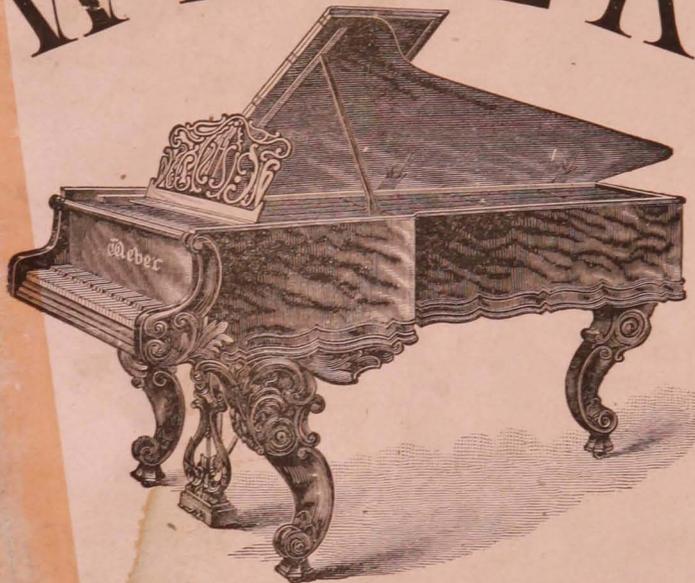


1914
WEBER



PIANO-FORTES

NEW YORK.

WEBER PIANO COMPANY, EAST ROCHFESTER, N. Y.

THE WEBER

GRAND, SQUARE AND UPRIGHT

PIANO-FORTES.



WAREROOMS AND OFFICE:

FIFTH AVENUE, CORNER WEST 16TH STREET,

* NEW YORK. *

[Ind. Co. 1886]

ALLISE
A35

INTRODUCTION.

IN presenting the accompanying ILLUSTRATED CATALOGUE and SCHEDULE OF PRICES, the manufacturer assumes that the purchaser's object is to know which of the various instruments is the best for him to buy. To that end the manufacturer thinks it waste of time to elaborate this catalogue with pictures or music. Hence he presents simply an accurate engraving and brief description of each Piano manufactured, assigns the reasons why the Weber Pianos are superior to those of other makers, and why they have at the present time attained such an extraordinary and unprecedented success.

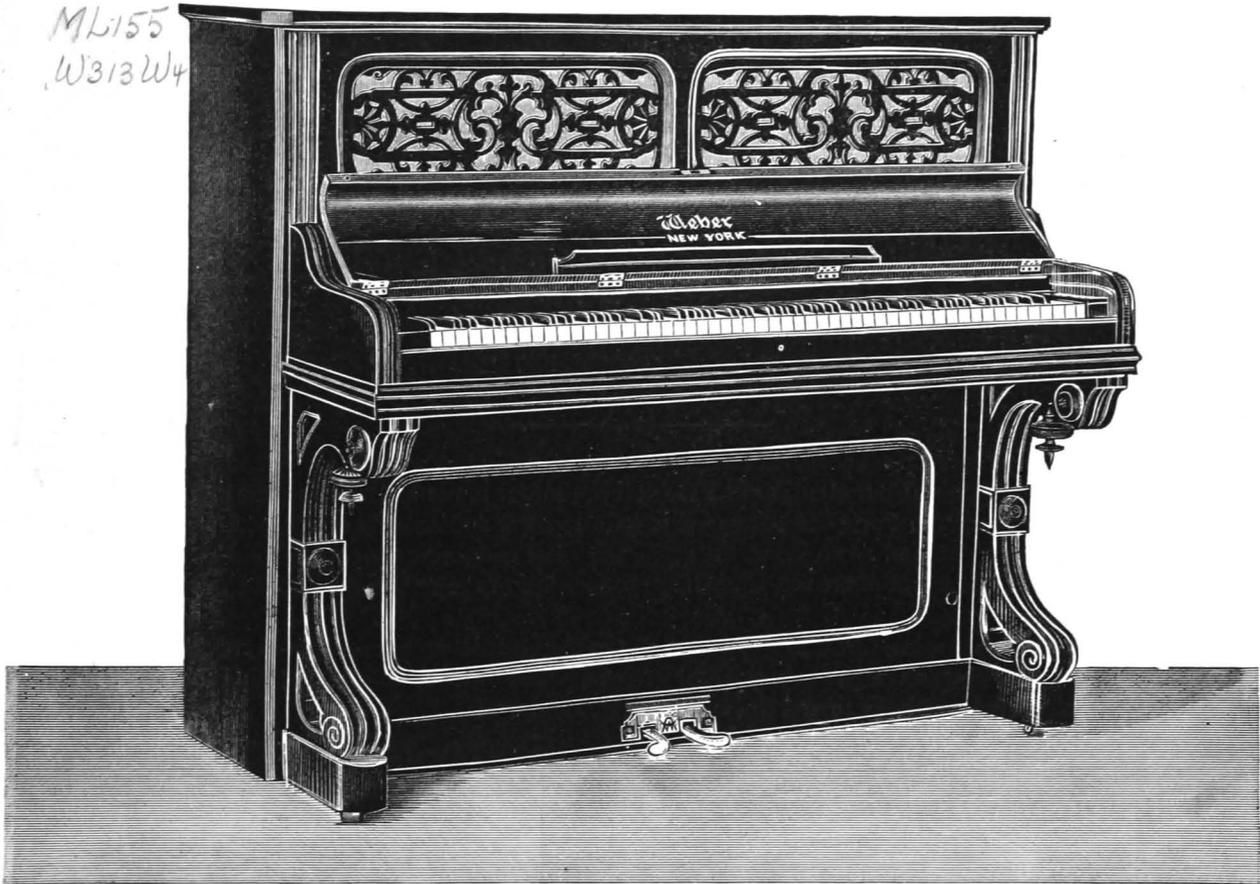
Persons residing at a distance from the manufacturer or any of his agencies, and unable by personal inspection to make a selection, can thus form a correct idea of the appearance and style of each instrument.

Purchasers ordering by letter or otherwise may rest perfectly assured of receiving an exact counterpart of the Piano represented by the engraving, and the manufacturer pledges himself to select the instrument in person, with the utmost care, and even with more conscientious effort than if the purchaser were present at the warerooms.

NOVEMBER 1, 1886.

Fig. cat. 710 23 Mark

ML155
W313W4



STYLE 1. 7 $\frac{1}{2}$ Octaves. Rosewood Upright and Boudoir Piano.

Overstrung scale, three strings, patent action,

This Piano may be had in finely figured Black Walnut case at same price.
Height, 4 feet 1 $\frac{1}{4}$ inches; width, 4 feet 11 inches; depth, 2 feet 2 inches.

Every Piano-Forte is warranted for 5 years.

\$650.

WEBER'S

COMPLETE TRIUMPH

AT THE

CENTENNIAL EXHIBITION, 1876.

America, in the pioneer epoch of her industry, worshipped *force* and *magnitude*.

This material condition of our civilization was felt even in our music and our instruments, and prodigious efforts were made by the Piano Forte Manufacturers to gain *strength* and *sonority* of tone. But while the American instruments commanded and received, on all sides, the most extraordinary commendation for their volume and carrying qualities, the world of art was lamenting the sacrifice of the nobler qualities of *sensibility*, *expression* and *delicate nuances*.

