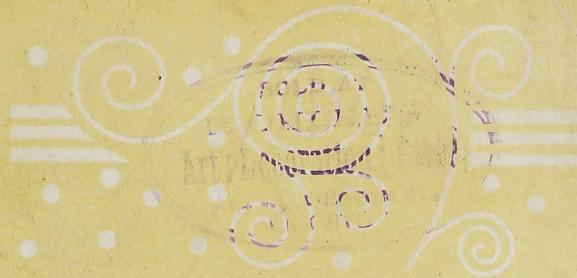


ILLUSTRATED CATALOGUE



ESTABLISHED
1850

HEINTZMAN & Co

Manufacturers
of

Pianofortes

WAREROOMS · 115 & 117
KING ST. WEST
FACTORY · WEST TORONTO
JUNCTION

TORONTO

JL JONES, ENGRVER
TORONTO

Illustrated Catalogue

—OF—

HEINTZMAN & COMPANY

GRAND, SQUARE
AND UPRIGHT

© PIANOS ©



WAREROOMS: 117 KING STREET WEST

FACTORIES: 113, 115 AND 117 KING STREET WEST
AND WEST TORONTO JUNCTION

Toronto, Ont.



*BROUGH & CASWELL
PRINTERS
64 Bay St. TORONTO*

MERIT, INTEGRITY, DESPATCH.

..INTRODUCTION..

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• • **W**E have much pleasure in again submitting our Illustrated Catalogue to the attention of the musical public. We have spared neither pains nor expense in producing a descriptive book, containing an illustration and description of each instrument manufactured by us; also of the different patents introduced by us during the past few years. We have been induced to publish this book not only with a view to its advantages as an advertising medium, but at the solicitation of friends and patrons as a matter of convenience to them. Purchasers are enabled through this medium to select a Piano, and depend upon getting an exact counterpart of the style which they may select, 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. Our instruments have now been before the public for thirty-eight years, and from their excellence alone have obtained a pre-eminence that pronounces them unrivalled. Since commencing business we have manufactured between six and seven 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, and the appreciation of any effort on our part, is the fact that during the last 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.

The best quality of material is used in all our instruments, also the highest class of labor.

MR. HEINTZMAN, SR., although now in his seventy-fourth year, still employs the greater part of his time in superintending the work going on in the manufactory, and when it is considered that he has been all his life actively engaged in this branch of manufacture, the advantages gained by his vast experience can be easily appreciated. He has also now associated with him his four sons, three of whom are, like himself, practical Pianoforte makers.

Our sales in Toronto, of late years, have been much larger than any other Piano introduced here, over two thousand being now in use, and we have shipped a large number of instruments from one end of the Dominion to the other. They are used by the profession to a greater extent than any other Piano that has been introduced here.

The Piano is now an essential in every household, not an article of luxury for the few; a source of continual enjoyment and pleasure; a help in the harmonizing of tempers and dispositions of the family, developing and advancing their taste for fine art, indispensable in completing their education; the Piano has had more to do in developing a taste for music than any other instrument. The help given by steam power and science in reducing the cost of construction, enables manufacturers to place them at a price that every household can afford to have one.

Reasons FOR Purchasing a Heintzman & Co. Piano :

- 1st.—Mr. Heintzman and three sons, all being practical Piano makers, personally supervise the whole manufacturing.
- 2nd.—All their 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.

(See also "How to Select a Good Piano," page 9.)

Improvements and Patents in Heintzman Pianos

1. Metal Bridge in Treble part of Square Pianos.—All our Square Pianos have this valuable improvement, which forms an agraffe of the most durable description, adding strength likewise to the weakest part of the iron frame; the tone is also wonderfully improved, great fullness, brilliancy, and clearness being thereby obtained.

2. Larger Scale in Square Pianos.—At the Centennial Exhibition held in Philadelphia in 1875, it was fully demonstrated that Small Scale Pianos should not be manufactured, a full singing quality not being obtainable in Pianos of this kind. Immediately after the Exhibition we changed all the scales of our Square Pianos, to give them the required fullness, evenness, power, and brilliancy, to admit the player to obtain proper expressional effect.

3. Mode in which Bass strings are covered and made, giving them greater elasticity and fullness of tone, also more vibratory power, also ensuring finer singing quality of tone

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4. A complete revolution in the construction of scale, giving greater expansion, allowing sound-board bridges of greater length, and coming much nearer the centre; adding to the vibration, giving a greatly increased volume of sound.

5. All our Veneered Square Piano Tops are doubly veneered on both sides, an improvement of great value. Square Piano tops, on account of their large flat surface, have been subject to warping, splitting at the hinges, and dilation and contraction from the influence of damp and heat. This plan of construction entirely removes all trouble in those directions.

6. Metal Bracket to which Sounding Board is fastened.—Wood Brackets have been used in the past; they were liable to split, owing to continual vibration, causing trouble. The metal bracket entirely removes this difficulty.

7. Construction of Upright Cases.—After long testing we now construct this case so that it will stand any possible strain it may be subjected to. The reason for the failure of Upright Pianos in the past has been the fact that they would not remain perfectly solid and compact, yielding too much to the different strains to which Pianos are liable.

8. Vibrating Bridge in Bass of Upright Pianos, adding immensely to the vibration of bass strings, also giving greater freedom and distinctness of tone.

9. Duplex Bridge in Upright (Patent No. 14021)—In large instruments of this class this bridge is an absolute necessity to give the proper singing quality, also adding to the purity and pliability of tone.

10. Construction of Upright Scale, giving great length to the strings, adding immensely to the powerfulness and volume of tone, being equal to that of the Grand Piano.

11. New mode of fastening Sounding Board in Upright Pianos, allowing full and free vibratory action; the perfecting of this mode of fastening increases the valuable qualities to a wonderful extent.

12. Improved Bottom in Upright Pianos.—The old frame bottom in those instruments being an endless source of trouble, led to the introduction of this valuable improvement. This bottom is composed of sections tongued and grooved with cloth between to prevent noise, and room between each section to allow for shrinkage or swelling by extreme heat or damp, making a perfectly reliable bottom, ensuring no possibility of change of action or Keys.

13. Patent No. 20313.—Improved Keys for Upright Pianos, rendering the touch lighter and more responsive, also simplifying the action, reducing the friction, dispensing with three joints or hinges, helping the repeating capacity, very useful in rapid passages.

14. Improvement in Design of Upright Cases.—A large field is open in this direction in Pianos of this class, which we have taken full advantage of, to produce cases of elegant design, adding not only to their appearance, but to the standing quality of the case.

15. Improved Music Desk for Upright Pianos, Patent No. 17022.—A long felt want in those instruments. We can safely say that this desk is the simplest and most effective in use, rather adding to than detracting from the general appearance—a marvel of mechanical ingenuity.

16. Improvement in construction of Grand Piano cases, which are built of alternate soft and hardwood sections, giving immense strength and solidity, entirely removing any possibility of warping or splitting.

