



The Two Great Pianos. Weber and Steinway Contrasted.

The Weber and Steinway pianos are not, nor have they ever been, strictly speaking, rivals. In a mechanical sense there is positively little difference between them, and the cost is about the same. Both makers have achieved the utmost limits of perfection so far as durability and good workmanship are concerned, but in respect of tone there can be no comparison between them. The Steinway piano possesses great power and sonority, perhaps equal in this respect to Weber, but here the comparison ends. They cannot approach the Weber for purity, richness and volubility—three qualifications which combined give us that distinct and perfect articulation, which only one bears in vocal organs of the highest order and calibre. Hence all the principal artists of the day prefer the Weber Pianos for their public performances and private use. They are sympathetic, and capable of giving the various lights and shades of expression in so remarkable a manner as to make them incomparably superior to any other piano of the present age.

THE PIANO IN VOGUE IN CHICAGO.

On Thursday night last, says the Chicago World, there were twelve grand Weber pianos used simultaneously at public concerts in this city. How many more were in use at the semi-private concerts, which at this season are so plentiful, we have no means of knowing. This extraordinary vogue of the Weber piano in the concert-rooms of every city is significant. The other leading firms all advertise liberally, and their pianos appear to be endorsed by leading musicians, but when we go to the concert-room they all appear to give way to Weber. It is not our place to explain this preference, nor is it our business to decide which piano is best, but we recognize the fact that the concert people appear to have a decided preference. The late Albert Weber, Sr., took the best of means in its manufacture to put the Weber ahead. It now looks as if the public meant to keep it ahead.

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