, The Great Wall, and the globally limited "A Thousand Li of Rivers and Mountains" piano released in 2023.

For each piece, Baker undertakes extensive research and study, striving to capture the spirit and elegance of classical Chinese art. Through precise yet expressive brushwork, he brings history to life with a balance of strength and subtlety.





STEINWAY & SONS
施 坦 威 钢 琴

光华无限

EMBLEM · TIMELESS BRILLIANCE

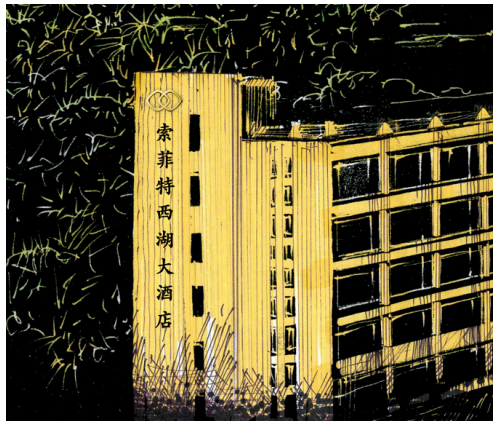


索菲特西湖大酒店 X Jenna Z Liang

在琴盖内侧，索菲特西湖大酒店的徽章与施坦威青年艺术家 Jenna Z Liang 的艺术信念彼此呼应，构成这架艺术钢琴最具象征意义的细节。

索菲特的双环徽章由两个优雅交叠的菱形构成，如同流动的笔触，在视觉中勾勒出一条柔和而无限延展的连结，象征着法式生活美学与江南山水的交汇，也寓意着无尽的灵感、永恒的优雅与跨文化的融合。在西湖之畔，这一符号更被赋予了在地意涵——湖水的柔波、远山的曲线与晨雾的流动，与徽章所蕴含的“无限”精神在气韵上彼此映照。





与徽章并列的，是 Jenna 写下的艺术信念：
“Live your life to the fullest.”
尽情绽放光芒

这是一句充满力量的宣言。它所传递的，不只是对音乐的热爱，更是一种对生命与当下的全然投入——在琴键之间勇敢表达自我，让情感自由流淌，让光芒不被束缚。徽章象征空间与品格，寄语点燃激情与信念。

当两者相遇，这架钢琴不再只是艺术与工艺的结合，而成为一件承载文化、能量与未来愿景的作品，在湖光与琴声之间，持续回响。

LIVE YOUR LIFE TO THE FULLEST

Inside the piano lid, the emblem of Sofitel Hangzhou Westlake appears alongside the artistic philosophy of Steinway Young Artist Jenna Z Liang, forming one of the most meaningful details of this art piano.

The Sofitel emblem—composed of two elegantly interlocking lozenge shapes—flows like brushstrokes in motion, tracing a gentle yet infinite connection. It symbolizes the convergence of French art de vivre and the poetic landscape of Jiangnan, as well as endless inspiration, timeless elegance, and cross-cultural harmony. By West Lake, this symbol takes on a deeper resonance, echoing the lake’s rippling waters, distant hills, and drifting morning mist—an expression of infinity shaped by scene.

Beside it is Jenna’s artistic philosophy:

“Live your life to the fullest.”

More than a message, it is a declaration of passion—for music and for life itself.

It speaks of presence, courage, and wholehearted expression, where emotion flows freely through the keys and light is released without restraint.

The emblem defines space and character; the words ignite energy and conviction.

Together, they transform this piano into more than an object of art and craftsmanship—it becomes a vessel of culture, vitality, and forward-looking vision, resonating between lake and sound.

名人面对面



当音乐成为一种教育力量：

Iris 范与长期主义的教育路径

记者 | 本刊特约撰稿

在音乐教育高度产业化、成果化的今天，“成功”往往被简化为奖项、排名与升学路径。然而，当我们与 Iris 范对谈时，一个反复出现的关键词却是——长期。

“我更关心的是，”她说，“十年、二十年之后，这些孩子是否仍然愿意为音乐而活。”

正是基于这样的思考，Iris 范于 2025 年正式创立了MTC诺贝尔国际音乐人才发展中心。在此之前，她已在音乐行业深耕二十余年，长期担任通利琴行及加拿大施坦威钢琴旗舰店总经理，同时负责施坦威青少年艺术家俱乐部的整体运营。

但MTC的诞生，并非源于履历的自然延伸，而是一种更深层的反思。

Believe in Music, Legends Begin Here



Face to Face with Celebrities

When Music Becomes a Force of Education:

Iris Fan and the Architecture of Long-Term Education

In an era when music education has become increasingly commercialized and outcome-driven, “success” is often reduced to trophies, rankings, and admission pathways. Yet in conversation with Iris Fan, one word returns again and again:

Longevity.

“What concerns me most,” she said, “is whether, ten or twenty years from now, if these children will still choose music.”

It was this question that led her, in 2025, to establish the MTC Noble International Music Talent Centre. By then, she had already spent more than two decades in the music industry, serving as General Manager of Tom Lee Music and Steinway Piano Gallery Canada, while also directing the Steinway Young Artist Club.

But MTC was not a natural extension of her résumé.

It was the result of a deeper reckoning.

CHAPTER I
在没有掌声的地方，音乐仍然成立

一次出差归途的飞机上，Iris 的脑中不断回放着前一天的一个画面。

那并不是一场正式的音乐会，也不在任何行程安排之中。结束了一整周密集的工作后，返程前，她只是顺着街道随意漫步。城市的节奏依旧喧闹，人群来去匆匆，而就在这样一个几乎不会被记录的傍晚，她注意到了那位街头小提琴家。

没有舞台，没有灯光，也没有人群围观。
音乐从他手中流淌出来，只是安静地存在着——存在于城市的绿地里，存在于行人的脚步声之间，存在于一个注定不会被记住的瞬间。

他站在长椅旁，独自演奏。

没有掌声，也没有任何形式的确认。

可他的专注却异常清晰。

他轻轻闭上眼睛，身体随着旋律微微摆动，脚下打着并不刻意的节拍。那不是为了展示技巧，也不是为了吸引注意力，而是一种完全向内的状态——仿佛此刻，音乐本身就是唯一需要回应的对象。

正是这一瞬间，成为 Iris 范心中反复回响的画面。

“我突然意识到，”她后来这样形容，“真正的音乐能力，往往不是在被期待、被要求的时候形成的，而是在没有任何外在反馈的情况下，依然愿意对音乐负责。”

那一刻，她想到的并不是这位演奏者的身份——他可能是一名学生，也可能是一位职业乐手。这些都不重要。真正重要的，是他所代表的一种状态：

高度自律，却并不张扬；
完全投入，却不依赖掌声。

在一个以结果、速度与可见成就为导向的时代，这样的状态显得格外稀缺。

这个念头，并没有立刻变成某个项目或计划。它只是安静地停留在 Iris 的心中，却不断生长——

关于音乐真正的价值，关于教育应当承担的责任，以及关于“什么样的人，才值得被称为音乐人才”。

在随后的反复思考中，一个判断逐渐变得清晰：如果音乐教育只不断强调被看见的成果，而忽略了无人注视时的选择，那么它终究无法培养真正成熟、自由的音乐人。

那一刻的画面成为了不久之后，当 Iris 正式创立 MTC 诺贝尔国际音乐人才发展中心时，她心中无法被替代的精神坐标。

不是奖杯。
不是排名。
而是在没有掌声的地方，音乐依然成立；
在无人要求的时刻，依然选择对音乐负责。
这，也正是 MTC 一切理念的起点。



Chapter I
Where Music Stands Without Applause

On a return flight from a business trip, Iris found herself replaying a small, unplanned moment from the previous evening.

It had not been a formal concert. It had not appeared on any schedule. After an intense week of work, she had taken a quiet walk through the city before heading home. The streets were busy; people moved quickly, absorbed in their own destinations.
And then she noticed him.
A street violinist, standing beside a bench.

No stage.
No lighting.
No gathered audience.

The music flowed quietly into the open air—into a patch of green between buildings, into the rhythm of passing footsteps, into a moment that would likely never be remembered.

He played alone.
There was no applause. No validation.
Yet his concentration was unmistakable.

His eyes were gently closed. His body swayed slightly with the phrasing. One foot marked time—not performatively, but instinctively. He was not projecting outward; he was listening inward. In that moment, the music itself seemed to be the only thing that required an answer.

That image has stayed with Iris ever since.
"I realized something very suddenly," she recalls. "True musical ability is not formed when someone is watching, or when expectations are placed upon you. It is formed when there is no external feedback—when you still choose to be responsible to the music."

She did not wonder who the violinist was. Student or professional—it did not matter. What mattered was the state he embodied:
Deeply disciplined, yet unassuming.

Fully committed, yet indifferent to applause.

In a culture driven by visibility, speed, and measurable outcomes, such a posture is rare.

The thought did not immediately become a project or a proposal. It lingered quietly, but persistently—raising questions about the true value of music, about the responsibility of education, and about what kind of person deserves to be called a "musical talent."

Over time, one conviction became clear:
If music education focuses only on visible achievement, while neglecting the choices made in solitude, it cannot cultivate musicians who are both mature and free.
When Iris formally founded the MTC Noble International Music Talent Centre, that quiet image had already become its spiritual compass.

Not trophies.
Not rankings.
But the ability to let music stand—without applause.

Chapter II

当音乐不再只是结果，而是一种教育

在那次街头偶遇之后，那个画面并没有随着行程结束而淡去。相反，它像一根细小却持续拉扯的线，反复牵动着 Iris 范对音乐教育的思考。
她开始重新审视自己多年来所处的体系。

二十余年的行业经验，让 Iris 对“成功路径”并不陌生。她熟悉比赛制度的运作逻辑，也清楚升学体系如何衡量音乐背景；她见过因成绩而被迅速推向舞台的年轻面孔，也看过一个个履历光鲜却逐渐沉默的学生。

正因如此，她愈发清楚地意识到一个事实：

当音乐被简化为结果时，它正在失去作为教育的力量。

“我并不是反对努力，也不是否定成就，”Iris 说，“而是越来越担心，我们是不是正在用一套过于单一的标准，定义什么是‘好的音乐学习’。”

在现实中，音乐教育常常被压缩成几项可量化指标：
练了多久、赢过几次、考到哪里。
而这些指标，往往成为孩子继续或放弃音乐的唯一理由。

问题在于，这些理由几乎全部来自外部。

Iris 见过太多这样的学生：
在严格监督下完成高强度练习，却一旦失去外力推动便迅速松散；
在频繁比赛中积累经验，却逐渐对音乐本身感到麻木；在目标明确的升学路径上前进，却始终无法回答一个最根本的问题

——”如果没有这些目标，我还会不会选择音乐？”

这并非能力的问题，而是内在系统的缺失。

“没有内驱力的训练，只能制造短暂的优秀，”Iris 判断得非常清楚，“却很难培养能够长期为音乐而活的人。”

正是基于这样的观察，她对当下某些主流音乐教育路径形成了明确立场——唯比赛论、唯升学论、唯技巧论，以及任何形式的短期速成。

这些方式或许高效，却并不完整。
它们关注的是结果，却忽略了人。

在 Iris 看来，音乐本应是一种极其珍贵的教育媒介。
它天然包含大脑开发、时间管理、自我要求、情绪调节、挫折应对与持续投入。
如果运用得当，音乐几乎是一门“隐形的生命教育”。

“音乐不会被敷衍，”她说，“你是否专注、是否诚实，它都会直接反映在声音里。”

但前提是，音乐不能只被当作工具。

在反复思考中，Iris 开始意识到，问题并不在于某一门课程或某一个项目，而在于整个培养逻辑是否建立在‘人’之上。

她问自己一个问题：
如果音乐学习的终点只是一个阶段性的结果，那么当结果消失之后，孩子还剩下什么？

也正是在这样的追问中，MTC 诺贝尔国际音乐人才发展中心的使命逐渐清晰。

MTC 并不是为了“制造音乐精英”，而是希望通过音乐，完成更深层的教育目标——
培养自律，而非依赖监督；
唤醒内驱力，而非外在推动；
建立觉知，让技术服务于情感与意义。

“我希望孩子们在这里学会的，不只是如何弹好一首曲子，”Iris 说，“而是如何面对长期投入，如何对自己负责，如何在没有掌声的时候，依然保持标准。”

在这个意义上，音乐不再只是结果。
它成为一种过程，一种结构，一种帮助年轻人认识自我、管理自我、并最终走向世界的方式。

也正因为如此，MTC 的诞生并非偶然。
它更像是一种必然——
当一个教育者无法再忽视现实与理想之间的落差时，系统性的回应，便成为唯一的选择。



CHAPTER II WHEN MUSIC BECOMES MORE THAN AN OUTCOME

After that quiet encounter, the image did not fade with the end of the trip. Instead, it became a persistent thread in Iris Fan's thought—subtle, but insistent.

It prompted her to re-examine the system she had worked within for more than twenty years.

Few understand the architecture of musical "success" better than she does. She knows how competitions operate, how academic institutions evaluate artistic credentials, and how quickly a young performer can be propelled onto a stage once results begin to accumulate. She has also witnessed the other side: students with polished résumés who gradually fall silent.

It is precisely this dual perspective that sharpened her conclusion:

When music is reduced to outcomes, it begins to lose its educational power.

"I am not against effort," Iris clarifies. "Nor am I dismissing achievement. But I increasingly question whether we are relying on a single, overly narrow standard to define what good musical education should be."

In practice, music study is often compressed into a few quantifiable indicators:

How many hours practiced.
How many competitions won.
Which school one enters.

For many students, these external markers become the sole justification for continuing—or abandoning—music altogether.

The problem is not that these measures are irrelevant.

It is that they are insufficient.

Iris has encountered countless students who can perform under strict supervision, yet unravel once external pressure is removed; who accumulate competition experience, yet grow emotionally detached from the music itself; who follow clearly defined academic pathways, yet struggle to answer a fundamental question:

If these goals disappeared, would I still choose music?
This is not a technical deficiency.
It is a structural one.

"Training without intrinsic motivation can produce short-term excellence," she says, "but it rarely produces artists who will remain committed over a lifetime."

From this realization emerged her clear stance against several dominant tendencies in contemporary music education: competition-centered thinking, admission-driven strategies, technique-only training, and any form of accelerated "shortcut" approach.

These methods may generate visible results.

But they do not necessarily cultivate whole individuals.

For Iris, music is an extraordinarily rich educational medium. Embedded within its discipline are cognitive development, time management, emotional regulation, resilience in the face of frustration, and the capacity for sustained effort. Properly understood, music becomes a form of invisible life education.

"Music cannot be deceived," she observes. "Whether you are attentive or distracted, honest or superficial—it will reveal itself in the sound."

Yet this is only possible when music is not treated merely as a tool.

Believe in Music, Legends Begin Here

The deeper issue, she realized, was not about a particular curriculum or isolated program. It was about the underlying logic of cultivation. Was the system built around measurable output—or around the human being?

She began to ask herself:
If the endpoint of music study is only a temporary result, what remains when that result disappears?

In wrestling with this question, the mission of the MTC Noble International Music Talent Centre gradually took shape.

MTC was not created to manufacture elite performers. It was conceived as a long-term framework in which music serves deeper educational aims:

To cultivate self-discipline rather than dependence on supervision.
To awaken intrinsic motivation rather than rely on external pressure.
To develop awareness, so that technique becomes a vehicle for meaning rather than an end in itself.

"I hope students leave here not only knowing how to play a piece well," Iris says, "but also understanding how to commit to something over time, how to take responsibility for themselves, and how to maintain standards even when no one is watching."

In this light, music is no longer merely a result.
It becomes a process.
A structure.
A means by which young people learn to understand themselves, manage themselves, and ultimately step into the world with clarity.

MTC's founding, therefore, was not accidental.

It was the inevitable response of an educator who could no longer ignore the widening gap between visible success and inner formation.









