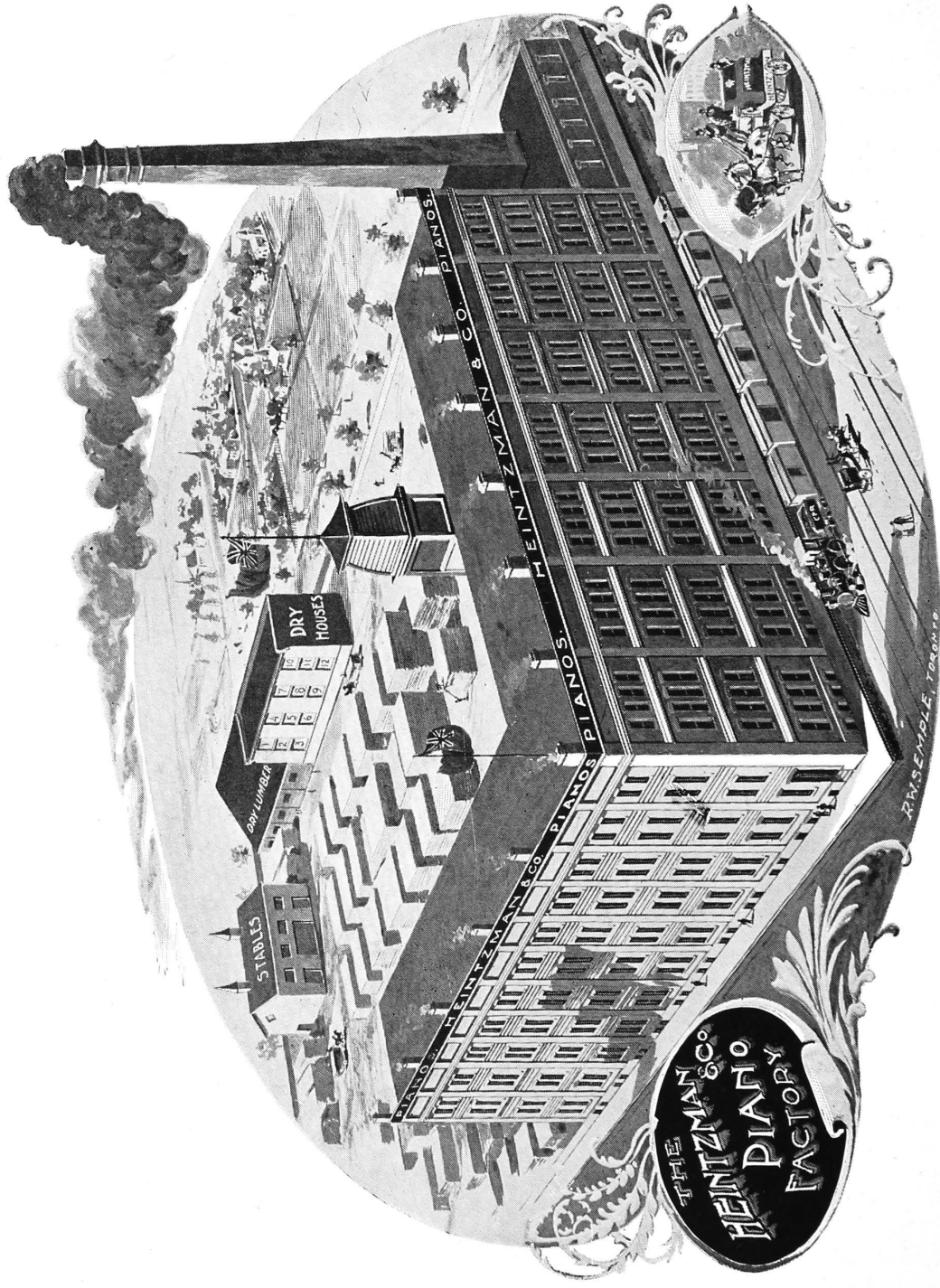


De Olde Firme
Heintzman & Co.



Pianos

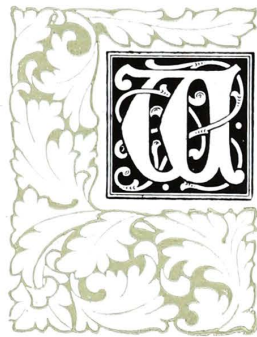




Heintzman & Co., Limited, Piano Factory, West Toronto



I N T R O D U C T I O N



WE HAVE pleasure in submitting to the musical public a new illustrated catalogue. No effort has been spared to make it at once attractive and useful---containing illustrations and descriptions of leading instruments manufactured by us, and of different patents introduced by us during the past few years.

Purchasers are enabled by means of this catalogue to select a piano, and can depend upon getting an exact counterpart of the style which they may select from its pages, resting assured that an order by mail or otherwise will be faithfully attended to, and they will obtain as fine a piano as if they visited our warerooms in person.

It is unnecessary to refer to the wide reputation our firm has attained during its more than half-century existence. Our instruments have been before the public these fifty years, and open to the most exacting criticism. It is from their excellence alone that they have obtained a pre-eminence that makes them unrivalled.

