

THE AMERICAN PIANO

What the critics say...

ABOUT ANTHONY de MARE

"Mr. de Mare's protean talents fit his protean program. 'The Alcotts' – a movement from Ives's 'Concord Sonata' – was played as eloquently as I have ever heard it..."

Bernard Holland, *The New York Times*

"Not one artist in a thousand can bear his heart before the public the way Wilde, Rzewski and de Mare did to create this deeply affecting performance...de Mare plays bigger than life: he's got steely discipline and no inhibitions, and he projects every work in such bold, well-contrasted terms that it can't help but stick in your memory."

Kyle Gann, *The Village Voice*

"...a wonder ever listener must hear to believe..."

Fanfare Magazine

Praise for Anthony de Mare's "Wizards and Wild Men" CD:

"This is the most illuminating and powerful CRI release I have heard in a very long time...an important as well as exciting release."

American Record Guide

"...an audacious disk...de Mare, playing at the keyboard, strumming the strings, and even singing along, plumbs the lustrous beauty lurking in the challenging scores."

The New Yorker

ABOUT STEVEN MAYER

"...piano playing at its most awesome..."

Bernard Holland, *The New York Times*

"The prospect of a white classical pianist mimicking the improvisations of a black jazz icon [Art Tatum], however well-meaning his intentions, fills some jazz aficionados with dread and disdain...Mr. Mayer can show that ultimate gossamer elegance. But his playing on Wednesday was loving and convincing on his own terms."

John Rockwell, *The New York Times*

"The piano was "smoking" with overt displays of pyrotechnics. Mayer's playing brought sheer delight to his mesmerized crowd – leaving attending pianists weeping by the wayside."

Jeff Manookian, *The Salt Lake Tribune*

Praise for Steven Mayer's "Art Tatum: Improvizations" CD:

"...you could be listening to the great man himself."

Gramophone

"...Mayer's performances are a treasure."

Twin Cities Star Tribune

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ABOUT JOSEPH HOROWITZ

"Required reading for everyone who cares about how serious music is made."
John von Rhein, *The Chicago Tribune* (on Horowitz's *The Ivory Trade*)

"One of the best books about a performing artist ever written"
Andrew Porter, *The New Yorker* (on Horowitz's *Conversations with Arrau*)

"No one concerned with the fate of the arts in our jingoistic and dangerously confused society can afford to ignore Joseph Horowitz's courageous, necessary, and for the most part irrefutable cultural case history."
Robert Craft, *NY Review of Books* (on Horowitz's *Understanding Toscanini*)

Praise for Joseph Horowitz's *Classical Music in America: A History of Its Rise and Fall*:

An opinionated, stimulating account of how classical music failed to establish fruitful roots in America . . . Unlike most lengthy texts, this one gets better as it progresses, drawing complex themes and a huge cast into a single overarching vision of a cultural attitude that has produced many fine artists and striking moments – but no institutional or intellectual support to sustain them.
Kirkus Reviews (starred review)

A narrative that fascinates, intrigues, saddens and, ultimately, offers hope. . . . Nothing less than an epic of historical and critical writing . . . A splendid read, at once disturbing and illuminating . . . virtuoso feats of artistic observation.
Donald Rosenberg, *Gramophone*

The summa of Horowitz's work, the outcome of years of research compacted into a single, seamless volume. . . . He managed to put an eventful 150-year history into a tight narrative . . . Nobody else offers a more cogent explanation of the most pressing question plaguing the entire classical music industry: What happened?
Daniel Felsenfeld, *Newsday*

Anyone seeking to understand why American classical music has come to so dead an end – and wondering how it might yet escape a final descent into cultural irrelevance – should read *Classical Music in America* with close attention.
Terry Teachout, *Commentary*

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