如果说 MTC 的理念源于一个安静的瞬间，那么冬令营的诞生，则源于一种更现实的观察。

在与学生与家长的长期接触中，Iris 范越来越清晰地意识到一个变化——

许多孩子，并不是缺乏天赋，也不是缺少时间。
他们缺少的，是秩序感。

“我看到的，并不是‘不努力的孩子’，”Iris 说，“而是生活结构已经失衡的孩子。”

Chapter III

重建秩序：当自律不再被要求，而是被唤醒



沉迷电子设备成为常态。
游戏持续数小时甚至数天。
友情建立在虚拟空间里，却缺乏真实互动。
作息混乱，饮食失调，与家长之间的沟通越来越少。
而练琴——如果发生，
也往往是低效、分心、机械化的重复。

琴房里，音符断断续续地响起。
手指在键盘上移动，身体却明显游离。
眼睛不时飘向桌角的手机，或者空洞地停在远处。
节奏松散，触键迟疑，同一小节反复出现，却没有真正的修正。

父母也许并不懂钢琴技巧，但他们看得出来——
这种练习没有进入状态。
“很多家长会跟我说，”
Iris 解释道，“他们不知道技术对不对，
但他们能感觉到孩子根本没有投入。”
于是冲突开始出现。
“你专心一点。”
“你刚刚又走神了。”
“这样练有什么用？”
练琴本应是一种安静的个人成长，
却逐渐演变为家庭关系中最敏感的触发点。

父母焦虑，因为他们看见时间被浪费；孩子抗拒，因为他们感受到压力，却找不到动力。音乐成为争执的导火索，而不是连接的桥梁。

这种紧张，并不是因为孩子懒惰，也不是因为父母苛刻。而是因为练习已经失去了意义。

当练琴变成被监督的任务，而不是主动选择；当时间被消耗，却没有真正的进步感；当音乐只剩下“应该完成”的要求，而不再是内在的回应——

家庭中最脆弱的情绪，便会被不断放大。

“我常常看到的，不是音乐问题，”Iris 说，“而是关系问题。”

也正是在这样的现实背景下，冬令营的意义变得清晰起来。它不是单纯提升练习效率，而是重新定义音乐在家中扮演的角色。

当孩子重新体验到专注与投入的状态，当练习成为自我管理的一部分，而非外在监督的产物，音乐便不再是家庭矛盾的焦点，而是重新成为连接彼此的语言。

这，才是秩序重建真正发生的地方。

“当一个孩子无法管理自己的时间，他就无法管理自己的音乐。”
Iris 的判断异常直接。

也正是在这样的现实背景下，冬令营被设计出来——
它不是强化营，也不是短期提升营。
它更像一次结构重建。
它不是单纯提升练习效率，
而是重新定义音乐在家庭中的位置。
一种在科学练琴框架下，同时帮助孩子恢复心理秩序的生活结构。

在冬令营里，孩子们进入一个高度结构化、却并不压迫的环境。

每天的练习有明确时间保证，却更强调效率与专注。

大师课不是为了展示水平，而是帮助他们理解“为什么练”。

音乐分享让他们与施坦威青年艺术家进行近距离对话，从真实的学习轨迹中看见努力与选择的过程，
学会倾听与表达。
体育运动让身体重新参与节奏。

在整个冬令营里，手机被暂时放下，虚拟世界被按下暂停。

看似简单的安排，实则经过深思熟虑。

“很多孩子不是不想专注，而是从未体验过真正完整的一天。”Iris 解释道，“当生活重新有了边界，专注自然会回来。”

令人意外的是，当环境稳定下来，许多孩子开始发生变化——
他们自发延长练习时间；
主动邀请同伴排练双钢琴作品；
一个月内完成了之前半年无法达成的背谱页数，开始讨论作品背后的情绪与结构；
甚至在没有被提醒的情况下完成练习计划。手机被忘在一边，回家后还要再弹、再练，渴望明天将更好的自己呈现，这些改变，并非来自监督，而是来自秩序的重建。

自律，是被尊重的能力

在 MTC 的理念中，自律从来不是惩罚机制。

它不是外在压力下的服从，而是对自我负责的能力。

冬令营的真正目标，并非“练得更多”，而是让孩子体验一种不同的可能性——当一天被合理规划，当专注成为常态，当音乐成为生活的一部分，而不是冲突的来源，自律就不再是负担。

“自律本质上是一种自由。”Iris 说，“当你能够管理自己的时间，你才真正拥有选择。”

这句话，也成为冬令营的隐形核心。



自律本质上是一种自由。



从修复到觉醒

对一些孩子而言，冬令营是一次暂停；
对另一些孩子而言，它更像一次重启。

在暂时脱离外界噪音之后，他们开始重新感知声音、节奏与呼吸。
音乐不再是完成任务，而是重新被体验。

这并不是戏剧性的转变，而是细微却真实的改变。
专注时间变长，情绪更稳定，与同伴的互动更自然。

也正是在这种环境中，Iris 看到了她最希望看到的东西——内驱力开始出现。

不是“我要赢”，而是“我愿意练”。当这种愿意出现时，音乐才真正开始成为教育。冬令营只是 MTC 体系中的第一步。它解决的并不是技巧问题，而是根基问题。

当自律与内在秩序被重新建立，孩子才有可能进入下一阶段——学会在公众面前表达，学会承担角色，学会从“个体演奏者”走向“社会中的音乐人”。

那便是“六个周六的领导力音乐营”的意义。

CHAPTER III REBUILDING ORDER: WHEN DISCIPLINE IS AWAKENED, NOT ENFORCED

If MTC's philosophy was born from a quiet moment, Winter Camp emerged from a far more practical observation. Through years of working closely with students and families, Iris began to notice a recurring pattern. Many children were not lacking talent. Nor were they lacking time.

What they were lacking was structure. "I do not see lazy children," she says. "I see children whose lives have lost their balance."

Digital immersion has become the norm. Games stretch for hours, sometimes days. Friendships are formed in virtual spaces, yet real-life interaction grows thinner. Sleep schedules shift unpredictably. Meals become irregular. Communication with parents grows strained.

And piano practice—when it happens at all—often becomes fragmented, distracted and mechanical.

In the practice room, notes sound intermittently. Fingers move across the keys, but the body is elsewhere. Eyes drift toward a phone placed nearby. Tempo falters. A passage is repeated again and again, yet without meaningful correction.

Parents may not understand technical nuance, but they recognize disengagement.

"Many parents tell me they don't know whether the fingering is correct," Iris explains, "but they can sense when their child is not truly present."

And so tension begins.
"Focus."
"You're drifting again."
"What is the point of practicing like this?"

"What I often see is not a music problem," Iris says. "It is a relationship problem."

What should be a quiet space for growth gradually becomes the most sensitive trigger within the household.

Parents grow anxious because they see time being wasted. Children grow resistant because they feel pressure without motivation. Music becomes a source of conflict rather than connection. This strain is not the result of laziness, nor of excessive parental control. It arises when practice loses meaning.

When piano study becomes a monitored task rather than a chosen commitment; when time is spent without the experience of progress; when music becomes an obligation instead of an internal response—emotions within the family amplify.

"What I often see is not a music problem," Iris says. "It is a relationship problem."

It was within this reality that Winter Camp found its purpose.

Not simply to increase efficiency— but to redefine the role music plays within the family.





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A Structure Built on Practice Science and Developmental Psychology

Winter Camp is not a boot camp, nor a short-term performance accelerator.

It is a structural reset.

Within six days and fifty-four hours of concentrated engagement, students enter an environment that is carefully designed—not only around scientific practice methodology, but also around principles of child development and psychological balance.

Practice time is clearly structured, yet focused on quality rather than duration. Masterclasses emphasize understanding, not display. Music sharing sessions create dialogue rather than comparison. Physical training restores bodily rhythm. Mobile devices are set aside. The virtual world is paused.

What appears simple is in fact intentional.

“Many children are not incapable of focus,” Iris explains. “They have simply never experienced a complete day with clear boundaries.” When daily rhythm returns, attention stabilizes.

Something subtle begins to shift.

Students extend their practice time voluntarily. They initiate duet rehearsals. They memorize in weeks what previously took months.

They begin discussing interpretation and emotional structure. They complete practice plans without reminders. Phones are forgotten.

These changes do not arise from supervision. They arise from restored order.



CHAPTER III

Discipline as Freedom

At MTC, discipline is not framed as compliance.

It is framed as self-respect.

Winter Camp does not aim to make students practice more. It allows them to experience a different possibility: that structure can generate calm, that focus can generate confidence, and that music can return to being a source of meaning rather than conflict.

“Discipline,” Iris says, “is a form of freedom. When you can manage your time, you gain the right to choose.”

For some students, Winter Camp is a pause. For others, it is a restart. Removed from noise and distraction, they begin to hear differently.

Music shifts from obligation to experience.

The transformation is rarely dramatic. It is steady. Measured. Real.

Attention lengthens.
Emotional volatility decreases.
Peer interaction becomes more grounded.

And gradually, something essential appears:

Intrinsic motivation.

Not “I must win.”
But “I want to practice.”

When that shift occurs, music begins to function as education.

Winter Camp does not solve technical problems.

It rebuilds foundations.

Only after inner order is restored can a student move forward—to public expression, to responsibility, and to leadership.

That is where the next stage begins.

CHAPTER IV
让音乐走向公共空间：领导力的真正含义



在 MTC 的体系里，冬令营解决的是“内在秩序”的问题：当孩子重新找回节律与专注，音乐不再是家庭冲突的焦点，而重新成为家中一种可以呼吸的语言。



但 Iris 范认为，教育若止步于此仍不完整。“自律只是第一步。”她说，“一个年轻音乐人最终要走向世界，就必须学会在公众面前表达——不仅用琴声，也用语言；不仅在舞台上，也在关系里。”

这便是“六个周六的领导力音乐营”存在的理由：它并不是“加一门演讲课”，而是一套更深的培养逻辑——把音乐从个人技能，推向公共表达与责任承担。

六个周六：在反复出现的日常里建立“可持续的自我”



Iris 很清楚，真正改变一个孩子的，从来不是一次轰轰烈烈的短期刺激，而是一个能被复制的结构。因此，领导力项目采用“六个周六”的节奏，每次从早上 8:45入营，到下午 6:00离营，像一条稳定的轨道，让孩子在日常中反复练习同一种“成为更好的自己”的方式。

更关键的是，这个项目把“领导力”写进了每一天的时间分配里——它不是口号，而是结构：

- 4 小时高质量练习（上午 2 小时 + 下午 2 小时）——不是堆时间，而是训练“目标感与专注力”
- 1.5 小时写作 / 公众演讲 / 领导力训练——训练表达与组织能力，让思想能被说清楚
- 1.25 小时三钢琴合奏训练——把“协作”提前写入性格与听觉系统
- 每日运动 + 午餐休息——让孩子学会管理身体与情绪，而不是被情绪牵着走



这种设计的潜台词非常明确：音乐不是让孩子更“会”，而是让孩子更“稳”。稳得住自己，才能站得上舞台；稳得住表达，才能带得动团队。

Iris 在采访中反复提到一个她最在意的缺口：很多孩子可以完成演奏，却无法讲述演奏；可以背下乐谱，却说不清自己为什么这么处理；可以在琴前极度投入，却在琴外沉默退缩。

她不把这归结为性格内向，而把它视为“训练结构缺失”。



“会弹”不等于“会表达”
音乐人的第二语言

“音乐人如果没有表达能力，就很容易被动地被定义。”她说，“被比赛定义，被老师定义，被家长定义。最后连自己也不知道，音乐对自己意味着什么。”因此，写作与演讲并非“额外加分项”，而是 Iris 眼中音乐教育的必修课：当学生能把练习逻辑写出来、把作品理解说出来，他们对音乐的掌控就开始从手指转移到头脑与内心——那才是长期能力。

更重要的是，领导力的训练不只是“敢说话”，而是“负责任地说话”：如何组织观点，如何倾听他人，如何在公众空间里保持清晰、克制与尊重。这是一种成年世界的语言能力。在领导力的结构中，还有一个极具 MTC 气质的设置：每日 45 分钟音乐分享课，由施坦威青年艺术家 Chris Chu 担任导师。

Chris 的履历本身就像一条清晰的路径：耶鲁音乐学院钢琴演奏硕士、茱莉亚音乐学院学士，并获得施坦威青年艺术家称号；他不仅以比赛成绩与国际舞台经历被看见，更以完整演绎《迪亚贝利变奏曲》这样的长期型工程被认可。

但 Iris 选择他，并不是为了“增加光环”，而是为了传递一种更稀缺的东西：超越技巧的艺术表达，以及把音乐说清楚的能力。这门课的目标非常明确：引导青少年提升音乐表达与沟通能力、建立舞台分享自信、深化理解，并逐步形成清晰成熟的艺术声音。这正与 Iris 的使命吻合：舞台不是终点，舞台只是检验“你是否真的理解自己”的地方。而理解自己，需要语言，需要反思，需要与他人的真实交流。

小而精的设置：让领导力从“责任”而非“表演”开始。

在 Iris 看来，领导力最怕被做成“热闹的活动”。真正的领导力训练，需要每个孩子都无法躲在集体后面——你必须被看见、必须开口、必须承担、必须完成。当每个孩子都能被看见，在每一期轮流担任学生主席时，就不再是形式，而成为一种真实的角色训练：

你要主持、要协调、要组织时间、要面对尴尬与失误，也要学会让别人变得更好。
领导力在此不再是一种“气质”，而是一种可训练的习惯。

终点不是“汇报音乐会”，而是“新的自我标准”

Iris 真正在意的，是孩子能不能在演出之后继续保持一种新的标准：
更会练、更会说、更会合作，也更愿意对自己负责。

“我们培养的不是‘能完成任务的学生’，而是能在没有监督时仍然选择投入的人。”

这句话，几乎可以作为“六个周六的领导力音乐营”的注脚——它把音乐带向公共空间，也把孩子带向更成熟的自我。而当一个年轻音乐人既拥有内在秩序，也拥有公共表达能力，下一步的挑战才真正到来：
合作。

不仅是与同伴合作，更是与更庞大、更精密的系统合作——交响乐团。

那将是夏令营的主题，也是 MTC 体系中最具“成人世界难度”的一关。

When Music Enters the Public Sphere: The Meaning of Leadership





Within the MTC framework, Winter Camp restores inner order. When students regain rhythm, focus, and structure in their practice, music gradually returns to its natural place—not as a source of tension, but as a meaningful part of daily life.

But for Iris Fan, education cannot stop there. "Discipline is only the first step," she says. "A young musician who wishes to step into the world must learn to express themselves in public—not only through sound, but through language and human connection."

This belief led to the creation of Leadership · 6 Saturdays. Rather than adding a simple speaking course to musical training, the program expands music education into the realm of public expression and responsibility.

Over six consecutive Saturdays, students follow a carefully structured schedule that combines focused piano practice, writing and public speaking training, ensemble collaboration, and physical activity. The goal is not to add more tasks, but to cultivate a sustainable rhythm of growth—one that strengthens concentration, communication, and emotional balance at the same time.

Iris often points to a gap she observes in many young musicians. Students may perform impressively, yet struggle to explain their interpretation; they may memorize scores fluently, yet find it difficult to articulate the meaning behind their musical decisions. When musicians cannot express their ideas, they easily become defined by others—by competitions, teachers, or expectations—rather than by their own understanding of music.

For this reason, writing and speaking are essential elements of the Leadership program. When students learn to describe their practice process and articulate their interpretation, authority gradually shifts from the fingers to the mind. Music becomes something they consciously understand, not merely something they execute.

A distinctive part of the program is the Music Sharing Session led by Steinway Young Artist Chris Chu, whose academic background at Yale School of Music and The Juilliard School reflects the kind of long-term artistic development MTC values. Through these sessions, students gain insight into the intellectual and emotional processes behind musical interpretation, learning how artists think about repertoire, structure, and expression.

Practice with greater clarity, communicate with confidence, collaborate more naturally, and continue to commit themselves even when no one is watching.

Equally important is the program's intentionally small structure. Students rotate as Student Chair, guiding discussions, organizing rehearsals, and supporting their peers. Leadership here is not a title—it is a practiced responsibility.

For Iris, the success of the program is not measured by a final presentation, but by what remains afterward: students who practice with greater clarity, communicate with confidence, collaborate more naturally, and continue to commit themselves even when no one is watching.

When a young musician possesses both inner discipline and the ability to communicate with others, the next challenge naturally emerges—collaboration within a larger musical system.

That challenge begins with the orchestra.





