Schomacker Pianos

1838 1910

THE

SEVENTY-SECOND ANNIVERSARY

CATALOGUE OF

Schomacker Grand and Upright Pianos

AND THE

Schomacker Angelopian Player-Piano

MANUFACTURED BY THE

SCHOMACKER PIANO-FORTE MFG. CO.

ELEVENTH & CATHARINE STREETS

PHILADELPHIA

The Schomacker

Pianos Cost More to Build Than Any Other Pianos in the World.

This Were a Negative Virtue had it not Been Proven that the Same Quality has Never been Obtained by Anybody Else at Any Price.

And it is Axiomatic that there is No Price Too High to pay for Superlative Quality.

The Schomacker

THE SCHOMACKER PIANO-FORTE
MANUFACTURING COMPANY

Founded in Philadelphia in 1838

Incorporated by Special Act of the Pennsylvania
Legislature in 1864

President :	J. B. WOODFORD
Vice-President :	D. P. COMERER
Secretary :	H. C. SCHOMACKER
Treasurer :	FRED REBMANN

Directors :

J. B. WOODFORD	FRED REBMANN
D. P. COMERER	E. F. TIBBOTT
H. C. SCHOMACKER	W. C. SCHWAMB

Counsel : WM. L. NEVIN

1838

THE FIRST LESSON OF A CHILD OF SEVEN ON THE FIRST SCHOMACKER PIANO

THE picture represents a home scene in Old Philadelphia—the city of poetry and music and polite literature and *belles-lettres*—the chief city of literary culture in America and the one wherein the support and encouragement of art in its various forms was a passion that was second only to the pride of ancestry and the patriotic loyalty begotten of local supremacy as the first Capital of the United States—the birthplace of American Liberty. It was the most critical musical city in America—the one where it had been the most difficult to introduce a new piano of inferior character, and the one most certain to recognize and support an instrument of artistic quality.

Up to this time critical Philadelphia had imported her pianos from England and had imported more than any other American city—nearly as many as all others combined. Those pianos were possessed of good qualities, but were not equal to the new instrument produced by J. H. Schomacker—a young artisan of Philadelphia and a graduate of one of the best piano factories in Germany.

1848

THE "CHILD OF SEVEN" HAS BECOME THE YOUNG LADY OF SEVENTEEN

AND in the interval of ten years there have been great changes in the development of the Schomacker Pianos as shown in the picture.

The scale of the piano has not only been improved and enlarged but its external form and design of case have been radically changed.

Critical Philadelphia has given the Schomacker Piano its endorsement and has practically ceased to import pianos from England.

How well the Schomacker Piano justified this expressed preference of its home city is shown by the fact that in 1845 it was awarded the Great Silver Medal of the Franklin Institute of Philadelphia and in 1848 the First Award and Medal of the American Institute of New York and of the Maryland Institute of Baltimore—more and greater honors than had, up to that date, been conferred upon any other American piano.

1858

THE "CHILD OF SEVEN"—NOW A WOMAN OF TWENTY-SEVEN—ENTERTAINS IN HER PHILADELPHIA HOME

THE Schomacker Piano on which she took her first lesson twenty years ago has developed into a larger and more efficient instrument. The original scale of only six octaves was enlarged to six and one-half octaves before 1848 and again to seven octaves in 1858. The case has the octagon legs which were fashionable for nearly twenty years from 1850 to 1870 and the entire construction changed and enlarged.

In 1853 the Schomacker Piano was awarded First Prize and the Great Gold Medal at the International Exhibition at the Crystal Palace, New York, where more than one hundred pianos from all parts of the world were in competition.

The manufacture of Grand Pianos had also been established and in 1858 at a special competitive exhibition of Grand Pianos at the Franklin Institute the Silver Medal was again awarded to the Schomacker Pianos.

The success of the enterprise necessitated the erection in 1855 of the present factory at Eleventh and Catharine Streets, which was greatly enlarged in 1878.

1863

THE "CHILD OF SEVEN"—NOW A WOMAN OF THIRTY-TWO—PLAYS THE SCHOMACKER PIANO AT THE WHITE HOUSE FOR PRESIDENT LINCOLN

THE years from 1858 to 1863 were not only the most momentous in the political history of our country but of extraordinary importance in the development of musical interest and musical instruments.

Many competitors were in the field who challenged the supremacy of the piano which won such conspicuous honors in 1845, 1848, 1853 and 1858, but the Schomacker continued to serve as a leader in the development of both structural improvment and architectural design.

It will be noted that the full carved leg had superseded the octagon, and the large, "Square Grand" piano of 7½ octaves had attracted the attention of the musical world because of its increased register and amplified tonal capacity.

In 1861 President Lincoln selected the Schomacker Piano for his use at the Executive Mansion and this was followed by a similar demand from nearly all the cabinet, military and diplomatic officials in Washington, and fixed for all time the popular and artistic status of this piano at the Capital.

1876

THE "CHILD OF SEVEN"—NOW A LADY OF FORTY-FIVE—ASKS HER DAUGHTER TO PLAY A SCHOMACKER PIANO FOR GENERAL GRANT AT AN AFTERNOON RECEPTION IN WEST PHILADELPHIA

THIS lady of only forty-five years in 1876 had played the first Schomacker Piano—then unknown—and had seen it win all the competitive honors that American Institutions could bestow, had seen it adopted by the most cultured and exclusive musical society of Philadelphia, by President Lincoln and his successor President Johnson and again by President Grant to whom this reception was tendered at the time of the Centennial Exhibition.

The Schomacker Pianos had been awarded the First Prize Gold Medal of the Franklin Institute again in 1874—for the third time—and the Highest Award for the "Best Grand, Square and Upright Pianos" at the Centennial Exhibition, Philadelphia, 1876.

The Patent Electro-gold Strings were first used on one of the Centennial Exhibition Pianos and awakened general interest and admiration.

1886

THE "CHILD OF SEVEN"—NOW A LADY OF FIFTY-FIVE—LISTENS TO HER GRAND-DAUGHTER'S NEW SCHOMACKER UPRIGHT

AND this lady—one of the best representatives of that most critical and competent coterie comprised within the musical lines of Philadelphia's most exclusive society—notes with interest the difference between the modern upright Schomacker Piano and the quaint little six-octave square instrument on which she learned to play forty-eight years before. Although introduced about 1870, the upright piano was not received with immediate favor—principally because "it did not look like a piano"—and it was not until about 1885 that the prejudice was overcome and its use became general.

