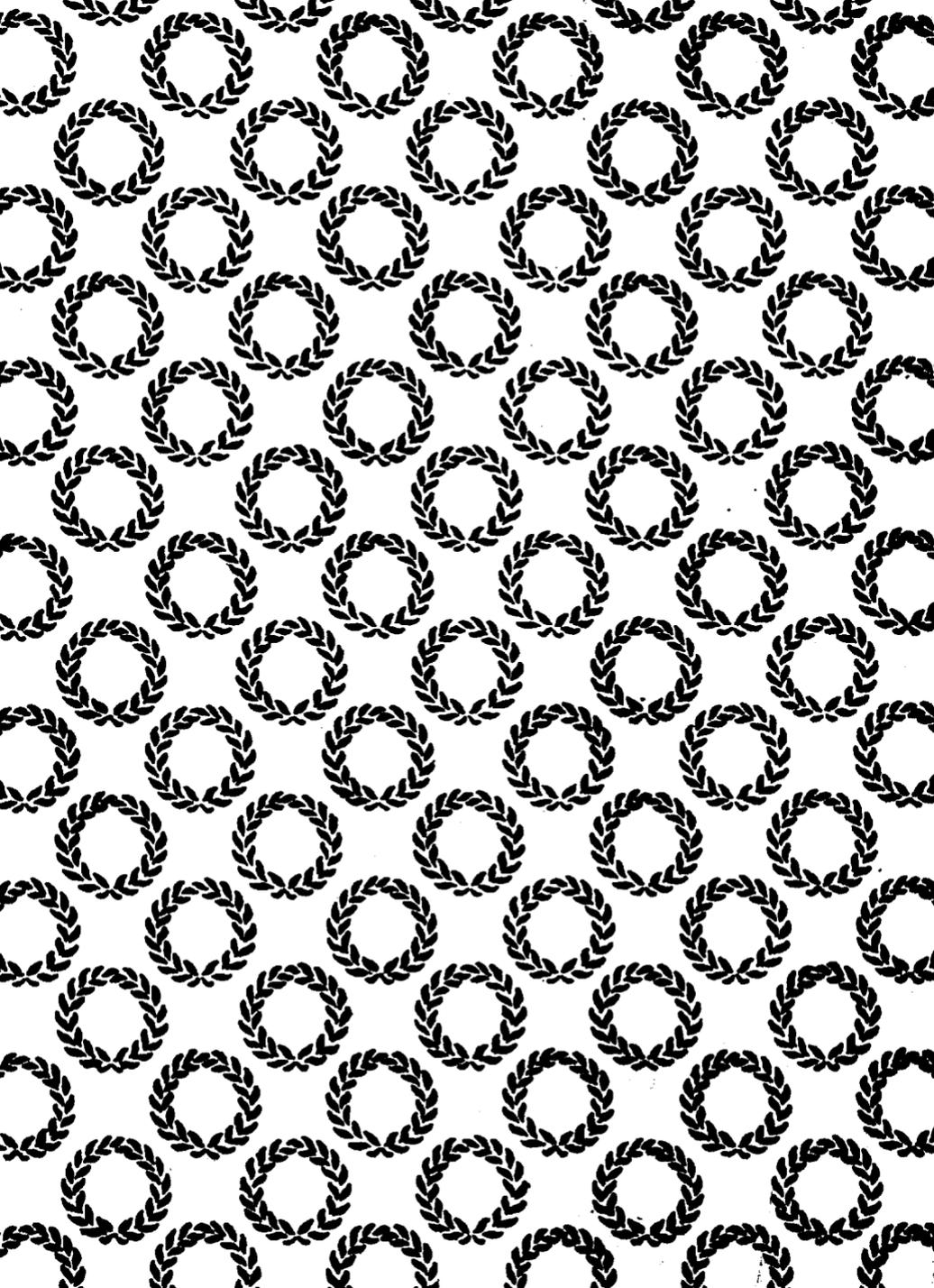
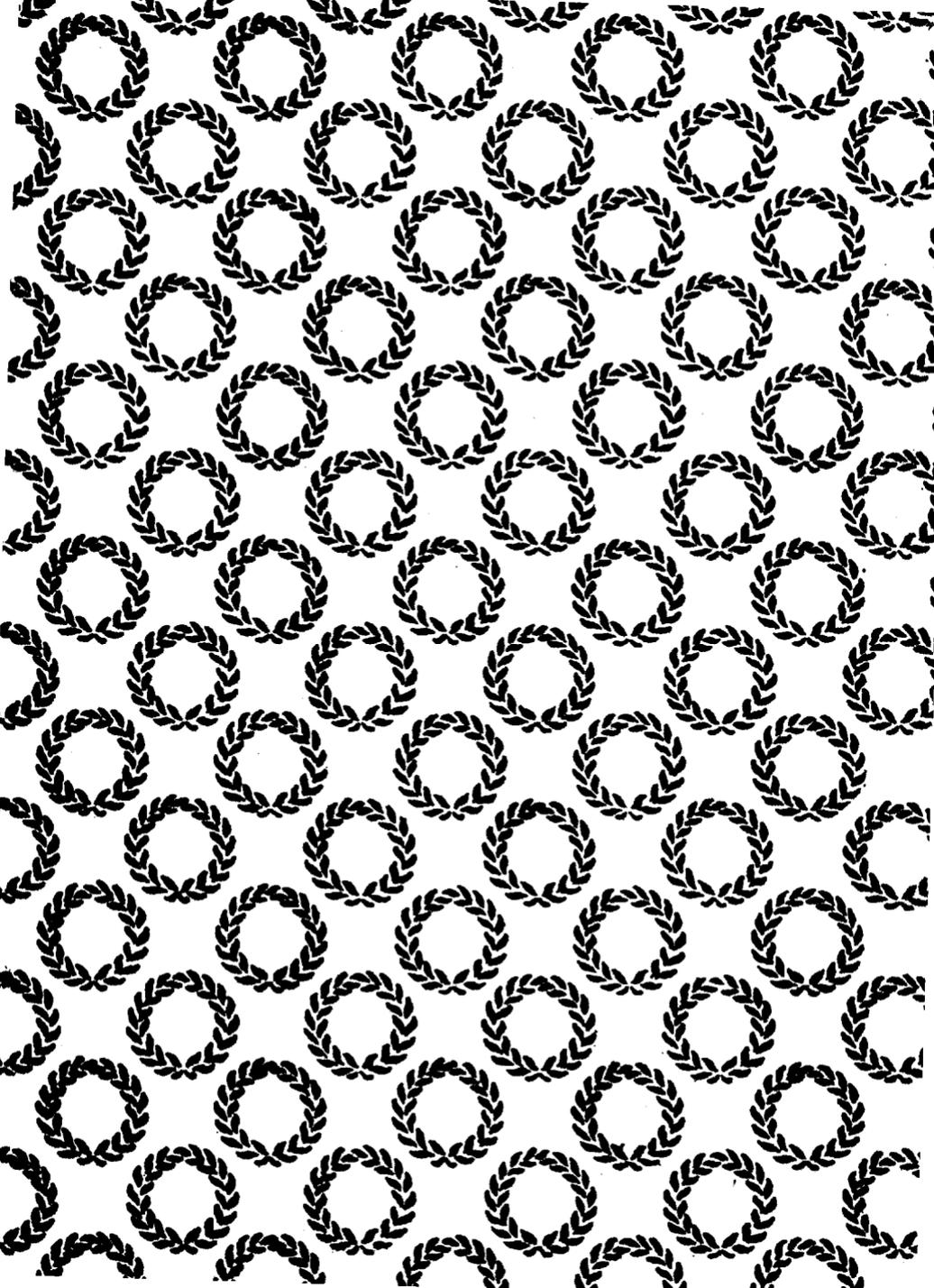