CHAPTER V
合作，是成熟的标志

在 MTC 的体系中，夏令营并不是简单的"更高级别训练"，而是一场关于成熟的考验。

如果冬令营重建的是内在秩序，六个周六的领导力音乐营建立的是公共表达能力，那么夏令营的核心问题只有一个——当你不再是唯一的声音时，你是否仍然稳定？

在 Iris 范看来，独奏是能力的展现，而合作是人格的检验。"很多孩子可以在琴前掌控一切，但当音乐进入一个更大的系统——例如与交响乐团合作——他们必须学会另一种能力：倾听。"

与交响乐团合作，并不仅仅是在伴奏之上弹奏旋律。它意味着理解指挥的手势与意图，知道何时前进、何时退让，在保有个人表达的同时融入整体的音色与呼吸，并接受控制权并不完全属于自己。对于长期以独奏为中心训练的学生来说，这是一种全新的音乐逻辑——从"我弹得好"走向"我们演得好"。

"合作最难的地方不在技术，而在于放下只展示自己的冲动。" Iris 说。当一位年轻音乐人站在交响乐团前，他必须意识到音乐不再围绕个人展开，而是围绕作品本身展开。在那一刻，他不再只是一个演奏者，而是整个系统中的一部分。

重要的是，夏令营并没有放松对基本能力的要求。在进入与交响乐团合作之前，学生依然需要完成每日系统化练习，保持高强度专注与结构化安排，大师课与音乐分享也持续进行。因为在 Iris 看来，合作的前提是稳定——"如果一个人无法管理自己，他就无法管理与他人的关系。"

因此，夏令营并不是一个孤立的营，而是整个 MTC 体系的自然延伸。孩子们带着在 冬令营中建立的秩序感，带着领导力营中形成的表达能力，走向一个更复杂、更真实的场域。

与交响乐团合作不仅意味着更高的技术要求，也意味着更大的责任、更明确的时间管理，以及更成熟的情绪控制。当灯光亮起、乐团齐奏，个人的声音必须在宏大的结构中找到位置。那一刻，孩子会清楚意识到——音乐并非为个人展示而存在，而是为整体表达服务。

"合作教会孩子谦逊，"Iris 说，"也教会他们信任。"信任指挥、信任乐团，也信任自己在整体中的位置。这是一种非常接近成年世界的训练。

在 Iris 的设计中，夏令营的意义远远超出音乐本身。它更像是一场人生的预演：当一个孩子学会在群体中保持自我，同时为整体负责，他便具备了进入更复杂社会结构的能力。

"音乐是一个缩小版的社会。" Iris 说，"如果你能在音乐中学会合作，你在未来任何系统中，都不会迷失。"
正因为如此，夏令营成为 MTC 体系中的一个重要高峰——不是因为难度最高，而是因为它要求最完整的人格。当个体秩序、自我表达与合作能力逐渐建立之后，音乐便不再局限于本地舞台，而开始进入更广阔的文化语境。

那便是 MTC 最具延展性的部分——世界巡演音乐会。



Chapter V Collaboration as a Mark of Maturity



Within the MTC system, Summer Camp is not simply a more advanced level of training. It represents a different kind of challenge.

If Winter Camp rebuilds inner order, and Leadership · 6 Saturdays develops public expression, Summer Camp introduces a fundamental question: what happens when you are no longer the only voice?

For Iris Fan, solo performance demonstrates ability. Collaboration reveals character.

“Many students can control everything at the piano,” she says. “But when music enters a larger system—such as performing with an orchestra—they must develop another capacity: the ability to listen.”

Performing with an orchestra is not merely playing a melody over accompaniment. It requires understanding the conductor's gestures, sensing the timing of an ensemble, and balancing individual interpretation with collective sound. The pianist must know when to lead, when to yield, and when to become part of a larger musical architecture.

For students who have spent years focusing on solo repertoire, this shift can be profound. The challenge is not technical difficulty alone—it is the willingness to move from "I play well" to "We perform well."
At Summer Camp, students maintain rigorous daily practice, masterclasses, and music discussions, but the ultimate goal extends beyond technique.

Collaboration requires stability. As Iris often reminds her students, a musician who cannot manage themselves will struggle to function within a larger artistic system.

Performing with an orchestra brings a new level of responsibility: heightened stage pressure, stricter rehearsal discipline, and the emotional maturity required to remain calm within a complex musical environment. When the orchestra enters and the hall fills with sound, the individual voice must find its place within a greater structure.

"Collaboration teaches humility," Iris says. "And it teaches trust."
Trust in the conductor.
Trust in the ensemble.
And trust in one's own role within the whole.

In this sense, Summer Camp becomes more than a musical program. It becomes a rehearsal for life. A young musician who can maintain individuality while contributing to a collective vision is already developing the skills required for complex human systems.

When inner order, public expression, and collaborative awareness begin to align, music naturally expands beyond the local stage.
The next step is not simply performance.

It is a dialogue with the world.



CHAPTER VI

走向世界：当音乐成为一种通行语言



世界巡演音乐会的真正意义，在于检验一个年轻音乐人是否已经具备后者的能力——不是为了被看见，而是为了表达。

当学生站在陌生城市的音乐厅，面对不同语言与文化背景的听众，他们必须完成一次更高层级的转换：

从“演奏作品”，到“承担作品”。
这正是 Iris 所强调的——
Actor of Music。

音乐人不是音符的执行者，而是角色的承担者。他进入作品的精神结构，理解作曲家的时代语境，再将其转化为能够被不同文化理解的表达。

真正的国际舞台挑战，并非技术难度，而是另一个问题：

当听众不与你共享语言、背景与成长环境时，你的音乐是否仍然成立？

如果音乐能够跨越文化被理解，那是因为表达是真实的，而非夸张的；因为理解是深入的，而非表面的；因为动机来自内在，而非压力。

当一个年轻音乐人已经建立内在秩序，能够在公众面前清晰表达，并在复杂系统中完成合作，他才真正具备走向世界的资格。

在 Iris 范看来，世界巡演音乐会从来不是奖励，也不是荣誉标签。“音乐不是为了展示的,” 她说，“它是为了对话而存在的。”

如果音乐是一种语言，它就必须被带入不同文化之间进行对话，否则它只是自我展示。

Iris 在谈及国际舞台时，经常区分两种状态。
一种是被推上舞台，依赖外在评价；
另一种，是走向舞台，源于内在选择。



“由使命塑造，而非压力所成。”
这是 Iris 对世界巡演音乐会的定义。

世界舞台，是人格的放大镜
在陌生语境中，一切都会被放大。
节奏的不确定、表达的犹疑、动机的摇摆——都会显现出来。

正是在这里，前面三个阶段的能力被完整验证：
冬令营建立的内在秩序
领导力营形成的表达能力
夏令营训练的合作意识

如果这些能力真实存在，世界舞台不会动摇他们——只会放大他们。

CHAPTER VI

TOWARD THE WORLD: WHEN MUSIC BECOMES A UNIVERSAL LANGUAGE

A young musician becomes ready for the world only after three foundations are established: inner discipline, the ability to communicate in public, and the maturity to collaborate within complex systems.

For Iris Fan, the World Tour is never designed as a reward or a badge of honor.
“Music is not for display,” she says.
“It is for dialogue.”

If music is truly a language, it must travel between cultures and enter into a conversation. Otherwise, it remains merely a form of self-presentation.

When speaking about international stages, Iris often distinguishes between two very different conditions.

One is being pushed onto the stage—driven by external validation.
The other is walking toward the stage—guided by inner purpose.
The World Tour exists to test whether a young musician has reached the second state.

When students stand in a concert hall in a foreign city, facing audiences from different cultures and languages, they must make a deeper transformation: moving from performing a piece to carrying its meaning.

This is what Iris describes as becoming an Actor of Music—a musician who does not merely execute notes, but inhabits the spirit of the work and communicates it across cultural boundaries.



On an international stage, the greatest challenge is not the technical difficulty. The deeper question is:

When the audience does not share your language, background, or cultural references, does your music still speak?

Music crosses borders only when expression is genuine rather than exaggerated, when interpretation is deeply understood rather than superficially performed, and when motivation comes from purpose rather than pressure.

As Iris describes it:

“Formed by purpose, not by pressure.”



In unfamiliar environments, everything becomes amplified.

Uncertainty in rhythm, hesitation in expression, or instability of motive all become visible. The international stage therefore becomes a mirror—revealing whether the foundations built earlier are steady.

The discipline developed in Winter Camp, the communication cultivated through Leadership, and the collaborative awareness formed in Summer Camp all converge here.

If these foundations are genuine, the world stage will not unsettle a musician—it will simply magnify them.



Believe in Music

当采访接近尾声时，Iris 再次提到那句话：

Believe in music, legends begin here.

传奇并不是名声。

传奇是——
在没有掌声时仍然选择音乐；
在复杂系统中仍然保持判断；
在世界舞台上仍然承担角色。

不是被世界塑造，
而是带着内在结构走向世界。
音乐因此不再只是技艺。

它成为一种通行语言，一种跨越文化的责任。

As the interview draws to a close, Iris returns to a phrase she often repeats:

Believe in music. Legends begin here.

Legend, she explains, is not fame. It is the ability to choose music even when there is no applause, to maintain clarity within complex systems, and to carry responsibility on the world stage.

A musician shaped this way is not molded by the world, but walks into it with an inner structure already formed.

Music then becomes more than a skill.

It becomes a language that travels across cultures—and a responsibility carried by those who perform it.



MTC EVENT HIGHLIGHTS | *MTC* 活动精彩回顾













MTC EVENT HIGHLIGHTS | *MTC* 活动精彩回顾













2026 MTC HK TOUR







MTC世界巡演·香港






Ocean Park



NOBLE INTERNATIONAL MUSIC TALENT CENTRE
MTC 诺贝尔国际音乐人才发展中心

Present

MTC | 以自律点燃灵感，让音乐成为改变世界的力量

透过音乐，我们培养自律，激发动力，唤醒力量，拥抱美感，
启迪灵感，树立责任，追求挑战，并巩固投入与坚持

1

01. 冬令音乐营 · WINTER CAMP

重建秩序 · 唤醒内驱力

6 天 54 小时科学高效训练，在大师课、音乐分享与体能训练中，建立专注、自律与稳定的心理结构。真正的成长，来自清醒的头脑与坚定的内心。

DEC 26-31

2

02. 交响乐夏令营 · SUMMER CAMP

合作挑战 · 舞台淬炼

6 天 · 54 小时系统训练，最终与完整交响乐团同台演出。不仅是一场演出，更是一堂关于责任、协作与勇气的课程。尊重时间的人，时间终将回报他。

七月中旬

3

03. 领导力音乐营 · 6 SATURDAYS

公共表达 · 音乐领导力

连续 6 个周六，通过演讲训练、协作实践与音乐分享，培养能够表达、承担与影响社会的青年音乐家。真正的领导力，是用艺术点亮他人。

六个星期六

4

04. 世界音乐会巡演 · WORLD TOUR

走向世界 · 音乐对话

每一年，学生登上国际舞台——今年在香港，明年在巴黎——以音乐为通行语言，跨越文化与国界。不是为了被展示，而是为了承担表达。音乐成为对话。音乐成为责任。

香港，巴黎

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扫描二维码联系

MTC

通利琴行 TOM LEE Music

STEINWAY & SONS 施坦威钢琴

SSP

NOBLE INTERNATIONAL MUSIC TALENT CENTRE

M T C 诺 贝 尔 国 际 音 乐 人 才 发 展 中 心

Present

MTC
WHERE DISCIPLINE IGNITES INSPIRATION, AND TALENT BECOMES PURPOSE

Through music, we cultivate Discipline, inspire Motivation, awaken Power, embrace Beauty, promote Inspiration, instill Responsibility, pursue Challenge, and strengthen Dedication.

1

01. MTC WINTER CAMP

REBUILD FOCUS · AWAKEN INTRINSIC DRIVE

6 days · 54 hours of structured, high-intensity training combining scientific practice methods, masterclasses, music sharing sessions, and physical conditioning. Students learn not to practice longer, but to practice with clarity, discipline, and purpose. True growth begins with a clear mind and a steady inner structure.

DEC 26-31

2

02. MTC ORCHESTRAL SUMMER CAMP

COLLABORATION · STAGE MATURITY

6 days · 54 hours of advanced preparation, culminating in a live performance with a full orchestra. Beyond performance, students learn responsibility, team awareness, and artistic leadership. Those who respect time will ultimately be rewarded by it.

Mid-July

3

03. MTC LEADERSHIP CAMP • 6 SATURDAYS

PUBLIC EXPRESSION · MUSICAL LEADERSHIP

Six consecutive Saturdays dedicated to public speaking, structured writing, collaborative training, and guided artistic dialogue. Students develop the ability to articulate ideas, take responsibility, and influence communities through music. True leadership is not standing in front—it is illuminating others through art.

6 Saturdays

4

04. THE MTC WORLD CONCERT TOUR

GLOBAL STAGE · CULTURAL DIALOGUE

Each year, students step onto an international stage — this year in Hong Kong, next year in Paris — using music as a universal language to cross borders and cultures. Not to be displayed— but to carry meaning. Music becomes dialogue. Music becomes responsibility.

Hong Kong, Paris

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Iris.Fan@tomleemusic.ca

scan QR code to contact

M T C

通利琴行 TOM LEE Music

STEINWAY & SONS 施 坦 威 钢 琴

SSP

Introducing

千里江山圖

A Thousand Li of Rivers and Mountains

施坦威170周年名画版钢琴

Steinway & Sons 170th Anniversary
Legendary Masterpieces Edition Piano

全球限量仅 10 台

Limited to only 10 pieces worldwide

此画，与天地众人共绘，
往来者，但见青绿足矣！

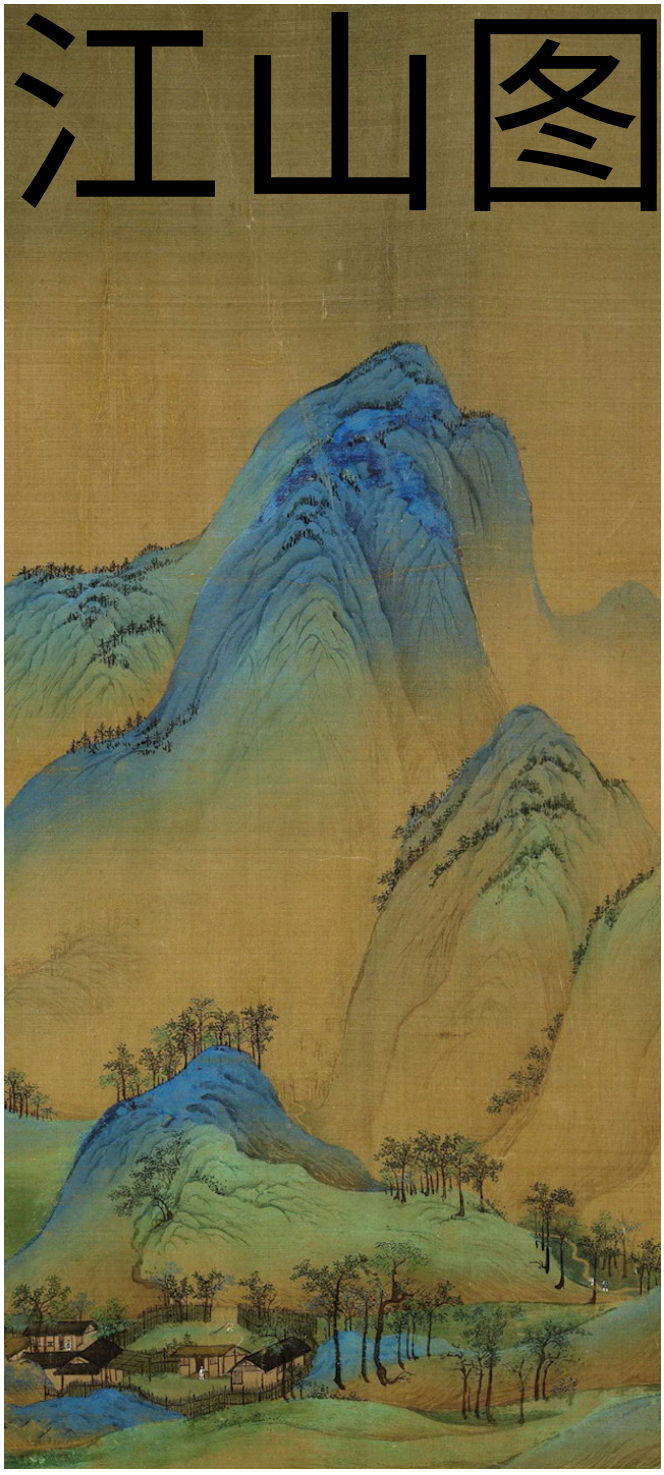
THIS PAINTING IS A COLLABORATIVE EFFORT OF ALL BEINGS IN HEAVEN AND EARTH.
CAPTIVATED BY THE ELEMENTS OF GREEN AND BLUE.

此琴，待知音和鸣。
往来者，但闻初心

THIS PIANO AWAITS KINDRED SPIRITS TO RESONATE. VIEWERS ARE CONNECTED TO THE CORE OF THE MESSAGE.



