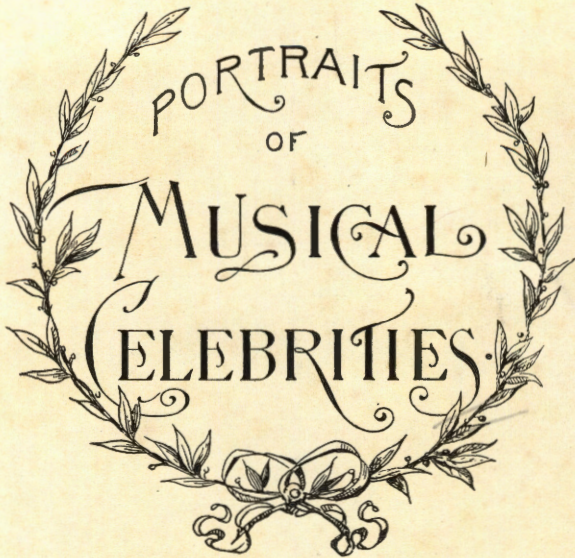


Steinway & Sons

36



PORTRAITS
OF
MUSICAL
CELEBRITIES.

COPYRIGHT, 1904, BY CHAS. F. TRETBAR.

	PAGE		PAGE
Arnoldson, Sigrid - - -	59	Lehmann-Kalisch, Lilli - - -	95
Aus der Ohe, Adele - - -	45	Liszt, Franz - - -	5
Berlioz, Hector - - -	9	MacDowell, Edward - - -	87
Bloomfield-Zeisler, Fannie -	79	Mancinelli, Luigi - - -	71
Bockelman, Bern. - - -	75	Mason, William - - -	31
Calvé, Emma - - -	51	Melba, Nellie - - -	49
Carreño, Teresa - - -	39	Menter, Sofie - - -	89
D'Albert, Eugen - - -	29	Mills, S. B. - - -	41
Damrosch, Walter - - -	83	Nevada-Palmer, Emma - - -	81
De Lussan, Zélie - - -	61	Nikisch, Arthur - - -	23
De Pachmann, Vladimir - - -	35	Nordica, Lillian - - -	3
De Reszké, Edouard - - -	65	Paderevski, Ignace J. - - -	25
De Reszké, Jean - - -	63	Patti, Adelina - - -	47
Eames-Story, Emma - - -	55	Rosenthal, Moriz - - -	33
Friedheim, Arthur - - -	37	Rubinstein, Anton - - -	11
Gounod, Charles - - -	13	Rummel, Franz - - -	43
Helmholtz, Prof. H. von - - -	17	Scalchi, Sofia - - -	57
Heyman, Katherine Ruth - - -	91	Schumann-Heink, Ernestine -	99
Hofmann, Josef - - -	85	Seidl, Anton - - -	21
Joachim, Doctor Joseph - - -	15	Sembrich, Marcella - - -	97
Jonás, Alberto - - -	73	Strauss Richard - - -	101
Joseffy, Rafael - - -	27	Thomas, Theodore - - -	19
Klein, Bruno Oscar - - -	93	Vignas, Francisco - - -	69
Lambert, Alex. - - -	77	Wagner, Richard - - -	7
Lassalle, Jean - - -	67		

WEIMAR, 1883.

MR. STEINWAY,

Most Esteemed Sir,—Again I owe you many and special thanks. The new Steinway grand is a glorious masterpiece in power, sonority, singing quality and perfect harmonic effects, affording delight even to my old piano-weary fingers. Ever continuing success remains a beautiful attribute of the world-renowned firm of Steinway & Sons.

In your letter, highly esteemed sir, you mention some new features in the grand piano; viz., the vibrating body being bent into form out of one continuous piece, and that portion of the strings heretofore lying dormant, being now a part of the foundation tones and incorporated therein as partial tones. Their utility is emphatically guaranteed by the name of the inventor.

Owing to my ignorance of the mechanism of piano construction, I can but praise the magnificent *result* in the volume and quality of sound.

Very respectfully and gratefully,

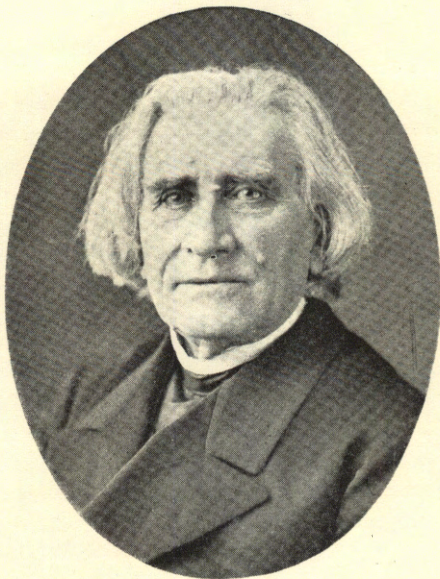
FRANZ LISZT.

Closed
Shelf
ML

87

5823

1904



FRANZ LISZT.

BAYREUTH, 1879.

MY DEAR MR. STEINWAY.

* * * * * From your communication I readily perceive with what enthusiastic love you seek to attain the incorporation of the most "spirituelle" tone into the piano, which has heretofore served only as the exponent of actual musical sound. Our great tone masters, when writing the grandest of their creations for the piano-forte, seem to have had a presentiment of the ideal grand piano, as now attained by yourselves. A Beethoven Sonata, a Bach Chromatic Fantasie, can only be fully appreciated when rendered upon one of your piano-fortes.

Although I do not possess the slightest dexterity in piano-forte playing, I delight in being able to do justice to your assumption of my inborn and cultivated sense of tone. For sounds of such beauty as those coming from my Steinway grand flatter and coax the most agreeable tone-pictures from my harmonic melodic senses.

IN A WORD, I FIND YOUR GRAND PIANO OF WONDROUS BEAUTY.
IT IS A NOBLE WORK OF ART.

RICHARD WAGNER.



RICHARD WAGNER.

PARIS, 1867.

MESSRS STEINWAY & SONS,

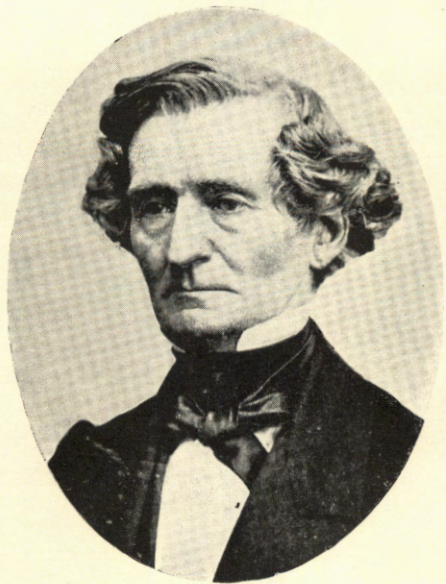
Piano Manufacturers, New York :

I have heard the magnificent pianos which you brought from America, and which emanate from your factory. Permit me to compliment you upon the excellent and rare qualities which these instruments possess. Their sonority is splendid and essentially noble; moreover, you have discovered the secret of lessening, to an imperceptible point, that unpleasant harmonic of the minor seventh, which has heretofore made itself heard on the eighth or ninth node of the longer strings, to such a degree as to render some of the simplest and finest chords disagreeable (cacophonique). This improvement, in connection with the various others you have introduced in the manufacture of your pianos, is a great progress—a progress for which all artists and amateurs gifted with delicate perception are infinitely indebted to you.