The manufacture of uprights and large increase in the demand for grands necessitated an enlargement of the factory in 1878, and the installation of steam power and modern machinery.

In 1877 President Hayes selected a Schomacker Piano as had General Grant, his predecessor.

In 1881 President Garfield had a Schomacker Piano during his short incumbency of the White House and one was later furnished to President Arthur by whom it was used until 1885.

1900

THE "CHILD OF SEVEN"—NOW SIXTY-NINE—HAS GIVEN HER GRANDDAUGHTER A SCHOMACKER BABY GRAND PIANO AT A BIRTHDAY MUSICALE

NOBODY knew better than she—who for sixty-two years had noted the development of pianos—the limitations of the upright, as compared with the grand, for range of orchestral effect, depth, carrying quality and the capacity for brilliant technical display so desirable in an instrument required for musical functions in a representative musical home.

Wonderful indeed had been the development of the Schomacker Pianos since the invention of the Equilibre System of Resonant Steel Construction which was patented in 1899. The new Baby Grand had become a marvel of the musical world, while the uprights had engaged the attention of piano manufacturers far and near, because of a quality that could not be explained except upon the hypothesis that the principle of continuity involved in the new construction resulted in a continuity, or "singing" quality of tone hitherto not attained, while the brilliancy resulting from the steel frame had been qualified by the electro-gold on the strings.

President Cleveland used a Schomacker Piano from 1885 to 1889. President Harrison bought one in 1889 and President Cleveland ordered another for his second term from 1893 to 1897.

1910

THE "CHILD OF SEVEN"—NOW SEVENTY-NINE—WITH HER DAUGHTER, LISTENS TO A DUET BY HER GRANDDAUGHTER AND GREAT-GRANDDAUGHTER, ON A SCHOMACKER SMALL GRAND AND AN ANGELOPIAN PLAYER-PIANO

FOUR generations of a Philadelphia family, in a Philadelphia home, one of whom has been identified with the development of the Schomacker Piano from the first primitive square piano of seventy-two years ago to that marvellous case of musical mechanism the Schomacker Angelopian which her great-grandchild of seven is playing.

Contrast this child of seven in 1910, playing a Beethoven Sonata and having all the technic and confidence of a Paderewski, with the quaint little child of seven in 1838 who is timidly trying to find the right key on the odd little piano.

The aged lady has seen the inception and possibly the ultimate of piano construction exemplified in the Schomacker, whose development and achievements in the last ten years have been perhaps greater than that of any other piano in the world during that period.

The Schomacker

A PIANO PARADOX

NO PIANO EVER NEEDED AN INTRODUCTION LESS
NO PIANO EVER NEEDED AN INTRODUCTION MORE

NO catalogue was ever submitted to the musical world descriptive of a piano that needs fewer words of introduction than the Schomacker.

Not that it has been so lavishly advertised as many others but because it has been in continuous existence for seventy-two years and the history of the piano business discloses that no piano ever lived seventy-two years that had not actual merit as a basic and logical reason for its longevity.

Seventy-two years is but a trifling period in the world's chronology but it is a long and exceedingly eventful one in musical history and the development of musical instruments.

Today there are more than two hundred different pianos made in the United States alone and probably as many more in Europe. Seventy-two years ago there were probably but four and of these four the Schomacker was one.

Given the assurance that the Schomacker Piano is one of the oldest American pianos that has survived and that it originated in Philadelphia—then the conceded musical centre of the country—where its development and improvement have continued without interruption for seventy years and you have, without further argument or introduction, the best possible guarantee of its character.

But:

There are equally potent reasons why the Schomacker Piano should be introduced with a fullness of detail not necessary in presenting any other.

The Schomacker differs materially in construction from any other piano in existence. All others are built substantially upon one plan common to all, and the difference in quality and character is due to the difference in quality of materials and labor, and the care and intelligence with which details are worked out, aided by minor changes and improvements which yet have an important influence in the modification of tone.

But the Schomacker has a plan of construction radically different in principle from all others, which is exclusively its own and protected by letters patent.

The Schomacker

Nobody denies that the Schomacker Piano has a most extraordinary tone, of a character peculiar to itself. Nobody hears it without recognizing its peculiar charm and no musician listens to it for the first time without an immediate and positive conviction that he has to deal with an original tone standard. The sense of responsibility which a trained and conscientious artist feels under such conditions is not one that he can discharge lightly: It is a vastly different mental and moral proposition from that involved in the *ipse dixit* of the average layman who disposes of the whole matter at once by saying, "I like it" or "I don't like it."

No musician will fail to have his attention arrested by the Schomacker tone when he hears it: if he is truly an artist, as well as a musician, he will regard the tone as a direct challenge: but in any case he will recognize its commanding quality and whether he acknowledges or disclaims its appeal to his personal temperament, he will at once concede that it can never by any chance be mistaken for one of the *hoi-polloi* of pianodom.

Conceding, as Philadelphia has for half a century and as the world must sooner or later, that the Schomacker tone standard is one that must be reckoned with:

Conceding also that the Schomacker differs fundamentally in construction from all other pianos as will be admitted by any intelligent piano manufacturer in the country:

Therefore it seems but fair to assume that the original character of tone is due to the original character of construction, and if this is true then the general public at once becomes interested in the method of construction which has produced such unusual results.

This will explain why the Schomacker Piano should be introduced with more attention to detail than any other, and will fully justify the pages of explanatory matter and illustrations of mechanical details which follow, but to which we should not devote so much space if the Schomacker Pianos were built in the usual manner.

The Schomacker

THE HONOR OF ORIGINALITY
THE DIGNITY OF LEADERSHIP

TO the Schomacker Piano must be conceded the dignity and honor that attaches to originality and successful leadership as will be readily admitted by anyone who is familiar with past as well as contemporaneous piano history.

While acknowledging with gratitude the benefits that it has derived from such devices as have originated with others and since become common property, the Schomacker Company has yet the satisfaction of knowing that it has contributed quite as much as it has received, not only in recent years, but in the early days of piano development when every move was a step in the dark, and each of the few manufacturers then in existence was blazing an independent path through an unknown forest of technical difficulties.

That this path was so successfully blazed by the elder Schomacker as to have brought his piano and his business out into the open in later years was a feat that only three others accomplished.

But individual achievement seemed to mean more then than now.