The great American manufacturers had clutched all the laurels that were accessible to mechanical ingenuity. Their instruments were everywhere justly praised for their largeness of tone, volume and duration of sound.

It now remained for somebody to add the SYMPATHETIC QUALITY !

This WEBER set himself to do.

The time had come when, with culture and taste expanded and ripened, we began to perceive that, in the domain of art particularly, *feeling*, *sincerity* and *sympathy* were of far more account than vehemence, loudness and immensity.

With this came a change in the fabrication of Musical Instruments. Art and Musical taste must lend its spirit to iron and steel.

According to the World's Judges at Philadelphia that has been done !

The Weber Piano, in the words of the Jury, effects the alliance of **Sensibility**, **Sympathy** and **Power**.



STYLE 2. $7\frac{1}{3}$ Octaves. Rosewood Upright or Boudoir Piano.

Overstrung scale, three strings, patent action,

Height, 4 feet 7 inches; width, 4 feet 11 inches.

Every Piano-Forte is warranted for 5 years.

\$500.

To Weber *alone*, among the *forty* Exhibitors, is awarded the highest honor for an instrument combining

“Sympathetic, pure and rich tone, with greatest power.”

This opens a new era—the era of *feeling* based upon *strength*; the era of the WEBER Piano—an instrument with a *soul* in it!

The United States Centennial Commission therefore publicly decreed, Nov. 10, 1876, an award, and soon after sent an OFFICIAL report, signed and sealed, as follows:

“The United States Centennial Commission announce the following report as the basis of an award to

A. WEBER, of New York,

For Grand, Square and Upright Pianos.”

REPORT:

“SYMPATHETIC, Pure and RICH TONE, COMBINED WITH GREATEST POWER, as shown in three styles, GRAND, SQUARE, and UPRIGHT PIANOS, which show intelligence and solidity in their construction, a pliant and easy touch, which at the same time, answers promptly to its requirements, together with excellence of workmanship.”

A. T. GOSHORN, Director-General.

J. R. HAWLEY, President.

Attest: [Seal] J. L. CAMPBELL, Secretary.

The language of other awards, if carefully examined, will show the large difference in reference to the special qualities which have made the Weber Piano so *famous*, and have stamped it everywhere as the

“FAVORITE OF THE MUSICIAN.”

While the Judges accredit to some of Weber's competitors “large volume, purity and duration of tones” —mere mechanical qualities—to Weber *alone* are accredited the highest *possible* musical qualities:

“Sympathetic, Pure and Rich Tone, with Greatest Power.”



STYLE 3. $7\frac{1}{3}$ Octaves. Rosewood Upright or Boudoir Piano.

Extra handsome case, overstrung scales, three strings, patent action,
Height, 4 feet 8 inches; width, 4 feet $11\frac{1}{2}$ inches.
Every Piano-Forte is warranted for 5 years.

\$900.

It is the sympathetic and rich quality of tone which has made the Weber Piano the favorite of the public, and it is this quality, combined with purity and greatest power, in a voice, which makes the greatest singer, and this instrument the *superior of all its competitors*.

Fortunately, in an interview with GEO. F. BRISTOW, the eminent Composer and Musician, and one of the Judges on Musical Instruments (published in the leading newspapers in the United States), we have a still clearer proof of the First or Highest Award belonging ONLY TO WEBER. He says:

“In order to establish a clear and critical test, all the pianos were brought into ‘Judges Hall’ for examination, and the Judges there agreed to mark in figures their opinion, and write out the report in full, subsequently. Each piano was judged as to *Tone, Quality, Equality and Touch*, the highest figure in each being 6, the lowest 1. Each judge made his figures on these points, and these figures were really the *fundamental basis of all the awards, the corner-stone on which they all rest*. All makers who reached in each point figure 3 and upward received an award, and all below received nothing. Thus it will be seen *the highest possible figure, adding up the numbers of each judge* (there being four—viz., General Oliver, J. Schiedmayer, P. F. Kupka and George F. Bristow) on *each of the points*, would be 24, or if all the judges agreed, *the highest possible number for any instrument to reach* would be 96, while those reaching 48, and upward, would receive a medal.”

Here, then, are the *original* figures on the Weber Grand Piano:

“WEBER.”

(Judges on Pianos at the Centennial.)

	BRISTOW.	KUPKA.	OLIVER.	SCHIEDMAYER.
Tone,	6	6	6	6
Equality,	6	6	6	5
Quality,	6	6	6	6
Touch,	6	6	6	6
	24	24	24	23—95

95 OUT OF A POSSIBLE 96.

The Weber Piano alone was classed first.
 The next highest number reached by any other manufacturer was only

91 out of a possible 96.



STYLE 4. $7\frac{1}{3}$ Octaves. Rosewood Grand Upright.

Extra handsome case, overstrung scale, patent action,

\$1200.

Height, 4 feet 9 inches; width, 5 feet 1 inch.

Every Piano-Forte is warranted for 5 years.

According to these figures it will be seen (says juror) that **Weber's Pianos** were unquestionably

THE BEST PIANOS ON EXHIBITION,

and Weber's Grand Piano was the *most wonderful piano I ever touched or heard*. Weber must be recognized, beyond controversy, as the manufacturer, *par excellence*, of America; and Weber's Pianos are *undoubtedly the best* in America, probably in the world, to-day!

It is certainly impossible for language to be more *emphatic* than this, or for *figures* to testify *plainer*.

When the Commission learned from the Judges that the Weber Piano deserved unquestionably the *first rank*, it showed its great appreciation by placing

The two Weber Grand Pianos on the Platform of Honor, which had been specially erected in the Centre of the Main Building, and constructed with a Sounding Board by Mr. Petit.

There stood the Weber Instruments, the centre of attraction to Millions of Visitors!

And there Weber, in order to show his appreciation of the great honor conferred upon him and his work, gave daily concerts, and hundreds of thousands of visitors will always remember the hours spent at these delightful concerts, with pleasure and satisfaction.

The first day after the Judges had examined the instruments, it was universally understood, as also during the whole Exhibition, that the

WEBER PIANO WAS AWARDED THE HIGHEST HONOR!

This fact was carried home by every visitor of the Exhibition, both Foreign and American, and published throughout this country and Europe in every newspaper and periodical.

This official award is, however, only an embodiment of the popular verdict in favor of the Weber Piano, and the Musical Jury of the Centennial Exhibition has but stamped its

Official Seal upon the generally awarded verdict of every great Pianist, Musician and Vocalist in the world, that the Weber Pianos are the best manufactured.



STYLE 5. 7 $\frac{1}{3}$ Octaves. Rosewood Grand Upright.

Handsomely carved case, overstrung scale, three strings, patent action,

Height, 4 feet 9 inches; width, 5 feet 4 inches.

Every Piano-Forte is warranted for 5 years.

\$1350.

GROWTH OF THE "WEBER" PIANO.

For years the New York *Tribune* has been looked upon by the public, as the standard authority for all statistical information.