STEINWAY
& SONS







STEINWAY & SONS

PIANOFORTES



EUROPEAN BRANCHES

LONDON ENGLAND
STEINWAY HALL
15&17 LOWER SEYMOUR ST.
PORTMAN SQ.W

HAMBURG GERMANY
WAREROOMS
JUNGFERNSTIEG 34
FACTORY

ST. PAULI SCHANZENSTRASSE 20-24

BERLIN GERMANY
KÖNIGGRÄTZERSTRASSE 6

FACTORIES

STEINWAY L.I. GREATER NEW YORK

WAREROOMS

STEINWAY HALL

107 & 109 EAST 14th STREET NEW YORK
AND
CINCINNATI INDIANAPOLIS LOUISVILLE
COLUMBUS DAYTON CHARLESTON, W. VA.

MCMXIV

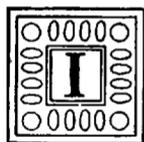
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RETROSPECTIVE

STEINWAY INDIVIDUALITY



If you have ever studied the colors of the spectrum, or the red and yellow of the golden sunset, you have been impressed with the exquisite commingling of lights and shades, where beauty in detail and harmony in combination never fail to fascinate the mind. So it is with the Steinway piano. It is the elaboration of every minor part into a perfect symmetry that makes the Steinway piano as truly a work of art as a military scene by Meissonier, a landscape by Corot or a genre piece by Rembrandt. It is the masterly blending of piano tone, the subtle nuances, the appealing sensuous quality, combined with brilliancy and power, that impart to the Steinway piano its supreme individuality.

The Steinway piano is not wholly the outgrowth of an advanced knowledge in piano construction; nor is it the immediate result of a higher musical culture. It is an evolution that has proceeded as slowly and as surely as the unfolding of a bud or a flower. No mere environment or dexterity could bring out the Steinway as it exists to-day. Its roots penetrate deep into the soil of the nation. It has expanded with the development of taste and musical knowledge and become a part of the aesthetic aspirations of the people; each year a larger factor in the higher life until now it belongs to the warp and woof of American society. The logical sequence of persistent, ideal endeavor has made it the type of surpassing art in piano construction and has advanced its prestige to that point where the Steinway piano is a vital and dominating force in the musical life of the country.

