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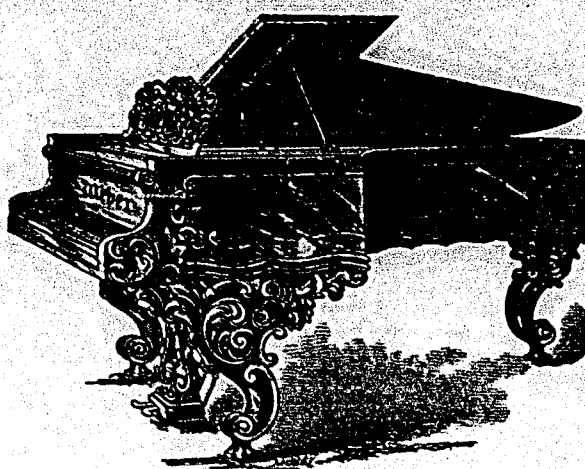
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WEBER



PIANO

History of the Centennial Award to Weber Pianos and how it was obtained.

Four years ago the great contest of the leading piano makers of the world took place at Philadelphia. At all previous exhibitions, Broadwood, Erard, Steinway and Chickering divided all the honors and awards between them. For the first time in its history the Weber Piano was brought prominently before the public, face to face with its great rivals. Though for several years previous it had been known and almost exclusively used by the leading musical people. At the great Centennial contest the Weber Pianos alone were accredited the highest possible musical qualities. "Sympathetic, pure and rich tone, combined with greatest power, and excellence of workmanship as shown in grand, square and upright pianos."

It is this 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 great power, in a voice, which makes the greatest singer. 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 an account of the way in which the award was made. 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 those 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 upwards 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) 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 upwards, would receive a medal."

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

	"WEBER."			
	(Judges on Pianos at the Centennial.)			
	BRISTOW,	KUPKA,	OLIVER,	SCHIRMAYER.
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.

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It is impossible for language to be more emphatic or for figures to testify plainer.

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

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

Nor was it Mr. Weber's friends alone who rejoiced in his triumph, there were several great artists and pianists in the employ of rival houses who could not repress their admiration of the man and his instruments. It was at this time that Madame Riva King wrote to Mr. Weber acknowledging her astonishment and delight, and congratulating him on having "the finest piano she ever placed her fingers on."

From that day it was evident the Weber piano could no longer be confined to the mansions of the wealthy and musical aristocracy or kept as it had too long been for the exclusive use of the great vocalists and prima donnas. To-day it is the piano of all great pianos and is purchased in preference to any other by all who have the means of procuring it, and are capable of appreciating grandeur, power and purity of tone in this Prince of all musical instruments.

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