Under date March 19th, 1869, the New York *Tribune*, in accordance with this rule, compared the sworn Internal Revenue returns of the principal piano-forte manufacturers of the United States, with those of the same manufacturers of 1866, and editorially announced the fact that between those years a steady increase had taken place—that the *increase* in the *sale of the WEBER PIANO in three years had been*

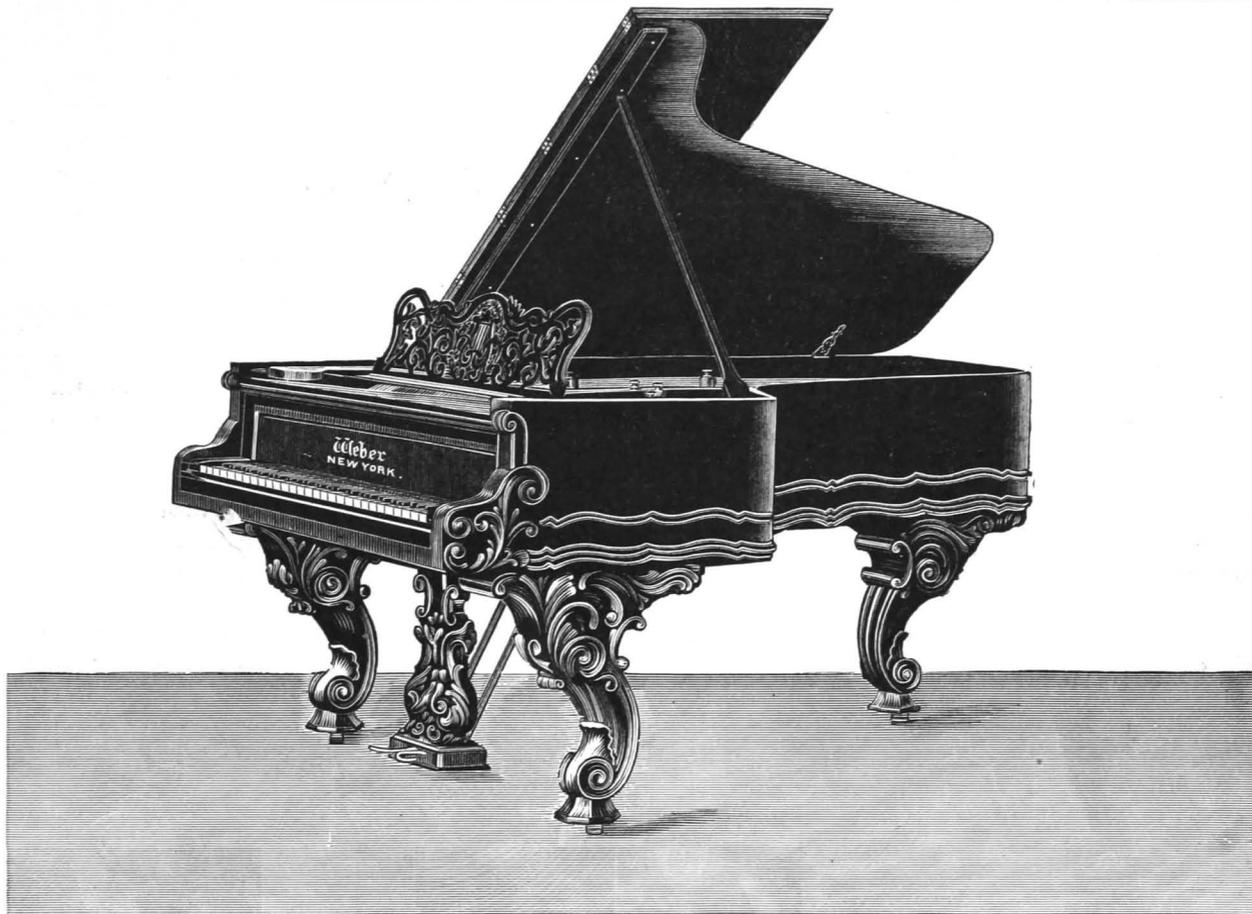
Two Hundred and Six Per Cent.,

while that of the three next leading houses had been but 26, 20, and 4 per cent. This was well known to the persons connected with the piano business and strictly musical people, but was a matter of *great surprise* to the general public, and the manufacturer was in constant receipt of letters, asking

How do you account for the increase of the Weber Pianos over those of other and well-known houses?

The answer was: "I can only account for it by the fact that their tone is purer, more melodious and more powerful, and the touch much more sympathetic. The pianos are stronger in case, and more reasonable in price. They are the favorite instrument of every prima donna, every singer, every pianist of renown; in fact, every musician of note; and while the manufacturer constantly improved his piano, *other firms were resting on their laurels, perfectly content with themselves and their work.*"

Since that time the manufacture of the WEBER PIANOS has *steadily* and *very largely* increased, actually reaching the enormous ratio of THREE HUNDRED AND SIXTY EIGHT per cent. in four years, while other leading firms of that day are manufacturing *less than at that time*; but, on account of the tax having ceased, statistical information cannot be given.



BABY GRAND (American Style.)

Rosewood case, $7\frac{1}{2}$ octaves, rich serpentine molding on plinth and lower edge of case; handsomely carved legs and lyre. Patent repeating action, same as Concert Grand, **\$1050.**

Length, 6 feet 3 inches; width, 4 feet 9 inches.

Every Piano-Forte is warranted for 5 years.

THE WEBER PIANO

Becomes the FAVORITE of the Musician.

It is about twenty years ago since that much lamented, peerless queen of song, Madame PAREPA-ROSA, first saw the great merits of the WEBER PIANO, and, with that faith in her own judgment which always distinguished her, carried a WEBER GRAND PIANO over the whole continent, for use at her concerts, as being best adapted to her own glorious voice; and, till the day of her departure, it was always her companion.

But a year later, our own gifted *prima donna*, CLARA LOUISE KELLOGG, finding the WEBER PIANO just to her liking, and its tone fuller and purer than that of other makers, kindly gave her favor to the then almost unknown manufacturer. The WEBER GRAND PIANO has been her companion in all her concert tours over America, the upright or square in her hotel or private residence; a parlor grand now gracing Clarehurst, her country-seat.

The powerful pianiste, ALIDE TOPP, pronounced the WEBER unequalled.

ANNA MEHLIG selected the WEBER GRAND for her two weeks' successful concert engagement at the Music Hall, Boston, with THEO. THOMAS's orchestra, astonishing her severely critical audiences, and still more so the piano-makers.

Then the brilliant MRS. MOULTON, with WEHLI as pianist, electrified the people east, west, north, and south.

This was followed by the renowned PATTI and MARIO troupe, with the talented CARRENO as pianiste.

In the meantime, hundreds of our resident musicians—BRISTOW, MILLS, the lamented SANDERSON, RIVE, PEASE, MASON, MARETZEK, BRIGNOLI, MOLLENHAUER, HOFFMAN, SINGER, SCHREIBER, MORGAN—in fact, every independent musician of note was using these Pianos in preference to all others, so that their fame had not only penetrated into all the great music and art centres of this country, but also into Europe.