千里江山图



A Thousand Li of Rivers and Mountains

千里江山图，中国十大传世名画之一，中国古代青绿山水的巅峰之作。

A Thousand Li of Rivers and Mountains, one of the foremost works of art handed down from generation to generation in China, is the pinnacle of paintings depicting ancient Chinese landscapes in the blue-green artisan technique.

《千里江山图》名画版钢琴是庆祝施坦威钢琴公司创办170周年所打造的全球限量仅10台的特别版钢琴。施坦威公司之所以在170周年之际不惜重工，历时近四年限量打造这台绝世名琴，正是看重这幅画背后的故事，跨越时间与空间，达成了与这幅名画创作者的精神契合。

"A Thousand Li of Rivers and Mountains" is a special edition piano limited to 10 pieces worldwide. It was commissioned to celebrate the 170th Anniversary of Steinway & Sons. Steinway & Sons cherishes the story behind this legendary artwork, and has spared no effort to build this incomparable piano. This special edition piano marries the essence of two legends across time and space.

用料精湛

FINE PIGMENTS



色相如天青金石
Lapis Lazuli

千里江山图原作在绘制材料上不计成本、不计得失，只想做到最好。历经繁琐的程序，耗时又耗力，但是就是这样的踏踏实实的做好每一步，才能最终研磨出《千里江山图》的颜料。昂贵的矿石做颜料，使得此长卷历经千年依旧光彩如新，寓意着江山永固，绵延万年。

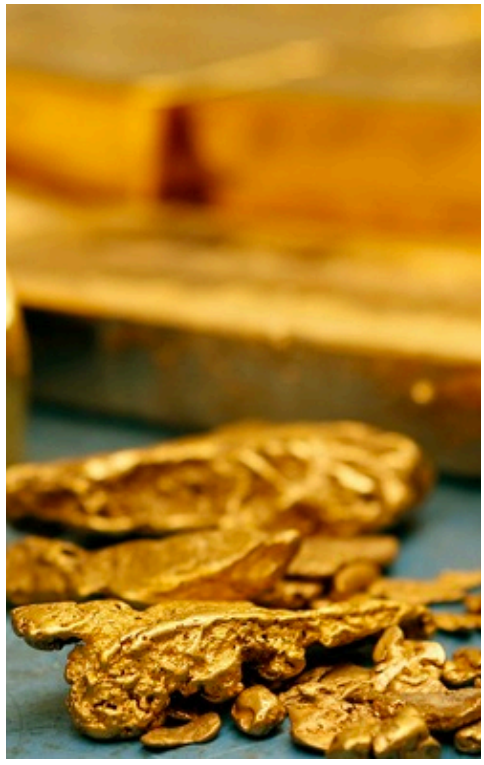
本架钢琴在制作上力求贴近原作，钢琴琴身所绘的蓝色为珍贵矿石青金石，绿色为珍贵矿石孔雀石，而山石的绘制则采用24k金箔打底，使画作色彩更加丰富，更具层次感。



青绿嶙峋孔雀石
Malachite

This artist spared no cost and effort, aiming for perfection. The use of expensive minerals as pigments ensures that this long scroll remains bright and new even after thousands of years, symbolizing the eternal prosperity and everlasting existence of the rivers and mountains depicted in the artwork for millennia.

This piano, in its production, strives to faithfully replicate the original. The blue pigment painted on the piano body is from the precious gemstone lapis lazuli, while the green is from the precious gemstone malachite. The depiction of mountains and rocks utilizes a base of 24k gold leaf, enriching the colors of the artwork and adding more depth.



24k金箔入画
24k Gold leaf

《千里江山图》

是中国古代文人理想梦境中永恒的青绿色幻影

"A Thousand Li of Rivers and Mountains" is the enduring blue/green-hued vision of the ancient Chinese literati's ideal world

《千里江山图》画卷中天地之间浑然一色，造化神奇，如同自然万物的生生不息，人类的生命也在其中轮回交替，薪火相传。自然是一切美的基础。人类在这片广沃大地上生长发展起来，再到不断繁衍，文化进步，实现了人居环境与自然环境的美的统一。







舞蹈诗剧《只此青绿》

In the scroll of "*A Thousand Li of Rivers and Mountains,*" there is a seamless blend between heaven and earth, presenting a wondrous creation that mirrors the ever-flowing cycle of nature and the continuous reincarnation of human life. Nature serves as the foundation of all beauty. Human civilization has thrived and developed on this vast land, perpetuating and progressing, achieving a harmonious unity between human habitation and the natural environment.

The inspiration for the dance "*Only This Green*" also comes from the scroll "*A Thousand Li of Rivers and Mountains.*" During the 2022 Beijing Winter Olympics, Chinese ice dance duo Wang Shiyue and Liu Xinyu's free dance costume was creatively inspired by "*A Thousand Li of Rivers and Mountains.*" Even after a thousand years, people's love and admiration for "*A Thousand Li of Rivers and Mountains*" are highly compatible with the aesthetic and philosophical spirit it expresses.

山水画作为中国的一种文化传统，表达着中国人的哲学思考。舞蹈《只此青绿》的灵感也来源于《千里江山图》。2022北京冬奥会，中国冰舞组合王诗玥/柳鑫宇本赛季自由舞服装创意灵感，同样取自《千里江山图》。千年之后，人们对《千里江山图》的喜爱与追捧，正是与其所表达出的美学与哲学精神的高度契合。



王诗玥、柳鑫宇2022冬奥会以千里江山图为灵感创作的冰舞


STEINWAY & SONS
STEINWAY & SONS

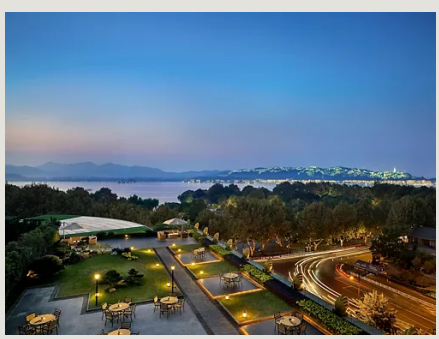
SOFITEL

杭州索菲特西湖大酒店

HANGZHOU WESTLAKE

杭州索菲特西湖大酒店

HANGZHOU, CHINA



在壮观环境中尽显格调与精致

Style and sophistication in a spectacular setting

西湖
与世界

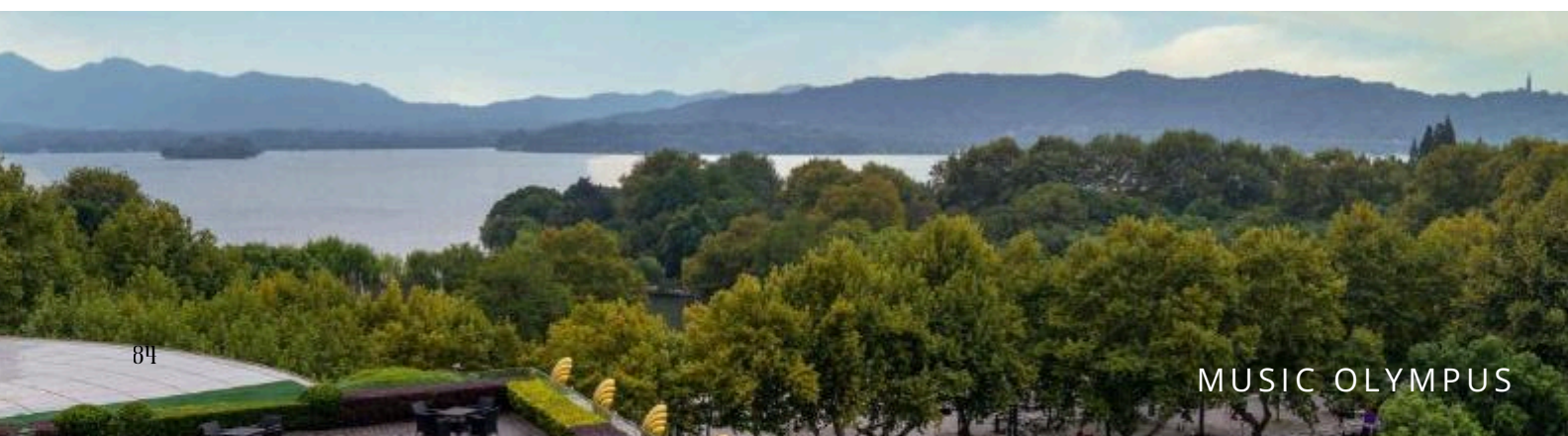
在中国众多城市中，杭州始终带着一种独特的气质。自古以来，西湖便是诗人与画家反复吟咏的地方。白居易、苏东坡、林逋……无数文人墨客在这里留下诗篇。湖光山色之间，城市的节奏似乎也变得从容而优雅。

就在西湖之畔，一家来自法国的奢华酒店品牌，将巴黎的生活艺术带入了这座江南城市——杭州索菲特西湖大酒店。

酒店位于杭州西湖大道333号，距离西湖湖畔仅几步之遥。从这里出发，步行即可抵达西湖景区，雷峰塔、吴山广场以及湖滨商业区也都近在咫尺。湖水与城市、历史与现代，在这一带交汇。对于来到杭州的旅人来说，这里既是探索城市的起点，也是回归宁静的地方。

在西湖柔和的湖光山色之间，这家酒店仿佛成为连接城市文化与国际生活方式的一座桥梁。



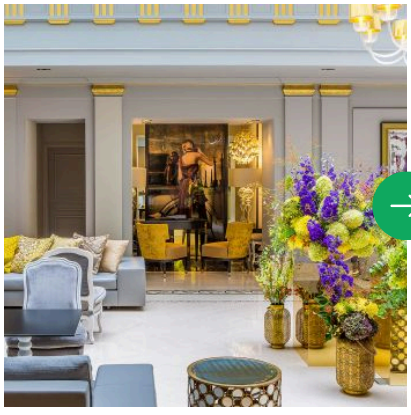


法式生活艺术与江南诗意



Experience the best of the best





Sofitel 品牌诞生于1964年的法国，是雅高集团旗下的奢华酒店品牌。半个多世纪以来，Sofitel 在世界各地建立起独特的品牌理念——French Art de Vivre，法式生活艺术。

这种理念不仅仅关乎奢华与舒适，更是一种生活方式：优雅的设计、美食文化、艺术氛围，以及人与城市之间的文化交流。

从巴黎到罗马，从蒙特利尔到曼谷，Sofitel 在全球多个城市打造出兼具法式优雅与当地文化特色的酒店空间。每一家酒店都在法国文化的精致之上，与所在城市的历史与文化相互融合。

在杭州，这种法式优雅与江南水乡的温润气质相遇。西湖的诗意与法国生活艺术之间，仿佛存在着某种天然的共鸣。

清晨的湖面笼罩着薄雾，傍晚的灯火倒映在水中。在这样的城市氛围里，Sofitel 所代表的优雅与从容，显得格外自然。

优雅空间与舒适体验

杭州索菲特西湖大酒店拥有 233间客房与套房。整体设计延续了Sofitel 一贯的现代优雅风格：柔和的色调、精致的家具以及宽敞的空间布局，使客房既充满设计感，又保持温馨舒适。





许多客房设有 落地窗设计，窗外城市与西湖景观自然展开。清晨阳光透过窗帘洒入室内，远处湖面的微光与城市轮廓共同构成一幅宁静的画面。

浴室以 大理石设计为主，配备热带雨林淋浴系统，在细节中体现出国际奢华酒店对舒适体验的重视。

酒店还设有室内恒温泳池、SPA中心与健身设施，为旅人提供放松身心的空间。对于商务旅客而言，酒店完善的会议与宴会设施也使这里成为杭州重要的商务与社交场所。

在 Sofitel 的理念中，酒店不仅是旅行中的停留之地，更是让人重新感受生活节奏的空间。

美食与城市生活

餐饮一直是 Sofitel 品牌体验的重要组成部分。在杭州索菲特西湖大酒店，不同文化的美食在这里交汇。

酒店的涌金阁中餐厅（Yong Jin Ge）以地道杭帮菜闻名。餐厅环境典雅，设有多个风格各异的私人包厢，既适合商务宴请，也适合家庭聚会。主厨团队以传统杭帮菜为基础，通过精致摆盘与现代烹饪方式重新诠释经典江南风味，让宾客在国际酒店环境中体验杭州饮食文化的精髓。

而香榭丽全日候餐厅（Kwee Zeen）则提供丰富多样的国际料理。开放式厨房与琳琅满目的餐台，使整个用餐过程充满互动与活力。从中式美食到西式料理，各种风味在这里汇聚，为宾客带来从早餐到晚餐的全天候味觉体验。



酒店的大堂酒吧埃菲尔（Le Bar）是另一处充满魅力的社交空间。这里提供精选鸡尾酒、葡萄酒以及精致下午茶，轻松优雅的氛围让人不自觉地放慢节奏。朋友小聚或商务交流，都能在这里找到恰到好处的从容与惬意。





在屋顶的空中花园，宾客还可以欣赏西湖与城市的开阔景观。日落时分，远处湖面的微光与城市灯火交织在一起，呈现出杭州独有的夜色。

对于来到杭州的人来说，这里不仅是一家酒店，更是一种生活方式的体验。在湖山之间，法式生活艺术在这里悄然展开。



Music Olympus

The Art of French Living by West Lake

Sofitel Hangzhou Westlake



West Lake and the World

Among the many cities of China, Hangzhou has always possessed a distinct and refined character. For centuries, West Lake has inspired poets, painters, and scholars. Bai Juyi, Su Dongpo, Lin Bu—generations of literary figures left their verses here. Surrounded by shimmering waters and gentle hills, the rhythm of the city seems to slow, embracing a quiet elegance.

Just beside this historic lake stands a hotel that brings the art of French living to the heart of Jiangnan—Sofitel Hangzhou Westlake.

Located at 333 West Lake Avenue, the hotel sits only steps away from the lakeshore. From here, visitors can easily walk to many of Hangzhou's iconic landmarks, including Leifeng Pagoda, Wushan Square, and the bustling lakeside commercial district. History and modern city life intersect in this neighborhood, making it both a gateway to discovery and a place of calm retreat.

Against the soft scenery of West Lake, the hotel becomes a bridge between local culture and international lifestyle.



Founded in France in 1964, Sofitel is the luxury hospitality brand of the Accor Group. Over the past six decades, the brand has built its identity around a distinctive philosophy—French Art de Vivre, the art of living well.

This philosophy goes beyond luxury. It embraces elegant design, gastronomy, culture, and a refined appreciation for life. From Paris to Rome, from Montreal to Bangkok, Sofitel hotels around the world blend French sophistication with the character of the cities they inhabit.



FRENCH ART DE VIVRE MEETS JIANGNAN POETRY



In Hangzhou, this French elegance meets the gentle poetry of Jiangnan. The cultural spirit of West Lake resonates naturally with Sofitel's vision of graceful living.

In the early morning, mist floats across the lake's surface. By evening, lights from the city shimmer in the water. In this setting, the quiet elegance of Sofitel feels perfectly at home.



ELEGANT SPACES, THOUGHTFUL COMFORT

Sofitel Hangzhou Westlake features 233 guestrooms and suites, designed with the brand's signature blend of contemporary elegance and comfort. Soft color palettes, refined furnishings, and spacious layouts create an atmosphere that is both sophisticated and welcoming.

SOFITEL

杭州索菲特西湖大酒店

HANGZHOU WESTLAKE

Many rooms feature floor-to-ceiling windows, allowing natural light to fill the space while offering views of the city or nearby West Lake. In the morning, sunlight filters gently through the room as the distant lake glimmers in the background.

The bathrooms, finished in luxurious marble, are equipped with rain showers, reflecting the hotel's attention to comfort and detail.

Beyond the guestrooms, the hotel offers an indoor swimming pool, a spa center, and a fully equipped fitness facility—spaces designed for relaxation and renewal. For business travelers, comprehensive meeting and event facilities make the hotel an important venue for gatherings and conferences in Hangzhou.

At Sofitel, a hotel is not merely a place to stay. It is a space where guests can rediscover the rhythm and pleasure of everyday life.





GASTRONOMY AND THE ART OF LIVING

Cuisine is an essential part of the Sofitel experience, and at Sofitel Hangzhou Westlake, culinary traditions from East and West come together.

The hotel's Yong Jin Ge Chinese Restaurant specializes in authentic Hangzhou cuisine. Elegant in atmosphere, the restaurant offers several private dining rooms ideal for business banquets or family gatherings. Here, traditional Hangzhou flavours are reinterpreted with refined presentation and contemporary techniques, offering guests an authentic taste of local culinary culture.