17. Improved Bottom in Grand Piano Cases.—Built in cross sections with spaces between, giving great strength, allowing room for the expansive tone of Pianos of this kind.

18. Agraffe Bridge in Grand Pianos, Patent No. 12470.—Cast in the iron frame, it forms a perfectly unchangeable agraffe, adding a beautiful, clear, ringing tone of fine singing quality to the instrument, also giving immense strength to the iron frame. A brass bead is inserted to soften the tone, obviating any harshness that might result from the contact of the strings with the iron frame.

19. Improved Metal Standards in Action of Grand Pianos.—The immense vibratory power in the Grand Piano necessitates every part of case and action being constructed in the most solid manner. This standard ensures the greatest possible degree of perfection and durability, and enables the action to be taken out of case for repairs with greatest ease.

20. Improved Water-Proof Hammers applied to all Grand and Upright Pianos.

21. Mode of construction of scale, which enables us to use the largest hammers made. We would claim here that we have introduced more improvements in Piano construction within the past few years, than any other firm in the business.

The Upright Piano

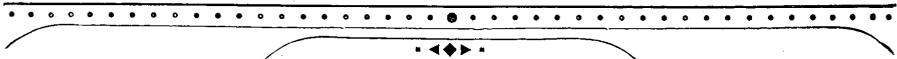
The demand for instruments of this class is increasing to such an extent that we have to manufacture a larger number every year. The handsome appearance, size and compact shape render them a suitable instrument for the boudoir; also where a Square or Grand Piano could not be placed. It will be absolutely necessary to say more in reference to this class of Piano than Squares or Grands, which have been so long and are so firmly established in public confidence, that we do not find that we should enlarge upon them to the same extent. A prejudice exists against Uprights owing to the many failures in years gone by, the many difficulties which surround their construction, their former inferior quantity and quality of tone. We have, after innumerable experiments and determined wrestling with the difficulties surrounding them, now succeeded in constructing an Upright Piano reaching as perfect an instrument as either the Grand or Square, the volume of tone being fully equal to the small Grand Piano, while the quality is exquisitely musical, pure, expressional, and pliable in its character.

We use a full iron frame in all our Upright Pianos. They are all three unison. The construction is such that their capacity to stand in tune is unquestionable. Immense strength in their whole construction, with the large number of improvements of late years, render them a valuable instrument.

A valuable feature in Upright Pianos is the soft pedal. By a very simple yet ingenious mechanical arrangement, the hammer's striking distance is reduced, decreasing the force of the blow. The distance may be increased or decreased at the will of the player, producing wonderful effects in crescendo and diminuendo.

All our Upright Pianos have improved action, portable to the same extent as a Square action, with iron standards to secure it in place, same as a Grand Piano. The number of joints or hinges have been reduced to the smallest possible number, decreasing the friction, rendering the action most susceptible to the performer's touch. The action can be taken out of Piano by

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simply turning four screws, if found necessary for repairs. As fastened in the Piano it is as solid as the frame of same, giving great firmness, precision, and perfection of tone. The promptness of the damper action is of very valuable benefit to the player. In fact, the result of the past few years' labor on the Upright has been most astonishing, giving us a Piano combining in a wonderful degree the best qualities of both the Grand and Square.

Improvements have followed each other very rapidly during the past few months in these instruments. We would earnestly invite the attention of those about purchasing to see them before deciding. Our new designs for cases are very elegant and handsome. A great many changes in the internal construction, of great value, render them the finest Pianos of this class in the world. We can offer them at very reasonable prices. Every improvement that ingenuity, ability, or skill could suggest has been added to bring them up to the highest standard of excellence. We feel confident that they are the best value obtainable in the Dominion.

The Heintzman & Co. Square Pianos

Our Square Pianos are all new scales. During the past six years we have remodelled all our Square Piano Scales; introducing in their construction every improvement that forty-five years' experience in Piano building could suggest, we are now able to offer to the public an instrument equal to any Piano of the same class made in the world, and in one or two points superior to any other. In style, beauty, finish, workmanship, grandness, brilliancy, and purity of tone and durability, they stand pre-eminently first; a critical testing will convince the most fastidious.

All these Pianos are overstrung, have patent bridge in treble, full iron frame of extra strength; the rosewood cases are veneered with heavy sawn veneers, the tops are veneered double on both sides, the bridges are all veneered to prevent splitting.

The best and most expensive material is used and the highest class of labor employed, ensuring the best possible results. The long experience of Mr. Heintzman in manufacturing Pianos in Germany, the United States and Canada, is well worth due consideration by every purchaser.

The first Pianos of any real merit manufactured in the United States were modelled by Mr. Heintzman, Senr.; a great number of the improvements of the past half century in instruments of this class are the result of his skill, ability, and labor.

The Heintzman & Co. Grand Pianos

Grand Pianos, as the name implies, are unsurpassed in their great power, fullness, grandeur, and beauty of tone. This is the instrument of the true artist; absolutely essential for the concert or orchestra. Their construction is of a costly character, involving a larger price; the prominent fine results obtained counterbalance this, however, with the wealthy or the professional, who must have them. The Concert Grand, eminently the finest of all Pianos, is yet manufactured but to a limited extent in this country, and only during the past few

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years. We now manufacture instruments of this class that cannot be excelled, great care and skill being exercised in the whole construction, style, and finish; the case being built up in sections of alternate soft and hard wood overlapping each other, giving great strength and durability, sufficient room is given to allow of a fine, full, free scale, and vibratory power in sounding board. The iron frame is of great strength and beauty, adding to the general appearance, also to the solidity of the whole instrument. We have introduced many new features in their construction, among which we might mention the peculiar construction of case, a new and much improved bottom in case, also under the keys, the agraffe bridge, cast in frame: the most important improvement introduced for many years, We use in those Pianos the Heintzman Grand Action, from which wonderful results are obtained, such as vast power, great precision, and fine repetition.

The **Parlor Grand** is an exact counterpart of the Concert, only smaller in size; possesses all the fine qualities of it upon a smaller scale; is therefore better suited for use in the home, for which it is admirably adapted. The price is also considerably less, owing to the smaller cost of general construction.

The **Boudoir Grand** is a still smaller prototype of the foregoing, possessing all its attributes on a smaller scale; being much less in size, the cost of construction is considerably less, enabling it to be sold at much less price. This instrument will ultimately take the place of high-priced Square Pianos.

Prizes, Diplomas and Medals

First Prize and Diploma, N. Y. State Fair, Syracuse	1857
“ “ “ Kingston	1867
“ “ “ Hamilton	1868
“ “ “ Square Piano, Toronto	1870
“ “ “ Upright “ “	1870
“ “ “ Piano of any kind “	1870
“ “ “ Square Piano, Kingston	1871
“ “ “ Upright “ “	1871
“ “ “ Square “ Hamilton	1872
“ “ “ Upright “ “	1872
Medal and Diploma, Philadelphia	1876
“ “ Sydney, N. S. W.	1877
Gold and Bronze Medals and Diploma, Toronto	1879
Silver “ “ “ “ “	1880
“ “ “ “ “	1881
Silver Medal and Diploma “ “	1882
Bronze “ “ “ “ “	1882
Diploma at Colonial and Indian Exhibition	1886
Silver Medal, Ottawa	1887

How to Select a Good Piano

In selecting a good Piano from a variety of instruments, the chief object naturally should be to find one which combines, as nearly as possible, all those qualities which render it both pleasing and sympathetic in tone as well as solid and durable in construction.