Since commencing business we have manufactured upwards of twenty thousand pianos, each one being a standing recommendation. We have at the present time the largest, most complete and best equipped establishment in the Dominion. The best evidence of the progress made by us in piano manufacturing is the fact that during the past ten years our business has increased at the rate of fifty per cent. per annum. From the year 1850 up to the present time we have invariably carried off first premiums when exhibiting, taking a large number of gold, silver and bronze medals, prizes, diplomas, etc.



J. D. Heintzman

FOUNDER OF THE GREAT HOUSE OF HEINTZMAN & CO., LIMITED



P i a n o o f t h e A r t i s t

THE place that the Heintzman & Co. piano holds with the world's greatest artists is paralleled only by the place it holds in the hearts and homes of citizens of culture the wide Dominion over. No piano has been so highly praised by those most capable of judging of the merits of a piano. The many artists who are constantly visiting Canada are unstinted in their praise of these instruments, and invariably make a Heintzman & Co. their choice.

De Pachmann, whose fame as a pianist is world wide, and whom the "Mail and Empire" said "fairly ravished his audience at Massey Hall," used a Heintzman & Co. piano on this occasion, and of it has said that "it is the best piano in the world." The "Musical Courier," of New York, says: "The piano that can go before the world of music with a De Pachmann to illustrate it is a piano that commands prestige of the first order."

Mark Hambourg, the great Russian pianist, has given over fifty recitals in Canada in recent years, taking in all the leading cities. People everywhere went wildly enthusiastic over his playing. Just before sailing from Quebec, he wrote Heintzman & Co.: "I take this opportunity to express my great admiration of the delightful Concert Grands you supplied for my Canadian tour. I had ample occasion of testing the piano thoroughly throughout all my concerts, and I have come to the conclusion that as regards touch, tone, pure musical qualities and construction this piano leaves nothing to be desired, and is as perfect a medium for the pianist as he could possibly desire."

Adele Verne, who has deservedly won the distinction of being the "greatest woman pianist in the world," and when in Canada

P i a n o o f t h e A r t i s t

will use only a Heintzman & Co. piano, says: "I am delighted with the Heintzman & Co. Piano which I am playing upon throughout Madame Albani's tour in Canada. I find the singing quality especially beautiful and the touch wonderfully light and crisp."

Albert Jonas, the famous Spanish pianist, used only a Heintzman piano when he was in Canada. This pianist, a critic has said, reminded one of Rosenthal, but with more tone coloring—a great artist.

Other pianists who have sounded the praises of this piano are, Hyllested, the great Danish pianist; Burmeister, the famed pupil of Liszt; Friedheim, who has played before Royalty and nobility in all lands; and others.

The Mendelsshon Choir, under the direction of Dr. A. S. Vogt, used this piano for ten years. It is the choice of the Schubert Choir and the Peoples' Choral Union. England's great choral society, the Sheffield Choir, used this piano when they visited Canada.

Nordica, the world's great singer; Calve, and there's only one Calve; Tetrzzini, greatest of operatic singers; Melba, the great Australian prima donna; Jomelli, who delighted a Massey Hall audience; Madame Albani, whom Canadians always delight to honor; Pol Plancon, the great French basso—these have one and all used a Heintzman & Co. in their Canadian tours, and have eulogized enthusiastically this great piano of the artist.

The Heintzman & Co. Piano

Has taken more Gold, Silver and Bronze Medals and First Prizes and Diplomas than any other Piano made, as witness the following:



GOLD MEDAL, Australia, 1877.



GOLD MEDAL, Australia, 1872.



GOLD MEDAL, Toronto, 1879.



GOLD MEDAL, Toronto, 1879.



SILVER MEDAL, Philadelphia, 1876.



SILVER MEDAL, Ottawa, 1887



BRONZE MEDAL, Philadelphia, 1876.

First Prize and Diploma, N. Y. State Fair, Syracuse, 1858.
 First-Prize and Diploma, Kingston, 1867.
 First Prize and Diploma Upright Piano, Toronto, 1870.

First Prize and Diploma, Hamilton, 1868.
 First Prize and Diploma, Square Piano, Toronto, 1870.

C o n c e r n i n g P r i c e s

It should require no argument to convince people that a good article costs more than a poor one; and as Heintzman & Co. make the very best pianos, they cannot compete with many others in the mere question of price. Whoever purchases a poor piano because it seems to be cheap, does so with a mortifying distrust in his bargain. There are pianos, so called, of all grades, quality and price, just as there are watches that serve very well except for timekeepers, and that retail at so much per dozen, while other watches, for their known quality and material, workmanship and reliability, command comparatively high prices.

The Messrs. Heintzman & Co. in their manufacture employ only the very best material and labor, and consequently produce but one grade of pianos, namely the very best that money and skill can make.

The demand for their instruments comes continuously from the cultured class of society, whose taste is not satisfied with anything inferior.

Messrs. Heintzman & Co. have no desire to compete in prices with manufacturers of cheap pianos. This point should be distinctly understood. While their pianos are the best that can be made, in reality only moderate prices are asked for them. Indeed it would be impossible to sell pianos of this grade for less money, since, while nothing is omitted that can improve the instrument in any respect, strict economy is maintained in the manufacture, so that no material is ever wasted, or unnecessary expense incurred for which the purchaser has to pay.

The Heintzman & Co. Piano

Has taken more Gold, Silver and Bronze Medals and First Prizes and Diplomas than any other Piano made, as witness the following:



SILVER MEDAL, Toronto, 1880.