STEINWAY SYMBOLS

From the day in 1853 when the first Steinway piano was presented to the public of America it has represented the loftiest phases of the piano industry. A remarkable combination of artistic and industrial integrity, it has been universally accepted as the exemplar of what the perfect piano should be. So closely have the Steinways been identified with the musical career of the Republic that they have given a new and a strong impetus to general culture. The uplifting of taste and the diffusion of musical understanding may be traced in large degree to the ardent and patriotic efforts and the consummate standards of the far-seeing and unselfish men who founded the Steinway establishment. Their ideal was a beautiful voice. Their work was to create a sensitive but permanent vehicle for its expression. The realization meant the elevation and furtherance of the great art of music. Their field was the world and mankind the beneficiary. Rarely have men had such inspiration and more rarely have they risen to the heights or possessed such unobscured and prophetic vision of the intellectual needs. They builded better than they knew.

STEINWAY TRADITIONS

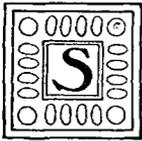
The Steinway traditions are nobly maintained. It would be impossible to uphold the Steinway criterion in its original purity and force, if these traditions were not religiously observed and preserved. If ever a true word was spoken it is that the Steinway traditions lie at the bottom of Steinway achievement, in the present as well as in the past. This is the potency that has sustained the idealistic existence of the Steinway piano in spite of the trend on every side in the direction of materialistic

gain. From generation to generation, from father to son and son's son these traditions have been transmitted and are a virile force in the Steinway life to-day, as clearly defined and as cleanly cut as the gem that comes from the hands of the skillful lapidary. The descendants of the founders have been imbued with the genius of these traditions, inspired with pride for the superb excellence of the Steinway instrument, put to their tasks at the bench to learn the full significance of perfection in detail; so that when the direction of the Steinway business fell upon their shoulders they were masters of the art and fully able to preserve and secure unimpaired the original artistic intent of the Steinway house. The young men of the fourth generation of Steinways are now preparing themselves for the responsibilities of the future. The Steinway was and is now the standard of piano quality throughout the world. It will be kept so.

STEINWAY FRUITION

This emulous and punctilious course has won for the Steinway institution and the Steinway piano the confidence and the admiration of the world of art; indeed, this sentiment extends into the practical life of the community. The liberal interest that the Steinways have manifested at all times in music and its gifted exponents, and the substantial aid that they have always granted to both, have had a stimulating and broadening reflex influence upon the Steinway supremacy in the musical world.

UPRIGHT STYLE V

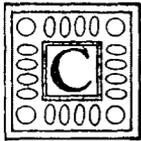


MALL upright of simple design. Patent separable case, allowing the arms with keyboard, action and legs to be detached from body of case, permitting the piano to be transported over narrow stairs and through small doors. Made only in dark Mahogany cases, dull finish. Height, 4 feet 1 inch; width, 5 feet; depth, 2 feet 2 inches. Net weight, 560 lbs.; gross weight, 780 lbs.; 77 cubic feet boxed.



VERTEGRAND

TRADE MARKED
STYLE K



HASTE and simple in design, but embodying all the superior attributes of a grand piano in a compact upright form. Patent separable case, same as Style V. Made in Ebonized and Mahogany cases, dull finish.

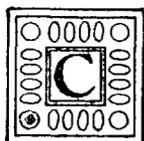
Also made to order in Circassian Walnut or Oak, stained to any desired color.

Height, 4 feet 3½ inches; width, 5 feet 1 inch; depth, 2 feet 3½ inches. Net weight, 635 lbs.; gross weight, 860 lbs.; 77 cubic feet boxed.



UPRIGHT STYLE I

WITH NEW GRAND PIANO PLATE CONSTRUCTION

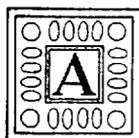


CLASSIC design, highly polished case. Patent separable case, same as Style V. Made in Ebonized and Mahogany cases. Also made to order in fancy Prima Vera, English and American Oak, Satinwood or Walnut.

Height, 4 feet 6 inches; width, 5 feet $3\frac{1}{2}$ inches; depth, 2 feet 4 inches. Net weight, 700 lbs.; gross weight, 925 lbs.; $88\frac{1}{2}$ cubic feet boxed.



SMALL GRAND STYLE M



SMALL grand created to meet the popular demand for a grand piano suitable to the limited size of modern apartments, combining economy of space with economy of price.

Made only in dark Mahogany cases, dull finish.

Length, 5 feet 6 $\frac{3}{4}$ inches; width, 4 feet 9 $\frac{3}{4}$ inches.

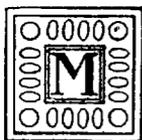
Net weight, 555 lbs.; gross weight, 860 lbs.; 67.5 cubic feet boxed.



MINIATURE GRAND

TRADE MARKED

STYLE O



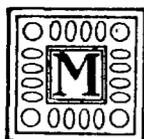
MADE in Ebonized and Mahogany cases, highly polished. Also made to order in any kind of wood or to match any style of furniture.

Length, 5 feet 10½ inches; width, 4 feet 10 inches.

Net weight, 590 lbs.; gross weight, 890 lbs.; 76.3 cubic feet boxed.



SMALL PARLOR GRAND STYLE A



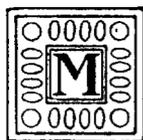
MADE in Ebonized and Mahogany cases, highly polished. Also made to order in any kind of wood or to match any style of furniture.

