

NEW YORK
WEBER PIANOS

TO THE MUSICAL PUBLIC.

MONTREAL, 14th October, 1879.

It has come to our knowledge that in this country there is an effort made with very considerable persistence and audacity on the part of persons interested in the sale of other instruments, to place the first piano of this age second to what are elsewhere considered inferior instruments. For seven years Albert Weber's position as the first piano maker in Europe or America has been undisputed. The Centennial judges in 1876 only confirmed the leading position his piano had already attained by the almost unanimous verdict of the great lyric artists and musical aristocracy on both sides of the Atlantic, so much so that for years it has been almost exclusively used by them in their drawing-rooms, parlours and conservatories. The New York Tribune says that so generally is it used by the wealthy and aristocratic families of that city, "that not to possess a Weber Piano would argue either a deficiency in musical taste or the means necessary to procure one." Prior to the period above mentioned there was but one maker in America or Europe who dared dispute Mr. Weber's claim as the prince of piano makers. The instruments constructed by both were superlatively excellent and yet possessing qualities of tone and action distinct and peculiar. For inexpressible purity, sweetness, fullness and power of tone, for strength, durability and ease of action, Weber's Piano is undoubtedly unapproachable, and yet these grand qualities are to a certain extent present in the only piano which makes any pretence to cope with Weber (we mean Steinway's). It will be borne in mind that Mr. Weber's great triumph was not won in the contest with the Erard's and Broadwood's, the Steinway's and the Chickering's of twenty or thirty years ago, but with all the experience, prestige and improvements of these makers now. Moreover, the testimonials published by the eminent houses above alluded to, are generally dated 15, 20 or 25 years ago, many of them from musicians long since dead, while Mr. Weber's are all from the latest and greatest musicians and artists of to-day. To surpass such eminent makers as these needed more than mechanical skill; it required genius, and surely it will not be denied that to-day Mr. Weber's pianos stand first with the leading musical people of the world. The New York World quotes an interview with a leading manufacturer in that city, who stated that Weber, by an additional outlay of from \$50 to \$60 in the tone, procures an extraordinary result to his piano. "Our best cases, wire and ivory," said he, "may be as good, and cost as much as his, but in the tone of his pianos he surpasses all manufacturers."

Nor are these extraordinary results obtained without great cost. The recent investigation by the Trades' Union has shown that Mr. Weber's scale of wages is higher than is paid by any manufacturer of pianos in the world, and nearly double that paid in London or Paris.

If, then, his genius and extraordinary mechanical ability places his pianos, as the London Musical World says, in the front rank of all makers in London, Paris, Berlin, Vienna, Milan and New York, in fact in every musical centre in Christendom, it is vain to attempt to exclude it from the community here. Through the musical professors and teachers, or over them, the New York Weber Pianos will reach the wealthy classes of this country. It may take a little while, but the time is coming when, as the New York Tribune says, it will be an indication of want of taste or want of means not to have a Weber in the drawing room.

We appeal to the music-loving community not to be induced to pay a high price for any piano without at least having tried the merits and prices of this prince of all instruments, and will gladly furnish illustrated descriptive catalogues to all who apply to us. Meantime the New York Weber Pianos will continue to be sold by us at the wholesale price, adding freight and duties.

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Opinions of Musical Celebrities.

Arabella Goddard says:

"The pianos which I have seen of your make have no superior anywhere, and I certainly have not seen any instrument in America which can even approach them. An artist is involuntarily drawn to them."

The Judge on Musical Instruments at the Centennial says:

"Weber's Pianos are unquestionably the best on exhibition; the Weber Grand Piano was the finest we ever touched or heard. His Pianos are undoubtedly the best in America—probably in the world—to-day."

The leading musical paper, in speaking of last season's concerts in New York, says:

"It is a curious fact that with few unimportant exceptions the Weber Grand Pianos have been the only ones used at the Metropolitan Concerts this season. The fact is the Weber Pianos have driven the instruments of other firms out of the concert rooms of this city."

Christine Nilsson says:

"Your magnificent pianos satisfy me in all respects, and I shall take every opportunity to recommend and praise them to all my friends."

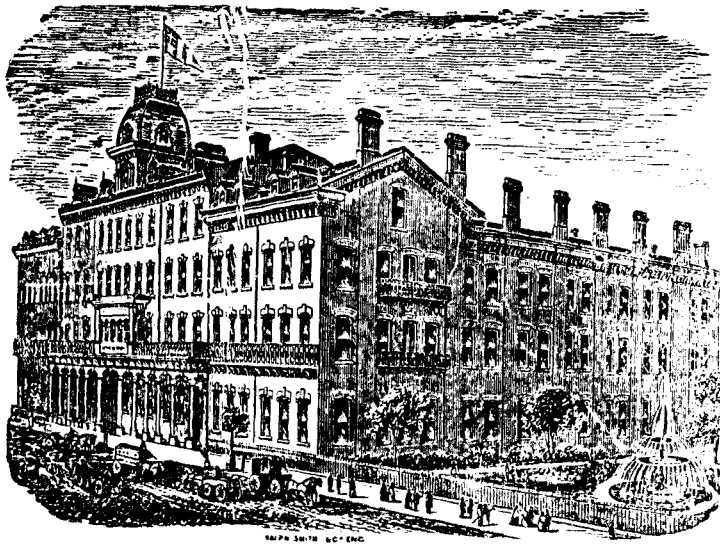
The New York Tribune says:

"The wealth and fashion of the metropolis call it their Piano, and not to have a Weber Piano in the drawing-room would argue lack of musical taste, or a deficiency of the requisite amount of greenbacks." All dealers acknowledge it the Artistic Piano.

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