SILVER MEDAL, Toronto, 1881.



BRONZE MEDAL, Ottawa, 1889.



PRINCE OF WALES MEDAL,
London, England, 1886



SILVER MEDAL, Toronto, 1882.



BRONZE MEDAL, Toronto, 1882.



BRONZE MEDAL, Toronto, 1879.

First Prize and Diploma, Piano of any kind, Toronto, 1870.
First Prize and Diploma, Square Piano, Kingston, 1871.
First Prize and Diploma, Upright Piano, Hamilton, 1872.

First Prize and Diploma, Upright Piano, Kingston, 1871.
First Prize and Diploma, Square Piano, Hamilton, 1872.

Reasons for Purchasing a Heintzman & Co. Piano

1st—The members of the firm, all being practical piano makers, personally supervise the whole manufacturing.

2nd—All the scales are drawn and patterns made by themselves personally.

3rd—The Heintzman & Co. Pianos, have always been awarded first premiums wherever exhibited.

4th—A majority of manufacturers and so-called "Associations" claim to make pianos "exactly like Heintzman," to have "Heintzman's foreman," or best workman, etc., etc., showing conclusively that the Heintzman & Co.'s instruments are universally conceded to possess the highest degree of excellence.

5th—Heintzman & Co., with their immense working capital, have at all times been able to command the choice of workmen, the employment of the most useful and costly machinery, the selection of lumber, and its vast and essentially necessary accumulation for the thoroughly seasoning purposes. They use only first-class ivory upon their keys, and none but the very best veneers, and only the very choicest and absolutely faultless materials.

6th—The fact that the greatest caution should be exercised in the purchase of a piano, and that the established reputation of its maker should be as much relied upon as the apparent quality of the instrument, and far more than its cost. A good and perfect piano is welcomed as a boon in every household, and will remain a source of pleasure; while a poor instrument, made of unseasoned material, will, by continually getting out of tune and order, soon become an intolerable nuisance, which if purchased from an irresponsible maker, can be abated only at a heavy sacrifice. Heintzman & Co. warrant each piano for five years, and their guarantee means just what it says.

Improvements and Patents in Our Upright Pianos

1st—A complete revolution in the construction of the scale.

2nd—The back of the piano is made of hardwood, and the inside casing, on which the sounding board is fastened, consists of a series of thicknesses of longitudinal hardwood in one continuous length, glued together, uninterrupted by crosswood, thereby transmitting the vibration to every part of the sounding-board, and adding greatly to the volume and singing quality of tone.

3rd—All our sounding board bridges are glued up in different thicknesses of wood, which prevents splitting, and adds wonderfully to the acoustic propensities of the piano.

4th—The sounding boards are made convex, with heavy ribs on the back to prevent the board from sagging.

5th—Patent No. 12470, Agraffe Bridge for Upright Pianos, is without doubt, the most important invention that has been put into piano construction for the past fifty years, and places the Heintzman & Co. piano ten years in advance of any other piano made. (See special circular explaining this patent.)

6th—Patent No. 20313, Improved Action for Upright Pianos, rendering the touch lighter and more responsive, also simplifying the action, reducing the friction and dispensing with three joints or hinges.

7th—Improved Key Bottom Support. This consists of two brackets cast on the iron frame to which the key bottom is bolted, which prevents it from warping or sagging, insuring no possibility of change in action of keys.

8th—Wrest Plank. The portion in which the tuning pins are driven is composed of the most perfect and hardest rock maple, glued together in layers, the grain of each running in a different direction to the grain of the adjoining layers, so that the tuning pin is held in non-varying endwood.

9th—The Full Iron Frame is used entirely in Heintzman & Co. Upright Pianos, the same as in their Grands, and the novel way in which these iron frames are constructed, being fastened on dowels, adds greatly to the singing qualities of the instrument.



Style F. Miniature Grand

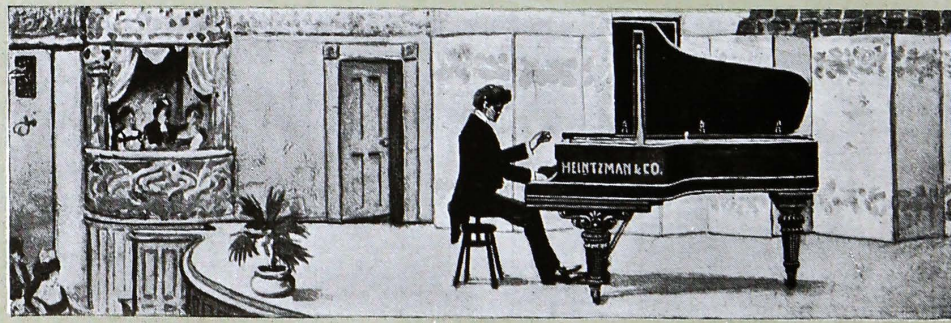
This piano meets very completely the call there is to-day for an instrument possessing all the musical features of a regular grand piano, yet of a size to meet the requirements of the modern parlor of average dimensions. This Miniature Grand contains a Heintzman & Co. patent Agraffe Bridge No. 12470, Duplex Scale, with Bell metal bearings. The case is built up of a series of longitudinal hardwood in one continuous length, which adds wonderfully to the acoustic propensities of the piano. The patent Sustenuto Pedal, patent Double-repeating Action, and improved Non-friction Pedal are features of this instrument.