At Kwee Zeen All-Day Dining Restaurant, a wide variety of international and Asian dishes are served throughout the day. The open kitchen and vibrant buffet stations create an interactive dining experience where guests can explore diverse culinary styles from breakfast through dinner.

The hotel's lobby lounge, Le Bar, provides another inviting social space. With carefully crafted cocktails, fine wines, and elegant afternoon tea, it offers a relaxed yet refined setting for conversation and connection.

Above it all, the rooftop Sky Garden offers sweeping views of West Lake and the surrounding city. As the sun sets, the lake reflects the fading light and the city begins to glow, revealing Hangzhou's quiet nighttime charm.

For travellers arriving in Hangzhou, Sofitel Hangzhou Westlake offers more than a place to stay. It offers a way of experiencing the city.

Here, between lake and hills, the French art of living unfolds with effortless grace.


索菲特
西湖大酒店
SOFITEL



施坦威·创立至今173年，只为做最好的钢琴

纽约——是施坦威工厂梦开始的地方

1850年 海因里希·恩格尔哈特·施坦威格（Heinrich Engelhard Steinweg）携全家移民到美国。

1853年 施坦威公司（Steinway & Sons）成立。第一架钢琴以500美元的价格卖给了纽约的一个家庭

1855年 第一项官方认证大奖——在华盛顿举办的大都会机械博览会上，施坦威获得了第一名。同年在纽约举办的美国工业博览会上，施坦威获得了金牌。

1857年 第一项施坦威专利诞生——自1857年施坦威公司获得首项专利以来，一个多世纪里施坦威共获得了超过140项发明专利，成为现代钢琴制作的奠基者和衡量钢琴品质的准绳。

1866年 纽约施坦威展厅开幕——第一家集钢琴展厅、钢琴销售、音乐厅为一体的施坦威展厅于纽约曼哈顿开业，迅速成为纽约著名的文化地标。

1872年 第一位施坦威艺术家诞生——在施坦威公司第二代总裁威廉·E·施坦威(William E. Steinway)的策划下，安东·鲁宾斯坦(Anton Rubinstein)是世界上第一位施坦威艺术家。他在威廉·E·施坦威先生的安排和帮助下，于1872年顺利完成在美国的巡演并成为第一位施坦威艺术家，自此施坦威艺术家这个团队便不断壮大。至今已经有超过2000位施坦威艺术家，霍洛维兹、阿格里奇、郎朗等诸多钢琴大师都名列其中。

3月5日是“钢琴之王”施坦威173岁的生日
如果用“极简”的方式讲述TA的传奇经历
大概，是这样的。

◀

到这里，你是不是也会好奇：
一个来自德国小镇的家庭
为什么会漂洋过海
跑去美国建立家族企业？

今天，跟随一些珍贵的老照片
去探寻“钢琴之王”的前世今生吧



Part 01
“施坦威”名字的由来
The Origin of the Name “Steinway & Sons”



1797年2月22日，德国中部下萨克森州哈茨山区的小镇塞森(Seesen)，Steinweg家迎来了他们的第12个孩子，也是家中最小的孩子，给他取名为亨利·E·施坦威(Heinrich Engelhard Steinweg)。

当时谁也不知道，就是这个小 Heinrich，后来会带着他的家人和制造钢琴的手艺，移民美国。在那里，他将德语姓名 Heinrich Engelhard Steinweg，改成了英文 Henry E Steinway，并和他的孩子们一起，创立了世界上最好的钢琴制造品牌施坦威(Steinway&Sons)。

On February 22, 1797, in the small town of Seesen, nestled in the Harz Mountains of Lower Saxony in central Germany, the Steinweg family welcomed their twelfth—and youngest—child. He was named Heinrich Engelhard Steinweg.

At the time, no one could have imagined that this young Heinrich would one day carry his family—and the craft of piano making—across the Atlantic to the United States. There, he would anglicize his name to Henry E. Steinway and, together with his sons, found what would become the world’s most renowned piano-manufacturing company, Steinway & Sons.



PART 02
“厨房钢琴”的诞生
THE BIRTH OF THE “KITCHEN PIANO”

由于父母早逝，Henry在15岁的时候，就去做了学徒工，学习精工木匠。但是，出于对音乐的热爱，成为乐器制造师一直是他的梦想。正所谓念念不忘，必有回响：在塞森(Seesen)，他得到了梦寐以求的机会，开始正式学习制造以及修护管风琴，方形钢琴以及古钢琴。学习乐器制造的过程中，Henry还服了兵役。兵役期结束后，他与心爱的人结婚并在塞森安了家，之后便开始埋头研究：怎样制造出完美的钢琴。

1836年，世界上第一台施坦威钢琴在他们的厨房中诞生了。这台施坦威1号钢琴是Henry送给他夫人的礼物，至今被保存在美国纽约的大都会博物馆。

After the early death of his parents, Henry began an apprenticeship at the age of fifteen, training as a master cabinetmaker. Yet his true passion lay in music, and becoming an instrument maker had always been his deepest aspiration. As the saying goes, what one longs for with unwavering devotion will eventually find its answer: in Seesen, Henry was finally given the opportunity he had dreamed of—formal training in the construction and repair of pipe organs, square pianos, and early keyboard instruments.



Historical, No. 4　1836 “Kitchen” Grand, Crafted by Heinrich Steinweg



During these formative years of learning instrument making, Henry also fulfilled his military service. After completing his service, he married the woman he loved, settled in Seesen, and devoted himself wholeheartedly to a single question: how to build the perfect piano.

In 1836, the world’s first Steinway piano was born—in the family kitchen. Known as Steinway No. 1, this instrument was a gift from Henry to his wife. Today, it is preserved in the collection of The Metropolitan Museum of Art in New York.



Part 03

移民美国，创立施坦威

Immigration to America and the Founding of Steinway



By the mid-nineteenth century, much of Europe was plagued by famine, economic hardship, and political instability. In stark contrast, across the Atlantic, the United States—newly independent—was entering a period of rapid expansion. Through a series of conflicts, including the Napoleonic Wars and the Mexican–American War, the nation extended its territory across the North American continent. Fueled by the westward movement, America emerged as a land of unprecedented growth and opportunity.

This hopeful new country inspired countless Europeans with the promise of rebuilding their lives and realizing their dreams on new soil. Against the backdrop of a turbulent Europe, in 1850, Henry set out with his family, carrying with them not only their belongings but also the craft of piano making. They boarded Germany's first transatlantic steamship, Helena Sloman, departing from Hamburg and bound for New York City, where their immigrant life in America began.

19世纪中叶，欧洲饱受饥荒、经济衰退与政治动荡之苦。与之形成鲜明对比的是，大西洋彼岸的美国在独立之后，通过一系列战争与领土扩张，逐步形成横跨北美大陆的版图，并在“西进运动”的推动下进入高速发展时期。这个充满希望的新国度，让无数欧洲人看到了在新大陆重建人生、实现梦想的可能。

1850年，面对动荡不安的欧洲局势，Henry 带着家人和制造钢琴的技艺，登上了德国第一艘越洋轮船 “Helena Sloman”，从汉堡启航，前往纽约，开启了他们的移民生活。

抵达美国不久，Henry和他的几个儿子便去了当地的钢琴制造厂工作。在那里，他们有机会接触和了解了其他品牌的钢琴制造工艺，也因此对自家的制琴手艺有了巨大信心。为了更好地融入美国，他将姓氏去德国化，由施坦威格更名为施坦威。于是，在移民美国三年后，也就是1853年，施坦威家族在纽约曼哈顿西侧的Varrick大街上开设了第一家施坦威工厂，生产了在美国的第一台施坦威钢琴，编号是483号。

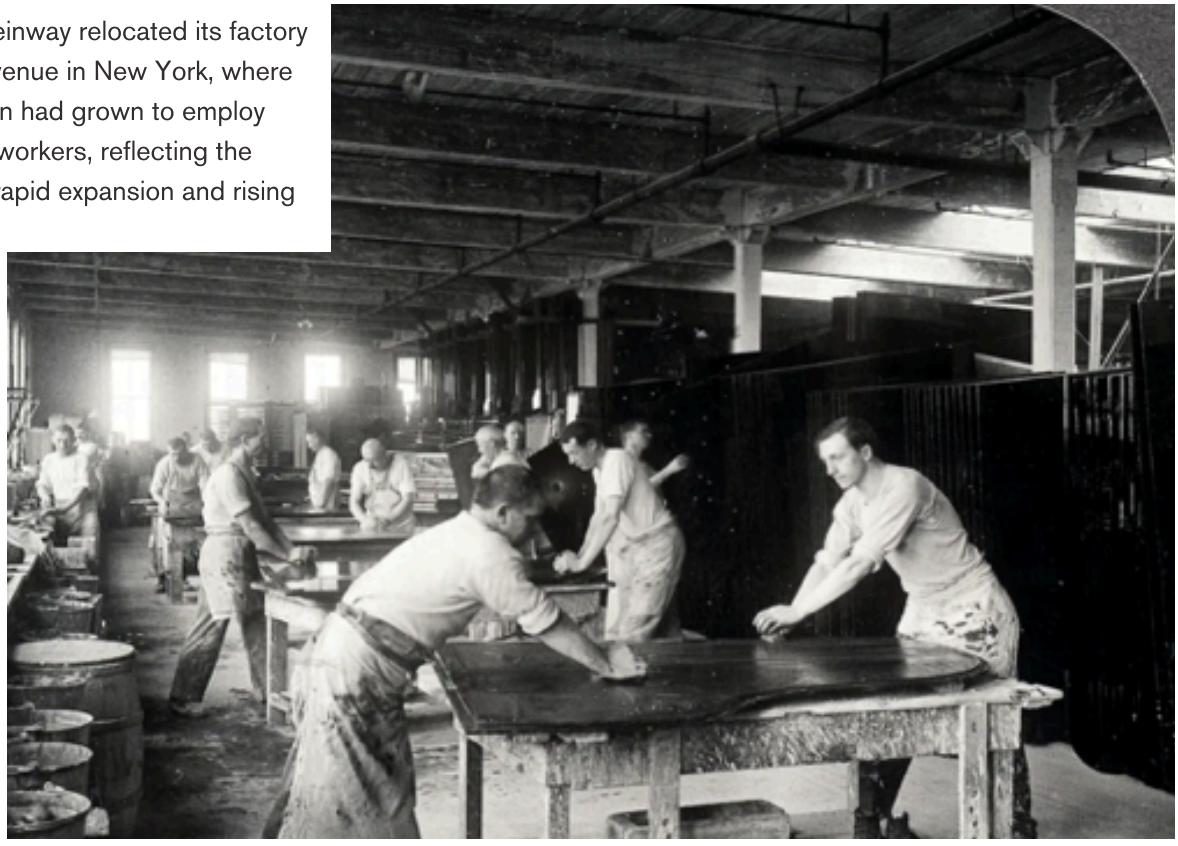
1860年，施坦威将工厂搬到了纽约的第四大道，当时那里总共有350名制造工人。



Soon after arriving in America, Henry and several of his sons began working in local piano-manufacturing workshops. There, they were able to study the construction techniques of other piano makers, which in turn strengthened their confidence in the craftsmanship they had brought from Europe.

In order to better integrate into American society, Henry chose to anglicize his family name, transforming Steinweg into Steinway. Thus, three years after immigrating to the United States, in 1853, the Steinway family established their first piano factory on Varick Street, on the west side of Manhattan, New York. That same year, they produced their first Steinway piano in America—instrument No. 483—marking the true beginning of the company that would become Steinway & Sons.

In 1860, Steinway relocated its factory to Fourth Avenue in New York, where the operation had grown to employ 350 skilled workers, reflecting the company's rapid expansion and rising reputation.





Steinway Preferred By Over 97% of Concert Pianists

施坦威是超过 97% 的音乐会钢琴家首选

凭借精湛的制琴技艺，正确的经营管理策略，施坦威不仅在美国取得了巨大成功，同时也受到了欧洲地区诸多音乐大师，如鲁宾斯坦、李斯特、瓦格纳的专业认可。

历经百年传承，施坦威现已拥有140多项专利，可以说是奠定了现代钢琴制造的标准。其中施坦威家族的长子， Theodore一个人就拥有45项专利。尤其是施坦威标志性的一次外壳成型技术，被施坦威沿用至今。

With its exceptional craftsmanship and forward-thinking business strategies, Steinway & Sons achieved remarkable success in the United States and soon earned the professional recognition of leading European musicians and composers, including Arthur Rubinstein, Franz Liszt, and Richard Wagner.

Through more than a century of continuous innovation and family stewardship, Steinway has accumulated over 140 patents, laying the foundation for the modern standards of piano manufacturing. Among the Steinway family, the eldest son, Theodore Steinway, alone was responsible for 45 patented inventions. Most notably, Steinway's signature continuous bent-rim piano case construction—a revolutionary approach to shaping the piano's outer rim—remains in use to this day and stands as a defining hallmark of the Steinway sound.

钢琴边框形成了三角钢琴标志性的弧形，这是由 *C. F. Theodore Steinway* 于 *1880* 年申请的专利。

The piano rim, which gives the grand piano its distinctive curved silhouette, was the subject of a patent filed in 1880 by C. F. Theodore Steinway.



PART 04 征服世界，领军钢琴制造行业

CONQUERING THE WORLD: LEADING THE PIANO-MAKING INDUSTRY



施坦威的传奇故事与一个人紧密相关，那就是亨利·施坦威的儿子威廉·施坦威。他彬彬有礼而又信心十足，性格外向，并且具有一种力争完美、永不妥协的精神。他从前在雅各布森学院上学时主要专注于音乐和语言，钢琴弹得无可挑剔，英语和德语一样流利。移民美国不久后，这个家族遭遇变故，亨利·施坦威和两个儿子先后去世，年仅30岁的威廉挑起了掌管公司的重担，成为了施坦威公司第二任总裁。

他于1870年建造了施坦威村，施坦威村实际上就是施坦威自己的城市，拥有自己的铸造厂、工厂、邮局、公园及员工住宅。施坦威钢琴品牌也在他的手中绽放出更加耀眼的光芒。在这位最伟大的工业家、远见家的影响下，俄罗斯钢琴大师鲁宾斯坦，把施坦威作为指定用琴在8个月全国巡演，一举轰动了当时的美国社会，施坦威开始成为人们心中顶级钢琴。

钢琴家霍洛维茨也有着类似的故事，他一辈子有60年都在弹施坦威钢琴，甚至要求将自己的施坦威钢琴搬上飞机，带着一起去世界巡演。

The legendary story of Steinway & Sons is closely tied to one pivotal figure—William Steinway, the son of Henry E. Steinway. Courteous yet confident, outgoing in temperament, and driven by an uncompromising pursuit of perfection, William embodied a spirit that would come to define the company. During his studies at the Jacobson Institute, he focused primarily on music and languages. An accomplished pianist, he spoke English with the same fluency as he spoke German.

Not long after the family's arrival in America, tragedy struck. Henry Steinway and two of his sons passed away in succession, leaving the future of the company in uncertainty. At just thirty years old, William assumed the full burden of leadership, becoming the second president of Steinway & Sons.

In 1870, he established Steinway Village—in effect, a city of Steinway's own creation, complete with its own foundry, factories, post office, parks, and housing for employees. Under William's leadership, the Steinway brand shone with even greater brilliance. Influenced by this visionary industrialist, the great Russian pianist Anton Rubinstein chose Steinway as his official piano for an eight-month concert tour across the United States, a sensation that electrified American society and firmly established Steinway as the piano of the highest prestige.

A similar story can be found in the life of pianist Vladimir Horowitz. For more than sixty years, Horowitz performed almost exclusively on Steinway pianos, famously insisting that his own Steinway be transported by airplane so it could accompany him on concert tours around the world.



如今施坦威公司所拥有的140多项专利中，有很多都是在1853年施坦威公司成立后的30年内开发的，这些其他钢琴厂家无法复制的技术，也让人类历史上施坦威的钢琴传奇只此一个。施坦威的创新设计及精湛的手工工艺迅速得到了全国范围内的认可。

自1855年以来，施坦威钢琴便多次在美国及欧洲展会上荣膺金奖。在1867年巴黎世界博览会上，施坦威以其卓越的手工及制造工艺荣获著名的“最高荣誉金奖”，公司由此确立了其享誉世界的知名度，而该奖项也是头一次颁发给了一家美国公司。施坦威钢琴迅速成为王室成员的选择目标，并赢得了世界著名钢琴家的推崇。

Of the more than 140 patents held by Steinway & Sons today, many were developed within the first three decades following the company’s founding in 1853. These innovations—technologies that other piano makers have never been able to replicate—gave rise to a singular legend in the history of piano making. Steinway’s inventive designs and uncompromising craftsmanship quickly earned nationwide recognition across the United States.