After the late Boston jubilee, the first visit paid by STRAUSS was to the WEBER rooms, and so enthusiastic did he become, that he purchased a *Weber upright Piano* for his music-room in Vienna (containing already three Pianos of European make), declaring "*the Weber Pianos the most perfect instruments in the World.*"



BABY GRAND (English Style.)

Rosewood case, $7\frac{1}{3}$ octaves, plain molding on plinth and lower edge of case; legs and lyre of new design. Patent repeating action, same as Concert Grand, **\$1050.**

Length, 6 feet 3 inches; width, 4 feet 9 inches.

Every Piano-Forte is warranted for 5 years.

Similar testimony was given by the pianiste of the jubilee, the world-famed ARABELLA GODDARD, the pianist BENDEL, the *prima donna* PESCHKA-LEUTNER, Band-master GODFREY; in fact every great artist connected with the jubilee who visited the warerooms from curiosity, came away full of congratulations.

The following season the peerless NILSSON, by advice of the musical critics of the London *Times* and *Telegraph*, ordered one of the WEBER GRANDS for her room. Her praises were unstinted and continuous; nor did she part with it till the day she left for Europe.

Following her approval came that of the full-voiced, tragic PAULINE LUCCA and the florid, unapproachable DE MURSKA.

This great array was now swelled by every great singer. Our great American contralto, ANNIE LOUISE CARY, the *prima donna* TORRIANI, BRINKERHOFF, MARESI, VAN ZANDT, Mrs. SEGUIN, the golden-voiced CAMPANINI, and CAPOUL, the glorious baritone MAUREL, DEL PUENTE, NANNETTI, and the conscientious, conductor MUZIO, who declared that "the WEBER PIANO touched his heart."

To-day, the WEBER PIANO is known to every musician in this country and Europe, and is considered by them the

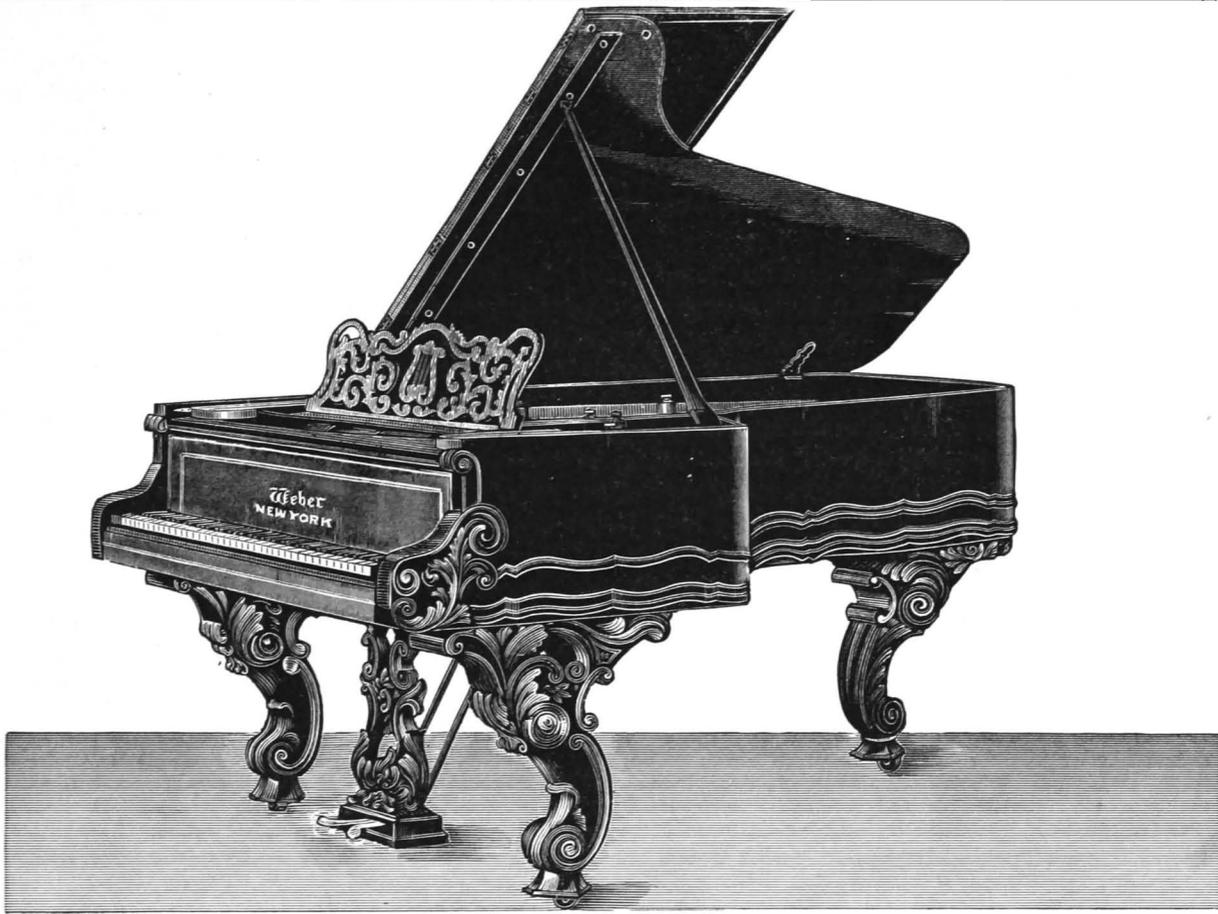
BEST PIANO MANUFACTURED.

It is more largely represented in *Seminaries* and *Schools* than any other, because of its greater *durability*. It has *not* its equal in tone, for purity, depth, and perfect adaptation to the human voice, which it nearly resembles in singing quality. This is the testimony of *every singer*. The *prima donna* on the stage, or the singer in an humble cottage find in it the same *sustaining* power.

Its fullness and brilliancy make it the favorite alike of the *Professional* and the *Amateur*, so that the leading musical paper, in speaking of last season's concerts, justly remarks:

"It is a curious fact, but true, that with a few unimportant exceptions, the WEBER GRANDS have been the only ones used at the metropolitan concerts during the past and present seasons. Several times, as many as SEVEN have been used at as many concerts during the same evening. The fact is, the WEBER PIANOS have driven the instruments of other firms out of the concert-rooms of this city and suburbs."

As the highest musical authority pronounces the WEBER PIANO the best in America, and *every* musician, native or foreign, acknowledges the superiority of the American instruments over those of Europe, there can be no doubt that the "WEBER" is



Parlor Grand. Rosewood Case. 7 $\frac{1}{3}$ Octaves.

Rich serpentine molding on plinth and lower edge of case, handsomely carved legs and lyre, patent repeating action, same as Concert Grand, **\$1200.**

Length, 7 feet 3 inches; width, 4 feet 11 $\frac{1}{2}$ inches.

Every Piano-Forte is warranted for 5 years.

The Best Piano in the World.

But it is with more pride even than in pointing to the testimonials received from great artists, that the manufacturer points to the 18,000 families who possess these instruments, and from whom he is in constant receipt of expressions of delight. All have become friends of the manufacturer and are most enthusiastic in bringing him their relatives and friends who desire to purchase. *It is thus that the manufactory which, a few years since, was one of the smallest has become the largest in America, with sales doubling every year.*

Since the panic, a portion of the American public, feeling it necessary to husband their resources, undertake to economize by purchasing cheap Pianos. Many of the manufacturers take advantage of this state of things, to sell worthless instruments at *an apparently low price*; but the manufacturer of the WEBER PIANO, believing this to be false economy, proceeds on the principle that a good instrument is really the *cheapest* in the end.