DIMENSIONS

7 1-3 Octaves

Length, 5 ft. 4 in

Width, 4 ft. 8 in.





Style F. Miniature Grand
Designed by Heintzman & Co., Limited



Style E. Boudoir Grand

With Heintzman & Co. Patent Agraffe Bridge No. 12470, Duplex Scale, with Bell metal bearings. Case built up of a series of longitudinal hardwood in one continuous length, which adds wonderfully to the acoustic propensities of the piano. The patent Sustenuto Pedal, patent Double-repeating Action, and improved Non-friction Pedal.

DIMENSIONS

7 1-3 Octaves

Length, 6 ft.

Width, 4 ft. 10 in.





Style E. Boudoir Grand

Designed by Heintzman & Co., Limited

Style E. Colonial Grand

We show in this Colonial Grand one of the finest pianos of the present day. The design is distinctive and in conformity with a style of architecture that is very much the vogue to-day.

This piano contains the Heintzman & Co. patent Agraffe Bridge No. 12470, Duplex Scale with Bell metal bearings. The case is built up of a series of longitudinal hardwood in one continuous length, which adds wonderfully to the acoustic propensities of the piano. The patent Sustenuto Pedal, patent Double-repeating Action, and improved Non-friction Pedal, are features of this piano.

DIMENSIONS

7 1-3 Octaves

Length, 6 ft.

Width, 4 ft. 10 in





Style E. Colonial Grand

Designed by Heintzman & Co., Limited

Ionic Design

This handsome upright piano is made in fancy walnut or mahogany. Double veneered, trichord over-strung scale, and Heintzman & Co. patent Repeating Action, three pedals, handsomely carved panels.

DIMENSIONS

7 1-3 Octaves

Height, 4 ft. 5 1-2 in. Width, 5 ft.

Depth, 2 ft. 2 1-2 in.

“The Concert Grand Heintzman & Co. Piano used in my recitals in Toronto and other cities in Canada gave completest satisfaction. I found the tone massive in its sonority and of very excellent quality, with a particularly limpid tone in its mezzo tints. I had no idea so good a piano was manufactured in Canada.”

—FRIEDHEIM.



Ionic Design

Designed by Heintzman & Co., Limited



Classic Design

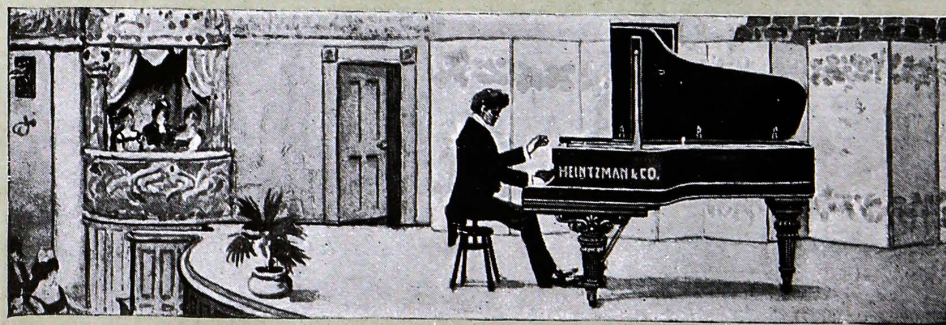
This piano is made in specially selected veneer; contains The Heintzman & Co. patent Agraffe Bridge, very handsome case, continuous music desk, Sustenuto Pedal, full iron frame, constructed on principle of our Grand piano, double veneered, trichord over-strung scale, Heintzman & Co. Double-repeating Action. Made in fancy walnut or mahogany.

DIMENSIONS

7 1-3 Octaves.

Height, 4 ft. 6 1-2 in. Depth, 2 ft. 3 1-2 in.

Width, 4 ft. 11 in.





Classic Design
Designed by Heintzman & Co., Limited

Duchess of York Design

Designed by Heintzman & Co.

This piano is made in specially selected veneer, contains the Heintzman & Co. patent Agraffe Bridge, patented March 10, 1896, very handsome case, continuous music desk, Sustainuto Pedal, full iron frame constructed on principle of our Grand pianos, double veneered, trichord over-strung scale, Heintzman and Co. double repeating action.

Manufactured in fancy walnut or mahogany.

This piano was specially selected for the Duke and Duchess of York while touring in Canada.

DIMENSIONS

7 1-3 Octaves

Height, 4 ft. 6½ in. Width, 5 ft. 1 in.

Depth 2. ft. 3 in.





Duchess of York Design. Upright Grand
Designed by Heintzman & Co., Limited

"B" Louis XV. Design

UPRIGHT GRAND

Designed by Heintzman & Co.

This Design reflects in most perfect manner the period of this famed ruler of the seventeenth century. In some respects there is found in the artistic case of this piano the peculiar art finish that is so familiar to the rococo period. The lines and scrolls are all of the most artistic character, and there is something graceful in every turn however viewed, emblematic of the period of Louis XV.

We manufacture this special design in fancy mahogany.

DIMENSIONS

Height, 4 ft. 6 1-2 in.

Width, 4 ft. 11 in.

