

S U P P L E M E N T

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THE LISZT PIANO COMPANY

FRANZ LISZT, "the Paginini of the piano," was a Hungarian, and the possessor of marvellous musical gifts. His career was a perpetual series of triumphs throughout the capitals of the world. He was also an industrious original contributor to musical literature.

The new piano company of Toronto could not have selected a more apt or fitting name under which to do business.

Talking to the head of the firm the other day, he said, "Pianos are no longer a luxury in the home. They are a necessity, and no home can be considered complete without one.

All over Canada, there has taken place of late a great musical awakening, and before many years our Dominion will make for herself a musical status among the nations.

The public schools, churches, and conservatories of music are making strenuous endeavors to instill a knowledge and enthusiasm for music into our people, and these efforts are being rewarded by a marked improvement in the musical standard. This means more than mere superficial knowledge and technique. It means culture and refinement in the home and nation, for music is the most emotional and the most spiritual of all the arts.

To meet this increasing musical interest in Canada, it is our aim *to turn out a piano perfect in every particular*—in tone, touch, durability, design, and finish.

When our patrons are ready to invest in a Liszt piano, we will give them an instrument that is *first-class*. We emphasize "first-class" because it is a comprehensive

phrase, and one that expresses exactly what we mean. We aim not only to excel, but to lead."

After a thorough examination of the Liszt piano, I concluded that the head of the firm had in no way overstepped the mark. The pianos are all he claims for them.

The action of this superb instrument is the very best that money can procure. The touch is light, prompt, responsive from the lowest note to the highest, and the tone, which is nicely balanced, is pure, full, and sonorous. The treble is exceedingly brilliant, without a trace of harshness.

John Philip Sousa was entirely correct when he said in his novelette, entitled "The Fifth String:" "I never hear a pianist, however, great or famous, but I see the little cream-colored hammers within the piano bobbing up and down like acrobatic brownies. I never hear the plaudits of the crowd for the artist, and watch him return to bow his thanks, but I mentally demand that these little acrobats, each resting on an individual pedestal, and weary from his efforts, shall appear and receive a share of the applause."

The case of the Liszt Upright Grand is double-veneered with mahogany or walnut, and is a gem of the piano-maker's art. The back is of hardwood, finished in oil, and the music desk is a full swing front.

In design, this piano is a modified colonial—plain, yet strikingly beautiful and artistic in appearance—one well calculated to adorn any home.

The piano has a full metal board, overstrung scale, trichord, 7 1-3 octaves, ivory keys, ebony sharps, and three pedals with non-squeakable action.

Each instrument is supervised by rigid