The quality of tone should be first considered, the question to be decided being whether the tone is sonorous, full and strong, and at the same time sweet and agreeable to the ear, and not sharp and offensive. With this is coupled the question, whether the tone responds easily to the softest pressure of the key, and whether the touch of the key, on applying a different force, will also produce a proportionate tone. This ought to be the fact throughout the entire scale, and if this is the case, the Piano may be considered as being of good quality and evenness of tone. A Piano when lightly touched may be found sweet and pleasing to the ear, but when a little force is used it will yield only a shrill, trembling noise, without any distinct, pure, and round tone being heard at all.

Not only should the different octaves be equal in the tone of their several keys, but the same character of sound should prevail in the Piano from the lowest to the highest note. The labor and expense for regulating a Piano in the above-mentioned manner is so great as to prevent manufacturers who do not make a strictly first-class instrument from bestowing the necessary attention upon this part of the manufacture; instead of this, however, they make the tone "brilliant," as they call it, in order to hide the defects in the evenness of the Piano, resulting either in the bass being too noisy or the treble too sharp, so that the ear is soon offended by the sound.

The action of the Piano must be elastic, and the touch easy, although not light enough to cause a rattling of the keys after a short period of use. A heavy, unyielding action tires the player out and makes the Piano disagreeable.

These are the main points to be considered in selecting a good Piano. The integrity of a well-known manufacturer should be a SAFE GUARANTEE that he uses only the best material, dry and well-seasoned wood, substantial bracing, good strings, etc., in manufacturing the instrument. As a matter of course, every manufacturer tries to make the outside appearance of his piano as attractive as possible, but the purchaser should not be influenced by the faultless exterior finish alone in selecting a Piano. The real merit should be sought in the perfection of the action and the inner construction of the instrument. Poor Pianos may be fitted up in most elegant style, but after a little wear they fail to give satisfaction. If this was better understood, very few "low-priced Pianos" would find their way into the market.

Style A

Length 6 feet 10 inches.

Width 3 feet 4 inches.

Ebonized Case, Double Veneered, Front Round Corners, Plain Base, Carved
Legs and Lyre, Patent Bridge.

A PLEASING RECOGNITION

The honor of being the first Canadian manufacturers who have been able to listen to a performance upon one of their own Pianos in an English concert-hall, has fallen to MESSRS. HEINTZMAN & Co. On Monday last, at a concert given in the Albert Hall, the well-known pianist, Mr. Arthur L'Estrange, played twice upon one of this firm's "Concert Grand" Pianos. This is a fact of which Canada may well be proud, and we congratulate MESSRS. HEINTZMAN & Co. upon the success they have thus publicly achieved. No higher testimony can be paid to a piano than the selection of it by an acknowledged master for public performance.

—"Globe" Colonial Exhibition Supplement, August 7th, 1886.

Montreal "STAR" on Pianos shown at the Colonial and Indian Exhibition :

There is no necessity of telling Canadians who MESSRS. HEINTZMAN, the well-known Piano manufacturers of Toronto, are. Their instruments are well known and appreciated at home, especially in Montreal. In Canada they have little to compete with ; but in England, where they throw down the gauntlet to such men as Erard, Broadwood, and Collard, it is a bold venture. And yet many of the leading musicians who have given them a trial at the Exhibition, pronounced their instruments unequalled in tone and elasticity of touch. MESSRS. HEINTZMAN exhibit two Grand and five Upright Pianos, all of which are in cases prepared especially for the Exhibition. There can be no better proof of the value set upon the exhibits of MESSRS. HEINTZMAN than the fact that they have sold duplicates of their Pianos here over and over again, one of the Grands having been purchased by one of the wealthiest men in the west of England. In the latter case the purchaser sent experts to thoroughly examine the instrument, and they pronounced it superior to any they could buy in England. MESSRS. HEINTZMAN have a certificate to that effect. Both the Prince and Princess of Wales, the Princess Beatrice, the Duke of Connaught, and the Princess Louise, have each visited MESSRS. HEINTZMAN's and congratulated the exhibitors on their manufactures.

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Style A. See opposite page

Style B.—7¹/₃ Octaves

Length 6 feet 10 inches.

Width 3 feet 4 inches.

Rosewood Case, Double Veneered, Front Round Corners, Serpentine Base,
Carved Legs and Lyre, Patent Bridge.

Dr. STAINER,

The world renowned Organist of St. Paul's Cathedral, London, Eng.

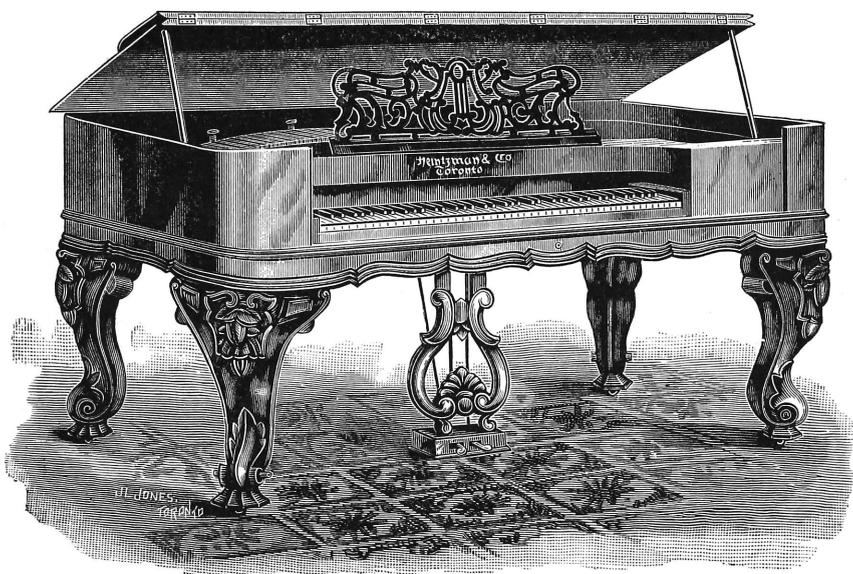
Reported to the Commissioners of the Colonial Exhibition, same being reported in the *Musical Opinion and Music Trades Review Journal* of April 1887, as follows :

“ I much regret that, owing to the late period at which I was called upon to make the report, all the more important instruments exhibited by this firm had been sold and removed. But those remaining fully justified their high reputation. An Upright Grand which I examined was in every respect a fine Instrument; the touch was sympathetic, and has a good repetition; the tone was full and rich; I also tried a specimen style, No. 9, which was equally deserving of unqualified praise.”