Depth, 2 ft. 3 1-2 in.

"The tone of the Heintzman & Co. Piano is delightful, the elasticity of action marvellous, every note ringing out in clear, pearly and limpid quality. It excels any piano I have ever used."

—MADAME ALBANI.



“B” Louis XV. Design. Upright Grand

Designed by Heintzman & Co., Limited



“C” Louis XV. Design

UPRIGHT GRAND

Designed by Heintzman & Co.

The piano case of the Heintzman & Co. Louis XV. Design reflects in most perfect manner the period of this famed ruler of the seventeenth century. In some respects there is found in the artistic case of this piano the peculiar art finish that is so familiar to the rococo period. The lines and scrolls are all of the most artistic character, and there is something graceful in every turn, however viewed, emblematic of the period of Louis XV.

We manufacture this special design in fancy mahogany.

DIMENSIONS

Height, 4 ft. 8 in. Width, 5 ft. 2 $\frac{1}{4}$ in.
Depth, 2 ft. 4 in.





“C” Louis XV. Design. Upright Grand
Designed by Heintzman & Co., Limited.

Style Corinthian

UPRIGHT DESIGN

Designed by Heintzman & Co.

We manufacture this special design in fancy walnut, mahogany, or any other wood that may be desired.

New and artistic design of case, executed in the highest style of art, richly carved double trusses, handsome carved pilasters and swing music desk, sustenuto pedal, full iron frame, agraffe bridge, patented March 10th, 1896, constructed on principle of our Grand Piano, double veneered, trichord overstrung scale, Heintzman & Co. double-repeating action.

DIMENSIONS

Height, 4 ft. 8 in. Width, 5 ft. 3 in.

Depth, 2 ft. 4 in.





Corinthian Design Upright Grand

Designed by Heintzman & Co., Limited



English Mission Design

This beautiful instrument illustrates an English Mission in Flemish Oak, for library or sitting room, and is particularly pleasing in design. Solidity is the standard of all English architecture, and this quaint design, whilst suggesting the Old World in appearance, contains in its tonal qualities and inner mechanism the highest standard of piano construction.

New and artistic design of case, executed in the highest style of art: sustenuto pedal; full iron frame; agraffe bridge, patented March 10th, 1896; constructed on principle of our Grand Piano; double veneered; tri-chord overstrung scale; Heintzman & Co. double repeating action.

DIMENSIONS

Height, 4 ft. 6½ in. Depth, 2 ft. 4 in.

Width, 5 ft. 1 in.





English Mission Design

Designed by Heintzman & Co., Limited

Art Pianos and Pianos in Special Cases

The manufacture of pianos in cases of a thoroughly artistic character is a special department of manufacture with us. Instruments are gotten up in many beautiful styles and decorations, making the pianos distinctive to the home into which they go.

We make up piano cases appropriate to any style and period of decoration, and to conform to the furniture, architecture and surroundings of the room in any or all particulars. We cannot easily give illustrations of these pianos, as each is distinct of itself, but may say that they embrace some very unique and handsome cases in Empire, Louis XIV., Colonial, Henri, Chippendale, and Sheraton Styles.

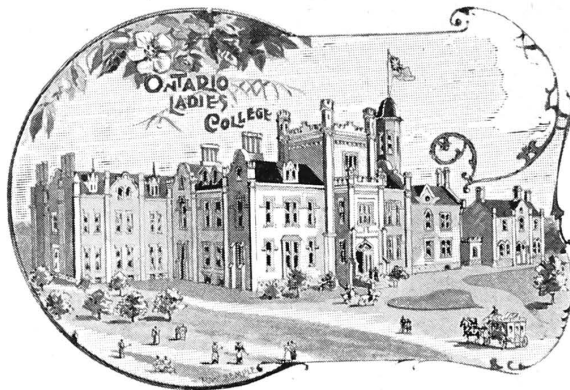
No class of architecture in furnishing is more the vogue than these antique styles. In some respects they are severely plain, all forms of turning being abandoned, the trusses and other parts being square shaped. But it is this very plainness that gives to them an artistic finish that does not mark the most decorative case.

We will be glad to furnish fullest particulars in regard to these artistic pianos, and the special designs that can be prepared by us for special purposes.

T h e C a r e o f a P i a n o

With ordinary usage and good care a piano may be kept in perfect order for many years. Indeed, there is scarcely any reasonable limit to the life of a good piano where proper care is given it. The instrument should be closed when not in use. It must not be left closed for long periods, but should be opened occasionally and daylight be allowed to fall upon the keys or else the ivory may turn yellow. A piano should not be placed in a damp room, nor left in a draught of air. Dampness is its most dangerous enemy, causing the strings and tuning pins to rust, the cloth used in the construction of the keys and action to swell, whereby the mechanism will move sluggishly or often stick together. This occurs chiefly in the rainy season, and the best pianos, made of the most thoroughly seasoned materials, are necessarily affected, more or less, by dampness the absorption being rapid. Extreme heat is scarcely less injurious. A piano should not be placed very near an open fire or heated stove, or over or close to furnace registers. Moths are very destructive to the cloth and felt used in pianos, and may be avoided by placing a lump of camphor wrapped in soft paper inside the case of the piano, care being taken to renew the camphor from time to time. In cleaning, usually all that is required is to dust the case lightly with a piece of cheese-cloth. Do not use a coarse cloth or feather duster under any circumstances.