Length, 6 feet 4½ inches; width, 4 feet 10 inches.

Net weight, 670 lbs.; gross weight, 1000 lbs.; 76.3 cubic feet boxed.



PARLOR GRAND STYLE B



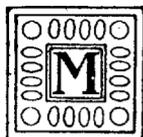
MADE in Ebonized and Mahogany cases, highly polished. Also made to order in any kind of wood or to match any style of furniture.

Length, 6 feet 11½ inches; width, 4 feet 10 inches.

Net weight, 725 lbs.; gross weight, 1085 lbs.; 88.5 cubic feet boxed.



ORCHESTRAL CONCERT GRAND STYLE D



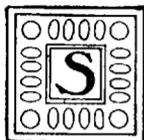
ADE in Ebonized case, highly polished.

Length, 8 feet 11¼ inches; width, 5 feet 1¼ inches.

Net weight, 1000 lbs.; gross weight, 1400 lbs.; 111 cubic feet boxed.



STEINWAY SPECIALTIES



STEINWAY & SONS are the only piano manufacturers who make every component part of their pianos, including the casting of all the metal parts, within their own factories.

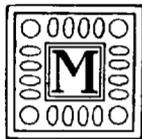
The composite metal parts show the highest perfection of finish and workmanship, and the greatest firmness and uniformity of metal structure, a steel-like and sounding quality with a tensile strength exceeding 33,000 pounds per square inch, as demonstrated by actual tests. The full metal frames, of cupola shape with Capo d'Astro bar cast integrally, for which the highest grade of charcoal iron is employed, possess an unequalled degree of resistance, permitting a vastly increased tension of strings without the slightest danger of break or crack, thereby considerably increasing the vibratory power and augmenting the lasting qualities of the instruments.

Only the finest selected lumber thoroughly seasoned in yard and kiln and the choicest veneers are used in the manufacture of the cases and only the most skillful artisans are engaged in the various departments of the factories.

There is but one grade of Steinway piano, the difference in price between the various styles being governed only by the exterior design and size.

All Steinway pianos have $7\frac{1}{2}$ octaves, and contain all the latest and thoroughly tested Steinway improvements and patents, such as the Duplex Scale, Metallic Tubular Action Frame, Composite Soundboard Bridge, Non-Friction Pedal, Closing Rim and Key Frame Bed. Styles A, B and D contain the Treble Bell attachment, Style B contains the Soundboard Tone Pulsator, and Styles M and O the patent Plate Construction. The grands have the Patent Tone-sustaining Pedal; the uprights do not, but can be supplied with this attachment at an additional cost of \$25.

STEINWAY TRIBUTES



ERE testimonials would be trifling in association with the Steinway piano. The following letters are of such dignity and authority, however, that they bear interest to all who know music or who appreciate its harmonies:

Two letters from the late GEHEIMRATH HERR v. HELMHOLTZ, who occupied the chair of Acoustics in the University of Berlin, and who was admittedly the highest authority in the Science of Acoustics and Sound.

Messrs. STEINWAY & SONS:

I can only congratulate you on the great improvement you have achieved by the introduction of your duplex scale into your pianofortes. I have repeatedly and carefully studied the effects of the duplex scale just applied to my Steinway Grand piano, and find the improvement most surprising and favorable, especially in the upper notes, for splendid as my Grand piano was before, the duplex scale has rendered its tone even more liquid, singing, and harmonious. I deem this improvement very happy in its results and, being based upon scientific principles, capable of still greater development.

Yours very truly,

BERLIN, August 13th, 1873.

H. HELMHOLTZ.

Messrs. STEINWAY & SONS:

Another feature of special interest to me in the new Steinway Grand pianoforte was the study of the perfect effects of the recent improvements in your duplex scaling caused by its greater and more favorable harmonic sub-divisions. I am convinced that thereby you have introduced a further improvement—the tone throughout the entire scaling being remarkable for its evenness, and for its wonderful sweetness, richness, and volume.

H. HELMHOLTZ.

BERLIN, March 16th, 1885.

Messrs. STEINWAY & SONS:

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 pianofortes, which once more have done full justice to their world-wide reputation, both for excellence and capacity of enduring the severest trials. For 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,

NEW YORK, May 24th, 1873.

ANTON RUBINSTEIN.

Messrs. STEINWAY & SONS:

The magnificent Steinway Grand piano now stands in my music room, and presents a *harmonic totality of admirable qualities*, a detailed enumeration of which is the more superfluous as this instrument fully justifies the world-wide reputation that for years you have everywhere enjoyed.

After so much well-deserved praise, permit me to also add my homage, and the expression of my undisguised admiration, with which I remain,

Very sincerely yours,

WEIMAR, September 3d, 1873.

FRANZ LISZT.

MY DEAR MR. STEINWAY:

Really you ought personally to have witnessed the gratification which I experienced upon receiving back your magnificent Grand piano; you certainly would not have asked me to add another word.

I do indeed deem it humiliating for so many other branches of art that this art of building pianofortes alone should so closely approach such undeniable ideal perfection. I know of nothing in painting, sculpture, architecture, literature, and, unfortunately, also music, which—since I have comprehension of same—could compare with the masterly perfection reached in pianoforte building.