Accept, I beg of you, with my compliments, my highest respects.

Your devoted,

HECTOR BERLIOZ.



HECTOR BERLIOZ.

NEW YORK, 1873.

MESSRS. STEINWAY & SONS,

Gentlemen:—On the eve of returning to Europe, I deem it my pleasant duty to express to you my most heartfelt thanks for all the kindness and courtesy you have shown me during my stay in the United States; but also, and above all, for your unrivalled piano-fortes, which once more have done full justice to their world-wide reputation, both for excellence and for capacity for enduring the severest trials. During all my long and difficult journeys all over America, in a very inclement season, I used and have been enabled to use your pianos exclusively in my two hundred and fifteen concerts, and also in private, with the most eminent satisfaction and effect.

Yours very truly,

ANTON RUBINSTEIN.



ANTON RUBINSTEIN.

From CHARLES GOUNOD.

"Improvisateurs will feel themselves aided and inspired by its powerful and delicate vibrations; pianists will discover new resources for their special effects; and composers will find under their hands a *palette* which will furnish them with the thousand *nuances* required for the interpretation of their works, enriched by the modern conquests of instrumentation."



CHARLES GOUNOD.

From DR. JOSEPH JOACHIM.



“Steinway is to the pianist what Stradivarius is to the violinist.”



DOCTOR JOSEPH JOACHIM,
VIOLINIST.

BERLIN, 1871.

MESSRS. STEINWAY & SONS,

New York:

Herewith I beg you to accept my very best thanks for the superb grand piano which you have sent me, and which has safely arrived. I am amazed at the prolonged vibration of its tones, by which the instrument becomes somewhat organ-like, at the lightness and delicacy of the touch (considering its great volume of tone) and at the precise and perfect cessation of the tone which the dampers effect—an element so essential to distinctness in playing. * * * * * *With such a perfect instrument as yours placed before me, I must modify many of my former expressed views regarding pianos.* I hear frequently many harmonic combination tones, although such a long vibrating tone as that of your grand piano is much more sensitive to dissonances than that of ordinary instruments, the tones of which so quickly die away.

Yours, very truly,

H. VON HELMHOLTZ.



HERMANN VON HELMHOLTZ,
PROFESSOR OF ACOUSTICS
AT THE UNIVERSITY OF BERLIN.

CINCINNATI, 1879.

MESSRS. STEINWAY & SONS.

Gentlemen: I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts.

As long as the pianos of Messrs. Steinway & Sons retain that high degree of excellence of manufacture, and those admirable qualities which have always distinguished them, I shall continue to use them in preference to all other pianos.

Respectfully yours,

THEODORE THOMAS.

I gave the above testimonial nineteen years ago, and will only change it in so far as to say that the superiority of the Steinway piano to all others that I know of is even more apparent to-day than it was nineteen years ago.

Yours truly,

THEODORE THOMAS.

Chicago, May 19, 1898.



THEODORE THOMAS,
ORCHESTRAL CONDUCTOR.

BERLIN, 1887.

MESSRS. STEINWAY & SONS,

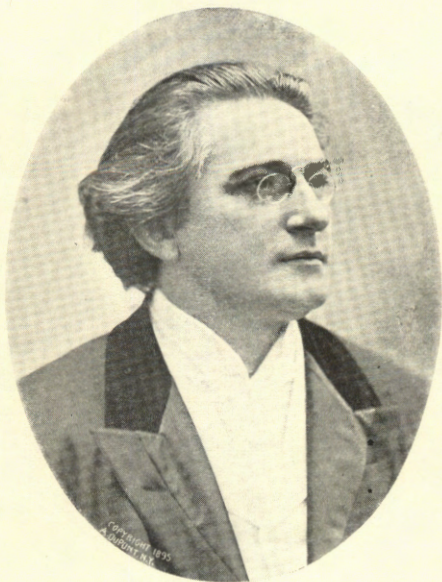
New York,

Gentlemen: It affords me the greatest pleasure to express to you my delight in the grand piano that you have recently shipped to our mutual friend, Mr. Albert Niemann. The wondrous beauty of its tone quality, its easy touch, its enchanting pianos and glorious fortes, its perfect evenness from the lowest tones to the very highest—the latter of a distinctness I have never met with heretofore—all produce an entrancing effect. Unrequested I am compelled to express to you my highest admiration. Upon this grand piano the world-famed musical authority, Heinrich Ehrlich, performed an adagio by Beethoven; friend Franz Rummel played a Beethoven sonata and some of Bach's titanic music, while I essayed to interpret the orchestral language of Wagner. Everything sounded entrancing and sublime.

In the admiration of this, your masterwork, and in the expectation of a speedy, joyful meeting, I remain, with highest esteem,

Your devoted

ANTON SEIDL.



ANTON SEIDL,
ORCHESTRAL CONDUCTOR.

BOSTON, 1893.

MESSRS. STEINWAY & SONS:

During the four years of my career in America, as Conductor of the Boston Symphony Orchestra, I have had for my private use one of your splendid grand pianos.

I desire to express to you frankly my admiration of the noble singing and wonderfully sympathetic tone-quality of your pianos, combined with an extraordinary volume of tone, enabling the pianist to produce the most beautiful tonal effects, withal orchestral.

You are aware, my dear Mr. Steinway, that I have been appointed Director of the Royal Opera at Buda-Pesth, and that I am preparing to leave America in order to assume the duties of my new position. Such being the case, I would like to purchase one of your style "C" parlor grands in ebonized case, the instrument to be shipped to me during next July at my residence in Buda-Pesth, Hungary. The question of price and the selection of the piano I leave entirely in your own hands. In taking one of your grands to Europe, I am conscious of the fact that I will possess the *best* piano at present made, an instrument that will wear well and withstand the effect of any climate.

With assurances of the highest consideration, believe me,

Very sincerely yours,

ARTHUR NIKISCH.



ARTHUR NIKISCH,
ORCHESTRAL CONDUCTOR.

LONDON, 1892.

DEAR MR. STEINWAY.

* * * * * I must tell you that, although I was delighted and inspired with your pianos at my first concert, my enthusiasm and inspiration increased at my second concert, and became still greater at the third, and thus it went on *crescendo* until my final appearance, at which my joy in the grandeur, the power and the ideal beauty of the tone, and the perfection of touch and mechanism was unbounded.

All who play your pianos can but thank you. I also do so and at the same time congratulate you most heartily.

Your very devoted

I. J. PADEREWSKI.

NEW YORK, May 15, 1900.

MESSRS. STEINWAY & SONS,

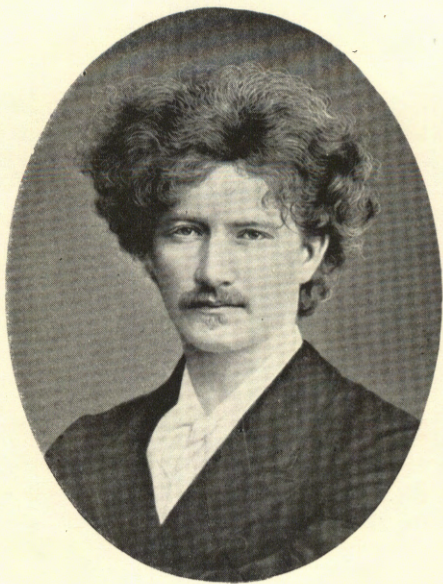
New York.