A s O t h e r s S e e U s



**Letter from Ontario
Ladies' College**

*Rev. J. J. Hare, Ph. D.,
Governor and Principal*

Whitby, Ontario

Messrs. Heintzman & Co., Toronto:

Gentlemen,

We have very great pleasure in expressing our thorough appreciation of the excellence of the Pianofortes supplied by you to the Ontario Ladies' College.

The full equipment of the College comprises twenty-four instruments. Those of your manufacture, which include Concert, Boudoir, and Upright Grands, possess in a high degree the qualities that are requisite in a fine pianoforte. They are characterized by purity, richness and fulness of tone quality, while the touch is prompt, light, elastic and of good repetition. Their durability of mechanism and solidity of construction render them especially serviceable for the educational requirements of the College, and since they were purchased they have stood the severe tests admirably.

For uprightness and fair dealing, we cordially commend your firm to the musical public.

J. J. Hare Governor
J. H. Taylor Secretary
G. W. Smith
A. W. Barclay



From Villa Maria Convent

Mother House of the Congregation de Notre Dame.

Montreal, Quebec.

C. W. Lindsay, Montreal
Agent, Heintzman & Co. Pianos:

Dear Sir,

It affords us much pleasure to testify that up to the present the Heintzman & Co. Pianos in use in the different Convents of our Order, including Villa Maria, have given the greatest satisfaction, especially as regards durability.

(Signed) The Sisters of the Congregation de Notre Dame.

From St. John Atwood Mathews, Bart.

Pontrilas Court, Hereford, R. O. S.

Messrs. Heintzman & Co., Toronto, Canada:

Dear Sirs,

I have much pleasure in saying that the Parlor Grande pianoforte which I purchased from you is giving Lady Mathews entire satisfaction. We have had it tested again by the most eminent pianists in England, and they all join with us in saying it is the finest instrument we could have purchased. Wishing you every success with your pianos in England,

I am, yours faithfully,

Bt. St. John Atwood Mathews.

Note.—This Piano was selected by Wm. Parrot, Organist at the Cloister, and Dr. Trenholme, Curate at Windsor Castle.

Letter from Walter Cripps

The Well-Known Composer and Pianist.

Messrs. Heintzman & Co.:

I have for the last twenty-five or thirty years played and examined a very large number of instruments of the most renowned makers, and have frequently had occasion to express my admiration of our trans-atlantic neighbors. But I have never been in a position to speak of any instrument upon which I have played in terms of such complete approval and such unlimited satisfaction as I am to employ with reference to Heintzman & Co.'s Upright Grands, which I consider equal to any Horizontal Grands by the most eminent makers. The mechanism of their instruments, both Upright and Horizontal, may truly be called perfect, and I may say the performer finds the keys answer with the greatest flexibility to every whim of his touch. The tone is throughout noble, rich, full and melodious, and capable of the most varied and the most delicate shades of expression. In a word there is, in my opinion, absolutely no fault to be found in either in one way or the other.

Walter Cripps,
Mozart House, Wiggan, England

From Henry Wienkowsky

The Well-Known Pianist from the Vienna Conservatory of Music.

Messrs. Heintzman & Co.:

I can say without hesitation that I have never met with a piano I can so conscientiously recommend for quality of tone and delightful touch; also, I was more than surprised to see that so perfect an instrument was made in Canada. As I travelled through the United States for nearly three years, I had the opportunity of trying the very best American pianos, gave recitals in Chickering Hall, and played upon Steinway and Weber Pianos, and really gentlemen, I consider yours can be compared with the best, and especially so in the treble and bass, they excel any I have ever played upon.

Henry Weinkowsky
From the Vienna Conservatory of Music

From Prof. Henrick Lichtenstein

Conservatory of Music, Leipzig.

London, England

Messrs. Heintzman & Co.:

It gives me great pleasure to bear testimony in regard to your splendid pianos. They supersede anything I have ever tried. The tone is really beautiful, and the treble notes have such a clear and distinct tone that I have never seen their equal. The workmanship and finish I consider perfect. Wishing you the success you deserve.

Prof. Henrick Lichtenstein,
Conservatory of Music, Leipzig.

From Arthur L'Estrange,

Gold Medalist of the Conservatory of Music, Paris.

Who selected their Grand Piano for his concerts in the Royal Albert Hall, during the Colonial Exhibition, the following complimentary letter has been received by Messrs. Heintzman & Co.:

London, England.

Messrs. Heintzman & Co.:

Dear Sirs,

Being unable to see you last night, I send a few lines to say how delighted I was with your piano, on which I had the pleasure of performing last night at the Royal Albert Hall, and which for *purity* and *brilliancy of tone* and *elasticity of touch* could scarcely in my opinion, be equalled and *certainly not* surpassed. The Albert Hall is not, acoustically, best adapted to display a piano or pianist to advantage; but I was assured by my friends present last night that the piano was heard quite equally favorably in remotest as well as in more central parts of the hall, and for this I am sure (from past experience on other instruments) your Grand deserves the more credit. Trusting that I may again have the pleasure of performing upon it some future time (should I be playing at the concert again I shall request that I may do so).

Believe me, faithfully yours,

(Signed) Arthur L'Estrange.