The manufacturer believes that the American public are ever ready and willing to pay a *fair price* for a *superior article*. He is, therefore, not afraid to add *real* improvements, even if they enhance the cost of the instrument to the purchaser, because his patrons are willing to reimburse him. Purchasers ought never to lose sight of the fact that when a maker constantly aims to cheapen his manufactures, the buyer loses *double* in quality what he gains in cheapness.

Hence the constant inquiry—

1. **Why are the Weber Pianos preferred by the musicians to those of other makers?**
2. **Why are the Weber Pianos better and more durable than others?**

1. It may seem strange to the reader, but thorough investigation will prove the fact that *not one in fifty manufacturers of this noble instrument knows how to play the piano.*

The manufacturers are, in most instances, entirely deficient in musical education, unable to judge of tone, or touch, or action of the instrument, and incapable, personally, of knowing what a good piano really is, or *ought to be!*

CONCERT GRAND.

Rosewood Case. $7\frac{1}{3}$ Octaves.

Rich serpentine molding on plinth and lower edge of case, handsomely carved legs and lyre, patent repeating action, **\$1400.**

Length, 8 feet 9 inches; width, 4 feet $11\frac{1}{4}$ inches.

Every Piano-Forte is warranted for 5 years.



These are the principal reasons why musicians prefer the WEBER PIANO to other instruments; these are the reasons more WEBER PIANOS are sold in New York City, Brooklyn, Boston, Philadelphia, and other large cities, than those of other makers, and it will be admitted that the inhabitants of these sections possess the highest musical culture.

2. Why are the Weber Pianos better and more durable than those of other makers?

The WEBER PIANOS are *better* and more carefully made in the smallest detail, internally as well as externally; the framework is stronger, which enables it to withstand the action of any climate.

The number of manufacturers of really *good Pianos* is exceedingly limited, and becomes more so every year.

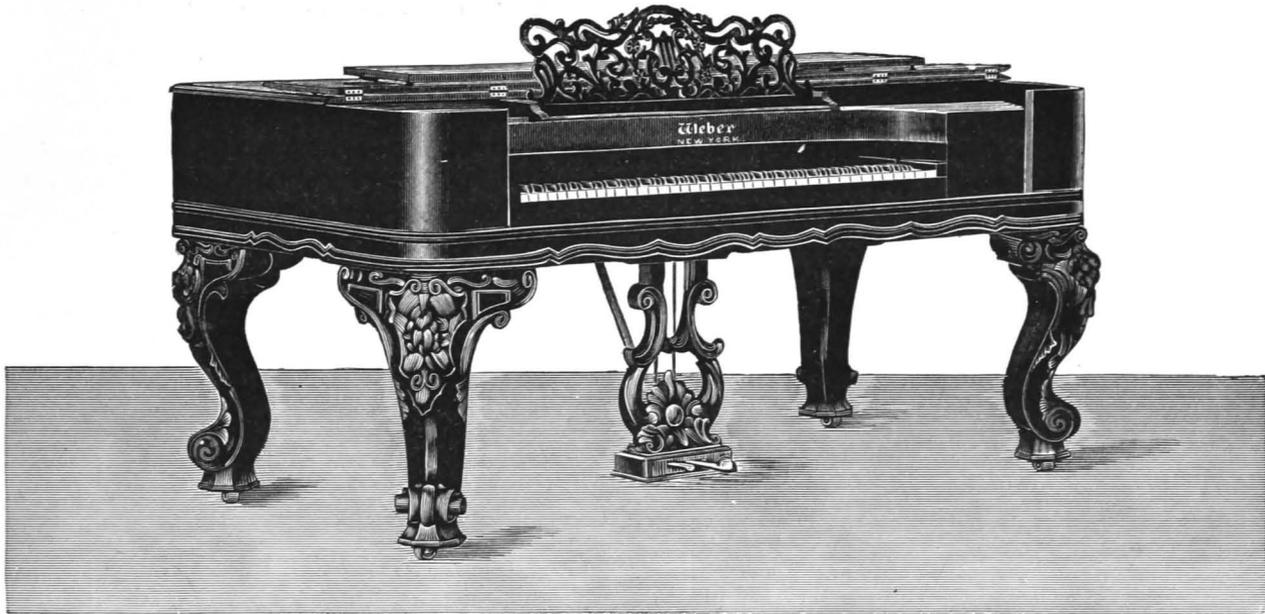
Firms who, years ago, stood justly at the pinnacle of fame as manufacturers, owe their displacement by the WEBER PIANO to the fact that *the founder* or founders of the business have passed away, and they are living now only on the fame of former years; whereas, in the case of the manufacturer of the WEBER PIANOS, the same mind which built it controls the business still; and in a business of such vast detail, and with the importance which attaches to the smallest part of the Piano, but few can form an adequate idea of how necessary that life-long experience is.

Concentration in a business combining so many delicate details is everywhere needed, and it is for this reason that the manufacturer exercises a constant personal supervision, being aided by the most *skillful mechanics*, and having an *ample capital* invested *solely* in the Piano-forte business. Every valuable improvement, including many of the maker's own invention, is at once adopted, and none *but the best materials are used*.

LUMBER YARD.

The *Lumber Yard* is situated between Fifteenth and Sixteenth Streets and North River, where, landed directly from boat or cars, a *three years'* supply of lumber is constantly stored. Millions of feet are in process of seasoning, comprising such a complete assortment of the choicest woods as to astonish the lumber dealers as well as the Piano-makers.

It is here that the ground is actually laid for the Superior Instrument. Thoroughly seasoned and carefully selected lumber is not only absolutely necessary, but the primary step in making a *good* instrument. And yet the majority of manufacturers, for want of sufficient capital (lying idle as it were, for years), and the great care necessary in the seasoning process, *fail at the very outset*, and the consequence is—a green-made box going to pieces, sounding-board cracking, no power to sustain the immense strain which the putting on of the strings induces, no resonance of tone, but a dull or jingling sound.



STYLE 2. $7\frac{1}{3}$ Octaves.

Rosewood case, large front round corners, molding on plinth, and *serpentine molding* on bottom of plinth, carved legs and lyre.

\$675.

Length, 6 feet 8 inches; width, 3 feet 4 inches.

Every Piano-Forte is warranted for 5 years.