Gentlemen: Before leaving your hospitable shore, I must convey to you my heartiest thanks for the beautiful Steinway upright piano that you placed in my private car.

In view of the fact that in my recent concert tournee we covered over 22,000 miles, and that we went through many changes of climate, from the most severe cold to tropical heat, I was surprised beyond words that this little piano did not show the slightest change in action, mechanism and tone under the trying ordeal. The beauty of the tone, the power of its resonance and the perfection of its mechanism were a source of daily delight to me, as I had the instrument in constant use practicing for my concerts.

Sincerely yours,

I. J. PADEREWSKI.



IGNACE J. PADEREWSKI.

NORTH TARRYTOWN, N. Y., 1893.

DEAR MR. STEINWAY,

The absolutely perfect action of the Steinway piano renders it the indispensable ally of the executive artist. The tone is enchantingly sweet and sonorous, noble in all registers and similar in quality to that of a string instrument and to the human voice, and in grandeur and power equalling the orchestra. It has rightfully become famous as the "Steinway" tone.

In its totality the Steinway piano is a genuine work of art, the ideal piano

Very truly yours,

RAFAEL JOSEFFY.

NORTH TARRYTOWN, N. Y., June, 1900.

MY DEAR MR. STEINWAY,

* * * * * Now a few words about your upright pianos (which I play as often and as gladly as your splendid grand pianos). Also in the uprights you have reached the highest perfection. It is the same bewitchingly beautiful tone and absolutely faultless action.

With best regards,

Your ever devoted,

RAFAEL JOSEFFY.



RAFAEL JOSEFFY.

HEIDELBERG, 8 May, 1897.

MESSRS. STEINWAY & SONS,
London.

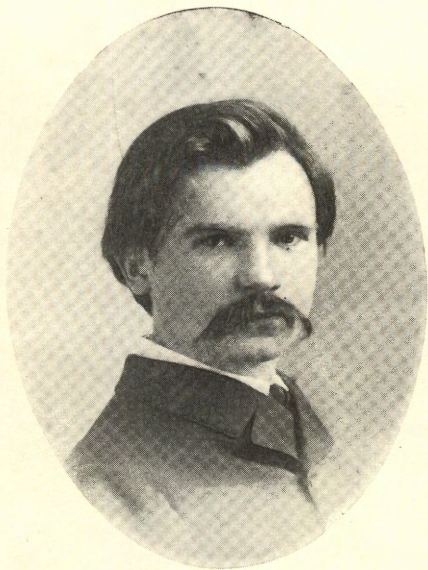
Dear Sirs: I desire to express to you my thanks for the magnificent concert grands which you have placed at my disposal for my recent concerts in Mannheim and Munich. After a fair and impartial test I have no hesitation in adding my name to the long and illustrious list of admirers of the Steinway pianoforte, and I take great pleasure in assuring you that in my opinion no other pianoforte made in America or in Europe can approach your noble production in any of the essential features which endear it to the artist and public alike.

Would you be so very kind as to furnish me with your pianofortes for my approaching concerts in England and Russia, to enable me to achieve the highest possible artistic results?

To say the truth, ten or fifteen years ago I was not so enthusiastic in my approval of your pianofortes, but I had the opportunity of trying one of your splendid new grands in a concert at Helsingfors last winter, and from that moment I became your greatest admirer. Either you have made astonishing improvements or it was my former bad taste; anyway, your pianoforte is now in my eyes the ideal production of our age. Hoping that you will be able to comply with my wish, and again thanking you, I am,

Yours faithfully,

EUGEN D'ALBERT.

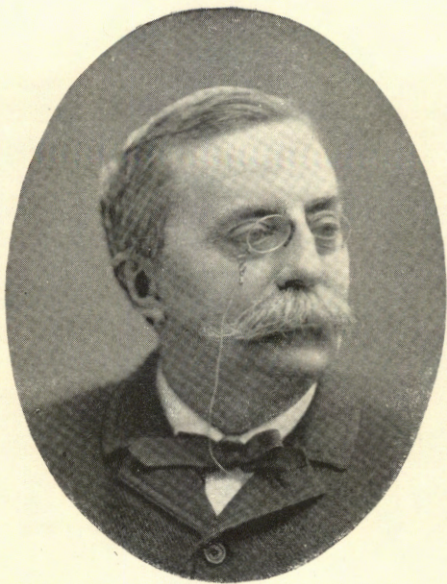


EUGEN D'ALBERT.

NEW YORK, July 9th, 1894.

The Steinway pianos are an inspiration to a musical temperament, and delight an artist's heart because of their affectionate and complete response to every varying mood.

WILLIAM MASON.



WILLIAM MASON.

NEW YORK.

MESSRS. STEINWAY & SONS,

Gentlemen: It goes without saying that, when I arrived in New York, in November 1888, I encountered the world-renowned Steinway pianos with expectations strained to the highest pitch. I gladly confess that my demands were not only completely fulfilled, but far surpassed.

C'est le ton qui fait la musique, and I may add—the piano. Your grand piano is distinguished by its rare beauty of tone-quality; sensitive, clear as a bell, and far-carrying in the treble; in the middle octaves bright and singing like a genuine Stradivarius.

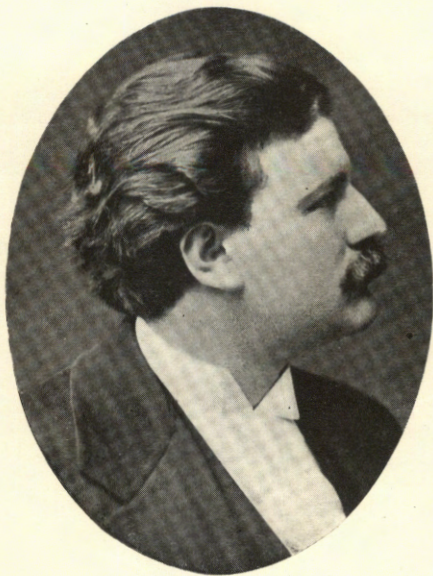
The touch is simply unsurpassable for the delivery of all kinds of double notes, is equally and specially adapted to forte and piano, in staccato and in repetition.

That I have used your grands in ninety concerts and no repairs were necessary, speaks more brilliantly for the durability of their construction than any other proof.

In conclusion I thank you sincerely for all your friendliness and care for me, which have made it possible to finish so long a concert tournee without unnecessary fatigue.

MORIZ ROSENTHAL,

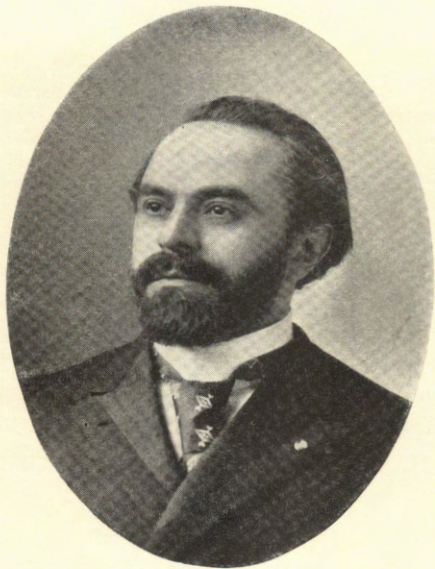
Pianist to the Royal Court of Roumania.