Today, while a majority of men appreciate and aim at personal individuality and are averse to being classed as mere imitators, or assigned a position as one of a "lot," yet these same men will enter the piano manufacturing business and be content to build pianos like everybody else, avail themselves of the ideas of others and contribute nothing to the general fund of information available to the fraternity.

We are probably safe in saying that not more than five manufacturers have contributed anything of paramount practical value in tonal development or mechanical construction in the last fifty years.

When a man decides to engage in the manufacture of pianos he usually buys a piano from one of the few leading makers, and proceeds to copy the scale and appropriate every idea available without so much as an acknowledgment or a thank you to the maker thereof.

And after all he finds that he hasn't a piano like the original, nor anything resembling it.

But why didn't he strike out on original lines and make a new scale for himself? The researches, experiments and deductions of Helmholtz and other scientists are

available to the whole world and were at his command just as they were to the staff of the maker whose scale he copied.

Yes, but it costs money to buy brains that can take this mass of scientific data and apply it to the practical solution of the intricate problems in acoustics which are involved in piano construction.

And it is easier and cheaper to steal the brains of others than to buy them.

And it is still easier and still cheaper to get along without brains entirely, which can be done up to a certain point if one is content to take *any* piano for a model and build them in any way so long as they preserve the form.

And the market is flooded with pianos of this sort—made by men to whom a piano is a piano so long as it makes a noise: men to whom all pianos are alike and to whom all talk of tone quality is as unintelligible as Choctaw.

NOBLESSE OBLIGE

SOME recent events in the history of the Schomacker Company were calculated to demonstrate pretty accurately who were its friends and who were not.

For some reasons that are obvious, and for some that would not be fully understood without a more lengthy explanation than is possible or even desirable here, we take a peculiar satisfaction in acknowledging that the most marked courtesies, the most cheering words of encouragement and the most appreciative and flattering words for the Schomacker Piano and reputation came from the few really great manufacturers who make the few really great pianos.

We might have expected it.

We might have known that men big enough and broad enough to have built up the big industries which they direct would have been big enough and broad enough to say just what they did say.

And they knew piano tone—absolutely *knew* it and could recognize it wherever they found it else they had never made the tone their own pianos contain.

Nevertheless it was generous and honorable as well as just and politic for them to say that which many had neither the wit nor the disposition to say.

There *is* something in this world beside business and dollars:

But even if there were not, it had still been good business as well as good manners to say just what they did:

We shall not forget it.

The Schomacker

THE MOST EXCLUSIVE PIANO IN AMERICA

FOR more than half a century of the seventy-two years that it has been in existence this piano has occupied the unique position of being the most exclusive piano in America if not in the world.

It had its birth in Philadelphia at a time when the Quaker City was the most exacting musical city and the recognized musical centre of the United States.

Musical critics and musical people who at that time were nearly all comprised within socially exclusive lines—because nobody but wealthy people could then afford to indulge the passion for music and the possession of a piano was a mark of social and artistic distinction—this exclusive element—the social clientele of Philadelphia—the flower of American society—which had previously bought its pianos mainly in London, at once recognized the superiority of the Schomacker Piano and extended to the struggling young manufacturer its patronage and encouragement.

The business grew rapidly, necessitating frequent increase of manufacturing facilities, yet from the first year to the present the entire output has practically been absorbed in Philadelphia, or at least in Pennsylvania, and these pianos are still to be found in a majority of the noble old mansions for which Philadelphia and its environs are famous as well as in the palatial modern residences and villas that excite the admiration of visitors, and in many thousands of the comfortable dwellings that give evidence of artistic taste and refinement which have given a marked individuality to this "City of Homes."

It is true that many Schomacker Pianos have been sold in Washington as a result of the preference given that instrument by each successive President and many diplomatic officials for a period of forty years, and the many awards and honors conferred have resulted in a demand from officials, representative men and people of prominence from every state in the Union; but the fact remains that:

There has never been any organized effort made to sell the Schomacker Pianos outside of Philadelphia and tributary territory:

That practically the entire product for seventy years has been sold in the City of Philadelphia and vicinity:

That in this locality the demand has been almost wholly from the most exclusive, refined and musical circles, and the municipal officials with hardly an exception are and have always been patrons of the house.

It is therefore probably true that no other piano company in the world that has attained an equal degree of prominence and magnitude ever had its entire product absorbed exclusively in the city wherein it was manufactured.

The Schomacker

THE SENSE OF ABSOLUTE PITCH AND THE SENSE OF ABSOLUTE TONE

THERE are a few people so supersensitive to musical pitch that they can tell you at once the exact pitch, according to the diatonic scale, of any sound they may chance to hear. Thus they will tell you in what key a clock may be ticking or a steam whistle sounding and if a piano key is struck in a distant room will name the key without hesitation.

This faculty is a natural gift and cannot be acquired. It is called the sense of Absolute Pitch.

The few hypersensitives of this class are well known in musical circles and have been the subject of much scientific debate.

There are also a few supersensitives who are gifted in the same manner with a sense of Absolute Tone; that is, they know the *quality* of tone as accurately as the other knows the *pitch* of tone.

These people have not yet been classified and tagged as have the others, but they exist nevertheless and their judgment is just as infallible. They do not think, or guess or conjecture as to the quality of a musical tone—they *know*. Like the other class they don't know *why* they know; they simply know that they *do* know and no amount of argument can convince one of them that a tone is less or more or better or worse than it actually is according to his standard.

Of course you will ask what his standard is.

His standard is an *ideal*: he has nothing to compare the quality of a tone with any more than the other has a scale with which to compare the sound he hears before he tells you the pitch.

It is simply a definite and absolute mental conviction that can be proven to be accurate and infallible in the case of pitch but not in the case of quality.

No tonal supersensitive ever yet heard a tone that entirely satisfied him. Were a tone to be produced that equalled his ideal then development would cease for the ultimate would have been reached.

Occasional pianos of certain manufacturers have closely approximated the ideal and it is proof positive that such is the case, as well as proof positive of the infallibility of the judgment of the sensitive, that these gifted people have been unanimous in their judgment as to which these pianos were.

The Schomacker

But the entire product of no manufacturer ever approximated the ideal and it is doubtful if it ever will.

Each of the great manufacturers whose pianos have been celebrated for quality was either a sensitive himself or had one in his employ though he might not have known it.

In some cases the originals have died but sons have inherited the gift and development has continued.

In others the originators have gone. Their successors have been men who had no knowledge of tone quality and who have wondered why the pianos made from the same scales and patterns that were regarded as superior twenty-five years ago are not so regarded today. Development ceased in these houses when the men who *knew* tone died or went out.