Letter from Herr Max Blume,

F. S. Sc., London, from Conservatory of Music, Leipzig, Germany.

Messrs. Heintzman & Co.:

I must say, without a doubt, that your pianos are the finest I have ever tested. Their tone, touch and mechanism are perfection. Hoping your instruments will, for the future, be in the English market, as they will call for a better piano to be manufactured in England.

I am, yours respectfully,

Herr Max Blume, F.S.Sc., London,

From Conservatory of Music, Leipzig.

From Roger Asham,

One of England's Greatest Pianists.

I cannot do less than speak in terms of the highest praise of the pianofortes manufactured by Heintzman & Co. After thoroughly testing their instruments in every way, I can with true confidence say that, in my opinion, they are perfect. Especially was I pleased with the Drawing Room Grand, the tone possessing a rich sonority and singing power, a characteristic of the Heintzman pianoforte, and the touch all through being beautifully even and crisp, satisfying in every particular the most exacting pianist.

(Signed) Roger Asham.

Pol Plancon and the Heintzman Piano

"The great basso sang before an audience of about five thousand people at the Armouries last night."—*Toronto Mail*.

Doubtless the most noted musical event given in Canada during this season (1897-98) was the Plancon concert in the Toronto Armouries on the evening of March 21, under the auspices of the Queen's Own Rifles of Toronto and the direction of Mr. Charles A. E. Harriss. The great French basso was at his best. The opportunity was an exceptional one to test the Concert Grand Piano of Heintzman & Co., which was used on this occasion. Its splendid resonance, its dynamic expression and its superb singing quality filled the hall, while even the pianissimo passages and the lightest shade of tone color were heard in the farthest confines of the fine auditorium.

Monsieur Plancon was simply delighted, and expressed himself as follows:—

Toronto, March 21st, 1898.

Messrs. Heintzman & Co.:

Dear Sirs,

In singing to your piano last night at the Armouries it afforded me the greatest pleasure to know that so fine an instrument is manufactured in Canada.

Faithfully yours,

Pol Plancon.

Letter from Nina d'Alvigny,

Contralto of the Plancon Concerts.

Toronto, March 21st, 1898.

Messrs. Heintzman & Co., Toronto:

Gentlemen,

I wish to thank you for the Heintzman & Co. Piano placed at my disposal while in Toronto, and am pleased to add my testimony to the high standard of perfection which your piano has reached. The tone is powerful and at the same time sweet, the touch light and elastic, and the singing quality unsurpassed.

You have my best wishes for your well-merited success.

Yours,

(Signed) Nina d'Alvigny.

Words of Commendation from Leading Artists at Home and Abroad

William Lavin, the Great English Tenor:

"The sustaining qualities of your pianos are eminently suited to a vocalist's requirements."

Mlle. Antoinette Trebelli, the Famous Vocalist:

"The excellent piano you kindly furnished me was a beautiful instrument. The singing or carrying qualities pleased me very much."

Hubert de Blank, Pianist to Mlle. Antoinette Trebelli:

"I was highly pleased with your Grand piano. It is ahead of any Grand I have played on. The action was beautifully regulated."

Norman Salmond:

"I was delighted in having an opportunity to sing to your superb pianoforte at the Albani concert in the Massey Hall. It proved a most perfect instrument."

H. Lane Wilson, Pianist to the Albani Co.:

"It is seldom that I have met with so fine an instrument, combining such a rich, sympathetic tone, together with so delightful a touch."

Max Dick:

"We have found the Piano used in our concert tour to be an excellent instrument with a splendid tone."

Lempriere Pringle:

"I wish to express the pleasure I have received from singing to your magnificent Concert Grand piano. The tone is certainly very beautiful."

W. Braxton Smith:

"I have much pleasure in testifying to the beautiful tone quality of your Grand piano used at the Albani concert."

Harold Jarvis, the Popular Tenor:

"For tone-sustaining power and singing quality your piano seems unequalled. I would like to have the good fortune of having one of your instruments wherever I sing."

Amanda Seppelli:

"I wish to express the pleasure I have had in using your instrument throughout the Canadian tour of Madame Albani. Your Grands are certainly magnificent instruments."

Georgilla Lay:

"In discriminating among the many good qualities of your piano, I would particularly mention the evenness and responsiveness of the action, which would be difficult to excel."

Beatrice Langley:

"I have much pleasure in stating how pleased I am with the excellent pianofortes supplied by you for the Albani tour. I find their sustained and even tone delightful for accompaniments."

Augusta Beverley Robinson:

"I am very happy to add my testimony to the general excellence of your pianofortes, which we used with entire satisfaction at all of the Albani concerts."

Charles A. E. Harriss:

"I am pleased to say that the pianos that you furnished to the Albani Concert Co. have proved eminently satisfactory in every particular."

Ben Davies, Popular English Tenor:

"Your Concert Grand piano which was used at the I. P. B. Society concert in the Massey Hall was an excellent instrument in every way, the tone being particularly adapted for concert."

“The Piano, Organ and Trades Journal” London, Eng.

This firm is exhibiting some fine pianos at the Colonial and Indian Exhibition, namely, two Grands, one a concert and the other a drawing-room instrument, both in rosewood cases, which are constructed on the cross-strung principle; and in this connection we may mention that we do not find one vertical in the whole Exhibition. The Canadians seem to have a preference for the cross-strung principle. We subjoin some details which may interest our readers.

