



the bass strings are wound with solid copper. The bass strings are then "overstrung" on a diagonal across the soundboard, which allows maximum speaking length of bass strings. The Boston also has a substantially reduced string tension which allows for a longer sustain, and more singing quality in the tone, as well as longer piano life.

The soundboard or the soul of the instrument is made of solid (not laminated) straight-grained Sitka spruce, and is tapered, rather than uniformly thick, so that it may vibrate more freely and provide more volume. Specially designed closing rims make the soundboard irregular in shape, and improve its acoustical properties. The soundboard ribs are made of spruce, and are "let-in" around the perimeter of the piano in order to support the soundboard crown and prevent the piano from losing its tone.



The bridge transfers the vibrations of the string directly into the soundboard. The Boston Bridge is vertically laminated with a solid maple cap to create better transfer from bridge to soundboard. The Boston also has tunable duplex scaling. The idea behind duplex scaling, invented by Theodore Steinway in 1872, is that those portions of the string that fall beyond the bridge can be interrupted with additional contact points, instead of simply damping them with cloth. This causes them to resonate at frequencies that enhance the sound of the piano as a whole.



The pinblock is made of laminated multidirectional Wisconsin Hard Rock Maple, which grips the tuning pins from several directions to assure a tight fit, uniform pressure, and smoother tuning. The tuning pins are made of nickel-plated blued steel, which resists rust and looks great. Cut threads create hundreds of teeth that grip the pinblock and keep the piano in tune longer. Every piano will go out of tune; it is a natural phenomenon. Usually, one tunes a piano once or at most twice a year for fear of causing the pinblock to wear. However, because of the strength of the Boston pinblock, one can tune a Boston piano more often than other pianos in its price range. We tune the BMS studio grand piano every three months because it is used over 42 hours per week plus my own practice. Any other make of instrument would not withstand that "pounding." The piano would already have been overhauled, and yet after four years of continuous hard use, the studio Boston 193 Grand Piano remains in perfect shape.



Speaking of "shape," the Boston Grand Piano has a unique shape, which provides substantially more soundboard area than other pianos of the same length. This unique shape of Boston grand pianos makes them wider size-for-size, particularly at the back or "tail," than grand pianos made by any other manufacturer.

In fact, a 5'10" (178 cm) Boston grand piano has the same soundboard area as a typical 6'2" (189 cm) grand piano. When you hear the bigness of the Boston piano's sound, you will believe you must be playing a much larger piano. The length of each Boston grand, or the height of each upright, is also at the larger end of each standard piano category. For example, while a typical medium grand is 5'7" (170 cm), the Boston is 5'10" (178 cm).

Finally speaking of size, the best size piano to choose is the largest piano that fits the allotted space and the planned budget. Usually, the larger the piano the better the sound and touch except for the Boston Piano. Boston Pianos are designed "to scale," which means that parts made for one instrument are not interchangeable with another. Sometimes, piano manufacturers reduce costs by installing the action of a smaller instrument into the next size instrument. Because the size of the action is not exactly proportional to the size of the soundboard, the instrument is out of balance, thus forcing the performer to work harder to produce the appropriate amount of tone. Each part in the Boston Piano, designed specifically for the size of the soundboard, creates a perfect balance between the force of the performer and the resulting tone quality and volume from the instrument. Therefore, any size Boston Piano will always sound just right with a clear and warm tone that envelopes the room. However, because it is designed to take advantage of the efficiencies of high technology manufacturing, the Boston Piano is remarkably affordable and beautifully consistent. Each Steinway is hand-made, and although similar in nature, each different in tone and touch from another. Each is crafted with its own personality, its own character, which means one must take time to choose the instrument that matches one's expectations. Naturally, the hand-made process takes time and money, which does add to the value of the instrument, but also adds dramatically to the cost. However, Boston Pianos, which are built with high-tech manufacturing techniques, are far more consistent from one to the other, and much less expensive.

Grand pianos, which should be the preferred choice in all cases if space and budget permit, have inherent advantages in both sound and touch over vertically designed pianos. Grand Pianos get assistance from gravity in the operation of the keys that verticals do not, and the greater string length facilitates a more natural balance of harmonics in the sound. The grand piano's open exposure of the soundboard on two sides, the curved shape of the cabinet and the suspension of the soundboard above the floor rather than against a wall, all work together to enhance the sound. However, if the only choice were a vertical piano due to space or budget, the Boston vertical would be the one to choose. All the same attention to detail afforded the grand piano is inherent in the vertical piano as well.

As you can see there is far more to choosing a piano than meets the eye. It is not like picking out a piece of furniture. If anyone is interested in purchasing a new piano, please do not hesitate to call me. I can help you through the entire process. However, be prepared for me to be rather biased because I have had far too much success with renown Boston Pianos.