MORIZ ROSENTHAL,
PIANIST.

The reporter asked Mr. Vladimir de Pachmann where and how he had passed the summer.

"In the Catskills, at a little place in the backwoods. Did I play? Not very much: it was too hot. All your America is very hot in summer, I think. But I had a Steinway grand, and how could I help play with such an instrument in the room. (He paused to run his fingers up and down an imaginary keyboard, his head on one side, his eyes half closed, in ecstatic reminiscence of those summer hours of practice in the backwoods.) Ah, the Steinway! What a piano! Write this down — it is divine; it is the finest in the world — I could not leave it. I can remember the pianos of 25 years ago; but what a development since. There was nothing so beautiful in touch, so beautiful in tone. Ach! that touch and tone. Mozart and Beethoven, could they hear their compositions performed on a modern piano would not know them for theirs. The tears would flow from their eyes and run down their cheeks, to hear them." — *From interview published in Worcester Spy, Sept. 28th, 1899.*



VLADIMIR DE PACHMANN.

LONDON, 1891

MESSRS. STEINWAY & SONS,

New York,

Gentlemen: As Liszt once stood in the midst of the pianists of his time, so stands to-day the Steinway concert grand among all contemporary instruments of its kind,—solitary, without a rival.

Both Liszt and Steinway reached their aim. Making the attainments of important predecessors their basis of operation, they as path-breakers lead all others, always inventing and creating something new. If Liszt be recognized as the creator of modern piano-technic, Steinway & Sons must be designated as the founders of modern piano-making.

ARTHUR FRIEDHEIM.



ARTHUR FRIEDHEIM,
PIANIST.

PHOTO. BY FALK, N. Y.

NEW YORK, May 14, 1901.

MESSRS. STEINWAY & SONS.

Gentlemen: A most pleasant duty devolves upon me in coming, before my departure for Europe, to thank you most sincerely for the magnificent instruments which you so kindly have placed at my disposal during the tour in the United States, Canada, Mexico and Cuba, which I have just concluded.

To praise your wonderful instruments at this late day seems a most superfluous thing to do, after all the great artists and, in fact, all the world, have acknowledged their superiority; but it gives me the greatest pleasure to tell you, myself, that my admiration for their beauty of tone (which is unequalled), their perfection of mechanism and really wonderful durability is unbounded. It is indeed the greatest joy to an artist to have the privilege of using an instrument which responds to any and all demands, and which helps the artist, as yours does, towards the accomplishment of the effects for which we are all striving in the expression of the highest art.

Again, gentlemen, pray accept my heartfelt thanks for the joy that your pianos have been to me and also for all the kind attention that I have received from you and from all the members of your house. With kind regards, I remain,

Yours sincerely,

TERESA CARREÑO.



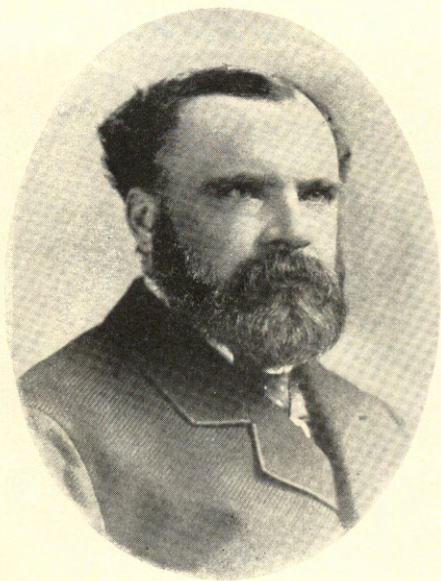
TERESA CARREÑO.

NEW YORK, 1894.

MESSRS. STEINWAY & SONS,

Gentlemen: In the year 1865 I signed a testimonial with other artists and musicians, in which I stated in substance that in every respect I considered the "Steinway" piano the best in the world. To-day, in 1894, I repeat the statement, briefly adding that the many wonderful improvements in the artistic construction of the pianos produced by you in the last twenty-eight years of my experience, have placed your instruments so far beyond those of other manufacturers that comparison is superfluous.

S. B. MILLS.



S. B. MILLS.

NEW YORK, 1879.

MESSRS. STEINWAY & SONS,
New York.

Gentlemen: Your magnificent grand pianos unite all desirable qualities to the highest degree. The tone quality is truly beautiful and extremely sympathetic; its volume, sonority and depth is magnificent; its ringing and carrying capacity most wonderful, and its durability under the most powerful touch is simply astounding.

The action responds with equal promptness to every shade of touch — it is perfect.

Believe me,

Very truly yours,

FRANZ RUMMEL.



FRANZ RUMMEL,
PIANIST.

NEW YORK, 1894.

MESSRS. STEINWAY & SONS,

Gentlemen:—It gives me great pleasure to express my admiration for your pianos. Their tone is noble, sonorous and pure; even in the utmost fortissimo, it is rich and sweet; moreover, it carries so far that it makes the most delicate pianissimo practicable in very large halls. The tone is not only large and round, but exquisitely sensitive and fresh. These qualities make the Steinway piano better adapted to cantabile playing at one extreme and to the most passionate bravoura at the other, than any other piano that I know. The scale is very even in the best sense of the word:—the bass rich and pure, the treble singing and full, the upper octaves round and replete with vitality and character.

The action of the Steinway piano, combining, as it does, depth, power, lightness and elasticity, affords the artist the means of producing the most delicate shades of tone-color, the most piquant effects and the most tremendous bravoura.

The Steinway piano is, in brief, a harmonious creation of art so individual and sympathetic that the artist often feels as if it possessed a living personality of its own.

With my kind regards,

Yours very sincerely,

ADELE AUS DER OHE.



ADELE AUS DER OHE,
PIANIST.

CHICAGO, ILL., 1882.

MESSRS. STEINWAY & SONS,
New York,

Dear Sirs: Allow me to express to you the great satisfaction and pleasure that I have experienced from the use of your famous pianos, which you have placed at my disposal during my Concert tour now in course of progress in the United States.

During my artistic career in the art centres of the world, I have used the pianos of nearly all celebrated manufacturers, but none of them can be compared to yours—none possess to such a marvelous degree that sympathetic, poetic and singing tone quality which distinguishes the Steinway as peerless among them all. Before returning to Europe, I shall select and purchase one of your grand pianos for Craig-y-nos Castle, my residence in South Wales.

Respectfully Yours,

ADELINA PATTI.

CARLTON HOTEL, PALL MALL, LONDON,
November 24, 1902.

Dear Sirs: I beg to thank you for the Steinway piano your house kindly placed at my disposal during my stay in town, and at the same time I have much pleasure in saying that I found the tone richer and more beautiful, owing to the new improvements you have made in the construction of these pianos.

I am, faithfully yours,

ADELINA PATTI.
(Baroness Cederström.)



ADELINA PATTI.

NEW YORK, 1895.

MESSRS. STEINWAY & SONS.

Gentlemen: I have known your pianos from my childhood and have used them wherever obtainable in my artistic career. It gives me pleasure to say that I prefer them to all others for their marvelous qualities of tone and touch, and I am delighted to add my name to the honored roll of artists, both vocal and instrumental, who have testified to their superlative merits.

I am, yours faithfully,

NELLIE MELBA.

NEW YORK, August 12, 1902.

MESSRS. STEINWAY & SONS.

New York, N. Y.