“ Piano, Organ, and Music Trades Journal,” June, 1886, London, England :

MESSRS. HEINTZMAN & Co's exhibit at the Colonial and Indian Exhibition is creating quite a sensation amongst the Musical Profession of London and the Continent. Every one seems to be astonished to see such beautiful Pianos as these manufactured in Canada. The power and quality of tone throughout the whole scale is really beautiful. The touch is also light and sympathetic, and Canada can well be proud of being able to produce such fine instruments as these.

• HEINTZMAN & CO., PIANOS, TORONTO •



Style B—7 $\frac{1}{2}$ Octaves. See opposite page.

Style C.—7¹/₃ Octaves

Square Grand, Rosewood, Double Veneered, Four Round Corners, Serpentine Base, Large Top Moulding, Carved Legs and Lyre, Patent Bridge.

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, August 3rd, 1886

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 some 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 I may again have the pleasure of performing upon it at some future time (should I be playing at the concert again I shall request that I may do so),

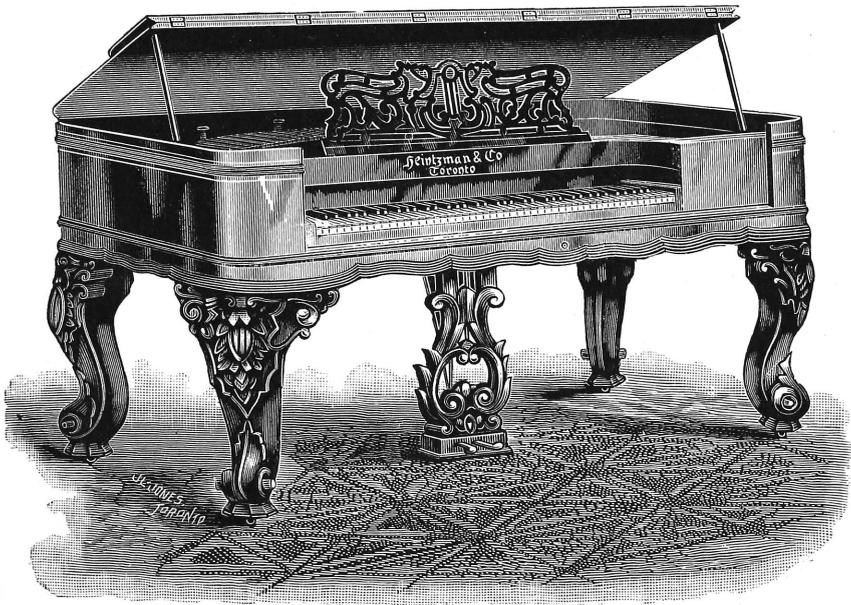
Believe me, faithfully yours,

(Signed) ARTHUR L'ESTRANGE

MESSRS. HEINTZMAN & CO.

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Style C—7 $\frac{1}{2}$ Octaves. See opposite page.

Style D.—7 Octaves

Width 4 feet 11 inches.

Height 4 feet 2 inches.

Depth 23 inches.

Ebonized Case, Double Veneered, Trichord, Overstrung Scale, and Heintzman Patent Repeating Action, Full Iron Frame.

From DAN. GODFREY,

the well known Composer, Band-master of the Grenadier Guards Band, and Professor of the Royal College of Music, London :

MR. GEO. HEINTZMAN,

Dear Sir,—As you invited me to test your Pianos at the Exhibition (Colonial) in comparison with others, I had the pleasure of trying them yesterday, and I must say they astonished me. The Concert Grand has a fine tone quality, being very full and powerful. The singing quality, especially in the treble part, is beautiful, and the instrument is well balanced throughout the whole scale. As regards your Uprights, they are, especially the large, beautifully toned instruments. I was specially charmed with them. I must say I am not surprised at the success you have met with your instruments in England. Wishing I had seen you yesterday.

I am, yours truly,

DAN. GODFREY,

*Band-master Grenadier Guards
Professor R.A.M.*



Style D—7 Octaves. See opposite page.

Style E.—7 Octaves

Width 4 feet 11 inches.

Height 4 feet 2 inches.

Depth 2 feet 1 inch.

Ebonized Case, Double Veneered, Trichord, Overstrung Scale and Heintzman Patent Repeating Action, Full Iron Frame.

Style E 1

Same as above, in either Rosewood, Figured Walnut, or Mahogany Case.

From Rev. J. M. LAURENT, Vicar-General, Choir Master, St. Michael's Cathedral, Toronto:

I have no hesitation in speaking very highly of the Pianofortes I have seen and examined, manufactured by Heintzman & Co., of this city. Many of my friends have, on my recommendation, bought instruments from the firm, and are very well pleased with them.

J. M. LAURENT, V.G

From Congregation de Notre Dame, Trenton:

MESSRS. HEINTZMAN & Co.

Dear Sirs.—We are most happy to say that the two Pianos purchased from you some time ago have given us the very best of satisfaction. We find them excellent in regard to tone, quality, excellent finish, and durability.

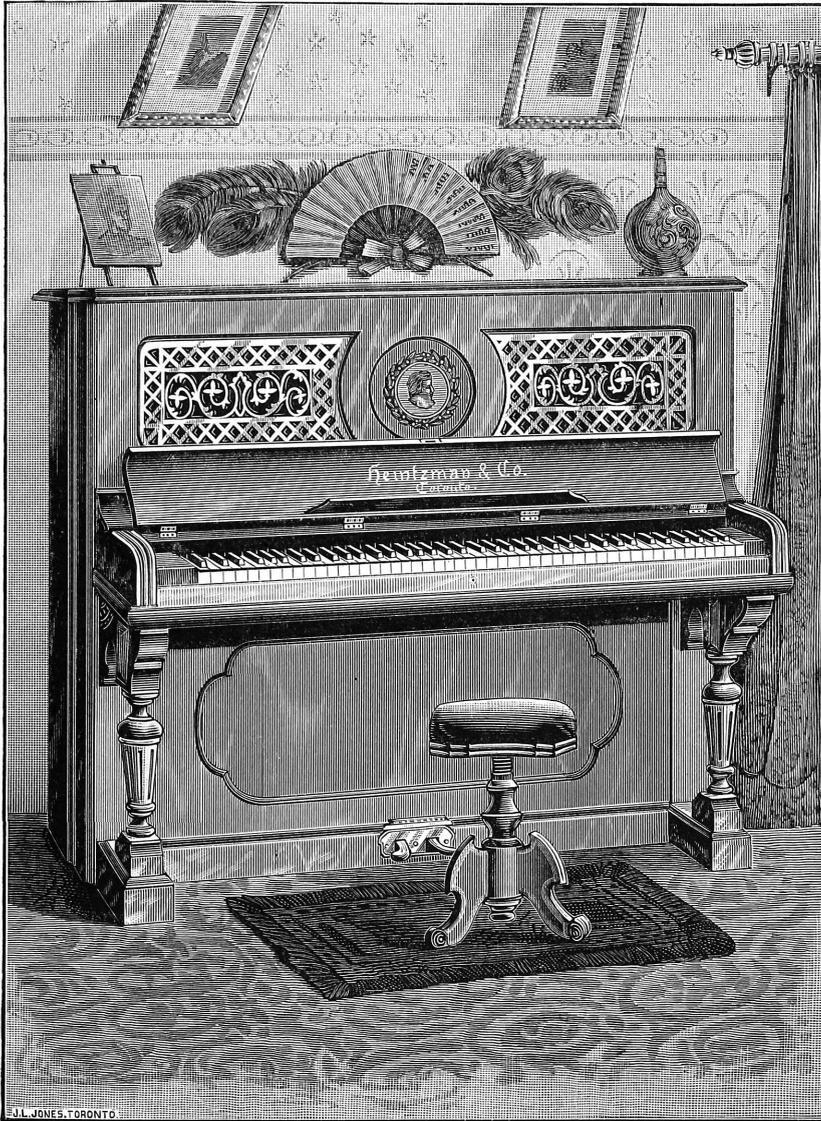
From Loretto Convent, Belleville:

MESSRS. HEINTZMAN & Co.

Gentlemen.—We feel much pleasure in stating that the Pianos purchased by us from you have given great satisfaction.

THE LADIES OF LORETTO

● HEINTZMAN & CO., PIANOS, TORONTO ●



Style E—7 Octaves. See opposite page.

Style F.—7¹/₃ Octaves

Width 5 feet 1½ inches.

Height 4 feet 8 inches.

Depth 2 feet 3½ inches.

Ebonized Case, Patent Desk, Double Fall, Extra Carved Trusses, Heintzman Patent Repeating Action, Trichord, Overstrung Scale, and Full Iron Frame.

From HENRY WIENKOWSKY

The well-known Pianist, from the Vienna Conservatory of Music.

MESSRS. HEINTZMAN & CO.

I have the most sincere pleasure in saying a few words in regard to your splendid Pianos, having tested them at the Colonial and Indian Exhibition. 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 qualified with the best, and especially in the treble and bass they excel any I have ever played upon.

HENRY WIENKOWSKY,

From the Vienna Conservatory of Music.

W. H. ECKARDT, ESQ.

WESLEY PARK SEMINARY, NIAGARA FALLS, Aug. 20th, 1886.

Dear Sir,—I have been wanting for some weeks past to express to you my thorough appreciation of the Heintzman Parlor Grand Piano with which you supplied me. It is characterized by every requisite for a Piano; it has general consistency and evenness of vocalization, evenness of register and purity of tone. It combines unusual distinctness and power of the bass, with bell-like brilliancy of the treble notes. These qualities, together with its fine promptness of touch, renders it just the instrument to assist in the education of hand and ear in the technique and science necessary for the instrumentalist or the vocalist. It is exactly what I wanted for my seminary, whilst its handsome case is an elegant ornament to my drawing room

Yours truly,

MARY COUTTS IRVINE.



Style F—7½ Octaves. See opposite page.

Style G.—7¹₃ Octaves

Width 5 feet 1½ inches.

Height 4 feet 8 inches.

Depth 2 feet 3½ inches.

Patent Desk, Double Fall, Extra Carved Trusses, Heintzman Patent Repeating Action, Trichord, Overstrung Scale, Full Iron Frame and Continuous Hinges.

This Style is made in Rosewood, Mahogany, and Finely Finished Walnut.

From HERR MAX BLUME

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

MESSRS. HEINTZMAN & Co.

Having tried your Pianos at the Colonial and Indian Exhibition, I must say, without a doubt, they 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, Leipsig.

From WALTER CRIPPS

The well known Composer and Pianist, the following very satisfactory letter was received.

MESSRS. HEINTZMAN & Co.

Since my return home the sound of your excellent Pianofortes has been ringing in my ears, and I feel as if I owed you a debt of gratitude for allowing me to play upon such magnificent instruments. I have for the last 25 or 30 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 transatlantic 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 Uprights 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, either in one way or the other, and the results obtained in Messrs. H. & Co.'s manufactory should, if the proprietors decide to enter upon a large scale of activity, ensure for them a world-wide reputation. I shall not fail to recommend you to my friends, and I shall order an instrument for my own use as soon as circumstances will permit.

WALTER CRIPPS, *Mozart House, Wigan, Eng.*



Style G—7 $\frac{1}{2}$ Octaves.

See opposite page.

Style H.—7¹/₃ Octaves

Grand Oblique

Width 5 feet 5 inches.

Height 4 feet 11 inches.

Depth 2 feet 5 inches.

Elegant Case, Carved Trusses and Consoles, Heintzman Repeating Action, Patent Desk, Double Fall, Trichord, Overstrung Scale, Full Iron Frame and Continuous Hinges.

This style is finished in Rosewood or Mahogany.

From Prof. HENRY LICHTENSTEIN, Conservatory of Music, Leipsig.

MESSRS. HEINTZMAN & Co.

It gives me great pleasure to bear testimony in regard to your splendid Pianos which I tried at the Colonial and Indian Exhibition; they are not only by far the best Pianos at the Exhibition, but for my liking, 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

LONDON, Eng., May 28th, 1886

Conservatory of Music, Leipsig.

From Dr. CHARLES DAVIDSON, 7 Elm Park Gardens, London, Eng.

MESSRS. HEINTZMAN & Co.

Dear Sirs,—If any one had told me that Canada could produce such splendid Pianofortes as yours, I should have been inclined to doubt it. I had the pleasure of testing yours at the Exhibition yesterday, to the fullest extent, and as I have played upon the instruments of the most renowned makers of England, Germany, France, and America, I can give an unbiassed opinion. For breadth of tone, equality, richness and lightness of touch, I do not believe yours can be surpassed. I am sure all true artists must find a great pleasure in playing on your instruments, and when they are better known in England, they must surely take the first rank as American Pianos.

Dr. CHARLES DAVIDSON,

7 Elm Park Gardens, London, Eng.

Aug. 20, 1886

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 Pianofortes, and the touch all through being beautifully even and crisp, satisfying in every particular the most exacting Pianist.

(Signed) ROGER ASHAM,

London, Eng.

July 2, 1886



Style H.— $7\frac{1}{3}$ Octaves.

See opposite page.

Style K.—7¹/₃ Octaves

Length 6 feet.

Width 5 feet.

Boudoir or Baby Grand

Rosewood, Double Veneered, Full Agraffe, with our Patent Bridge in Treble, also our Patent Double Repeating Grand Action, Elegantly Carved Legs, Lyre and Side⁵Ornaments.

Style L.—7¹/₃ Octaves

Parlor Grand

Length 7 feet.

Width 5 feet.

Style M.—7¹/₃ Octaves

Concert Grand

Length 8 feet 9 inches.

Width 5 feet.

From ST. JOHN ATWOOD MATHEWS, Bart.