There are hundreds of piano makers that are neither supersensitive nor even sensitive nor have they ever had anybody connected with them who was.

The same idea has been tersely put into plain English by a certain manufacturer who said:

"The first great requisite in making a first-class piano is to know what a first-class piano *is*."

We have also heard it said that there were not half a dozen piano manufacturers in the United States who knew a good piano when they heard it.

This statement may not be fully justified but it is *almost*.

This will account in many cases for the absurd claims of certain manufacturers who advertise their pianos as being of the highest grade. They know that they have *tried* to make their pianos right, have paid enough for both materials and labor to insure the best possible results and because they have done this they think they *have* the best results: they don't *know*: they don't know that a piano might cost four times as much as the highest priced piano in the market and still be mediocre from a tonal standpoint.

Men have spent fortunes in trying to make a piano that was equal or superior to the best in the market and failed because at no stage of construction did they know whether the piano was right. They didn't even know they had failed until somebody else told them who *did* know.

A few manufacturers know that they don't know. They are on comparatively safe ground for they seek carefully the opinions of experts or sensitives and are guided by them.

The Schomacker

The man to be dreaded is the one who *thinks* he knows, when he does not. He does much damage because he appears honest and in fact is honest and honesty always inspires a certain amount of confidence.

But the worst is he who knows nothing, knows that he knows nothing, believes that nobody else knows anything, cares for nothing, therefore claims everything because he thinks that all claims for superiority are merely a pretext to get a better price and, as he is in the business merely for what he can get out of it, his policy is simply to build for the least possible amount and sell for the highest possible price.

And it is astonishing how many dupes this class of confidence men find.

Connected with the Schomacker Company is one of the most supersensitive tone critics in this country. Working under his direction are the most expert artisans and mechanics obtainable, who are constantly striving for better results and constantly improving methods already approved. Every little while one of these miners-of-ideas brings to light a nugget and, when he does, the expert is there who knows—absolutely *knows* whether it is precious metal or whether it is simply "fool's gold"—as the California miners used to term the delusive base metal resembling gold which ignorant prospectors found and in search of which many arduous journeys were taken and many lives lost.

There is "fool's gold"—plenty of it among the much-heralded piano ideas and both fortunes and reputations have been sunk in the development of it.

The Schomacker tone is not satisfactory to us and never will be, probably:

But the intuitive knowledge by which we determine that the tone is not perfect tells us also:

That the Schomacker tone is one of the most extraordinary that was ever developed in any piano.

ART PIANOS—SPECIAL DESIGNS

IN either of the Louis Periods or in conformity with the requirements of any specific style of architecture will be made to order and specifications, color drawings and estimates furnished upon application.

These instruments will be constructed of any desired wood, enriched with carvings, ormolu, or paintings by artists of ability; and, if desired, by those of national or international reputation.

The Schomacker

NOTABLE AWARDS AND HONORS

THE Schomacker Pianos have been exhibited at all of the principal competitive exhibitions in America since 1845, and have never yet failed to receive the highest possible award.

THE FRANKLIN INSTITUTE, 1845

Silver Medal for "Best Piano"—one of the earliest awards on record to an American piano.

Another Silver Medal in 1858 for "Grand Piano."

It will surprise most people to know that there was a special competitive exhibition of *Grand* pianos so early as 1858.

Also a special Gold Medal in 1874.

AMERICAN INSTITUTE, NEW YORK, 1848

Awarded First Prize, a Silver Medal, in competition with the best American pianos.

MARYLAND INSTITUTE, BALTIMORE, 1848

Awarded First Prize, a Silver Medal, at the first exhibition ever held in Baltimore, whose award was eagerly sought by many exhibitors.

CRYSTAL PALACE INTERNATIONAL EXHIBITION, 1853

The Great Gold Medal the highest award of America's first World's Fair in competition with more than one hundred American and European manufacturers.

CENTENNIAL INTERNATIONAL EXHIBITION, 1876

At Philadelphia, bestowed the highest honors ever awarded to any piano manufacturer for "Best Grand, Square and Upright Pianos" in competition with all of the world's best pianos.

WORLD'S COLUMBIAN EXPOSITION, 1893

In Chicago. Awarded the highest honors in the most bitterly contested competitive exhibition ever held in America, in which all the great pianos of the world were involved.

The Schomacker

"THE PIANO OF THE PRESIDENTS"

A. Lincoln

ABRAHAM LINCOLN
President of the United States
1861 to 1865

Andrew Johnson

ANDREW JOHNSON
President of the United States
1865 to 1869

U. S. Grant

ULYSSES S. GRANT
President of the United States
1869 to 1877

R. B. Hayes

RUTHERFORD B. HAYES
President of the United States
1877 to 1881

J. A. Garfield

JAMES A. GARFIELD
President of the United States
Mar. 4, 1881, to Sept. 19, 1881

Chester A. Arthur

CHESTER A. ARTHUR
President of the United States
Sept. 19, 1881, to 1885

Grover Cleveland

GROVER CLEVELAND
President of the United States
1885 to 1889
1893 to 1897

Benj. Harrison

BENJAMIN HARRISON
President of the United States
1889 to 1893

The Schomacker

SCHOMACKER PATRONS

A CONSPICUOUS feature of the Schomacker catalogue for many years, and one which has elicited much comment in musical and social circles, has been the very extended list covering seventy-five or more pages and containing nearly ten thousand names of Schomacker patrons, in Philadelphia and elsewhere, who are or were prominent in social, political or official life. Space compels us to discontinue this long list, but we append a few names taken at random therefrom, which may serve to interest such as are not familiar with the Schomacker Pianos or Schomacker clientele. We will also be pleased to furnish, upon application, a list of Schomacker patrons in any desired state or locality.