Beginning in 1855, Steinway pianos received multiple gold medals at major exhibitions in both the United States and Europe. At the **1867 World Exposition in Paris****, Steinway was awarded the prestigious Grand Gold Medal of Honor in recognition of its exceptional craftsmanship and manufacturing excellence. This honor firmly established the company’s international reputation and marked the first time such a distinction had been awarded to an American piano manufacturer. In the years that followed, Steinway pianos rapidly became the instrument of choice for royalty and earned the admiration of the world’s most distinguished pianists.





The value of a Steinway & Sons piano
lies not only in its perfect tone and
masterful craftsmanship,
but also in the stories it carries—
and in the weight of an era it embodies.



一架施坦威钢琴的价值
不仅仅在于她的完美琴音和顶级工艺
更在于她背后的故事和一个时代的积淀

PART 05
1876年·百年纪念版钢琴
1876 · THE CENTENNIAL PIANO



美国费城
轰动世界

施坦威在威廉·施坦威手中继续创造着辉煌。在1876年，美国人在费城举办了美国历史上第一次世界博览会，为了纪念《独立宣言》在费城签署一百周年，即美国建国的百年庆典，向全世界展示一个新兴工业国家的崛起。

威廉·施坦威为了树立施坦威钢琴在世界的顶尖位置，带领他的团队打造了“The Centennial Steinway Piano" 施坦威百年纪念钢琴纪念版参展。施坦威百年纪念钢琴更在1876年在费城的国际钢琴厂家比赛中拿下第一名，这是施坦威钢琴历史性的一刻。

这台琴有着当时世界上最好的现代感，在音质，音色，触键的广度与深度上都没有任何其他钢琴能与之媲美。值得一提的是，这台钢琴的尺寸远超过同时代其他钢琴，这也是今天施坦威九尺演奏级钢琴Model D的前身。





PHILADELPHIA — A TRIUMPH THAT CAPTIVATED THE WORLD

Make no compromise in quality

Under the leadership of William Steinway, Steinway & Sons continued to create moments of historic brilliance. In 1876, the United States hosted its first World's Fair in Philadelphia—the Centennial International Exhibition—celebrating the 100th anniversary of the signing of the Declaration of Independence and presenting to the world the rise of a new industrial nation.

Determined to establish Steinway's position at the pinnacle of the global piano world, William Steinway led his team in creating "The Centennial Steinway Piano", a commemorative instrument crafted specifically for the exhibition. That same year, the Centennial Steinway Piano won first prize at the international piano manufacturers' competition held in Philadelphia—marking a historic moment in the history of Steinway pianos.

This extraordinary instrument embodied the most advanced modern design of its time. In terms of power, tonal richness, and the breadth and depth of its touch, no other piano of the era could rival it. Notably, its unprecedented size surpassed that of all contemporary instruments, making it the direct forerunner of today's Steinway Model D, the nine-foot concert grand that has since become the gold standard of the concert stage.



Today, the Model D concert grand by Steinway & Sons is widely regarded as the undisputed king of pianos. It is estimated that more than 97 percent of the world's major concert halls choose the Steinway Model D for their stages, and its design has become the benchmark that later generations of piano makers continue to study and emulate.

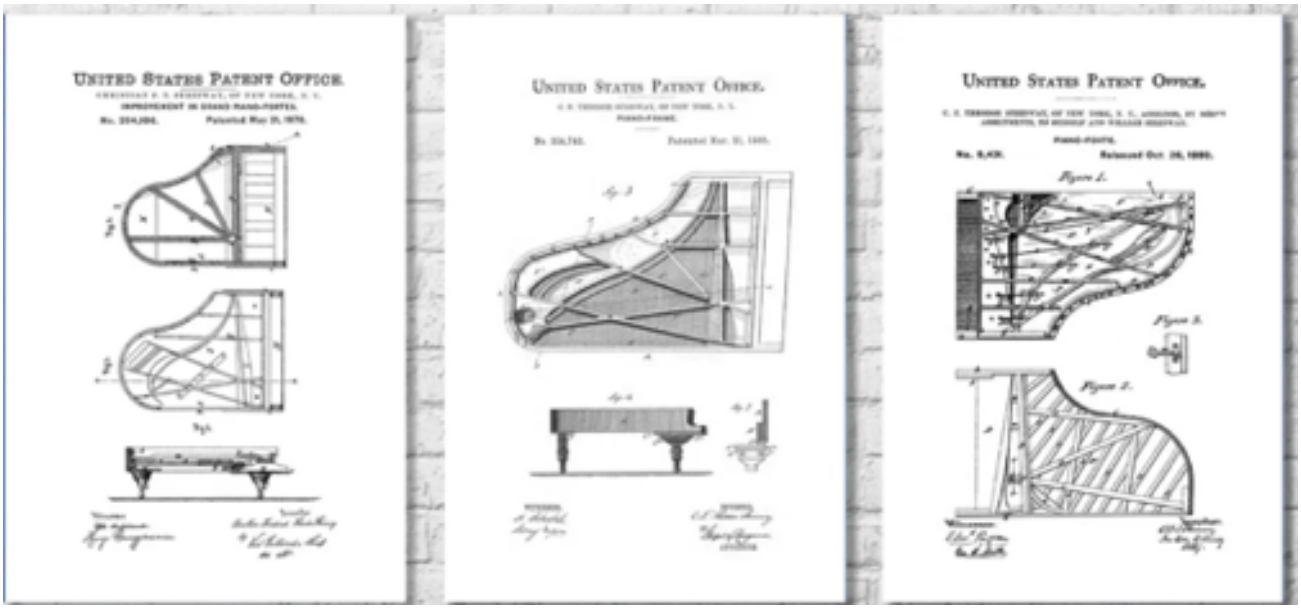
Steinway first introduced the nine-foot grand piano in 1876. This Centennial instrument embodied the core technologies that define the modern Steinway piano and represented a perfect synthesis of traditional craftsmanship and industrial manufacturing at the height of the Industrial Age. As a truly epoch-making creation, it transformed the modern piano industry. From that moment onward, for generations of concert pianists, Steinway became not merely a choice —but the standard by which all others were measured.



当今，施坦威D型号是当之无愧的琴王，全世界大音乐会使用率超过97%，设计也是后辈晚生的模仿对象。施坦威是在1876年第一次推出九尺钢琴，这台百年纪念钢琴可以说是拥有了现代施坦威钢琴的核心技术，是工业时期手工业和制造业的完美结合。这台划时代的钢琴改变了现代钢琴业，也就是从那时开始，钢琴家们除了施坦威，别无它选。

2009年-让所有钢琴收藏家找到真爱

2009 · Where Every Piano Collector Finds True Love



这台无与伦比的“施坦威百年纪念钢琴”将打造钢琴的造艺推向另一个顶峰。一个多世纪后，为了让每位施坦威的爱好者，收藏家，收藏到自己的真爱，在施坦威历史的长河里拥有施坦威钢琴神话的一角，2009年1月14日，施坦威公司在加州Newport沙滩举办的公司年会上发布了威廉•施坦威限量版钢琴。

这架精美绝伦的钢琴是1876年在费城举办的美国建国一百周年的庆典上首次亮相的施坦威百年国庆纪念钢琴的复制作品。她集非凡的外观与无与伦比的音色及触感于一身，延续维多利亚时代的手工艺风格。

"The William E. Steinway Limited Edition grand piano... it's a near exact reproduction of the "Centennial" grand piano!."

The incomparable Centennial Steinway Piano elevated the art of piano making to an unprecedented pinnacle. More than a century later, in order to allow every Steinway enthusiast and collector to find their own true love—and to claim a personal place within the enduring Steinway legend—Steinway & Sons unveiled the William Steinway Limited Edition Piano on January 14, 2009, at the company's annual meeting held in Newport Beach, California.

This exquisite instrument is a faithful re-creation of the Steinway Centennial Piano that first appeared at the 1876 Centennial International Exhibition in Philadelphia, celebrating the 100th anniversary of the founding of the United States. Combining extraordinary visual beauty with unparalleled tonal richness and touch, the piano continues the finest traditions of Victorian-era craftsmanship, uniting historic artistry with the timeless ideals of Steinway excellence.

The William E. Steinway Limited Edition grand piano



拥有施坦威钢琴的皇室家族的徽章
Royal Coats of Arms of Steinway Ownership



这款限量版钢琴无疑是迄今为止现有的最顶级的以乌木或东印度花梨木为材质的钢琴之一。每一台钢琴都拥有19世纪后期施坦威钢琴所使用的优雅的施坦威商标。细节之处也体现在雕刻有雅致的蔓叶花样和施坦威标志的精致乐谱架，以及12枚世界上拥有施坦威钢琴的皇室家族的徽章。

This limited-edition piano stands among the finest instruments ever crafted in ebony or East Indian rosewood. Each piano bears the elegant Steinway trademark used on Steinway instruments of the late nineteenth century, a subtle tribute to the brand's historic legacy.

The devotion to detail is further revealed in the finely carved music desk, adorned with graceful foliate motifs and the Steinway lyre emblem, as well as in the twelve royal coats of arms representing royal families around the world who have owned and cherished Steinway & Sons pianos.

STEINWAY
ROYAL APPOINTMENTS

NO other house in the world has received such universal recognition or such high honors as Steinway & Sons. By royal warrant, they have been appointed pianomakers to these sovereigns and their courts:

His Majesty, William II., German Emperor and King of Prussia.

His Majesty, Edward VII., King of Great Britain and Emperor of India.

Her Majesty, Alexandra, Queen of Great Britain and Empress of India.

Her Majesty, Victoria, Queen of England and Empress of India.

His Majesty, Nicholas II., Czar of Russia.

His Majesty, Franz Joseph I., Emperor of Austria and King of Hungary.

His Majesty, Oscar II., King of Sweden and Norway.

His Majesty, Umberto I., King of Italy.

His Majesty, Albert, King of Saxony.

His Majesty, Mousaffer-ed-Din, Shah of Persia.

Her Majesty, Maria Christina, Queen Regent of Spain.

His Majesty, Abdul Hamid II., Sultan of Turkey.

Their Royal Highnesses, the Prince and Princess of Wales.

His Royal Highness, the Duke of Edinburgh.

Besides these formal commissions to the house, individual members of the firm have received pre-eminent honors through the bestowal upon them of these decorations: the order of the Red Eagle by the German Emperor, the Order of the Liakat by the Sultan of Turkey, and the Cross of the Legion of Honor by the Republic of France.



威廉▪施坦威限量版钢琴一经推出就受到全球收藏家及音乐爱好者的狂热追捧，短短数月就已售罄，在施坦威的百年产品史中再留辉煌一笔。

这款限量版钢琴，全球仅公开发售115台，制作时间跨越三年，从2009年的第一台到2011年的第一百一十五台。这115台威廉·施坦威限量版钢琴仅有A和B两个型号。115这个数字，是为了纪念威廉·施坦威先生卸任施坦威公司总裁115周年，铭记他所作出的非凡成就和卓越贡献。

不过，这里还有另一个小故事。当时，施坦威公司时任主席Kyle Kirkland和总裁Dana Messina私下打造了两台D型号的九尺威廉·施坦威限量版钢琴，一台乌木，一台东印度花梨木作为私人收藏。一位和施坦威家族私交非常好的重要客人，非常喜爱威廉·施坦威限量版钢琴，并希望能拥有这款钢琴的九尺D型号版。

最终，施坦威的两位高管割爱将这两台琴转给了他，这位重要客人先购入的是东印度花梨木制的那一台，在几年后，又因为“不想让家里的一台钢琴孤单”，购入了另外乌木的那一台。

Upon its release, the William Steinway Limited Edition Piano was met with extraordinary enthusiasm from collectors and music lovers worldwide. Within just a few months, the entire edition was completely sold out, adding yet another brilliant chapter to the long and distinguished history of Steinway & Sons.

Only 115 instruments of this limited edition were offered for public sale worldwide. Their creation spanned three years, from the first piano completed in 2009 to the one-hundred-and-fifteenth completed in 2011. These 115 William Steinway Limited Edition pianos were produced exclusively in Models A and B. The number 115 was chosen to commemorate the 115th anniversary of William Steinway's retirement as president of Steinway & Sons, honoring his extraordinary achievements and lasting contributions to the company.

Yet there is another, lesser-known story behind this legendary edition.

At the time, Steinway's Chairman Kyle Kirkland and President Dana Messina privately commissioned two nine-foot Model D William Steinway Limited Edition pianos—one in ebony and the other in East Indian rosewood—intended for their personal collections. A highly distinguished guest, who shared a close personal relationship with the Steinway family, developed a deep admiration for the William Steinway Limited Edition and expressed a strong desire to own the Model D version of this remarkable piano.

In the end, the two executives chose to part with their treasured instruments and transferred both pianos to him. The guest first acquired the East Indian rosewood piano, and several years later—because he "did not wish to leave a piano at home feeling lonely"—returned to purchase the ebony Model D as well.







威廉·施坦威限量版钢琴特殊含义



施坦威作为世界上最名贵的钢琴品牌，代表的已经远超于钢琴本身，更是一种音乐超越人类存在的精神。

威廉·施坦威限量版钢琴一直是很多收藏家和钢琴爱好者的心头所爱。很多年来，断断续续一直有人向施坦威公司以及各经销商代理商咨询这款钢琴，但施坦威115台A型号和B型号都不会再生产。的确，这台威廉·施坦威限量版钢琴对于施坦威家族和施坦威品牌意义非凡，因为她代表着施坦威成为世界最名贵钢琴品牌的转折点。同样，她的诞生也是对人类钢琴制造史上不能被忘记的人，威廉·施坦威先生的纪念。这台限量版钢琴的灵魂来自于整个施坦威家族和其最诚挚的心意——不断超越自我，将最完美的钢琴献给全世界热爱音乐的人。

这个世界上，没有一个爱钢琴的人能不被施坦威的魅力征服。这些人里不乏钢琴大家、社会名流、皇亲贵族和艺术家，也有成千上万热爱古典音乐和钢琴的家庭。

Steinway, as the world's most prestigious piano brand, represents far more than just the instrument itself—it embodies a spirit of music that transcends human existence.



A TRIBUTE TO LEGACY: THE WILLIAM STEINWAY LIMITED EDITION

The William Steinway Limited Edition Piano has long remained a cherished object of desire among collectors and piano enthusiasts alike. Over the years, inquiries have continued to reach Steinway & Sons and its authorized dealers around the world. Yet the answer has remained unchanged: the 115 instruments produced in Models A and B will never be made again.

Indeed, the William Steinway Limited Edition holds profound significance for both the Steinway family and the Steinway brand. It represents a pivotal moment in the company's history—the point at which Steinway emerged as the world's most prestigious piano maker.

At the same time, its creation stands as a lasting tribute to William Steinway, a figure in the history of piano making whose legacy must never be forgotten.

The soul of this limited edition springs from the entire Steinway family and from their most sincere devotion: an unwavering commitment to surpassing themselves and to offering the world the most perfect piano possible, for all who truly love music.

In this world, there is no one who loves the piano who remains untouched by the allure of Steinway. Among them are great pianists, cultural leaders, royalty, and artists—as well as countless families who share a deep and enduring love for classical music and the piano.



THE STEINWAY *Crown Jewels*



STEINWAY & SONS

SSP SEA TO SKY INTERNATIONAL MUSIC FESTIVAL

SSP海天环球国际音乐节



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SSP Committee Members



SSP SEA TO SKY INTERNATIONAL MUSIC FESTIVAL

Iris Fan

DIRECTOR

As Director of the SSP Sea to Sky International Piano Music Festival and Executive Director of the Steinway Young Artists Club, Iris Fan is dedicated to nurturing the next generation of musicians through music's unique power to inspire, connect, and transform. She believes music is not only an art form but a path to self-expression, creativity, and personal growth.

The festival offers young pianists a rare opportunity to perform in nature — among mountains, forests, and oceans — and on international stages such as Carnegie Hall in New York. Through this blend of natural beauty and artistic excellence, Iris Fan aims to empower young artists to dream boldly and reach beyond borders.