Pontrilas Court, Herefordshire, R. O. S.

Dear Sir,—I have much pleasure in saying that the Parlor Grand 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 in 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.

To MR. GEO. C. HEINTZMAN,

Colonial Exhibition, London

NOTE.—This Piano was selected by WM. PARROT, Organist at the Cloister, and DR TRENHOLM, Curate at Windsor Castle.



Styles L. and M.— $7\frac{1}{3}$ Octaves. See opposite page.

“The Piano, Organ, and Music 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 labour. Messrs. Heintzman manufactured Pianos for ten years in the United States before they established themselves at Toronto. Turning to the construction of their fine Pianos, we find that the case, or outer part, is glued up in many thicknesses, but are all 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 lines, 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 obtained 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 throughout 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 clothed 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 up-bearing 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 that the tone should come from one source of vibration, namely, the part which is struck by the hammer, unaided by what is known as 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 the control of the damper.

● HEINTZMAN & CO., PIANOS, TORONTO ●



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 space or division, for we have sometimes found that when a large tuning wedge has been used, that 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 most clever and useful. We might suggest to this firm to give some fixed title to this invention.

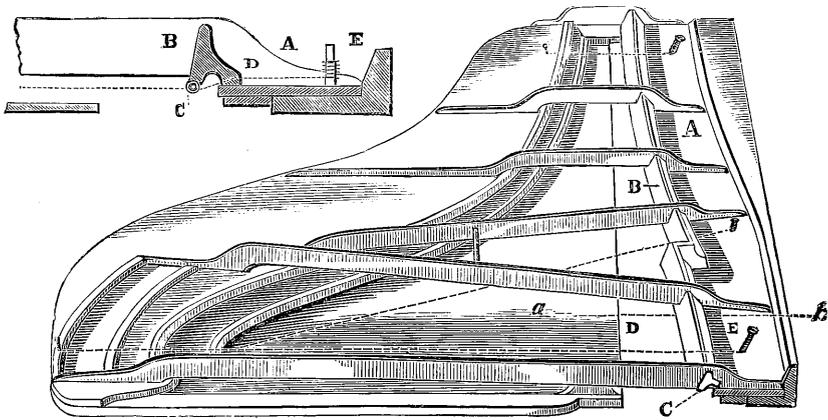
We next draw attention to the truss-bar of the plank, in front of the wrest-plank. This bar has several oblong holes, into which pieces of wood are fitted, glued and screwed to the plank, thus maintaining the plank in a rigid position, owing to the fact that the pieces of wood bear on the side of the 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.

Candour 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, and 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 rosewood, 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 all 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 has 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 can 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 honour of being the first Canadian manufacturers who have been able to listen to a performance upon one of their own Pianos in 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 an acknowledged master for public performance.

Heintzman's Patent Improved Agraffe Bridge

For Grand Pianos



Description of Improved Agraffe Bridge for Grand Pianos

The object of the invention is to improve and soften the tone of the Piano, and it consists of providing the iron frame with a continuous bridge, having a longitudinal groove cut in its base, as before described, with a brass bar or plate secured to the bridge on one side of the groove referred to, in order to form a ringing point for the strings to pass under on their way to the tuning pins, substantially as hereafter explained.

Fig. 1 is a perspective view of our improved frame, and *Fig. 2* is a section through *A B*, showing shape of bridge and ringing point.

In the drawing, *A* is the iron frame of the Piano, and *B* a continuous bridge, having a longitudinal groove cut into its base, as represented. On the outer edge of this groove, a brass bead or plate *C* is secured in any suitable manner. It will be noticed that the strings *D* pass under the lip formed by the outside edge of the groove, capped by the bead *C*; thence under the groove and through the holes in the bridge *B* to the tuning pins *E*, to which they are attached in the usual manner. While the formation of the continuous bridge *A*, with a groove cut in its base, as described, improves the general tone of the Piano, the addition of the brass bead *C* softens the tone, and prevents any harshness in sound which might otherwise be caused by the iron frame.

Description of Patent Bridge

Our invention relates to the combination, either by casting or by fitting, of a metal bridge with the iron frame of a Piano; the object being to cause the strings when struck, to ring only from the above mentioned bridge, thereby giving forth a clearer and more musical sound.

In the accompanying drawings, *Fig. 1* is a partial cross-section of an ordinary Pianoforte, with our invention shown as attached to the iron frame,

Fig. 2 is a back view of the bridge, showing the holes through which the strings pass to the tuning pins:

Fig. 3 is a partial plan of the iron frame, showing our bridge and tuning pins.

In the drawing, like letters refer to like parts throughout. *A* is the wood body of a Piano constructed in every respect in the usual way; *B* is the cast iron frame in which slightly tapered holes are cut at intervals for the insertion of the tuning pins *D*. The frame *B* is not in any way different to the iron frames in other Pianos, except that on the front or key-board side an erect tapering rib *C* (which we will call the bridge) is cast on or fitted to the frame *B*, and projecting therefrom to the front. On the front face of *B* we also cast a flange *Bx*, projecting downward for the better convenience of adjusting the rib *C*, and also to fasten the iron frame *B* to the body of the Piano. The lower projecting face of *C* is fluted, forming two lips the back and the thicker one of which forms the connection with the frame *B*; the other or front lip is thinner and hangs lower, the two sides of it tapering until they come to a blunt point *C*. *F* is the sounding board, *H* is the hammer; all constructed, fitted and operated in the usual way. *E* are the strings which are tuned by the pins *D*, and which pass under and beyond the blunt edge of the pendant lip *C*, through holes *c1* drilled in the opposite lip of the rib *C*, and over a broad shoulder *c2* cast at the base of rib *C*, to the pins *D*. On the top of the shoulder *c2* we place a packing of cloth, leather, or other suitable material, on which the string beds itself. *L* is an iron brace, joining the legs of the frame *B*. When the hammer *H* strikes the string *E*, a sound is caused by the vibration of the string. By varying the diameter of the string and the distance apart of its supports or ringing points, different degrees of vibration are produced, and accordingly different sounds, which are graduated and arranged by musicians. Experiment and accident have demonstrated that the purity and sweetness of these sounds greatly depend on the ringing points of these strings. In Pianos, as generally constructed, the strings ring on metal pins, which are driven into wood or fastened in the iron frame; in both cases it is found by experience that the pins work loose, or the frame works apart with the constant strain of the vibrating strings, and the Piano as it ages loses its tone. In our improvement the bridge *C* forms a component part of a rigid cast-iron frame, on which the strings themselves are strung; thus it will be evident to any eye that no part of the frame or bridge can alter either by age or usage. The strings are compressed from the horizontal when passing under the point of *C*, but rise again quickly to enter the hole drilled through the other lip of *C*, passing over the padding on *c2*, effectually preventing any possible vibration of the string towards the tuning pin, and at the same time forms a perfect contrivance for tuning the strings by tension. The advantages of our improved bridge are so evident that they need no recital.