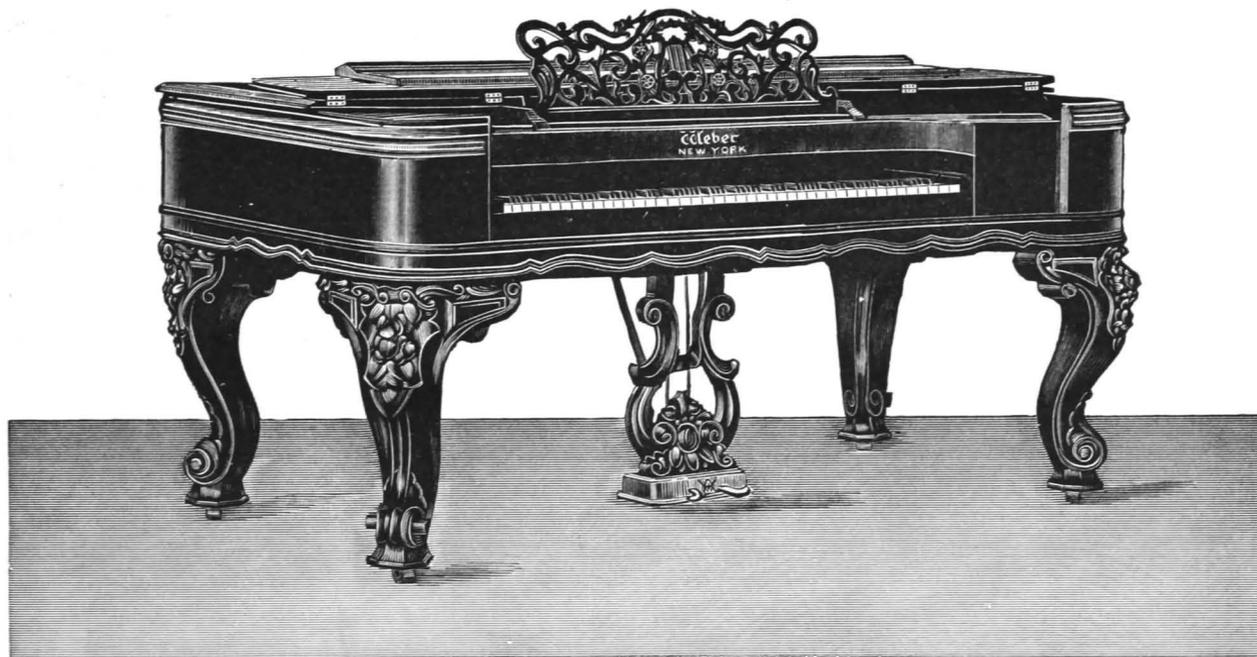
Manufactory.

The Manufactory is distant only two city blocks from the warerooms, being situated on the corner of Seventeenth Street and Seventh Avenue, and is one of the largest and handsomest in the city. It has a frontage of 460 feet and a depth of 40 feet, being built in the shape of an L. It is six stories high, including the basement. There is not, of its class, a more complete manufactory in the United States, for, in planning out its details, the experience of a lifetime has been brought to bear, and no expense has been spared in procuring everything necessary to insure the utmost rapidity of construction, consistent with thorough workmanship.

It is built, in the strongest manner, of brick trimmed with white marble; walls set in concrete two feet thick in the foundation, twenty inches to third story, and sixteen inches thick to the roof. In the basement are situated the numerous planing machines; saws, from the heaviest circular which buzzes through planks of timber of many inches in thickness to the finest jig saw, which so beautifully cuts the elaborate fret work and desks, band saws imported from France specially for the manufacturer, also, jointing machines, made specially for this manufactory, each of which is capable of doing the work of a dozen mechanics, and does it with a nicety and perfection not possible by manual labor. Space will not permit a minute description of the various drilling and boring and other machines. Suffice it to say, that the manufactory is fitted up with the most approved labor-saving machinery extant. Steam power everywhere assists manual labor; immense boilers, placed in the yard, furnish heat for the whole building, drive an engine of 180 horse-power and supply, through 18,000 feet of pipe, heat for the drying-room, which is constantly stocked with over 100,000 feet of lumber.

Under the sidewalk, in front of the factory, are stored hundreds of logs of sawed rosewood and other choice veneers. While in the factory itself, the utmost dryness is requisite, a moderately damp atmosphere is needed for the veneer, to keep it flexible and prevent its cracking and splitting. It is then taken into a room on the first floor (which is heated for that special purpose), and dried in the various shapes required.

Here again are many powerful machines and presses for making and glueing the bottoms; blocking and veneering various parts of the case, rest planks, rims, bars, tops, etc., etc. The bottoms are of three thicknesses glued together; the lower plank $1\frac{1}{2}$ inches thick, running the same as the strings; the middle one 2 inches



STYLE 3. $7\frac{1}{3}$ Octaves.

Rosewood case, large front round corners, molding on plinth, serpentine molding on bottom of plinth, large G molding on top of rim, carved legs and lyre, **\$700**

Length, 6 feet 8 inches; width, 3 feet 4 inches.

Every Piano-Forte is warranted for 5 years.

straight, and the top plank $1\frac{1}{2}$ inches; these are glued together in a press containing 48 iron screws, of $1\frac{3}{4}$ inches thickness, and 3 threads to an inch.

Any one conversant with mechanics knows the immense power which knits these parts firmly together. So it is with the other portion of the veneered case; all the parts are glued together with similar presses.

On this floor also is the business office and stock-room, containing a complete hardware store, with its varied assortment of screws, pins, hinges, etc., etc.; a cloth warehouse, with its great variety of felts, costing five and six dollars, gold, per pound; cloths at fifteen dollars gold, and upward, per yard; the firmest, finest and most expensive cloth, akin to the billiard cloth, is used for the Piano action by makers of *good* Piano-fortes.

Manufacturers of third and fourth rate or so-called cheap Pianos use flannel cloths merely, at an expense of a dollar or two per yard. This miserable stuff wears a few months, and then the action begins to rattle and clatter, and the piano is most justly termed "*a rattle-trap.*"

Here, also, is a unique leather and ivory depot! From the ordinary sole leather to the various tinted morocco skins; buckskins, costing from two to thirty dollars per skin—elk skins, etc. In fact every portion of the globe is made to contribute its share of material to this noble instrument.

From the first floor the various parts of the case are removed to the fourth, upon steam elevators, where they are put together; thence to the fifth story, for the purpose of varnishing. The case remains here twelve weeks to enable each coat of varnish, of which ten are put on, to thoroughly fill in the pores of the wood, and attain a body on its surface sufficient to give it a handsome polish. The Pianos, on the contrary, made by inferior makers, receive but a few hurried coats of varnish, which evaporate again in a few months. From here the case is removed to the third floor, where the Sounding Boards are adjusted.

Here begins really the great skill of the piano maker. The selection of the particular kind of wood, its proper thickness and dryness, are the most important part of the whole instrument. *It is the lung, and on its soundness and strength depends* the Tone of the instrument. Here are also the action and key manufacturing department. On this floor also, the pianos are strung, the keys fitted, the action and hammers put in, and the piano receives its first tuning. Again it is removed to the floor below, where the ready varnished tops and legs and lyres are adjusted on the case, the action carefully regulated, and the hammers covered with buckskin, called *tone regulating*. A second set of superior regulators again look over every portion of the instrument; and after various tunings it is removed to the room for final regulating. Here every sound is tested anew, every pin examined, and every part looked over, and finally tested to see if, in the transit, which from the commencement of the case till now has taken from five to six months, nothing has been deranged or escaped the watchful eye of the foremen of the different departments. A final tuning, and the instrument is removed to the



STYLE 5. $7\frac{1}{3}$ Octaves.