Gov. William Bigler
Gov. William F. Packer
Gov. James Pollock
Gov. Andrew G. Curtin
Gov. John W. Geary
Gov. John F. Hartranft
Gov. Henry Hoyt
Gov. Robert E. Pattison
Gov. William A. Stone
Gov. Richard Yates
Gov. William H. Bunn
Gov. Saml. W. Pennypacker

Hon. Pitt Cooke, District Columbia
Hon. F. Carroll Brewster, Atty. General
Hon. A. G. Broadhead, Pennsylvania
Hon. Rudolph Blankenburg, Philadelphia
Col. A. G. Boyd, U. S. A.
Hon. Jay Cooke, Philadelphia
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Hon. E. Hubbard, Iowa
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Hon. A. Louden Snowden, Philadelphia
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Hon. J. H. Walton, Director U. S. Mint
Hon. H. J. S. Winslow, New York
Dr. D. Hayes Agnew, Philadelphia
Gen. William Patton, Columbia, Pa.
Hon. B. Frank Eshleman, Pennsylvania
Hon. W. S. Beasely, Virginia
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Judge F. Amedee Bregy, Philadelphia
Gen. Charles H. T. Collis, New York
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Hon. Ald. A. Spence, Ontario
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Hon. C. A. Walborn, Postmaster, Philada.
Hon. H. W. Woods, Chief Engineer, U. S. N.
Gen. Louis Wagner, Philadelphia
Col. Joseph B. Shaw, North Carolina
Hon. Thomas Dolan, Philadelphia
Hon. William Penn Chandler, Philada.
Hon. W. Viers, Maryland
Hon. B. F. Burnham, Boston, Mass.
Hon. J. E. Ridgway, Senator, Pennsylvania
Geo. Stewart, Pennsylvania
Hon. Charles Seidler, New Jersey

The Schomacker

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Hon. B. H. Browne, Philadelphia
Hon. Chas. S. Brumm, M. C., Pennsylvania
Hon. Samuel W. Cattell, Philadelphia
Hon. Stephen A. Caldwell, Philadelphia
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Hon. Geo. Crump, British Consul, Phila.
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Hon. A. K. Dunkel, Secy. Internal Affairs, Pa.
Hon. Andrew H. Dill, Lewisburg, Pa.
Hon. H. T. Esterbrook, Elmira, New York
Hon. Henry D. Foster, M. C., Penna.
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Hon. Joseph E. Gillingham, Philadelphia
Hon. James Gilkyson, Doylestown, Pa.
Hon. Lewis Gratz, Philadelphia
Col. Samuel Goodman, Philadelphia
Hon. Thomas S. Harrison, Philadelphia
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Hon. David Hostetter, Pittsburg, Pa.
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Hon. Wm. H. Kemble, Philadelphia
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Judge J. B. McPherson, Philadelphia
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Hon. H. S. McComb, Wilmington, Del.
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Hon. Robert McWade, Philadelphia
Hon. William B. Mann, Philadelphia
Hon. Henry D. Moore, Philadelphia
Gen. M. Montgomery, Lincoln, Neb.
Capt. D. A. McDonald, Lacrosse, Wis.
Capt. N. H. Maxson, Frederic, Del.
Prof. S. Mathieson, Brantford, Ontario.
Hon. Robert Patterson, Philadelphia
Hon. Thos. P. Stotesbury, Philadelphia
Hon. Wm. M. Singerly, Philadelphia
Hon. J. Edgar Thomson, Philadelphia
Hon. Washington Townsend, M.C., Penna.
Hon. John P. Verree, M. C., Pennsylvania
Hon. J. Lowber Welsh, Philadelphia
Gen. W. Wayne, Pennsylvania

The Schomacker

THE PATENT ELECTRO-GOLD STRINGS

CRITICAL musicians, scientists, tone-experts and lovers of music generally will be interested in studying the effect obtained in the Schomacker Piano by plating the strings heavily with pure gold.

During a series of exhaustive experiments made with a view of protecting the wire with nickel, silver, copper and other metals to prevent rust, oxidization and deterioration, it was discovered that a heavy plating (not a wash) of pure gold gave not only the most positive preservative results, and added very materially to the appearance of the instrument, but developed an entirely new tonal effect of singular purity and beauty. This effect, though obtained at a greatly increased cost, it was decided to perpetuate in the Schomacker Piano and the present method of construction is the result.

It is generally conceded that the Schomacker Piano has developed a new tone-standard, of an ultra-artistic character, which cannot be produced by the ordinary methods of piano building and the explanation of which must be sought for in its characteristic construction.

That the sharp, penetrating quality of a steel string vibrating at high tension has been qualified, modified and made more musical by the application of the gold, there is little doubt: and the peculiar, indescribable charm of the Schomacker tone must be attributable, in some degree at least, to this process.

THE FIRST "GOLD-STRING" PIANO-FORTE

ever manufactured was exhibited by the Schomacker Piano-Forte Manufacturing Company, in 1876, at the Philadelphia International Exhibition. Its superiority was universally admitted. No piano attracted such admiration and attention, and the Schomacker Piano-Forte Manufacturing Company was awarded the highest premium.

ADVANTAGES OF ELECTRO-GOLD STRINGS

It is impossible to overestimate the advantages derived from the use of these strings. In the first place, the additional sonority imparted to the steel-wrapped wires by the precious metal produces a more sympathetic, refined and purer quality of tone, so much desired in the Piano-Forte. This is a demonstrated fact, beyond

the power of contradiction. The ordinary iron-wrapped, or so-called white metal plated strings, which all other makers are still compelled to use, are immediately affected by atmospheric action, gradually destroying the power and vitality of the strings to prolong and sustain the tone, rendering them liable to easily snap or break. To remedy this, and to improve the quality of tone, have been the objects of manufacturers, musicians and inventors for the past forty years, and only successfully accomplished by the discovery and use of the Electro-Gold Strings, which are proof against rust, and which

PRODUCE A SUPERIOR QUALITY OF TONE,

thus making the Schomacker Gold-String Piano-Forte absolutely the most durable, beautiful and unique piano ever manufactured.

THE USE OF GOLD INSTEAD OF IRON STRINGS

was suggested as long ago as 1856, by Besseker, an English Piano-Forte maker, as a remedy for the constant annoyance to manufacturers and performers caused by the liability of iron (or so-called steel) wires to rust and break in moist, hot, or changeable climates like England and the United States.

THE OBJECTS OF BESSEKER'S CLAIM,

as stated by himself, in the files of the British Patent Office, 1856, were to render the tone or sound of any string or wire used for musical purposes, of a very superior quality ; to increase their durability as regards wear and atmospheric effects, and at the same time impart elegance of appearance.

Besseker, however, had no knowledge of the Electro-Gold Process, not then discovered, as Napier, the best authority upon such subjects, says in the third edition of his work, published in Glasgow, 1857 (one year after Besseker's application), in alluding to the deposits of alloys :

"The means to regulate the proportion of each metal and to make such a process practical have *yet to be discovered.*"

It was not until 1876—twenty years later—that Col. H. W. Gray, then President of the Schomacker Piano-Forte Manufacturing Company, discovered its adaptability to the manufacture of piano strings.