Heintzman's Improved Bridge

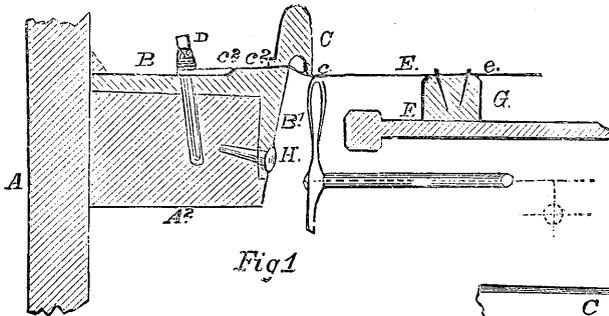


Fig 1

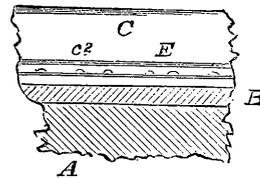
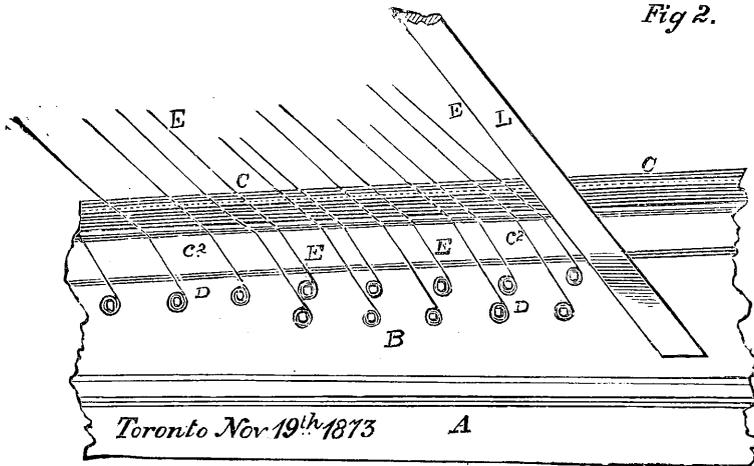


Fig 2.



Toronto Nov 19th 1873

A

Fig 3

References

A, Body. B, Frame. B1, Flange. C, Bridge. c, Tip. c1, c2, Shoulder. D, Pin. E, String. F, Sounding Board. G, Bridge. e, Pin.

DESCRIPTION

—OF—

Heintzman's Patent Double-Bearing Bridge

The object of the invention is to provide a bridge that will improve the tone, volume and singing quality of the Piano, and it consists of a continuous metal bridge provided with two ringing points, situated on either side of the bearing bar, substantially as hereafter explained.

In the drawing *Fig. 1* is a perspective view showing the bridge and bearing bar in their relative position to the strings and tuning pins.

Fig. 2 is a plan of a portion of the bridge, bearing bar and strings.

Fig. 3 is an enlarged sectional detail of the bridge and bearing bar.

In the drawing, *A* are the strings connected in the usual manner to the tuning pins *B*. *C* is a continual metal bridge, composed of a solid bed piece provided with vertically projecting lips *A*, extending along the outer edges of the bed-plate and forming ringing points, one on each side of the bearing bar *D*, which is provided with a ridge forming a ringing point, *d*. The strings pass over the ringing points *a* and underneath the ringing point *d*. This arrangement of ringing points causes the strings to give forth a fuller volume of sound, greatly improving the singing qualities of the Piano. We wish to note that it is very important that the two ringing points *a* should be connected by a solid metal bed-plate, as this form has very much to do with the improved tone of the Piano.

From EDOUARD REMENYI,

The Noted Hungarian Violinist.

MESSRS. HEINTZMAN & Co., Toronto.

Dear Sirs,—I take great pleasure in thanking you for having furnished for my concert in St. Catharines, on the 12th inst., a fine Parlor Grand Piano. It not only answered the purpose, but I take pleasure in praising its very fine qualities, and, thanking you again,

I am, yours, etc.,

E. REMENYI.

From H. W. A. BEALE, Pianist to E. Remenyi.

ST. CATHARINES, Oct. 13th, 1880.

Dear Sirs,—I have great pleasure in giving my testimony to the excellence of the Heintzman & Co.'s Pianoforte supplied by you for the "Remenyi" concert. I consider it an exceptionally excellent instrument.

H. W. A. BEALE,

Pianist to E. Remenyi.

Heintzman's Patent Double-Bearing Bridge

For Upright Pianos.

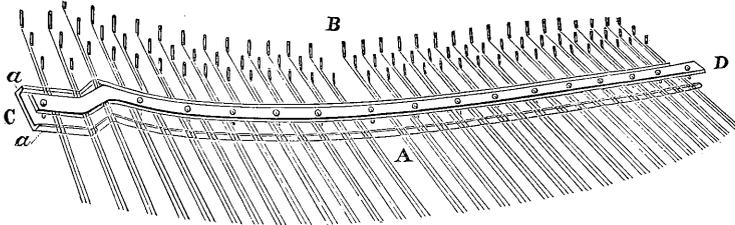


Fig. 1.

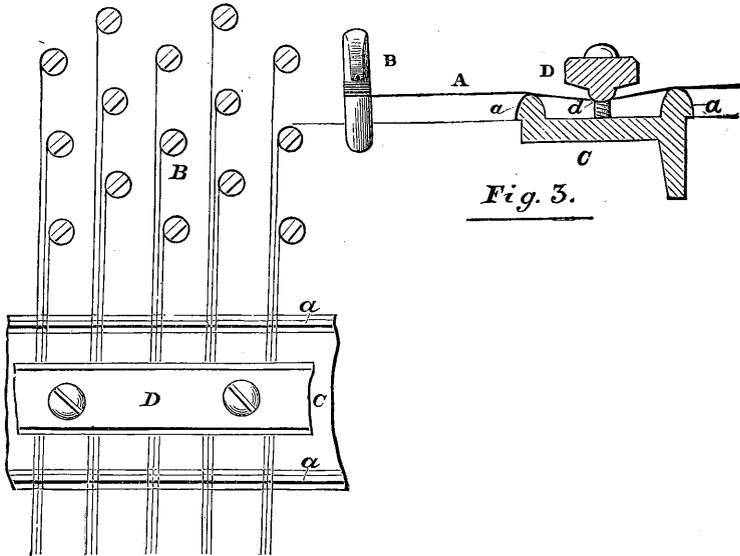


Fig. 2.

Fig. 3.

A, Strings. a, Ringing Points. B, Tuning Pins. C, Bridge. D, Bearing Bar.
d, Ringing Point.

Description of Patented Upright Action

The object of the invention is to devise a connection between the keys and jack-lever of the Piano action, in which no hinged joints are employed, and in which no appreciable friction is produced ; and it consists essentially in the forming a direct contact between the top of the pilotte and the bottom of the jack-lever or extension thereof, the point of contact between the two being directly on a centre line drawn from pivot of key to the pivot of the jack-lever, substantially as hereinafter more particularly explained.