Gentlemen: You are herewith requested to ship the concert grand, No. 104,000, purchased this morning by me from you, by express to Vancouver, B. C.

It is essential that the piano leaves Thursday, August 14, to catch the steamer leaving Vancouver on the 22d, in order to be in readiness for my Australian tournee, and you will please adopt means toward this end.

I authorize you herewith to take my Bechstein grand piano from my London residence and allow me a credit for same as part payment for the grand just bought from you.

This being my third purchase of your grands, is a fact which speaks eloquently for itself, and I reiterate what I said in 1895 regarding the superexcellence of your product and can only add that it is incomprehensible to me how an artist or anybody who is able to afford the best can choose anything but a Steinway.

NELLIE MELBA.



NELLIE MELBA,
SOPRANO.

MESSRS. STEINWAY & SONS.

Dear Sirs: I am delighted to express my admiration for your beautiful piano-fortes, which I regard without exception the best in the world.

Sincerely yours,

EMMA CALVÉ.

1895.



EMMA CALVÉ,

SOPRANO.

METROPOLITAN OPERA CO.

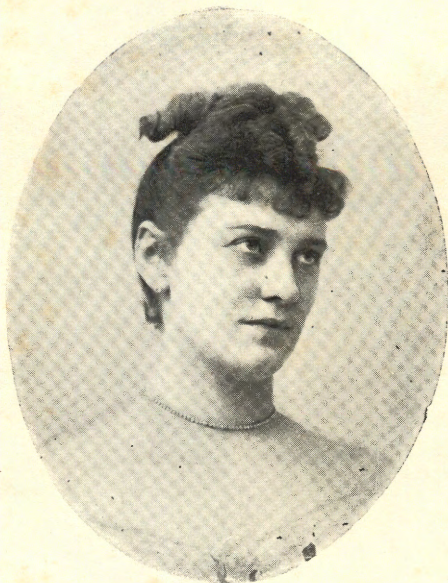
1894.

NEW YORK, 1894.

I have a Steinway piano in my house in London and am using one here.

There is nothing that can be said about the Steinway that has not been said a thousand times before. It contains all excellencies.

LILLIAN NORDICA.



LILLIAN NORDICA,
SOPRANO.
METROPOLITAN OPERA CO.
1894.

NEW YORK, 1894.

MESSRS. STEINWAY & SONS:

Dear Sirs: I consider your grand pianos incomparable.

With renewed thanks, I remain,

Yours very truly,

EMMA EAMES-STORY.



EMMA EAMES-STORY,
SOPRANO.

METROPOLITAN OPERA CO.

1894.

NEW YORK, 1894.

MESSRS. STEINWAY & SONS,

Dear Sirs: During my engagements in the United States, I have always used the Steinway pianos in preference to all others.

They combine all excellencies to the highest possible degree, their tone is poetic and sympathetic, combined with wonderful singing quality and sonority, supporting the voice most admirably. The touch and action is unsurpassed, light and elastic, answering promptly to all requirements.

Thanking you for the loan of the beautiful instrument, I remain.

Very truly yours,

SOFIA SCALCHI-LOLLI.



SOFIA SCALCHI,
CONTRALTO.

METROPOLITAN OPERA CO.

1894.

CHICAGO, 1894.

MESSRS. STEINWAY & SONS,

Gentlemen: I am delighted to express my admiration for your beautiful piano-fortes, which I regard as without exception the best in the world.

Sincerely yours,

SIGRID ARNOLDSON.



SIGRID ARNOLDSON,
SOPRANO.

METROPOLITAN OPERA CO.

1894.

NEW YORK, 1895.

MESSRS. STEINWAY & SONS,

Dear Sirs: Before leaving New York I want to thank you and tell you with what pleasure I have used your beautiful pianos. But this is an often told story. So I am only one more ardent admirer of the Steinway pianos.

Yours faithfully,

ZÉLIE DE LUSSAN.



ZÉLIE DE LUSSAN,
SOPRANO.

NEW YORK, 1894.

STEINWAY & SONS:

Your magnificent piano, which we have used during our tournée in America, is in every respect a truly remarkable instrument. We take real pleasure in stating these facts.

JEAN DE RESZKÉ.

EDOUARD DE RESZKÉ.

NEW YORK, 1895.

MESSRS. STEINWAY & SONS,

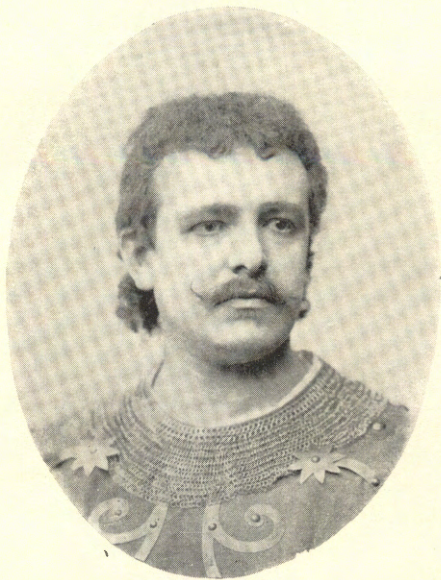
Gentlemen: We leave for Europe to-morrow morning and shall be in London in June for the spring season of opera. Would you kindly instruct your London house to have pianos ready for our use there at that time?

We take this occasion to thank you for courtesies extended and to say that, while circumstances have sometimes rendered the temporary use of other instruments necessary, our preference, conviction and artistic judgment have been and are for your superb masterworks only.

Very truly yours,

JEAN DE RESZKÉ.

EDOUARD DE RESZKÉ.



JEAN DE RESZKÉ,
TENOR.

METROPOLITAN OPERA CO.

1894.

NEW YORK, 1894.

STEINWAY & SONS:

Your magnificent piano, which we have used during our tournée in America, is in every respect a truly remarkable instrument. We take real pleasure in stating these facts.

JEAN DE RESZKÉ.

EDOUARD DE RESZKÉ.

NEW YORK, 1895.

MESSRS. STEINWAY & SONS,

Gentlemen: We leave for Europe to-morrow morning and shall be in London in June for the spring season of opera. Would you kindly instruct your London house to have pianos ready for our use there at that time?

We take this occasion to thank you for courtesies extended and to say that, while circumstances have sometimes rendered the temporary use of other instruments necessary, our preference, conviction and artistic judgment have been and are for your superb masterworks only.

Very truly yours,

JEAN DE RESZKÉ.

EDOUARD DE RESZKÉ.



EDOUARD DE RESZKÉ,
BASSO.

METROPOLITAN OPERA CO.

1894.

NEW YORK, 1894.

STEINWAY & SONS.

It affords me the greatest pleasure to play upon your piano. The tone is excellent; sonority, sweetness, and continuity of sound are in marvelous combination in your magnificent instrument.

J. LASSALLE.



JEAN LASSALLE,
BARITONE.

METROPOLITAN OPERA CO.

1894.

MESSRS. STEINWAY & SONS,

NEW YORK, 1894.

Gentlemen: I have no hesitation in saying that your piano is the most perfect instrument I know of.

FRANCISCO VIGNAS.



FRANCISCO VIGNAS,
TENOR.

PHOTO. BY FALK, N. Y.

METROPOLITAN OPERA CO.

1894.

NEW YORK March 21, 1901.

MESSRS. STEINWAY & SONS.

Gentlemen: I have selected one of your grand pianos, No. 97,633, to be shipped to Genoa, for which kindly send me your bill to the Hotel Navarre, New York.