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

Although I do not possess the slightest dexterity in pianoforte 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." And with a thousand thanks for this new attention, I delight in being able to call myself your friend,

RICHARD WAGNER.

BAYREUTH, April 11th, 1879.

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 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.

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,

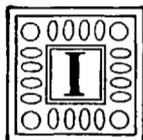
THEODORE THOMAS.

CHICAGO, May 19, 1898.

The most flattering recognition ever given a pianomaker—in fact, Steinway's double crown of honor—is found in the construction of every American, and in nearly every European piano. It is in the adoption without material change of the early Steinway improvements, which have become public property by expiration of the Steinway patent rights. That this is no mere assertion is amply vouched for by the unanimous report of the Jury of Awards at the International Exposition at Vienna as far back as 1873, from which is extracted the following sentence: "More than two-thirds of the pianofortes exhibited were imitations of Steinway instruments," and concludes that "it is much to be deplored that the celebrated path-breaking firm of Steinway & Sons, to whom the entire pianoforte industry is so much indebted, did not exhibit."

These principles of real pianomaking, described by the Jury on Musical Instruments at the Paris Exposition of 1867 as "improvements, the great merit of which cannot be doubted except by settled prejudice," raised the piano tone from a puerile tinkle to the power and dignity of orchestral ensemble, but because of their erroneous application the greater number of these imitations have not been improved, and the Steinway characteristics and tone have never been approached.

STEINWAY MEDALS AND AWARDS

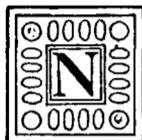


It is not necessary to allude in more than a passing way to the gold medals, the diplomas and the enthusiastic and unstinted praise that have been bestowed upon the Steinway piano at the various great Expositions since 1853. Wherever the Steinway has been displayed it has been the centre of earnest critical consideration and admiration.

In late years it has not been shown in competition because all the first honors have been given to the house so frequently that terms of praise and material awards have been exhausted; and because the primary object of exhibiting—that of teaching the people at large the possibilities of the piano and demonstrating the great progression of Steinway improvements—has been accomplished. For these reasons Steinway pianos are not now shown for award, appearing only on official request in the State buildings, associated with the glory, learning and authority of the nation, a part of its great world-triumph and immortal honor.

Among the notable distinctions awarded to the Steinways are the Academical Honors by the Royal Academies of Arts of Berlin and of Stockholm, the College of St. Cecilia of Rome, the greatest of Italian musical honors, the honorary Testimonial Medal from the Société Libre des Beaux Arts of Paris and the election of the members of the house to honorary membership in the Buffalo Historical Society.

STEINWAY ROYAL APPOINTMENTS



Other house in the world has received such universal recognition or such high honors as Steinway & Sons. By royal warrant, they have been appointed pianomakers to these sovereigns and their courts:

His Majesty, William II., German Emperor and King of Prussia.

His Majesty, George V., King of Great Britain and Emperor of India.

Her Majesty, Mary, Queen of Great Britain and Empress of India.

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

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

Her Majesty, Victoria, Queen of England and Empress of India.

His Majesty, Nicholas II., Czar of Russia.

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

His Majesty, Alfonso XIII., King of Spain.

His Majesty, Gustaf V., King of Sweden.

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

Their Majesties, Albert and Elizabeth, King and Queen of the Belgians.

His Majesty, Umberto I., King of Italy.

His Majesty, Albert, King of Saxony.

His Majesty, Manuel II., King of Portugal.

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

Her Majesty, Maria Christina, Queen Regent of Spain.

Her Majesty, Maud, Queen of Norway.

His Majesty, Abdul Hamid II, Sultan of Turkey.

Their Royal Highnesses, the Prince and Princess of Wales.

His Royal Highness, the Duke of Edinburgh.

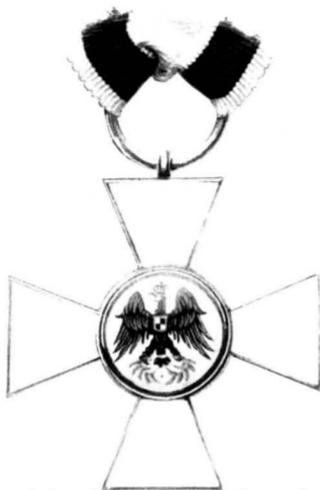
Besides these formal commissions to the house, individual members of the firm have received pre-eminent honors through

the bestowal upon them of these decorations: the order of the Red Eagle by the German Emperor, the Order of the Liakat by the Sultan of Turkey, and the Cross of the Legion of Honor by the Republic of France.

These unparalleled documents are displayed on the walls of Steinway Hall in New York City and have a distinct artistic and historical value. They form a precious testimony to the unique place that the Steinway piano occupies in the esteem of the royal houses in Europe. As cumulative evidence of Steinway preëminence they are as irresistible as they are eloquent.