通利琴行 TOM LEE Music SSP STEINWAY & SONS 施坦威钢琴

SSP
组委会成员



SSP 海天环球国际音乐节

Iris Fan

总监

作为 SSP 海天环球国际钢琴音乐节的总监及施坦威青少年艺术家俱乐部执行总监，Iris Fan 致力于通过音乐的独特力量，激发年轻一代的艺术潜能与内在成长。她始终坚信，音乐不仅是一门艺术，更是通往创造力、自我表达与心灵成长的重要路径。

音乐节不仅让孩子们在山海之间、自然之中演奏，也为他们打开通往世界的舞台，如纽约卡耐基音乐厅。在自然与艺术交融的氛围中，Iris Fan 希望每一位年轻艺术家都能怀揣梦想，勇敢迈向更广阔的未来。

通利琴行 TOM LEE Music　SSP　STEINWAY & SONS 施坦威钢琴

SSP Committee Members



SSP SEA TO SKY INTERNATIONAL MUSIC FESTIVAL

Jenna Z Liang

PRESIDENT

Jenna Z Liang is a 17-year-old pianist from Vancouver, Canada, and a senior at Phillips Academy Andover. She began piano at age four and has trained in Vancouver, London, and Boston. In March 2026, she was named Steinway Young Artist. She is also a Canadian Young Scholar and Steinway Young Scholar.

Jenna has received awards in numerous Canadian and international competitions. Highlights include First Prize at the 2024 SSP Sea to Sky International Piano Festival, First Prize at the 2025 Canadian Music Competition BC Regional and National Finals in the Piano Duet/Duo category, top prizes at the Enkor International Music Competition, Classical Music Charleston Competition, and World Classical Music Awards.

Beyond the stage, Jenna is actively involved in community service. She teaches piano through Andover Lawrence Strings and regularly performs for residents of assisted-living communities. In 2023, she co-founded Melody Lab, a nonprofit organization that has raised more than $50,000 in support of children's healthcare and music education initiatives. Beyond music, Jenna has a strong interest in classics and science. She is also a columnist and section editor for her school newspaper, The Phillipian. As this year's SSP Student President, Jenna brings together artistic passion, a commitment to service, and youth leadership to inspire more young musicians to grow through music.

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组委会成员



SSP 海天环球国际音乐节

Jenna Z Liang

主席

Jenna Z Liang 来自加拿大温哥华，现年17岁，目前就读于美国 Phillips Academy Andover。她4岁开始学习钢琴，接受过十三年系统训练，并曾在温哥华、英国皇家音乐学院及新英格兰音乐学院预科学院跟随多位名师学习。2026年3月，Jenna 荣获施坦威青年艺术家称号。她同时也是加拿大青年学者及施坦威青年学者。

Jenna 曾在多项加拿大及国际钢琴赛事中获奖。她6岁获得 Crescendo 国际大赛第一名，并受邀登上纽约卡内基音乐厅舞台。此后，她在 加拿大音乐大赛、肖邦钢琴大赛、Pacific Rim International Music Festival、Enkor 国际音乐大赛、World Classical Music Awards 等赛事中取得佳绩。2024年，她获得 SSP 海天环球国际钢琴音乐节第一名；2025年，她在 CMC BC 赛区及全国总决赛钢琴四手联弹/双钢琴组中均获第一名。

舞台之外，Jenna 也积极投身公益社区服务。她通过 Andover Lawrence Strings 教授钢琴，并定期在养老院演出。2023年，她共同创立非营利组织 Melody Lab，为儿童医疗与音乐教育项目筹集超过50,000美元。在音乐之外，Jenna 对古典学与科学充满兴趣，也是校报 The Phillipian 的专栏作者及 责任编辑。作为本届 SSP 音乐节学生主席，Jenna 将以艺术热情、公益精神与青年领导力，激励更多年轻音乐学子在音乐中成长。

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SSP SEA TO SKY INTERNATIONAL MUSIC FESTIVAL

Dr. Eugene Skovorodnikov

SSP ARTISTIC DIRECTOR

Dr. Eugene Skovorodnikov, a Steinway Artist and the President and Artistic Director of "Music Encore Concert Society" (Canada) , Artistic Director of Vancouver International School of Music White Rock. Born in Ukraine, he is a prize winner of "N.Lisenko" National Piano Competition (Ukraine). In 2006 he was awarded an Honourary Doctorate in Musical Arts by Kharkov State University of Arts, Ukraine for his achievements in performance and teaching. He is frequently invited to perform and give masterclasses at the international festivals such as "Summit Music Festival" in New York, International Music Academy in St.Petersburg (Russia), Masters de Pontlevoy (France), "International Chamber Music Festival" in Positano (Italy) and Shanghai (China), "Kharkov's Assemblies" (Ukraine), "Burgos Music Festival" (Spain), "Gran Nancy International Music Academy and Festival (France). From 1991 to 2011, Eugene Skovorodnikov has been teaching with the piano faculty at the University of British Columbia (UBC) in Vancouver, Canada. Many of his students became winners of national and international competitions.

通利琴行 TOM LEE Music

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STEINWAY & SONS 施坦威钢琴



SSP 海天环球国际音乐节

Dr. Eugene Skovorodnikov

SSP 艺术总监

Eugene Skovorodnikov 博士，施坦威艺术家，现任加拿大“Music Encore Concert Society”的总裁和艺术总监，以及 Vancouver International School of Music White Rock 的艺术总监。他出生在乌克兰，曾获得“尼古拉·利森科”全国钢琴比赛（乌克兰）的奖项。2006年，他因在演奏和教学方面的成就被乌克兰哈尔科夫艺术大学授予音乐艺术荣誉博士学位。他经常受邀在国际音乐节上演出并举办大师班，如纽约的“顶峰音乐节”、圣彼得堡的国际音乐学院（俄罗斯）、Pontlevoy的大师（法国）、Positano（意大利）和上海（中国）的“国际室内音乐节”、哈尔科夫的“哈尔科夫集会”（乌克兰）、“布尔戈斯音乐节”（西班牙）、“格兰南西国际音乐学院和音乐节”（法国）。从1991年到2011年，Eugene Skovorodnikov 博士一直在加拿大温哥华的不列颠哥伦比亚大学（UBC）钢琴系任教，他的许多学生成为了国内和国际比赛的获奖者。

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SSP SEA TO SKY INTERNATIONAL MUSIC FESTIVAL

Dr. Alexander Tutunov

SSP ADJUDICATOR

Dr. Alexander Tutunov, a Steinway Artist, is widely recognized as one of the most outstanding virtuosos of the former Soviet Union. First Prize winner of the Belarusian National Piano Competition and winner of the Russian National Piano Competition, Tutunov's playing was described by Soviet Culture, Moscow, as "exhilarating and inspired, and which demonstrated a unique talent". Dr. Tutunov maintains a busy performing schedule in Europe, China, Mexico, and the United States as a recitalist, soloist with orchestra, and on radio and television. Dr. Tutunov is also in demand as an adjudicator for piano competitions). Dr. Tutunov graduated magna cum laude from the Central Music School of the Moscow Conservatory (studies with Anna Artobolevskaya and Lev Naumov) and University of North Texas (piano studies with Joseph Banowetz). Awarded his doctoral diploma with honors in concert performance from the Belarusian State Conservatory, Dr. Tutunov has taught at the Minsk College of Music, the University of North Texas, and Illinois Wesleyan University. Dr. Alexander Tutunov now lives in Ashland, where he is Professor of Piano and Artist in Residence at Southern Oregon University.

通利琴行 TOM LEE Music

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SSP 海天环球国际音乐节

Dr. Alexander Tutunov

SSP 评委

Alexander Tutunov 博士是位施坦威艺术家，他被广泛认为是前苏联最杰出的钢琴独奏家之一。他曾获得白俄罗斯国家钢琴比赛一等奖和俄罗斯国家钢琴比赛冠军，苏联文化部曾评价Tutunov 博士的演奏为“令人振奋和启发，展示了独特的才华”。Tutunov 博士在欧洲、中国、墨西哥和美国保持着忙碌的演出日程，举行个人独奏会、与交响乐团合作演出以及在广播和电视上表演。Tutunov 博士还是钢琴比赛评委的热门人选。他毕业于莫斯科音乐学院中央音乐学校（师从安娜·阿尔托博列夫斯卡娅和列夫·诺莫夫）和北德克萨斯大学（师从约瑟夫·巴诺韦兹）。Tutunov 博士在白俄罗斯国家音乐学院荣获一级音乐会钢琴演奏专业博士学位，曾在明斯克音乐学院、北德克萨斯大学和伊利诺伊维斯理安大学任教。Tutunov 博士现居阿什兰，是南俄勒冈大学的钢琴教授和驻校艺术家。

通利琴行 TOM LEE Music　SSP　STEINWAY & SONS 施坦威钢琴

SSP Committee Members



SSP SEA TO SKY INTERNATIONAL MUSIC FESTIVAL

Graham Blank

DIRECTOR

Graham Blank is a veteran music industry leader with over 35 years of experience in Vancouver's performing arts scene. A classically trained pianist and former professional performer, he now serves as Vice President and Director at Tom Lee Music, where he has helped build long-term partnerships with major cultural institutions and music festivals across Canada.

He is also President of the Vancouver Metropolitan Orchestra and a Director of the Vancouver Chopin Society. His deep expertise in music performance, education, and arts administration brings valuable strategic insight to his role as Director of the Organizing Committee for the SSP Sea to Sky International Piano Music Festival.

通利琴行 TOM LEE Music　SSP　STEINWAY & SONS 施坦威钢琴

SSP
组委会成员



SSP 海天环球国际音乐节

Graham Blank

总监

Graham Blank 是加拿大音乐行业的资深领导者，拥有超过35年的音乐界从业经验。他是一位终身音乐人，他受过古典与爵士钢琴演奏训练，早年从事专业演出，现任通利琴行副总裁及董事，致力于推动与多家加拿大顶尖艺术机构的深度合作。

Graham 还积极投身于艺术社区的发展，目前，他任温哥华大都会交响乐团的主席以及温哥华肖邦协会董事。他在多个著名演出和教育组织的发展中发挥了重要作用，包括温哥华交响乐团、温哥华演奏家协会、基瓦尼斯音乐节、温哥华民俗音乐节、温哥华国际爵士音乐节、大维多利亚表演艺术节、施坦威加拿大钢琴比赛、加拿大音乐比赛温哥华分部、加拿大皇家音乐学院、雅马哈音乐教育体系（加拿大）、温哥华大都会交响乐团以及温哥华肖邦协会等。

凭借在演奏、教育及艺术管理领域的丰富经验，Graham在 SSP 海天环球国际钢琴音乐节组委会担任总监，为音乐节注入卓越的战略视野与行业资源。

通利琴行 TOM LEE Music　SSP　STEINWAY & SONS 施坦威钢琴



宗旨

海天环球国际户外钢琴音乐节由施坦威青少年艺术家俱乐部与通利琴行共同主办。美丽的大温哥华，环境优美风景宜人。夏日蓝天白云，碧海涛声。诸多音乐人才齐聚于此。海天环球钢琴音乐节举办的初衷，即置身自然，打破音乐的边界。一场别开生面的户外钢琴音乐节。让音乐没有束缚地与自然的风声、虫鸣、花香、绿叶融为一体，迸发出独一无二的自然交响。每位小艺术家们自信的弹奏，配以顶级钢琴施坦威华丽的琴声，融合大自然的斑斓，必将谱写出一份独一无二的自然交响。

音乐的本身就是通过听觉感受美的意境，而极自然的环境能够充足调动起人的联想，从而使听觉形象转化为视觉形象，让视觉感知在想象的景物中得以实现。从自然之景到音乐之声，使人从视觉和听觉上同时感受到音乐的流动和富于变化的感情。必将是一次难得的人生体验。

PURPOSE

The SSP Sea to Sky International Outdoor Piano Music Festival is co-hosted by the Steinway Young Artist Club and Tom Lee Music. It is set before the stunning summer backdrop of beautiful Greater Vancouver, under blue sky and gentle clouds, with the call of the sea and its waves not too far away. Here, many musical talents will gather. The purpose of the Sea to Sky Outdoor Music Piano Festival is to break the bounds of musical expression and to create harmony within nature. It is a truly singular outdoor piano music festival. Participants will experience the songs of nature, as the gentle breeze ripples through the tall grass and the music serenades the greenery and floral beauty, creating a wonderful natural symphony. Accompanied by the exquisite sound of Steinway & Sons, the world's finest piano, each young artist will perform confidently - their melodies intertwining with the beautiful landscape to form a musical tapestry of natural beauty.

Music is the expression of beauty through sound. Throughout history, artists have been inspired by the natural landscapes around them, transforming the sounds and sights of nature into works of musical and visual art. In the same way, the audience is able to decode this artwork into their own visual interpretations, and in doing so, feel the flow and sway of both the artist's and their own emotions visually and aurally. This is truly a rare experience.

音乐是热情洋溢的自由艺术，
是室外的艺术，
像自然那样无边无际，
像风，像天空，像海洋。
绝不能把音乐关在屋子里，
成为学院派艺术。
—德彪西

Music is a free art gushing forth,
an open-air art
boundless as the elements,
the wind, the sky and the sea.

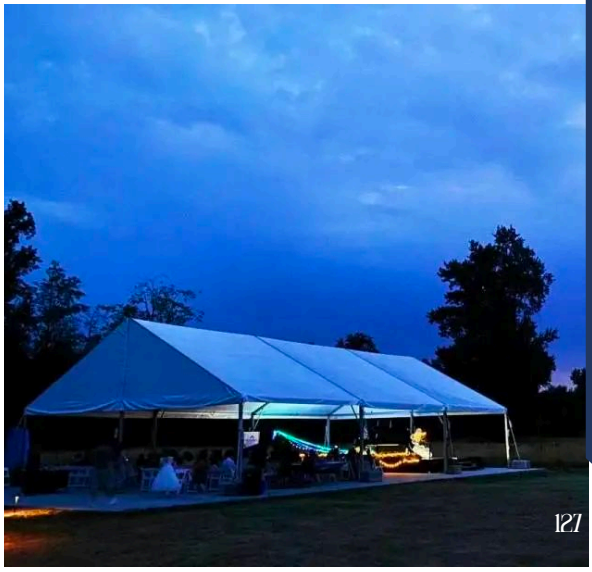
Claude Debussy











SSP SEA TO SKY INTERNATIONAL OUTDOOR PIANO MUSIC FESTIVAL

海天环球国际户外钢琴音乐节















海天环球国际户外钢琴音乐节

The SSP Sea to Sky International Outdoor Piano Music Festival

首届海天环球国际户外音乐节为期四天，参与人数超过150人。汇集了众多热爱音乐、享受自然的小艺术家们。他们在碧海蓝天环绕、鸟语虫鸣相伴的大温哥华的户外，弹奏出了一曲独一无二的自然交响。

施坦威青少年艺术家俱乐部希望通过这个国际性的大赛，为心怀梦想、不懈努力的小艺术家搭建一个广阔的音乐平台，让小艺术家在这里迸发出无限的创造力，探索他们自身的音乐才能和可能性。

每位参加的小艺术家都获得了专业评审团的个性化评语和比赛证书及获奖奖杯。每组中表现优异的小艺术家更被邀请到7月12日晚的终极星空音乐会，而终极星空音乐会的获奖者受邀于2027年3月到纽约卡耐基音乐厅进行演出。

The SSP Sea to Sky International Outdoor Piano Music Festival lasted for four days, with over 150 participants. It brought together numerous young artists who love music and enjoy nature. In the great outdoors of Greater Vancouver, surrounded by the blue sea and sky, accompanied by the sounds of birds and insects, they played a unique symphony of nature.

The Steinway Youth Artists Club hopes to build a broad musical platform for aspiring and hardworking young artists through this international festival, allowing them to unleash unlimited creativity and explore their own musical talents and possibilities.

Each participating young artist received personalized comments from a professional judging panel, along with participation certificates and trophies. Outstanding performers from each group will be invited to the Ultimate Starry Night Concert on the evening of July 12th, and the winners of the Ultimate Stargazing Concert will be invited to perform at Carnegie Hall in New York in March 2027.





SSP PIANO COMPETITION WINNERS CONCERT CARNEGIE HALL NEW YORK







加拿大施坦威钢琴大赛

STEINWAY PIANO COMPETITION CANADA

专为18岁及以下青少年设立

AGES 18 AND UNDER

By Phyllis Schwaiger
Photography by Jin Ae

温哥华·卡尔加里·多伦多·渥太华

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加拿大施坦威钢琴大赛
STEINWAY PIANO COMPETITION CANADA

"Build the best piano possible....Make no compromise in quality."
– Henry E. Steinway

"尽可能打造最顶级的钢琴，品质不容妥协。"
– 亨利 *E* 施坦威







施坦威钢琴大赛开放给居住在加拿大温哥华、卡尔加里、多伦多和渥太华地区的 18 岁及以下（协奏曲类别为 5 岁及以上）的青年钢琴家，为激发和培养年轻艺术人才建立了一个平台，使他们能够像大师一样演奏世界上最杰出的施坦威三角钢琴，并把欧洲古典音乐和施坦威钢琴文化介绍给加拿大青少年，成为促进钢琴音乐跨国界交流的友好使者，并让更多的年轻人在施坦威的启发、带动和支持下走向更高的艺术殿堂。

The Steinway Piano Competition establishes a platform for inspiring and cultivating young artistic talent. With the support of the most distinguished name in musical instruments, Steinway & Sons, young artists are empowered to pursue their musical dreams through mastery of Classical Music. Music breaks down barriers and has no borders. Each young Canadian artist becomes an emissary of music, enlightening their peers and spurring them on to a higher pursuit of the arts.