The choice and purchase of this instrument has given me additional pleasure, it being the second Steinway grand piano bought of you which graces my family home in Turin (Italy). This fact I think is the greatest homage I can express as to the super-excellence of your pianos. Please accept this expression of my sincerity, and believe me to be,

Yours very truly,

LUIGI MANCINELLI.



LUIGI MANCINELLI,
CONDUCTOR.

METROPOLITAN OPERA CO.

1894.

NEW YORK, 1894.

MESSRS. STEINWAY & SONS,

New York.

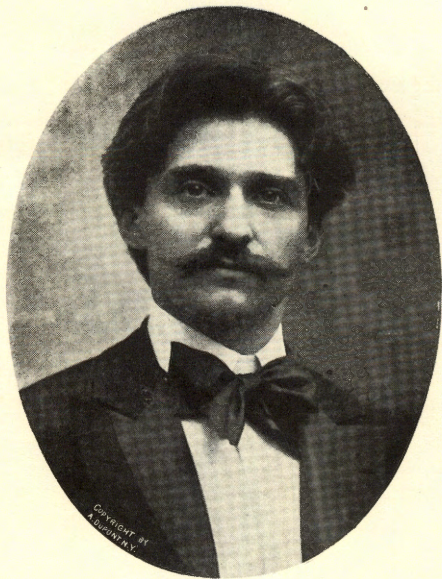
Gentlemen: The most glowing praises that have been bestowed on your unrivalled pianos are only justice done to their merit.

They are *perfect* in the highest sense of the word; responsive to every demand; their sonority is of incomparable beauty, brilliant and powerful, tender and grave. I have found them to be the most expressive medium to convey the thoughts of the great composers. Their use is to me a never-ceasing source of purest pleasure, and in bringing you this testimony of my admiration for your glorious instruments, I simply give expression to my inmost conviction as a sincere artist.

I remain, Gentlemen,

Yours sincerely,

ALBERTO JONÁS.



ALBERTO JONÁS,
PIANIST.

NEW YORK, 1894.

MESSRS. STEINWAY & SONS,

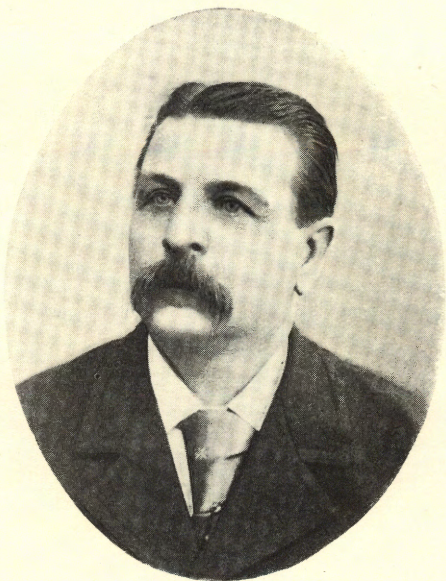
Gentlemen: It gives me great satisfaction to acknowledge that since the year 1865, when I introduced your piano for the first time before a large and appreciative audience in the city of Mexico, your instrument has been my daily favorite and companion, always giving the greatest satisfaction. Whenever and wherever used, it always sings with or without accompaniment, and brings forth its rich volume of harmonic sound throughout the whole scale.

Its endurance shows a wonderful ingenuity of art and workmanship. A piano which will remain in fine shape throughout seven years of hard tolling, as the one in my house has done, deserves to be named the best in the world.

I am, Gentlemen,

Yours gratefully,

BERN. BOEKELMAN.



BERN. BOEKELMAN.

NEW YORK, Sept. 14, 1895.

MESSRS. STEINWAY & SONS,

Gentlemen : When I first arrived in this country I invariably used the Steinway pianos in all my concerts, and ever since I have been an ardent admirer of this most ideal instrument. In selecting your pianos exclusively for use at the "New York College of Music" I have not only shown my preference for them over all others, but at the same time given them a testimonial of a more substantial nature than words can express. It is useless for me to praise this truly peerless instrument. Have not the greatest masters exhausted the vocabulary in praise of it? Permit me to say though that, besides their wonderful singing qualities, their unlimited power and an action which is more than perfect, your pianos have the most astonishing durability. The twenty pianos in use at the College of Music (and used incessantly) are to-day in the same condition as when first received. This speaks for itself.

Accept, gentlemen, my highest admiration.

Respectfully yours,

ALEX. LAMBERT.



ALEXANDER LAMBERT,
PIANIST.

568 Division Street, East,

CHICAGO, January 29th, 1896.

MESSRS. STEINWAY & SONS,

New York,

Gentlemen: I want to thank you most sincerely for the magnificent instrument which you have so kindly placed at my disposal during my present tournée. Having used it at nearly forty concerts since the end of October, its beautiful singing tone, its perfect mechanism and carrying power are absolutely unimpaired. I am more than ever convinced that the "Steinway" is the only piano which fully meets my artistic requirements. And although it is really like carrying coals to Newcastle, I feel constrained to say that in my opinion the excellency of your instruments is simply unapproachable.

Yours most sincerely,

FANNIE BLOOMFIELD-ZEISLER.



FANNIE BLOOMFIELD-ZEISLER.

PHILADELPHIA, PA., January 23d, 1896.

MESSRS. STEINWAY & SONS.

New York City,

Gentlemen: I desire to thank you very sincerely for courtesies extended during the present opera season, and at the same time to express the satisfaction that I have derived from the use of your pianos.

Since leaving Paris, where I used one of your instruments exclusively, I had felt quite bereft until, through your courtesy, another was placed temporarily at my disposal.

I have heard many pianos—alas,—too many, but there is only one Steinway, and having become accustomed to its marvelously pure, musical tone, which is comparable with no other and so infinitely superior to all others, I could not have been content to accept a substitute.

Very cordially yours,

EMMA NEVADA-PALMER.

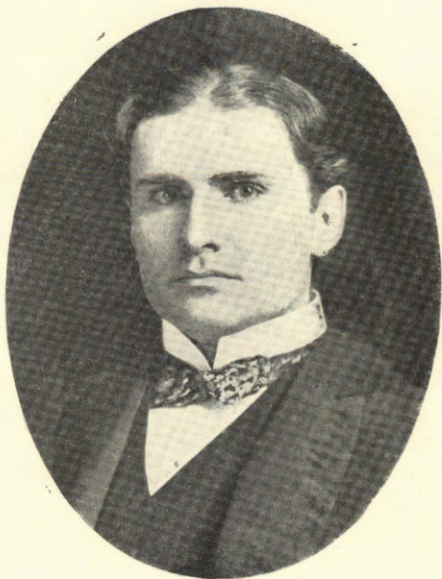


EMMA NEVADA-PALMER.

February 6th, 1897.

Gentlemen: It seems superfluous at this late day to testify to the supreme excellence of the Steinway pianos, but I am always glad to swell the chorus of praise for this wonderful product of genius.

WALTER DAMROSCH.



WALTER DAMROSCH,
ORCHESTRAL CONDUCTOR.

From the BOSTON EVENING JOURNAL, April 15, 1902.

NEW YORK, April 14 — Josef Hofmann, the great pianist, was asked to-day by a press representative his opinion as to which is the best piano, to which question he replied:

“There is but one best piano, and that is the Steinway, and no other piano approaches it. I want to give the greatest possible pleasure and satisfaction to my audience. By accomplishing that I gain the greatest reputation, and that is what I want. This end I attain by using the Steinway. I desire you to distinctly understand that there is no money consideration whatever to influence me in my opinion.