This distinguished patronage continuously bestowed on the house of Steinway has been of inestimable value to American music. By its authoritative recommendation of the Steinway piano a world-market was immediately secured, which furnished Steinway & Sons the means for pursuing pianomaking as an art, without thought of the enormous cost of extended research and experiment. At the same time, the great volume of demand served to so reduce the cost of the individual instrument to home buyers that persons of moderate means could acquire an art piano that otherwise would have been prohibitive in price. Thus the New World at once became the beneficiary of centuries of European civilization and together with the elder peoples began the interpretation of their noblest music through its best medium of expression—the Steinway piano.





Order of the Red Eagle, bestowed upon William Steinway by the German Emperor, 1893



Order of the Red Eagle, bestowed upon Chas. H. Steinway by the German Emperor, 1908



Cross of the Legion of Honor, bestowed upon Chas. H. Steinway by the Republic of France, 1903

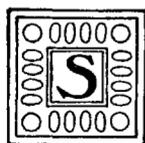


Order of the Liakat, bestowed upon Chas. H. Steinway by the Sultan of Turkey, 1900



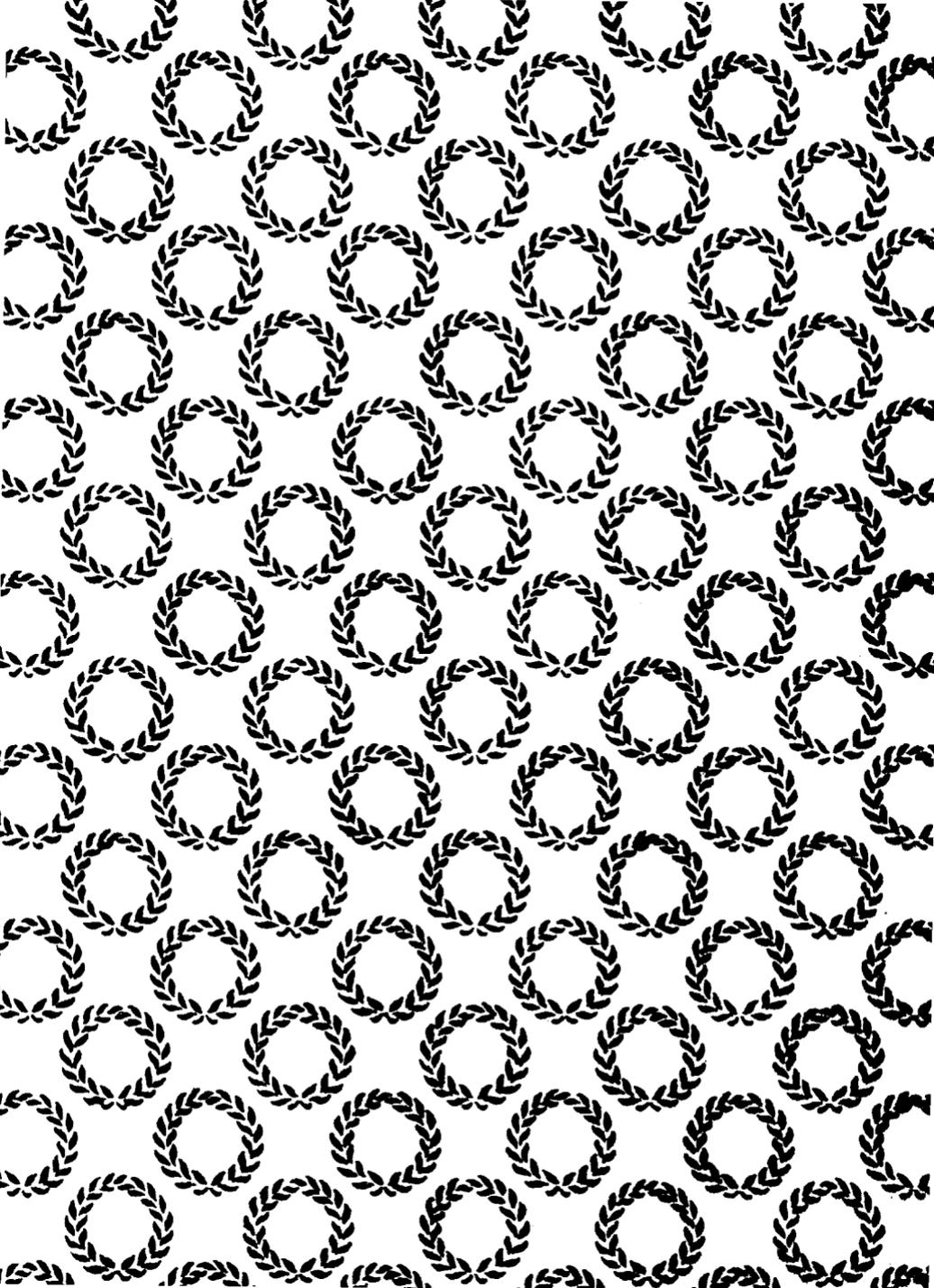
Order of the Lion and the Sun, bestowed upon Chas. H. Steinway, by the Shah of Persia, 1907