The Schomacker

THE SIGNIFICANCE OF THE SCHOMACKER EQUILIBRE SYSTEM OF RESONANT STEEL CONSTRUCTION

THE cuts herewith show accurately the difference between the construction of the Schomacker and other pianos.

This illustration shows the back of a well-made and well-known piano of the ordinary type. It is substantially the same as hundreds of others; indeed, there is practically no other form of construction used today by the manufacturers of either high-grade or low-grade pianos, and the wonder is that in all these years of development the former have been content to continue with the latter in a rut which each has helped to cut so deep that it is difficult to get out of even if one were so disposed.

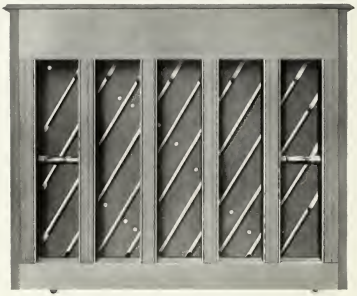

PLATE A—USUAL CONSTRUCTION

We are saying nothing against this method or those who employ it. There have been too many excellent pianos made on those lines to admit of any doubt as to the results obtained by that method; and it has had the practical, if not the expressed, endorsement of manufacturers whose judgment and skill are both unquestioned, and whose names will be known as long as pianos are made.

But:

It does not follow that because the old method was good there is not a better; nor does it mean that because it has been easier to drift with the tide and make pianos in the conventional form there is not a superior way; nor do we need to assume that because other manufacturers have always made pianos of a certain model they will always continue to do so.

The Schomacker

The principal reason why other manufacturers have all followed certain lines is because they have nearly all tried to make their pianos like some other piano—to make theirs as nearly as possible like some one of the "leaders," and those "leaders" all use one method of construction. But the Schomacker is not trying to imitate ANY other piano; it is a "leader" itself, and its objective is an IDEAL.

In the pursuit of that ideal we reasoned that if we followed the method of another maker, however good, we could not reasonably hope to make a piano any better by that method than he had already made, and our ambition was not satisfied with this.

We wanted a better piano than had yet been produced and this involved a new METHOD: a method whose possibilities had not yet been exhausted as had the old. Thus the Schomacker was the first to discard the old method—the first out of the time-worn rut.

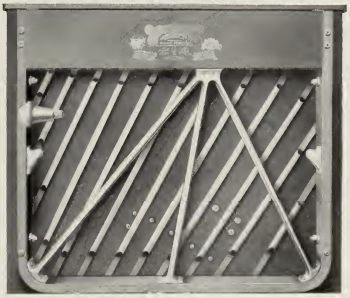

PLATE B—SCHOMACKER CONSTRUCTION

As a result of scientific study and investigation covering a period of years, and practical experiments along theoretical lines, involving a large expenditure, there was evolved a new method of construction whose scientific accuracy has been demonstrated and whose practical value is proven by such tonal results as have astonished all who are familiar with them. The visible evidence of our departure from the old form of construction is shown by reference to Plate B; this shows the Schomacker Equilibre System of Resonant Steel Construction. The central forked truss is made of refined steel and takes the place of the wooden posts shown in Plate A. This steel fork is braced at the four points of greatest resistance against a continuous rim of bent wood, which is composed of eight thicknesses of wood, each one-quarter of an inch thick, and all glued

together into one solid, resonant, sonorous mass, forming a complete circuit with the pin-block, which transmits tone as continuously as copper wire transmits electricity.

The conductivity of circular forms for both electric and tone waves has been fully demonstrated.

Given a circular medium, made resonant by the union of glue and wood, convey thereto a musical tone, and it will be magnified and will continue its vibrations and sound a long time, dying away by degrees—a "singing" tone that grows less and less until it is lost entirely.

Transmit the same tone to a square body made up of straight pieces of wood like the frame and post shown in Plate A, and the vibration will stop short when it reaches the first of the many joints in the frame.

An electric current will travel indefinitely around a circuit, but stops short at the end of a straight medium and shows a marked aversion to acute angles or sharp corners. All this is equally true of musical tones.

The tone impulses are conveyed to the continuous bent rim not only by the sounding-board, but by the composite metal plate which sustains the strings and by the pin-block to whose pins the strings are attached and by the treble resonator, which receives the vibration of the plate direct, magnifies it and then conveys it to the rim, which imparts resonance.

We could fill this entire catalogue with scientific facts and theoretical and argumentative data to prove the accuracy of our deductions, but all this would not be half so convincing nor so conclusive as RESULTS.

The tone of the Schomacker Piano—unlike any other—beautiful beyond comparison—furnishes melodious proof of the correctness of a theory which has had the endorsement of scientists whose estimate is based upon theoretical deductions, as well as practical manufacturers who do not hesitate to admit that there is a tone quality in the Schomacker which cannot be accounted for by any results hitherto obtained from previous methods.

The Schomacker

This picture, taken before the strings are attached to the metal plate, shows the diverging steel forks, crossbrace and truss on the back, which constitute the Equilibre System of Resonant Steel Construction.

The case and frame are rigidly braced at every point of strain or tension and are immovable, thus holding permanently the arch of the sounding-board, whereas wooden backs swell and shrink with atmospheric changes and permit the sounding-board to flatten, which destroys the resonance of the tone, and produces the sharp, tinny quality so exasperating to sensitive ears.

The first Schomacker pianos constructed with the steel backs retain their full resonance, rotundity and musical quality of tone today.

The Equilibre System of Construction has now been in practical use for more than twelve years, during which time its durability, accuracy and artistic quality have been fully proved by results, so that it can no longer be regarded as being in any sense an experimental method.

PLATE C
SCHOMACKER GRAND CONSTRUCTION

The Schomacker

UPRIGHT PIANO, STYLE 11

HEIGHT, four feet four inches; width, five feet three inches; depth, two feet three inches.

Weight, about six hundred and sixty-six pounds; boxed, about nine hundred and sixteen pounds.

Seven and one-third octaves. Finest ivory keys with ebony sharps. Very elastic and responsive touch. Extremely sensitive and sympathetic action, with exceptionally rapid repeating capacity.

Fine Mahogany cases, beautifully finished in both bright polish and dull, art finish. Patent electro-gold strings.

Patent Equilibre System of Resonant Steel Construction and continuous, bent rim, grand piano frame.

Independent treble resonator; tone-sustaining pedal; arched, violin-model sounding-board.