“There may be some pianists who are paid for using and praising the pianos they play upon, but certainly I do not belong to that class. Those who sell their services against their own convictions are on the downward path and have nothing more to lose. You have asked me my candid opinion about pianos for the benefit of the public, and I have told you what I honestly think on the subject.”



JOSEF HOFMANN,
PIANIST.

The Steinway piano has no more enthusiastic admirer than myself. Knowing thoroughly the principal makes of both Europe and America, it is a matter of both patriotism as well as artistic pride to me that I have never found an instrument comparable to it.

Very truly yours,

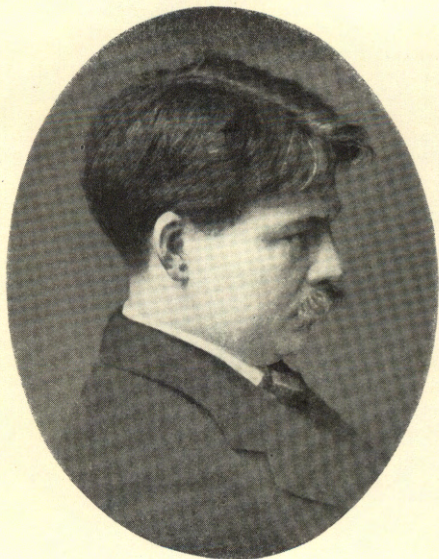
EDWARD MACDOWELL.

NEW YORK, February 28, 1902.

In my estimation there is no instrument either here or abroad comparable to the Steinway piano. * * * * *

Yours truly,

EDWARD MACDOWELL.



EDWARD MACDOWELL.

MESSRS. STEINWAY & SONS.

Pardon me for having waited until to-day, to give my best thanks for the great kindness with which you again put your splendid instruments at my disposal during my concerts last winter. I wished to tell you my opinion of your peerless pianos but I hesitated because they are so high above every criticism that praise must appear ridiculous to you. Even if I say that your Grand Pianos, as far as large volume of tone is concerned, are tremendous ; in respect to purity and clearness of tone and sensuous beauty,—ideal; and that the softness of touch and excellence of action are so splendid that every hand ruined by the use of poor pianos can be cured by practising on a Steinway Grand; and that they are of a durability not to be impaired;—all this seems to me insufficient, and is nothing new. The distinction of your Grand Pianos, whose incomparable, beautiful tone often creates the impression that Beethoven has inspired them with life and soul, is most clearly shown in the fact that they are almost exclusively used in the highest circles of the educated world, and at the concerts of eminent pianists. Accept again my heartiest thanks for your kindness, through which you enabled me to give concerts in Germany which would have been impossible without your pianos, to which I have become so much accustomed.

Respectfully yours,

SOFIE MENTER.

CASTLE ITTER, 1898.



SOFIE MENTER.

NEW YORK, December 2, 1899.

MESSRS. STEINWAY & SONS.

Gentlemen :— I consider it a privilege to add my name to the host of my more celebrated colleagues who appreciate the beauties of the Steinway piano. I believe that the success which has attended my five years' career has been due in large part to the perfect instruments placed at my disposal through your generosity.

The Steinway is the only piano I know, on which the tone can be "modelled" as one models in clay.

With thanks for your many courtesies, believe me

Very sincerely yours,

KATHERINE RUTH HEYMAN.



KATHERINE RUTH HEYMAN,
PIANIST.

NEW YORK, 1899.

The Steinway piano is in regard to accuracy of action and quality of tone, absolutely beyond competition. Steinway means *Standard*.

BRUNO OSCAR KLEIN.



BRUNO OSCAR KLEIN.

CINCINNATI, OHIO, February 18, 1897.

Dear Sirs: I cannot tell you how immensely pleased I was when again I heard the splendid tones of the Steinway piano. The volume and beauty of tone are simply wonderful beyond description. No other piano possesses these qualities to the same degree.

With distinguished consideration,

LILLI LEHMANN-KALISCH.



LILLI LEHMANN-KALISCH.

MESSRS. STEINWAY & SONS.

Gentlemen: Among the privileges which musical artists enjoy is that communion with the art which is made possible by the pianoforte. There can be no truer, warmer, more sympathetic companion than the Steinway. Whether used in its own proper sphere, or made to take the place of operatic chorus and orchestra, it is always a wonder and a joy. I am happy to sing the praise of the instrument that has so often sung for me.

I am, Gentlemen, with sincere admiration,

Yours respectfully,

MARCELLA SEMBRICH.

New York, March 21, 1903.



MARCELLA SEMBRICH.

NEW YORK, December 24, 1902.

Dear Sirs: With great pleasure and with the innermost conviction, I confess to you that the Steinway pianos are to me the most perfect and beautiful ever created.

I rejoice in anticipation of the new Steinway Grand which I intend purchasing in due time for my home in Germany.

Kind regards,

ERNESTINE SCHUMANN-HEINK.



ERNESTINE SCHUMANN-HEINK.

NEW YORK, March 3rd, 1904.

MESSRS. STEINWAY & SONS,

Gentlemen: I cannot but express to you my warmest thanks and deep appreciation for the opportunity you have afforded me to visit your great country to conduct my own compositions before your music-loving public.

I have always understood that your house has been the main factor in the cultivation of good music in America, and that the public owes it in a great measure to your efforts and continuous support that to-day in the United States the appreciation for what is highest and noblest in the art of music stands on a par with Europe.

But what can I say about your wonderful pianos that has not been said hundreds of times before by the greatest of musicians and masters? The superb tonal qualities and perfection of mechanism of your instruments have had such a fascinating effect on my musical feelings that for the first time in many years I am drawn irresistibly again and again to my Steinway to indulge in improvising and musical inspirations, although I lay no claim to being a pianist. In accompanying my wife in her song recitals, it is a constant source of pleasure to me to note the remarkable sustaining and blending qualities of the tone of your piano, which certainly are a great aid and benefit to the singer.

With sincerest regards,

Yours very truly,

DR. RICHARD STRAUSS.



DR. RICHARD STRAUSS.

SOME OF THE EMINENT MUSICAL ARTISTS

who have used and prefer to use Steinway & Sons' Piano-fortes, and have
addressed complimentary letters to our House, which are valued
by us as honorary distinctions.