SQUARE GRAND, THREE STRINGS, AGRAFFE, Rosewood case, four large round corners, molding on plinth, *serpentine* molding on bottom of plinth, carved legs and lyre, - - - - - **\$850.**

Length, 6 feet 9 inches; width, 3 feet $5\frac{1}{4}$ inches.

Every Piano-Forte is warranted for 5 years.

Warerooms.

These are situated in the most central location in the city of New York, on the corner of

FIFTH AVENUE AND WEST SIXTEENTH STREET,

and are accessible by all the principal routes of city travel. They are the most spacious, beautiful, and convenient Piano-Forte Warerooms in the country. This magnificent building, with a frontage of $37\frac{1}{2}$ feet on the avenue, and a depth of over 80 feet—of which full advantage has been taken—has been especially constructed for the sale of Piano-Fortes. On the first floor is situated the Business Office and Salesroom for the Square Piano-Fortes. The second floor contains the Grand Pianos, which have caused such an immense sensation in professional circles. The Upright Piano-Fortes will also be found on this floor. The front basement is reserved for Second-hand Pianos, a large stock of which, of various makes, taken in exchange for the Weber Pianos, will always be found on hand. Each floor has, in the rear, a room set apart for the *final* examination and tuning of every instrument before it is taken to the Packing Room for shipment.

AMPLE CAPITAL, ALLIED TO THE BEST MUSICAL AND MECHANICAL SKILL, AND EARNESTNESS OF PURPOSE COUPLED WITH UNTIRING INDUSTRY AND PERSEVERANCE, AND THE AMBITION TO MAKE THE BEST PIANO WHICH IT IS POSSIBLE TO MAKE, may be called a few of the REASONS why the WEBER PIANOS are better than those of other makers.

WHILE OTHER MAKERS SEEK FOR POPULARITY, THE MANUFACTURER OF THE WEBER PIANO IS AIMING AT PERFECTION.

Notwithstanding the great superiority of the Weber Pianos the prices are as low and terms as easy as those of other good makers.



STYLE 7. $7\frac{1}{3}$ Octaves.

SQUARE GRAND, THREE STRINGS, AGRAFFE, four large round corners, magnificent case, extra molding on plinth, special molding on top of rim, extra heavy serpentine molding on bottom, extra rich carved legs and lyre, - - - - - \$1000

Length, 6 feet $9\frac{1}{2}$ inches; width, 3 feet 6 inches.

Every Piano-Forte is warranted for 5 years.

THE UPRIGHT PIANO.

It is hardly necessary to say anything in reference to the Grand—both Concert and Parlor—or the Square Pianos, for the public has no doubts regarding them. Many years of trial have firmly established them in their confidence; but Upright Pianos are looked upon with suspicion and well-founded prejudice owing to so many failures in years past, the many difficulties surrounding their construction, and their former inferiority in quantity and quality of tone. Now, *the fact is*, they were formerly made in large quantities by inferior makers, in the cheapest possible manner, and sold at a lower price than the Square Pianos: whereas the Upright is the more expensive Piano to manufacture. People supposed because the piano was so small and compact it could be made much cheaper. Unprincipled manufacturers took advantage of this, and the result was—a thin, woody tone, and no promptness or elasticity in the touch. The weakness of the frame made their standing in tune impossible, till it was at last an accepted fact by the public that they *could not* be made to stand in tune and were worthless.

The convenience of their form, their adaptability to boudoirs and small rooms, and the fact that in all European cities they were extensively used (except where the room is large enough for a Grand Piano,) induced a few of the most prominent manufacturers to commence a series of experiments to produce an instrument which *would* stand the test. The result is most astonishing. By means of the extra iron frames, their capacity for standing in tune is unquestionable. The volume of tone is fully equal to the Square Piano—with more of the quality of the Grand—of most exquisitely musical character, pure and sympathetic, brilliant, without being harsh, and of astonishing fullness. The action and mechanism require, because of their compactness, much more care and a higher class of workmanship; and so long as the purchasers are content to procure these instruments from only first-class manufacturers, the demand will constantly increase.

The Weber Upright has astonished all the foreign artists who visited this country, many of whom have taken one with them on their return. This again has caused European manufacturers of high repute to purchase the Weber Upright as a pattern. They all agree that it is the **BEST UPRIGHT PIANO THEY EVER SAW.**

The peculiarity of the shape admits of elaborate ornamentation, and the manufacturer has made, and is *continually making most beautiful cases to correspond with the various styles of furniture.*

The manufacturer presents this instrument to the public in full confidence that it will prove all that he claims for it.

How to Preserve a Piano.

It is evident that if the Piano is to remain in good order for many years, good care must be taken of it. The instrument should be closed when not in use, in order to prevent the collection of dust, pins, etc., etc., on the sound-board; however, it must not be left closed for a period of several months or longer, but be opened occasionally and the daylight allowed to strike the keys, or else the ivory may turn yellow.

Any hard substance, no matter how small, dropped inside of the Piano will cause a rattling, jarring noise.

It is in every case desirable that an india-rubber or cloth cover should protect the instrument from bruises and scratches.

The Piano should not be placed in a damp room, or left open in a draft of air—dampness is its most dangerous enemy, causing the strings and tuning-pins to rust, the cloth used in the construction of the keys and action to swell, whereby the mechanism will move sluggishly, or often stick altogether. This occurs chiefly in the summer season, and the best Pianos, made of the most thoroughly-seasoned material, are necessarily affected by dampness, the absorption being rapid. Extreme heat is scarcely less injurious. The Piano should not be placed very near to an open fire or a heated stove, nor over or close to the hot air from furnaces now in general use.

Moths are very destructive to the cloth and felt used in the Piano, and may be kept out of it by placing a lump of camphor, wrapped in soft paper, in the inside corner, care being taken to renew it from time to time.

Many persons are unaware of the great importance of having their Pianos kept in order, and only tuned by a competent tuner. A new Piano should be tuned at least once every three or four months, during the first year, and at longer intervals afterward.

HOW TO UNPACK A PIANO.

Take out the screws holding the lid of the box, remove the lid, take out the piano legs and lyre, remove the board across the inside box, unscrew the four boards holding down the Piano in each corner. Place two benches or strong wide chairs, which should be covered with a quilt or other soft substance, alongside the box where the back of the Piano is, slide the Piano toward the end where the legs were—about six inches; have the Piano lifted out by four persons, one at each corner, and set it on the two benches or chairs on its back.

Unscrew the cross-boards on each end of the bottom, and put the lyre and legs on, which are numbered 1, 2, 3, 4, for their respective places. Have the four persons lift the Piano off the benches and set it down so that the four legs will touch the floor at the same time. Unlock the instrument, (the key will be found tied to the lyre,) remove the paper strips, and wipe off the dust lightly with a soft silk handkerchief or piece of buckskin.

Weber Music Hall, Chicago.