An ultra-artistic tonal achievement that will appeal most forcibly to authoritative musical critics and to people generally of artistic temperament and refined musical taste.

Those most competent to judge will at once note the peculiar smoothness, rotundity and exceedingly melodious quality of tone and will be surprised at the volume obtainable when the dimensions of the instrument are considered. These tonal characteristics are generally considered to result from the electro-gold modification of metallic tonal shrillness on the one hand and from the magnifying effect of the bent rim and steel construction on the other.

UPRIGHT PIANO, STYLE 11

The Schomacker

UPRIGHT PIANO, STYLE 12

HEIGHT, four feet seven inches; width, five feet three inches; depth, two feet three inches.

Weight, about six hundred and eighty-seven pounds; boxed, about nine hundred and thirty-seven pounds.

Seven and one-third octaves. Finest ivory keys with ebony sharps.

Very elastic and responsive touch. Extremely sensitive and sympathetic action, with exceptionally rapid repeating capacity.

Selected Mahogany cases of beautiful grain in both bright polish and dull, art finish.

Patent Equilibre System of Resonant Steel Construction and continuous, bent rim, grand piano frame. Patent electro-gold strings of unusual length and sonority.

Independent treble resonator; tone-sustaining pedal; arched, violin-model sounding-board.

The same ultra-artistic tonal character as the Style 11, with added power and resonance. An extraordinary example of latent power and reserve force, combined with appealing delicacy and sympathetic quality.

This piano is of precisely the same dimensions as the Style 11, except in height. The additional height of three inches gives a corresponding addition to the length of the strings, and the longer the strings the greater the power and tonal depth.

There are scientific facts in the field of acoustics that account readily for the extraordinary purity of tone resulting from mathematical accuracy in length of string between the bridge and the agraffe, or pressure bar, when drawn to a relatively accurate tension, about which the average manufacturer or "assembler" of piano parts knows little or nothing.

This demonstrable scientific accuracy in the Schomacker scales and system, combined with the effect of the gold deposit on the steel strings, accounts largely for the unparalleled purity of the tone.

UPRIGHT PIANO, STYLE 12

The Schomacker

UPRIGHT PIANO, STYLE 14

HEIGHT, four feet ten inches; width, five feet three inches; depth, two feet four inches.

Weight, about seven hundred and seventy-four pounds; boxed, about ten hundred and twenty-four pounds.

Seven and one-third octaves. Finest ivory keys and ebony sharps.

The same pliant, responsive touch that characterizes all Schomacker pianos. Extremely sensitive and sympathetic action, with exceptionally rapid repeating capacity.

Selected Mahogany cases of exceptionally attractive color and grain, enriched with inlaid lines of satinwood and tasteful carvings, affording contrasting relief from the plain surfaces, yet not over-elaborated.

Schomacker Patent Equilibre System of Resonant Steel Construction and built-up bent rim, precisely the same as a grand piano.

Patent electro-gold strings of still greater length than either of the preceding styles, with corresponding increased capacity for power and depth, which may be invoked at will.

Independent treble resonator; tone-sustaining pedal; arched, violin-model sounding-board.

This piano is an entirely different scale from either of the others, with its own tonal characteristics and the increased volume obtainable at will on account of size, yet having, under ordinary touch, all of the refined, singing quality without which legato effects are impossible, and which betrays the paramount artistic qualities of tone-building which have characterized the Schomacker pianos in their various stages of development for seventy years, and especially during the later period dating from the inventions that have made this piano famous.

UPRIGHT PIANO, STYLE 14

The Schomacker

THE SCHOMACKER ANGELOPIAN PLAYER-PIANO

HEIGHT, four feet seven inches; width, five feet three inches; depth, two feet four and one-half inches.

Weight, about eight hundred and ninety-five pounds; boxed, about eleven hundred and forty-five pounds.

Seven and one-third octaves; finest ivory keys with ebony sharps.

Very elastic and responsive touch. Extremely sensitive and sympathetic action, with practically limitless repetition capacity.

Selected Mahogany cases of exceptionally beautiful grain, in both bright polish and dull, art finish.

Patent Equilibre System of Resonant Steel Construction and continuous bent rim, grand piano frame.

This case is separable, so that it may be divided with key-board and action on one half and steel back, plate, and sounding-board composing the other half, thus enabling delivery up narrow stairs and in cramped quarters, where it otherwise could not be delivered at all, or would have to be subjected to the risk of hauling up, by ropes and pulleys, to outside windows.

Independent treble resonator; arched, violin-model sounding-board.

This instrument plays with both 88-note and 65-note music rolls. It has all of the patented and exclusive devices which distinguish the Angelus and can be used in no other player. These are the almost human *Phrasing Lever*, the wonderful *Melodant*, the *Melody Buttons*, the *Diaphragm Pneumatics* and the *Duplex Spools*.

One of the largest piano manufacturers in the United States, who confessed that his own attempt to produce a satisfactory player-piano had been a failure, said, after trying a Schomacker piano: "Incorporate a player with that piano and you will have an instrument that will compel the attention of the entire musical world!"

He knew from dear experience that not every good piano made a good player-piano; that in order to obtain the best results a certain quality was requisite, which only few pianos possessed, and this quality he recognized in the Schomacker. This was two years before we made the experiment.

Believing, as we did, that no piano in the world was better adapted to the player than the Schomacker, we felt that the best player in the world was none too good. Therefore, we arranged for the interior mechanism of the Angelus—the

SCHOMACKER ANGELOPIAN
With panels open, for automatic playing

The Schomacker

first—the original and, by all odds, the most artistic player in the world—and the result is the ANGELOPIAN.

We do not approve the indiscriminate use of superlatives in the description of pianos—a practice to which the entire piano fraternity is too much addicted, and which no component part thereof has so unblushingly used as the makers of the most worthless pianos.

But it is sometimes difficult to contemplate surprisingly superlative results without indulging in superlative expressions, which would be fully justified in this case.

We may say, however, that the prediction of the manufacturer referred to was verified and his judgment vindicated.

Almost every requisite to an ideal player-piano is here realized:

The smooth, sustained, singing tones of the Angelopian are in pleasing contrast to the short, "tubby," unsympathetic quality of most player-pianos—a quality often developed, or accentuated, by the player mechanism stroke, even when it is hardly discernible in the same piano if played by hand.

