

STORY
OF THE
CENTENNIAL AWARD
TO THE
WEBER PIANO
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 honours 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."

This sympathetic and rich quality of tone which has made the Weber Piano the favourite 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 reward 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 upward, would receive a medal."

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

"WEBER."
(Judges on each of the four points)

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.

According to these figures, it will be seen that WEBER'S PIANOS were unquestionably

THE BEST ON EXHIBITION.

One of the Jurors says: "Weber's Grand Piano was the most wonderful instrument I ever touched or heard. He must be recognized, beyond controversy, as the manufacturer, par excellence of America. His Pianos are undoubtedly the best in America, probably in the world to-day!"

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

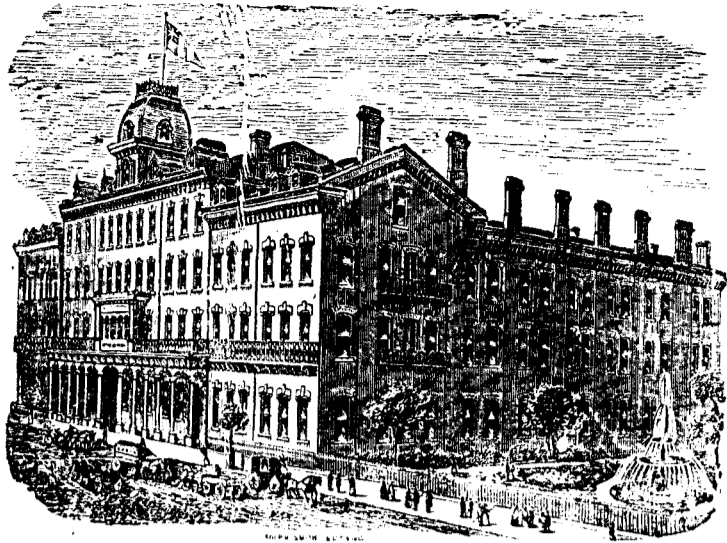
When the Commission learned from the Judges that the Weber Piano deserved the first rank, it showed its great appreciation by placing

The two Weber Grand Pianos on the Platform of Honour, which had been specially erected in the centre of the Main building, and constructed with a Sounding Board by Mr. Pettit.

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

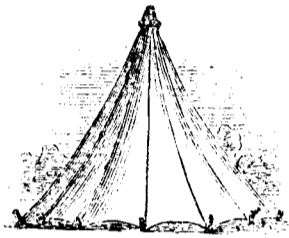
And there Weber, to show his appreciation of the great honour conferred upon him and his work, gave daily concerts: hundreds of thousands of visitors will always remember the hours spent at these delightful concerts with pleasure and satisfaction.

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



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The CANADIAN SPECTATOR has lived through two years of hard and difficult times, and ventures now to appeal to its many friends for a renewal of the expression of their confidence. When the journal was started it was said on all hands that an independent paper could not live in Canada; and when it was seen that the SPECTATOR intended to give the public articles fair as to politics and first-class as to literary merit, the sceptic shook their heads and said: "The thing cannot last: there is no market for such wares." But the supply has created the demand, and now the SPECTATOR has a recognised place and power in the Dominion. The topics of the day have been discussed with frankness and fearlessness; those who have an opinion and are able to express it political faith has been denied freedom of speech in its columns.

Additional departments have been opened from those first contemplated; e.g., the Trade and Finance article, which is conducted in an able and trustworthy manner, so that commercial men may confidently rely upon the figures they find under that heading.

Then there is space devoted to a review and criticism of what is done in the musical world generally; the editor of which understands his work thoroughly and is left free from all limitations and restrictions imposed by managerial considerations of job printing or advertising.

Last of all comes the Chess, the conduct of which is most clever, say the chess players; in fact those chess players are so delighted with what they find in the Chess Column of the SPECTATOR that they have sent a numerous signed requisition that the chess editor be allowed two columns per week instead of one.

The SPECTATOR has now passed into the hands of a Joint Stock Company, Limited, with a largely increased capital, so that friends need entertain no fear, and enemies may put away all hope, that it will come to an abrupt and speedy termination. Already it is demonstrated that an independent and high-class literary paper can live in Canada, and now it is intended that demonstration shall be given to the effect that said paper can command prosperity. No effort will be spared to make the journal better and more useful than it has ever yet been. Reviews will be thorough and searching; criticism will be fair and candid; researches after right and truth will be conducted fearlessly, and every endeavour will be made to put down cant and foul hypocrisy, and to promote the cause of real morality and religion among men.

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