WEBER MUSIC HALL has become one of the established constituents of the growing musical system in Chicago, and it is within the limits of probability to say that in no other audience-room in the city is so much music heard in the season, and perhaps so good music of that kind which is best understood by the phrase, "chamber-music." The house of Weber—long known for the superb quality of the pianos it produces—has always found its interests closely identified with the cause of music; and if Weber Music Hall serves a business end as well, it will not detract from the sagacity of the management that they have been able to find their interest in ministering to the needs of musical art. Certainly nothing has ever been provided in Chicago that is so near to the wants of professional musicians, and has so powerfully forwarded the cause of musical education in our midst, as may be instanced by the uses to which it has been put. On every Monday evening the Mozart Society are wont to hold their rehearsals within these walls, sacred to divine melody; and on certain afternoons the ladies of the St. Cecilia Society, under the direction of Mr. Tomlins, of festival fame, lift their less strident and equally tuneful voices in preparation for more formal occasions; while regular events of the musical season here are the concerts and reunions of the pupils of Mr. Liebling, Mr. Ledochowski, Madame Rice, Mrs. Cole, Mr. Pratt, Miss Fay, Mr. Mathews, *et omnes*. The building itself is a sightly structure of quiet but impressive style, and elegantly and suitably furnished and decorated throughout, both in the ware-rooms and hall, where the superlative merits of the Weber pianos are shown before audiences whose critical acumen is a crucial test from which instruments of less noble quality might well shrink. In the warerooms may be seen samples of the work of the house in all styles of grand, upright and square pianofortes of various styles, elegant in design and superb in case-work and the interior musical merits. The house makes a specialty of unique designs in cases made to order, and suited to the particular nook they are to occupy in the home of the purchaser, having a number of such under way for wealthy residents who are able to appreciate the outline of beauty as well as the limpid purity of tone characteristic of the Weber pianos.—*Chicago Indicator, October 27, 1883.*

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TESTIMONIALS.

CINCINNATI CONSERVATORY OF MUSIC.

MR. ALBERT WEBER.

Cincinnati, March 2d, 1886.

My Dear Sir:—Allow me to express my opinion, formed after nineteen years continuous use of your pianos, both for teaching and practicing purposes, that there is no other instrument equal to the Weber Piano, not only on account of its wonderful durability, but also for its sweetness, evenness and wealth of tone. I am delighted with the Upright and the Parlor and Baby Grands purchased during the past five years from Messrs. Smith & Nixon. While your magnificent Concert Grands have always added largely to the success of all the musical entertainments of the Conservatory.

Please accept my congratulations upon the unrivalled position which your pianos hold in the musical world.

CLARA BAUR,

Directress of the Cincinnati Conservatory of Music.

WESLEYAN COLLEGE.

MR. ALBERT WEBER.

Cincinnati, January 10th, 1886.

Dear Sir:—It gratifies me to write you that the Weber Grand Piano I purchased from Messrs. Smith & Nixon some years ago for my own use, and the others I have used in this College, have given complete satisfaction, and have been a source of pleasure to my family and friends.

REV. W. K. BROWN, D. D.,

President of Wesleyan College.

PROF. JOHN S. VAN CLEVE,

Musical Critic of *Cincinnati Graphic*.

MR. ALBERT WEBER.

Cincinnati, March 18th, 1886.

Dear Sir:—Having been for years musical critic on several of the leading journals of this city, with the utmost heartiness I express my admiration for your piano, which I find to possess a tone, large, even, of singular sweetness and sympathetic quality. Being in these particulars the best with which I am acquainted.

JOHN S. VAN CLEVE.

MRS. GEORGE H. PENDLETON.

MESSRS. SMITH & NIXON.

Cincinnati, Ohio, No. 171 E. Liberty St.

My Dear Sirs:—I am very much pleased with the Weber Upright Piano, and with that used at the concert at the opening of your hall.

Respectfully yours,

ALICE KEY PENDLETON.

GEORGE K. SHOENBERGER

MESSRS. SMITH & NIXON.

Clifton, May 17th, 1883.

Gentlemen :—The Weber Grand Piano gives entire satisfaction.

GEORGE K. SHOENBERGER.

OFFICE OF

J. S. PARROTT,
ATTORNEY AND COUNSELLOR AT LAW,
Kline's Opera House Building.

Batavia, Ohio, April 21st, 1884.

MESSRS. SMITH & NIXON.

Gentlemen :—The piano I selected for my sister, Mrs. Spellacy, has been received after being on the road about one month. It will doubtless be as much satisfaction to you, as it was to me, to know that she is as much pleased with it as I was. She writes that it has depth, brilliancy, power and richness of tone, blending with the voice most exquisitely. In fact, she says it has every good quality that is claimed for the "Weber" Piano. Thanking you for your kindly assistance in making the selection, also Mr. Lavasser,

I remain, yours respectfully,

JNO. A. KLINE.

The following well-known artists have given testimonials as to the high regard in which they hold the Weber Piano.

PAREPA ROSA,	SIG. MARIO,	F. LABLACHE,	LUIGI ARDITI,
CHRISTINE NILSSON,	SIG. AGRAMONTE,	DEL PUENTE,	ARABELLA GODDARD,
ETELKA GERSTER-GARDINI,	EDWARD MOLLENHAUER,	MAD. CLARA BRINKERHOFF,	JAMES M. WEHLI,
MARIE ROZE,	W. K. BASSFORD,	MAD. ANNA BISHOP,	LINDSAY SLOPER,
PAULINE LUCCA,	SIG. FERRANTI,	PAULINE CANNISA,	HARRY SANDERSON,
CARLOTTA PATTI,	J. R. THOMAS,	MISS DRASDILL,	MRS. VAN ZANDT,
ITALIO CAMPANINI,	EMMA ALBANI,	MAD. CLARA PERL,	MISS KATE MORENSI,
F. FACIO,	ANNA LOUISE CARY,	MR. CHARLES SANTLEY,	MISS HENRIETTA MARKSTEIN,
G. LUCCA,	CLARA LOUISE KELLOGG,	ALFRED H. PEASE,	SIG. BRIGNOLI,
MRS. ALIDE TOPP,	TERESA CARRENO,	SIG. RONCONI,	WILLIAM MASON,
MRS. CHARLES MOULTON,	S. B. MILLS,	M. ARBUCKLE,	EMILE SAURET,
MISS ROSE HERSEE,	S. BEHRENS,	OTTO SINGER,	GEORGE W. COLBY,
MRS. ZELDA SEGUIN,	VICTOR MAUREL,	WILLIAM CASTLE,	GEORGE W. MORGAN.
MRS. FLORENCE KNOX (<i>nee</i> RICE.)	ANTO. J. GALASSI,		

And almost every musician of note in the United States and Europe.

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PIANO-FORTE

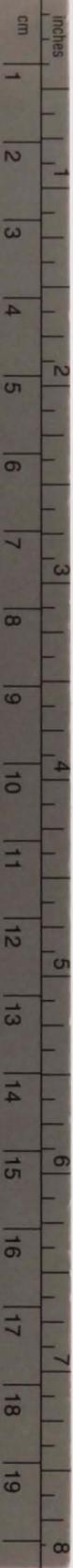
WEBER,

MANUFACTORY.

Nos. 119, 121, 123, 125 Seventh Avenue,

AND

Nos. 147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West Seventeenth Street, New York



Kodak Color Control Patches

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Blue	Cyan	Green	Yellow	Red	Magenta	White	3/Color	Black

Kodak Gray Scale



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- A** 1 2 3 4 5 6 **M** 8 9 10 11 12 13 14 15 **B** 17 18 19