The absolute control of expression by means of the "Phrasing Lever"—which is obtainable in no player except the Angelus, and which is almost as sensitive as the human nerves and conveys the impulse of the brain by means of the finger tips with the rapidity of thought—removes the Angelus player alone entirely out of the realm of instruments that produce "mechanical music."

The ordinary piano is estimated to average about one hour's use per day, while the player-piano is subjected to *five* hours' severe playing—and we might say *punishment*—in some cases. The pecular construction of the Schomacker enables it to stand this strain better than any other and the durability of the Angelus action has been demonstrated as has none of its imitators; for *every* other player is only an imitation—more or less faithful—of the Angelus.

We know of no technical, mechanical or other device or advantage claimed for other player-pianos that is not present in the Angelopian, but there are very many original and exclusive features, both mechanical and tonal, that are found in the Angelopian, but in no other similar instrument.

The Angelopian contains the aggregate and combined merit, strength and prestige of the Angelus—the acknowledged artistic leader of its class as well as the originator—and of the Schomacker Piano, whose extraordinary tone has centered the attention of the musical world of late and whose triumphs antedate in priority and overshadow in importance those of any other piano, except the two which were its only notable contemporaries seventy years ago.

SCHOMACKER ANGELOPIAN
With panels closed, for manual playing

The Schomacker

GRAND PIANO, STYLE A

LENGTH, five feet two inches; width, four feet nine inches; height, three feet four inches.

Weight, about six hundred and sixty-five pounds; boxed, about nine hundred and sixty-five pounds.

Seven and one-third octaves. Finest ivory keys and ebony sharps.

Possessing a touch that is responsive to the utmost degree, with the best and most sensitive action, having an unexcelled capacity for rapid repetition and clear enunciation.

Selected Mahogany cases of marked beauty, with exceedingly graceful lines and a noticeably distinguished appearance generally.

Schomacker Patent Equilibre System of Resonant Steel Construction with continuous bent rim. Patent electro-gold strings.

Independent treble resonator; tone-sustaining pedal; arched, violin-model sounding-board.

This diminutive grand piano has a marked individuality, strongly in contrast with other grands of similar dimensions, because of the extraordinary depth and musical quality of the bass strings when length is considered, united with solidity and power of the entire scale such as were never before obtained from an instrument of its size.

At the same time there is an appealing tenderness—a poetic quality that betrays the extraordinary versatility and the unprecedented range of expression for an instrument of its character.

Above the cut on opposite page is shown a single truss or leg which we will be glad to supply in place of the one in the larger picture. If this is desired it should be ordered as Style A-2.

GRAND PIANO, STYLE A

The Schomacker

GRAND PIANO, STYLE B

LENGTH, six feet two inches; width, four feet eleven inches; height, three feet six inches.

Weight, about seven hundred and fifty pounds; boxed, about ten hundred and fifty pounds.

Seven and one-third octaves. Finest ivory keys and ebony sharps.

An exceptionally sympathetic touch, not too deep, and light enough to appeal to such as aspire to technical display, yet not lacking in necessary firmness. An extremely sensitive action, having an unexcelled capacity for rapid repetition and clear enunciation.

Selected Mahogany cases of exceptionally beautiful grain, with graceful lines and carving of the Louis XV period.

Schomacker Patent Equilibre System of Resonant Steel Construction with continuous bent rim. Patent electro-gold strings.

Independent treble resonator; tone-sustaining pedal; arched, violin-model sounding-board.

This piano has ever been known as the "Baby" grand — in contradistinction to the full concert grand and the semi-grand — and will probably always retain its original cognomen, though the name has lost its early significance since the introduction of the Style A grand, which is much smaller.

The Style B, with its longer strings and more comprehensive scale, still remains an excellent compromise instrument for such as would like the full grand, but lack room. It has a round, deep, commanding tone when forced and is quite equal to the full requirements of heroic measures, yet is under complete control and yields a rich, ideal tone, full of color and of poetic quality, for the expression of romantic themes.

Taking everything into consideration, this instrument may still be designated as the representative grand and the one best adapted to the requirements of the greatest number including professional and semi-professional musicians, with whom this piano is in great favor.

Above the cut on opposite page is shown a single truss or leg which we will be glad to supply in place of the one in the larger picture. If this is desired it should be ordered as Style B-2.

GRAND PIANO, STYLE B

The Schomacker

CONCERT GRAND PIANO. STYLE D

LENGTH, nine feet; width, five feet two inches; height, three feet three inches.

Weight, about eleven hundred and seventy pounds; boxed, about fourteen hundred and ninety-five pounds.

Seven and one-third octaves. Finest ivory keys and ebony sharps.

An action of wonderful freedom, adapted to the display of the most finished technic, with a capacity for repetition that fully meets the requirements of the most exacting virtuoso.

Selected Mahogany cases of great beauty for the music room; ebonized cases for the stage.

Schomacker Patent Equilibre System of Resonant Steel Construction, with continuous bent rim. Patent electro-gold strings.

Independent treble resonator; tone-sustaining pedal; arched, violin-model sounding-board.

This leviathan of the concert stage is equal to any requirements that can be made upon it, having a degree of solidity that cannot be broken down under the most severe tests and with a clarity, crispness and brilliancy which carry each note clearly to the furthest confines of the largest auditorium, while the thunderous bass strings seem to build a wall of tone like a background for the display of treble contrasts and the blending, legato effects of a middle register that sings like the diapason of an organ.

It is a piano of limitless resources and, when voiced down for use in the music room or studio, the richness and depth are indescribable.

The modifying influence of the gold strings has enabled us to develop from this huge, concert piano a music-room instrument that has never been even approximated for warmth of tone-color, control of reserve power and extraordinary beauty.

CONCERT GRAND PIANO, STYLE D

The Schomacker

CAUTION

THE Public generally—and especially the musical profession and trade—is cautioned to beware of pianos bearing the name of Schomacker that have recently been placed upon the market by people who hope to derive benefit from the wide celebrity of the name and its hitherto connection with an artistic product only. These are "stencil" pianos, made in New York State or elsewhere, and sold in Philadelphia and perhaps other cities.

The genuine Schomacker Pianos all contain the Equilibre System of Resonant Steel Construction, while the imitation does not.

The genuine Schomacker Pianos all have the name

Schomacker & Co.
Philadelphia

in Old English letters on the fall-board, or the simple name

SCHOMACKER
PHILADELPHIA

in Roman letters on the fall-board.

A piano bearing any other arrangement of the word Schomacker, however much it may resemble the above, is not a genuine Schomacker Piano.

Schomacker

Pianos