大赛每两年举办一次。每赛区内各组均评选出5个奖项: 全能奖，金奖，银奖，铜奖及优异奖 。每赛区均设有颁奖典礼及优胜者音乐会，2023温哥华赛区获奖者音乐会在UBC 陈氏表演中心举办。所有参赛者均可获参赛证书。金奖，银奖及铜奖均可获得奖牌一枚，优异奖可获得纪念丝带。全能奖可获得奖牌一枚及奖杯一座。全能奖和金奖得主将受邀前往纽约卡内基厅进行演出 。

The competition is held every two years. In each division, five awards are presented: the Overall Award, Gold Award, Silver Award, Bronze Award, and Merit Award. Each division features an awards ceremony and a winners' concert. All participants receive a certificate of participation. Gold, Silver, and Bronze Award winners are awarded a medal, while Merit Award recipients receive a commemorative ribbon. The Overall Award includes a medal and a trophy. Winners of the Overall Award and Gold Award have the opportunity to perform at Carnegie Hall in New York.


STEINWAY
Piano
Competition


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STEINWAY
Piano


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2023 STEINWAY PIANO COMPETITION CANADA AWARDS PRESENTATION
2023年加拿大施坦威钢琴大赛颁奖晚礼
VANCOUVER REGION
温哥华赛区
STEINWAY


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2023 STEINWAY PIANO COMPETITION CANADA AWARDS PRESENTATION
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加拿大施坦威钢琴大赛获胜者音乐会

STEINWAY PIANO COMPETITION CANADA WINNERS' CONCERT







STEINWAY & SONS

CROWN JEWEL COLLECTION

施 坦 威 皇 冠 珠 宝 系 列 钢 琴

施坦威皇冠珠宝系列的每一架钢琴都是独一无二的手工艺术品。钢琴采用从世界各地收集的华丽木材，这些木材因其精美的色泽和纹理而备受赞誉。施坦威钢琴的工匠们从钢琴的一端到另一端，甚至在钢琴盖的斜边上，都会一丝不苟地匹配纹理。每一架皇冠珠宝系列琴盖内均镶嵌一颗 "皇冠宝石 "配以其钢琴内部的限量版徽章更彰显了其独一无二的风范。每架钢琴的制作周期在18个月至两年之间。



桑托斯紫檀木　Santos Rosewood

施坦威皇冠珠宝钢琴系列中桑托斯紫檀木的选取于南美热带地区，尤其是巴西和玻利维亚。桑托斯玫瑰木的具有自然吸引力。其心材颜色从红橙色到深紫褐色不等，通常伴有对比明显的黑色条纹。纹理细腻均匀并具有自然的高光泽度。桑托斯玫瑰木坚硬而重，也能够获得极好的抛光效果。

2026 MTC SUMMER CAMP
MASTERCLASS & ORCHESTRA GALA

Piano Masterclass with
Eugene Skovorodnikov



Dr. Eugene Skovorodnikov, a Steinway Artist and the President and Artistic Director of Richmond Music Festival Concert Society, Artistic Director of Vancouver International School of Music White Rock. Born in Ukraine, he is a prize winner of "N.Lisenko" National Piano Competition (Ukraine). In 2006 he was awarded an Honourary Doctorate in Musical Arts by Kharkov State University of Arts, Ukraine for his achievements in performance and teaching. He is frequently invited to perform and give masterclasses at the international festivals such as "Summit Music Festival" in New York, International Music Academy in St.Petersburg (Russia), Masters de Pontlevoy (France), "International Chamber Music Festival" in Positano (Italy) and Shanghai (China), "Kharkov's Assemblies" (Ukraine), "Burgos Music Festival" (Spain), "Gran Nancy International Music Academy and Festival (France). From 1991 to 2011, Eugene Skovorodnikov has been teaching with the piano faculty at the University of British Columbia (UBC) in Vancouver, Canada. Many of his students became winners of national and international competitions

A Brief Summary of Dr. Eugene Skovorodnikov' s Bio
Eugene Skovorodnikov博士简历摘要

1. A direct link to the great Russian piano tradition
直系传承俄罗斯钢琴传统，使学生得以直接接触这一世界公认的高标准钢琴体系。

2. Rare insight into stylistic interpretation
对风格诠释的深度洞见，精准风格把握使学生学会兼具真实性与个性的音乐表达。

3. Technical mastery informed by decades of performance
以演出经验为基础的技术指导，以几十年舞台经验帮助学生掌握触键、音色与踏板等高级技巧。

4. Mentorship from a globally active concert artist
他在欧美亚等顶级音乐厅频繁演出，其反馈直接反映国际舞台的专业要求，让学生获得的实战经验。

5. An experienced and respected pedagogue
在UBC和VISM等院校任教三十余年，他培养出众多在国内外比赛中取得优异成绩的学生。

6.High-level artistic connections
他经常与Mischa Maisky等国际大师合作，使学生能从中学习室内乐协作、音乐敏感度与专业艺术交流的视角。

7.Deep expertise in competition preparation
对比赛准备的专业理解，担任十余个国际钢琴赛事评委，深知评审关注的重点，可为学生提供曲目、诠释与舞台表现的核心指导。

8. A unique balance of musical discipline and imagination
技术与艺术想象的完美平衡，使学生学习如何在精准技巧与自由表达之间建立属于自己的艺术风格。

9. Exposure to a rich international festival network
他参与纽约 Summit、Masters de Pontlevoy、Burgos、Positano 和加拿大 SSP Sea to Sky 等重要音乐节，使学生了解全球音乐界的机会与标准

10. The opportunity to study with an established Steinway Artist
与施坦威艺术家学习的难得机会，他代表着最高的钢琴艺术水准

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Steinway Young Artist Club
施坦威青少年艺术家俱乐部

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MASTERCLASS & ORCHESTRA GALA

Piano Masterclass with Mark Anderson



A native of the San Francisco Bay Area, pianist Mark Anderson has earned wide critical acclaim for his recordings and performances across North America, Europe, Great Britain, Ireland, and Japan. Following major successes at the International Piano Competition of Japan, Busoni, Leeds, Washington, and William Kapell competitions, he has appeared extensively as a recitalist, concerto soloist, and chamber musician.

Mark has performed with conductors including Sir Simon Rattle, Nicholas McGegan, William Boughton, George Cleve, and Adam Fischer, and has appeared at prestigious venues such as Alice Tully Hall, Weill Hall, the Kennedy Center, Wigmore Hall, and Zurich's Tonhalle. He is also a member of the Röntgen Piano Trio, dedicated to rediscovering lesser-known piano trio repertoire.

An exclusive Nimbus Records artist, Mark has released acclaimed recordings featuring works by Liszt, Schumann, Brahms, Copland, Gershwin, Mussorgsky, Stravinsky, and others. His ongoing project to record and edit the solo piano works of Julius Röntgen has produced multiple world-premiere releases and revived significant unpublished manuscripts.

Mark received early training in California, later studying in the U.K. on a Fulbright Scholarship with Ryszard Bakst and Benjamin Kaplan. He is currently Associate Professor and Chair of the Keyboard Division at the University of British Columbia School of Music, and is the former owner and Executive Director of New World Music Academy in Pleasanton, California.

Mr. Anderson is a Steinway artist.

A Brief Summary of Professor Mark Anderson' s Bio

Mark Anderson博士简历摘要

1.Interpretation grounded in honesty and artistic integrity
直系传承俄罗斯钢琴传统，使学生得以直接接触这一世界公认的高标准钢琴体系。

2. Guidance from a major international competition laureate
对风格诠释的深度洞见，精准风格把握使学生学会兼具真实性与个性的音乐表达。

3. Extensive global performance experience
以演出经验为基础的技术指导，以几十年舞台经验帮助学生掌握触键、音色与踏板等高级技巧。

4. Expertise in both solo and chamber repertoire
他在欧美亚等顶级音乐厅频繁演出，其反馈直接反映国际舞台的专业要求，让学生获得的实战经验。

5. A distinguished recording artist with broad repertoire mastery
在UBC和VISM等院校任教三十余年，他培养出众多在国内外比赛中取得优异成绩的学生。

6.A scholar-performer who expands the piano literature
他经常与Mischa Maisky等国际大师合作，使学生能从中学习室内乐协作、音乐敏感度与专业艺术交流的视角。

7.High-level pedagogical experience shaped by world-class mentors
他经常与Mischa Maisky等国际大师合作，使学生能从中学习室内乐协作、音乐敏感度与专业艺术交流的视角。

8. Collaborative experience with leading conductors
技术与艺术想象的完美平衡，使学生学习如何在精准技巧与自由表达之间建立属于自己的艺术风格。

9. Exceptional advantage for students aiming to apply to UBC
他参与纽约 Summit、Masters de Pontlevoy、Burgos、Positano 和加拿大 SSP Sea to Sky 等重要音乐节，使学生了解全球音乐界的机会与标准

10. The opportunity to study with an established Steinway Artist
与施坦威艺术家学习的难得机会，他代表着最高的钢琴艺术水准

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2026 MTC SUMMER CAMP
MASTERCLASS & ORCHESTRA GALA

Piano Masterclass with Victoria Mushkatkol



Victoria Mushkatkol is an internationally acclaimed pianist and pedagogue, renowned for her “incendiary” and “world-class” performances (Kalamazoo Gazette) and praised by The New York Concert Review for her “beautiful, deep sound” and effortless command of the keyboard. She has appeared as soloist and chamber musician across the U.S., Europe, and Asia, performing on major stages from Carnegie Hall’s Weill Recital Hall to Moscow, Japan, Taiwan, and Bangkok. As a sensitive and sought-after collaborator, she has worked with leading instrumentalists and ensembles, with performances broadcast nationwide and recordings including works by Bach and Chopin. A prizewinner of major international competitions, Ms. Mushkatkol made her orchestral debut at age ten with the Kiev Philharmonic and graduated with highest honors from the St. Petersburg Conservatory as a protégé of Vladimir Nielsen. An internationally recognized educator, she has served on the faculties of Interlochen Arts Academy and Oberlin Conservatory, given masterclasses worldwide, and guided numerous prize-winning students. She is currently on the faculty of the Juilliard School Pre-College Division and is the Founder and Artistic Director of the Vladimir Nielsen Piano Festival in Sag Harbor, New York.

A Brief Summary of Victoria Mushkatkol’s Bio
Victoria Mushkatkol简历摘要

1.A direct lineage to the legendary St. Petersburg school through Vladimir Nielsen
师承俄罗斯钢琴教育大师 Vladimir Nielsen，直接继承以音色、技术与音乐深度著称的圣彼得堡钢琴传统。

2. Faculty member at The Juilliard School Pre-College Division
现任茱莉亚音乐学院预科部教师，为学生提供最真实、最前沿的世界顶级音乐学院培养标准。

3. Internationally acclaimed performer with a powerful artistic voice
她的演奏被形容为“炽烈”“震撼”“世界级”，以深刻的情感表达、优美而厚实的音色以及卓越的技术掌控著称。

4. Extensive festival and masterclass experience across the U.S., Europe, and Asia
长期受邀于欧美及亚洲重要音乐节与项目，具备广阔国际视野与丰富的国际音乐节、大师课教学经验。

5. A seasoned chamber musician who excels in musical collaboration
通过与知名中提琴家、小提琴家、大提琴家及弦乐四重奏的合作，培养学生在合奏中的聆听、乐句与音乐沟通能力。

6.A proven track record of cultivating prize-winning students
多位学生在国际钢琴比赛中脱颖而出，充分印证她兼具严谨与关怀的教学理念。不仅塑造艺术深度，也帮助学生建立面对高水平竞争的综合能力。

7.Inspirational story of an early debut and lifelong artistic excellence
十岁即与基辅爱乐乐团合作首演，并在多项国家级与国际比赛中获奖，是年轻音乐家学习专注、毅力与艺术生命力的典范。

8. Mastery of a broad and expressive repertoire
她录制的作品涵盖巴赫《法国序曲》及肖邦《叙事曲》《谐谑曲》等高难度经典曲目，帮助学生在巴洛克风格的严谨结构与浪漫主义的情感深度之间建立平衡与理解。

9. Founder and Artistic Director of the Vladimir Nielsen Piano Festival
创办并执掌 Vladimir Nielsen 国际钢琴音乐节，具备顶级艺术策划与人才培养经验。

10. A performer and pedagogue with global cultural perspective
融合国际舞台经验与顶尖教学背景，为学生迈向全球音乐舞台奠定坚实基础。

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Through music, we cultivate Discipline, inspire Motivation, awaken Power, embrace Beauty, promote Inspiration, instill Responsibility, pursue Challenge, and strengthen Dedication.

Piano Masterclass with Chris Chu



Chris Chu is a virtuoso pianist who began studying piano at the age of three. He holds a Master's degree in Piano Performance from the Yale School of Music, where he studied with Boris Slutsky and Melvin Chen, and a Bachelor of Music degree from The Juilliard School, where he studied with Jerome Lowenthal. In 2018, he was named a Young Steinway Artist.

Chris has received numerous national and international awards, including First Prize at the Steinway Piano Competition Canada (Senior Division), the American Fine Arts Festival International Concerto Competition, and the Canadian Music Competition. He has performed extensively across North America, Europe, and Asia, with appearances at Carnegie Hall, Steinway Hall, and major concert venues in Switzerland and Austria. A notable recent highlight includes his complete performance of Beethoven's Diabelli Variations.

A Brief Summary of Chris Chu' s Bio

Chris Chu简历摘要

1. Virtuoso Pianist with Elite Training

泉恺(Chris Chu)三岁开始学习钢琴，拥有 耶鲁音乐学院钢琴表演硕士学位（师从 Boris Slutsky 和 Melvin Chen）和茱莉亚音乐学院音乐学士学位（师从 Jerome Lowenthal）

2.Young Steinway Artist Recognition

2018年被命名为“施坦威青年艺术家”，成为全球知名钢琴家社区的一员，获得了 Steinway & Sons 的国际认可。

3. Award-Winning Competition Record

在多个国家和国际钢琴比赛中获奖，包括 加拿大施坦威钢琴比赛（高级组）一等奖、美国美术节国际协奏曲比赛一等奖和加拿大音乐比赛大奖。

4. Extensive International Performance Experience

曾在卡内基音乐厅、温哥华奥芬剧院等国际著名舞台演出，帮助学生掌握舞台表现力与临场发挥技巧。

5. Notable Repertoire Achievements

泉恺演奏过包括贝多芬《迪亚贝里变奏曲》全曲 等富有挑战性的作品，展现深厚的技术与音乐理解力，是学生们学习大师级曲目演绎的榜样。

6. Orchestral Soloist Experience

曾作为协奏曲独奏家与国际管弦乐团合作，这种经验能帮助学生理解与乐团协作、掌握大型作品演奏的实战要领。

7. Festival & Gala Performances

除比赛外，泉恺还受邀在不同音乐节和音乐会演出，使学生了解专业音乐界多样的表演机会。

8. Mentorship & Teaching Expertise

作为MTC训练营的音乐分享导师，泉恺培养学生在音乐表现、沟通与反思性演奏方面的发展，帮助他们在技术之外建立自信和清晰的艺术声音。

9. Proven Track Record of Consistent Growth

从幼年比赛到耶鲁、茱莉亚等名校深造，泉恺的音乐成长之路体现了长期自律与坚持不懈的艺术追求，激励学生规划自己的职业发展道路

10. Connection to Steinway Legacy & Resources

学生不仅获得技术上的提升，更能在音乐理解、艺术表达与自信心方面得到实质性成长。

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透过音乐，我们培养自律，激发动力，唤醒力量，拥抱美感，启迪灵感，
树立责任，追求挑战，并巩固投入与坚持

Through music, we cultivate Discipline, inspire Motivation, awaken Power, embrace Beauty, ignite Inspiration, instill Responsibility, pursue Challenge, and strengthen Dedication.

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