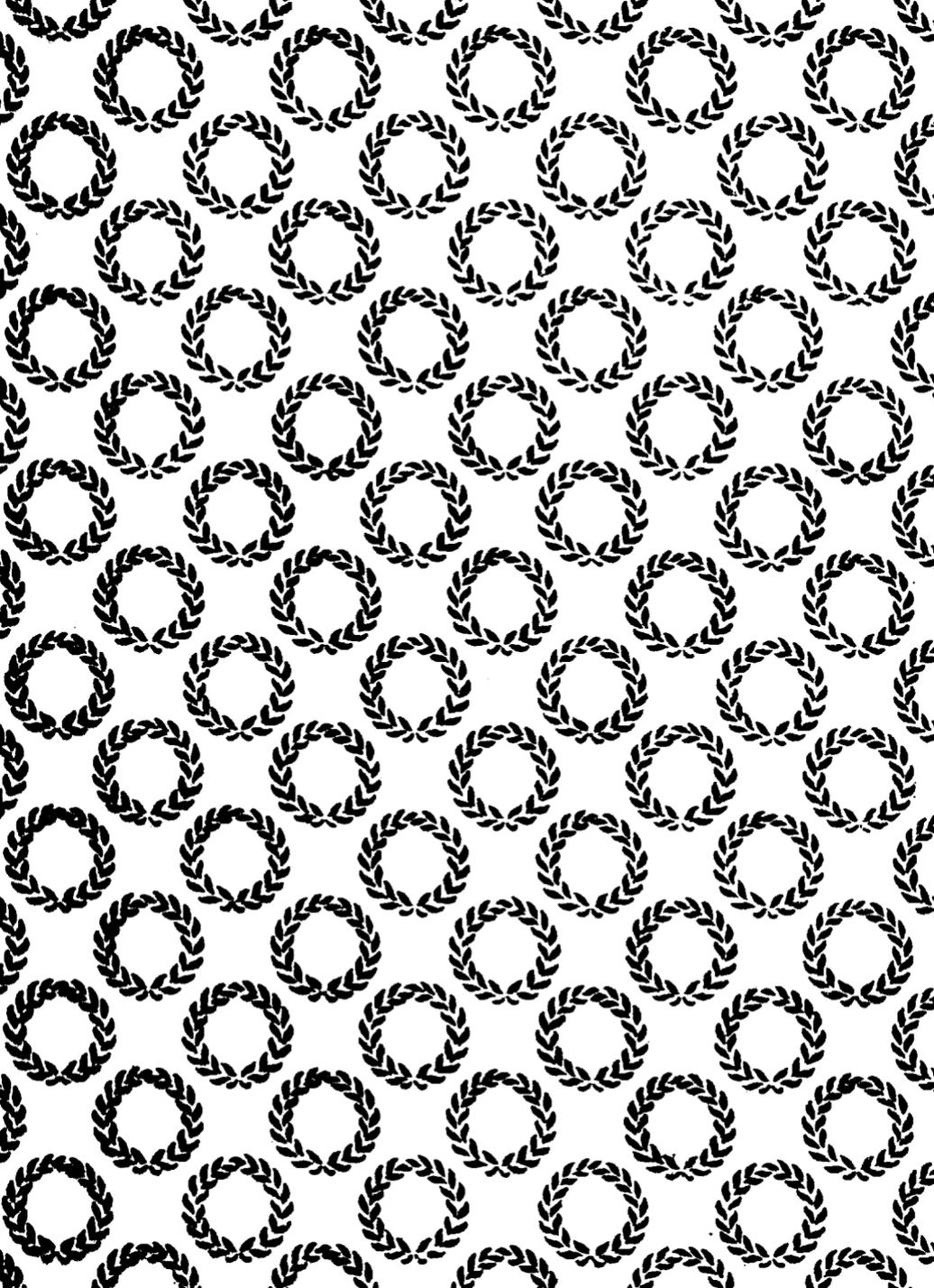
STEINWAY ART CASES

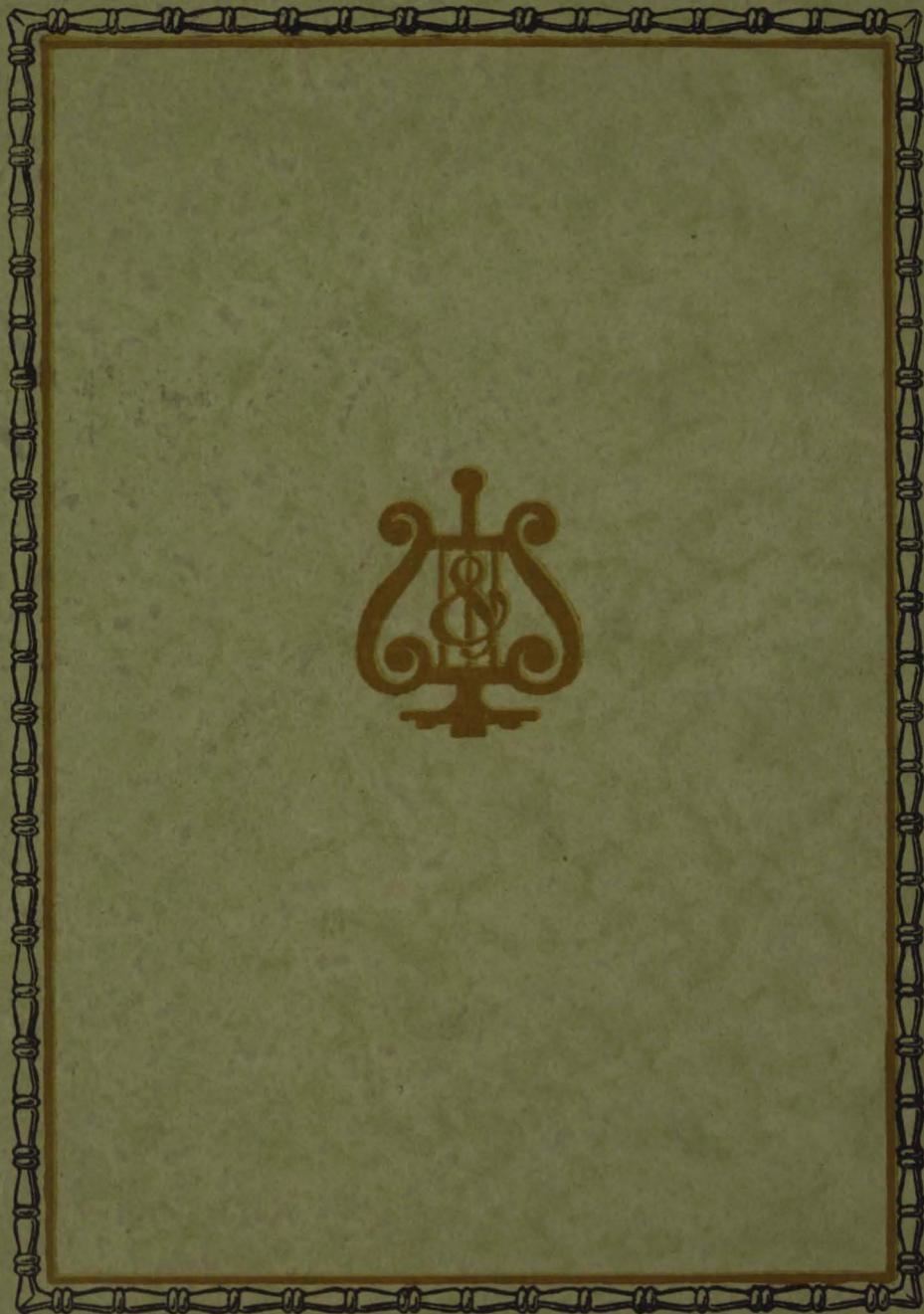


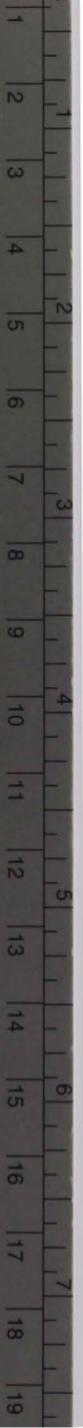
STEINWAY & SONS have a completely equipped series of ateliers for the design and manufacture of period and art cases and cases of special styles to harmonize with any plan of architecture or decoration.

The Steinway hand-painted and carved art cases were the forerunners of the present vogue of delicate and graceful French furniture which has done so much to modify the harshness of American interiors. These were the first American