- Abt, Franz, Germany.
Arditi, Signor Luigi, London.
Arnoldson, Sigrid.
Asantchewsky, M. von, Russia
Auber, D. F. E., France
Aus der Ohe, Miss Adele, Berlin.
- Bendel, Franz, Germany.
Berge, Dr. William, United States
Bergmann, Carl, United States.
Bergner, Frederick, United States.
Berlioz, Hector, France.
Bernard, M., France.
Billet, Alexander, Switzerland.
Biedermann, Julius, United States.
Bloomfield Zeisler, Mrs. Fannie, U. S.
Boeckelmann, Bernhardus, U. S.
Bonawitz, Johann Heinrich, Germany.
Boscovitz, Frederick, United States.
Bowman, E. M., United States.
Braga, Gaetano, France.
Brandeis, Frederick, United States.
Breuning, F. von, United States.
Bronart, Ingeborg von, Germany.
Buck, Dudley, United States.
Busoni, Ferruccio B., Boston, Mass.
Bussmeyer, Hugo, Brazil.
- Calvé, Emma, Paris.
Carreno, Teresa, United States.
Cervantes, Ignazio, Cuba
Clauss-Czavardi, Mad. W., France.
Comettant, Oscar, France.
Cutler, Dr. Henry L., United States.
- D'Albert, Eugen, Germany.
Damrosch, Dr. Leopold, United States.
Damrosch, Walter, New York.
Dannreuther, Edward, England.
David, Felicien, France.
De Fontaine, Mortier, France.
Delahaye, Auguste, France.
De Lussan, Zélie, London.
De Meyer, Leopold, Austria.
Denck, Joseph Hart, United States.
De Reszké, Edouard.
- De Reszké, Jean.
Diemer, Louis, France.
Dorn, Heinrich, Germany.
Dore, Gustave, France.
Dreyschock, Alexander, Russia.
Eames-Story, Emma, Paris.
Eisfeld, Theodore, Germany.
Elwart, A., France.
Ehrlich, A., Germany.
Essipoff, Mme. Annetta, Russia.
- Faist, H. Germany.
Fissot, Henry, France.
Friedheim, Arthur, New York.
- Gaul, Cecilia, United States.
Gerster, Mme. Etelka, Hungary.
Gevaert, F. A., Belgium.
Goddard, Mme. Arabella, England
Golbeck, Robert, United States.
Gounod, Charles, France.
Graever-Johnson, Mme., Belgium.
Guion, Emil, United States.
- Hartmann, F., United States.
Hauk, Mme. Minnie, Germany.
Hegner, Otto, Switzerland.
Heller, Robert, United States.
Heller, Stephen, France.
Helmholtz, Prof. H., Germany.
Henselt, Adolphe, Russia.
Heugcl, Henry, France.
Hill, U. C., United States.
Hoffmann, Edward, United States.
Hofmann, Josef, New York.
Hohnstock, Carl, Germany.
- Inten, Ferdinand von, United States.
- Jaell, Alfred, France.
Jameson, J. S., United States.
Janotha, Mademoiselle, London.
Joachim, Dr. Joseph, Germany.
Jonas, Alberto, United States.
Joseffy, Rafael, New York
Juch, Miss Emma, New York.

Kaliwoda, W., Germany.
Ketterer, Eugene, France.
Klauser, Karl, United States.
Krebs, Mlle. Marie, Germany.
Kreissmann, August, United States.
Krueger, Wilhelm, Germany.
Kullack, Dr. Theodore, Germany.

Lack, France.
Lacombe, Louis, France.
Lambert, Alexander.
Lasare, Martin, Belgium.
Lassale, Jean, Paris.
Lavignac, France.
Lebert, Professor, Germany.
Lefebure-Wely, H., France.
Lehmann, Mme. Lilli, Berlin.
Leschetizky, Professor, Russia.
Liebling, Max, United States.
Liebling, S., United States.
Liszt, Dr. Franz, Weimar, Germany.
Luckhardt, Miss Lina, United States.

MacDowell, Edward, New York.
Magnus, D., France.
Maillet, E., France.
Mancinelli, Luigi, Italy.
Manns, Jean, United States.
Marmontel, A., France.
Martin, Mlle. Josephine, France.
Mason, Dr. William, United States.
Mehlig, Miss Anna, Germany.
Melba, Nellie, Paris.
Menter, Mme. Sofie, Germany.
Mills, S. B., United States.
Mills, Wm. F., United States.
Morgan, Geo. W., United States.
Moscheles, J., Germany.
Mosenthal, Joseph, United States.
Muzio, E., United States.

Napoleon, Arthur, Portugal.
Neuendorff, Adolf, New York.
Nevada-Palmer, United States.
Niemann, Albert, Berlin.
Nikisch, Arthur, Leipzig.
Nordica, Lillian, London.

Paderewski, Ignace J., Paris.
Pape, Willie B., England.
Parepa-Rosa, Mme. E., England.
Patti, Mme. Adelina, England.
Pattison, John N., United States.
Paur, Agriol, United States.
Pecher, William, United States.
Pearson, Professor, United States.
Pease, Alfred H., United States.

Pinner, Max, Germany.
Plaidv, Louis, Germany.
Pruckner, Dionys, Germany.

Ravina, Henry, France.
Reinecke, Carl, Germany.
Remmertz, Martha, Germany.
Richter, Carl, Germany.
Ritter, Frederic Louis, United States.
Ritter, Theodore, France.
Rosenthal, Moriz, Vienna, Austria.
Rubinstcin, Antoine, Russia.
Rubinstein, Nicholas, Russia.
Rummel, Franz, New York.

Saar, William, United States.
Saint-Saens, Camille, France.
Scalchi, Mme. Sophie, Italy.
Scharfenberg, William, United States.
Schiller, Mme. Madeline, United States.
Seidl, Anton, New York.
Sousa, John Philip, New York.
Sterling, Mme. Antoinette, United States.
Stiggelli, Giorgio, Germany.
Stoeger, Ernest, France.

Taubert, Wilhelm, Germany.
Tellefsen, Thomas, Dyke Acland, Sweden.
Thomas, Ambroise, France.
Thomas, Theodore, United States.
Timm, Henry C., United States.
Titians, Mme. Teresa, England.
Topp, Miss Alida, Germany.
Trautmann-Jaell, Mme. Marie, France.
Trebelli, Mme. Zelig, London.

Van Boom, I., Sweden.
Vieuxtemps, Henry, Belgium.
Vignas, Francisco, Italy.
Vogt, Jean, Germany.

Wagner, Richard, Germany.
Wallace, Wm. Vincent, United States.
Warren, Samuel P., United States.
Weikert, Constantin, United States.
Wels, Chas., United States.
Wenige, Oscar, United States.
White, Sennor Joseph, Cuba.
Wichmann, Miss, Sweden.
Wieniawsky, Henry, Belgium.
Wieniawsky, Joseph, Russia.
Willmers, Rudolph, Austria.
Woltsohn, Carl, United States.
Wollenhaupt, Bruno, United States.
Wollenhaupt, Hermann A., U. S.

Zundel, John, United States.

STEINWAY & SONS,
MANUFACTURERS OF
Grand and Upright Pianos

Steinway & Sons beg to announce that they have been officially appointed by patents and diplomas, which are displayed for public inspection at their warerooms, manufacturers to

His Majesty, Nicholas II., Czar of Russia

His Majesty, William II, Emperor of Germany and King of Prussia

His Majesty, Franz Joseph, Emperor of Austria and King of Hungary

Her Majesty, Victoria, Queen of Great Britain

Their Royal Highnesses, the Prince and Princess of Wales,
and the Duke of Edinburgh

His Majesty, Oscar II., King of Sweden and Norway

His Majesty, Umberto I., King of Italy

His Majesty, Albert, King of Saxony

His Majesty, Mousaffer-ed-Din, Shah of Persia

Her Majesty, Maria Christina, Queen Regent of Spain

His Majesty, Abdul Hamid II., Sultan of Turkey

His Majesty, Edward VII., King of Great Britain
and Emperor of India

Her Majesty, Alexandra, Queen of Great Britain
and Empress of India

Illustrated Catalogues Mailed Free upon Application.

STEINWAY & SONS,
WAREROOMS:
STEINWAY HALL, 107-109 EAST 14th STREET,
NEW YORK.