Both of the above named Grands are splendid samples of workmanship and construction, and are the result of much thought and labor. Messrs. Heintzman & Co. manufactured pianos for ten years in the United States before they established themselves in Toronto. Turning to the construction of their fine pianos, we find that the case or outer part, is glued up in many thicknesses, but all are of the same length, an arrangement which is most admirable, and far preferable to the system employed in England. On this point we may assert that we can only have derived instruction from them. Next, all the veneering is double, one being on diagonal line, in order to obtain a good surface, and rendered necessary by the trying Canadian climate; it moreover affords resistance to the polishing or varnishing process. When completed it presents a splendid appearance, a degree of solidity being attained far surpassing that observable in our system of French polishing. In the interior of the Grands we were specially pleased with the casting of the iron plates, and must not omit a word of praise for the pattern maker, who evidently must have been one of the firm of Heintzman & Co. We can confidently state that no English Grands exhibited last year at the “Inventions” were fitted with such admirable frames. The bars are straightness itself, and in our opinion nothing looks so bad as curved or bandy bars, out of the line of pull. Turning to the construction of the iron plates, we find that this firm uses in the bars and middle of the wrest-plank what we call studs, but which are termed by the Americans agraffes. These finish sometimes in the middle of the register, and sometimes within two and a half octaves of the treble. The Heintzman “improved bridge” receives that part of the register, and continues right through the treble notes. The formation of this bridge is somewhat like a bell, and cast upon the frame, rendering it as dense as possible. This arrangement is one of the secrets of securing a good treble. This bell-like or arched treble bar being cast upon the foundation of the wrest-plank a clear silvery bell-like tone is imparted to that part of the instrument, which is so sought after by musical persons. The string from the wrest-plank passes over a wide cloth cushion, with a surface about two inches wide.

Then the string passes into and through the arched bridge, after which the string is brought down and bears hard on the other side of the arched bridge, giving it an upbearing and great freedom for the working of the treble hammers, both items necessary for the production of a satisfactory treble. In this respect they differ from many foreign makers, as they think the tone should come from one source of vibration, namely, the part which is struck by the hammer, unaided by what is called duplex-scaling. We fully endorse this idea. Much more might be written in condemnation of the duplex system and so-called sympathetic sounds. In our opinion every tone in that part of the register should be under control of the damper.

We also find that this firm inserts a brass rod for the strings to bear upon, taking the place of the iron surface of the arched bridge. In using this rod particular care must be taken in fitting and bedding the rod. The advantage of this rod is that it does not seize upon or rust with the string. When rusted it is difficult to tune and shade up in the treble part. Another advantage which this bridge has over the ordinary harmonic or down-pressure bar system is that it keeps the notes or strings in their proper place or division, for we have sometimes found that when a large tuning wedge has been used many of the strings have been shifted, and in some cases one of the strings has assumed a position out of the range of the hammer. The adoption of this principle entirely obviates these drawbacks, and we must designate the same as the most clever and useful. We might suggest to this firm to give some fixed title to this invention.

We next draw attention to the brass bar of the plank, in front of the wrest plank. This bar has several oblong holes, into which pieces of wood are fitted, glued and screwed to the plank, thus maintaining the plank in a rigid position, owing to the fact that the pieces of wood bear on the side of the holes of the bar. Only the maker can discern this as it is hidden from the view of the ordinary observer. The tone of both Grands is excellent. The break in the cross-string is well balanced, and ring and suspended bridges are used.

Candor obliges us to state that in our opinion the smaller grand is preferable in some respects to the larger one, as its construction betrays evidence of more recent thought and research. The tone of both instruments is of a firm rich, bell-like quality, and the articulation in the treble distinct; its power and weight being perfectly balanced with the other parts of the register, and the repetition of the most satisfactory character. The five uprights, two of which are in rose and walnut, one in mahogany, satin wood and ebony, and the remaining two in American blistered walnut and Italian walnut respectively, are also most admirable productions. The Italian walnut used is, in our opinion, the finest piece of walnut we ever saw from America. The construction of these five pianos is not the same in each case, but they are well scaled and balanced. The iron frame finishes or takes its abutment under the plank, and the top bridge is made of metal plated with silver, for which process there are two reasons, namely beautification and the prevention of rust. The bridge is like a trough, or channel, having the down pressure-bar between the two bearings of the string on the bridge, so that when the pressure-bar screws are tightened down the string bears hard upon the two parts previously mentioned. This bridge is let into the plank some quarter of an inch, and has also a right angle flange, which is let into the wrest-plank, which adds to its density and strength and produces a sparkling kind of tone-timbre. The scales of these instruments throughout are beautifully even, and deserve the credit of comparing with the very best makers on the Continent. This firm have also a very clever idea of a hinge for their music desk, which works very neatly, and is also very substantial and is not liable to disorder. This firm, from what we learn, have already sold some half a dozen instruments in England, and no doubt will find a first-class market for themselves in Europe. We may add that the honor of being the first Canadian manufacturers who have been able to listen to a performance on one of their own pianos at an English concert hall has fallen to Messrs. Heintzman & Co.

No higher testimony can be paid to a piano than the selection of it by the acknowledged master for public performance.