art piano cases, the first successful effort to really dignify the vesture of the piano. This generous impulse of French art has taught Americans that the piano is at the heart of the reformation of interior decoration, and that in this direction Steinway & Sons—as in pianomaking—are pioneers, creators, innovators.



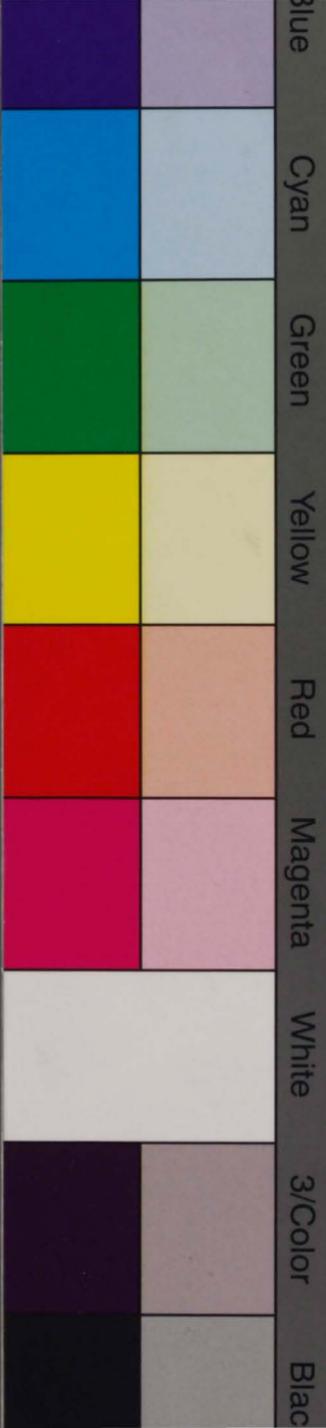






Kodak Color Control Patches

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Kodak Gray Scale

1 2 3 4 5 6 **M** 8 9 10 11 12 13 14 15 **B** 17 18 19

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