Fig. 1 is an elevation of that portion of the Piano action in which the connection between the key and jack-lever is visible when made according to the plan now ordinarily adopted in the high upright Pianos.

Fig. 2 is a similar view, but showing our improved connection.

In the drawing, like letters of reference indicate corresponding parts in each figure, but in order that the advantage of our invention may be appreciated, we will first draw attention to the construction now commonly adopted.

A is the key, *B* is the jack-lever connected to the key by the vertical rod *C*, which is held in a vertical position by the lever *D*.

It will be seen that in order to form a connection between the jack-lever *B* and the key *A*, that three hinged joints, *a*, *b* and *c*, are required, and the connection between the bottom of the rod *C* and the top of the key *A*, is a sliding connection which produces considerable friction and soon wears away the point of contact.

On reference to *Fig. 2* it will soon be seen that we dispense entirely with the three hinged joints named, and owing to the position of the contact point between the top of the pilotte *E*, and the bottom of the extension *F* formed on the jack-lever *B*, no sliding motion is produced ; consequently no appreciable friction is caused between the two parts. This point of contact, as will be seen, is on the centre line drawn between the pivot point of the key *A*, and the pivot point of the jack-lever *B* ; consequently when the key is worked the bottom of the extension piece *F* merely rolls on the top of the pilotte *E*, just exactly the same as the teeth in two spur wheels meshing together. If the bottom of the jack-lever *B* can be brought down sufficiently low to lie on the centre line mentioned, there will be no necessity for the extension piece *F* ; but as this is practically impossible in the high upright Pianos, the extension piece *F* becomes necessary when the connection described is made in such Pianos.

With the view of bringing the top of the pilotte *E* to the desired point without making the said pilotte too long, we form the key *A* substantially as shown in *Fig. 2* : that is to say, we make an upward projection *e* on the end of the key where the pilotte is connected, and make a downward bend *f* in the key on the other side of its pivot point, so as to keep the top of the portion of the key exposed on the proper line

What we claim as our invention is :—1st. In an upright Piano, a key *A* having an upward projection *E* formed on its end to which the pilotte *E* is connected, and a downward bend *f* in the key on the other side of its pivot point, substantially as and for the purpose specified,

2nd. A jack-lever *B*, having an extension piece *F* formed on it substantially as and for the purpose specified.

3rd. A jack-lever *B*, having an extension piece *F*, formed on it in combination with the pilotte *E*, connected to the key *A*, substantially as and for the purpose specified.

Fig. 1. Action as generally used in Upright Pianos.

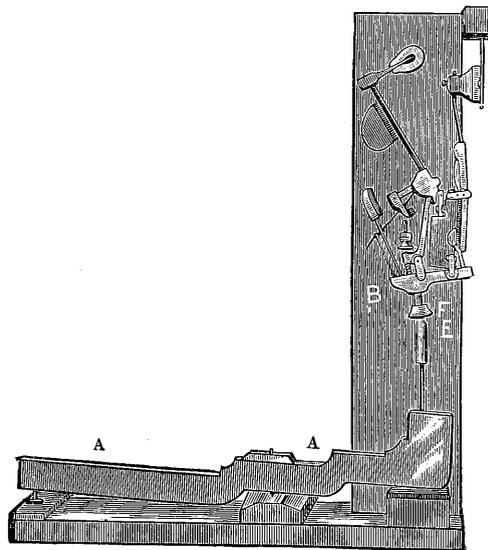
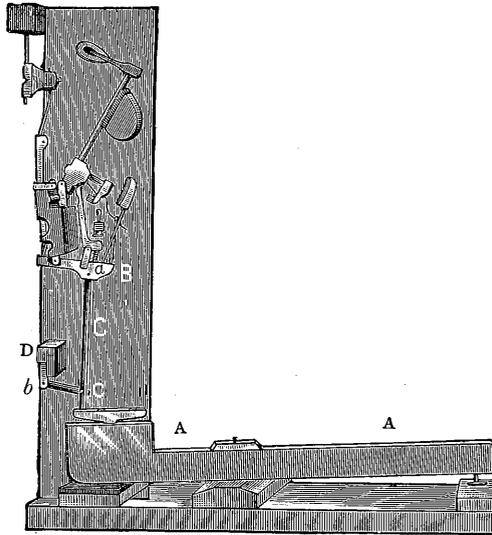
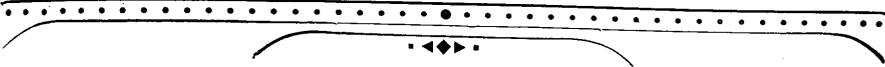


Fig. 2. Our Patent Action.

● HEINTZMAN & CO., PIANOS, TORONTO ●



From R. H. B. CASTLE, Mus. Doc.,

Professor of Music at Oxford and Cambridge Universities.

HOSPITAL HOUSE, WISBECH, CAMBRIDGE.

MR. GEO. C. HEINTZMAN,

Dear Sir,—The Concert Grand Piano I purchased from you at the Colonial and Indian Exhibition, really surpasses the high opinion I had of it when purchasing. The tone is simply grand ; with your Patent Bridge the treble notes supercede anything I have ever heard ; the touch is light and sympathetic, and the scale throughout the whole Instrument is wonderfully evenly balanced. The workmanship and finish I consider perfect.

Yours truly,

R. H. B. CASTLE.

NOTE.—Dr. Castle tested this Piano thoroughly, and after hearing it played upon at one of Arthur L'Estrange's Concerts, in the Royal Albert Hall, decided to purchase.

• HEINTZMAN & CO., PIANOS, TORONTO •

20 ALEXANDRA VILLAS, FINSBURY PARK.

Mr. GEO. C. HEINTZMAN,
Colonial Exhibition.

Dear Sir,—I have much pleasure in writing you a few lines to let you know how thoroughly pleased we are with the Parlor Grand Piano we purchased from you. Since we have had it home we have had many musical experts to examine it and all pronounce it a very superior instrument. You have my heartiest wishes for your future undertakings.

Yours truly,

F. ARCHER.

**Names of a few of the most prominent purchasers of
Pianos during the Colonial Exhibition**

SIR ATWOOD MATHEWS, BART.,	Pontrilas Court,	Deputy-Lieutenant County Herefordshire.
FREDERICK ARCHER,	The Eminent Architect,	20 Alexandra Villas, Finsbury Park, London.
R. H. B. CASTLE, MUS. DOC.	- - - - -	Hospital House, Wisbech, Cambridge.
JAS. BRITAIN, ESQ.	- - - - -	36 Inverness Terrace, Hyde Park, London.
DR. HOGGAN,	- - - - -	4 Denmark Villas, West Brighton.
ROBERT MILLER, ESQ.	- - - - -	Ashton-under-Lynne.
JAS. A. FLETCHER	- - - - -	Glossop, Devonshire.
WILLIAM MORLING, ESQ.	- - - - -	Maidstone, Kent.
S. FURTWENGLER, ESQ.	- - - - -	Llanally, Wales.
MR. WREN	- - - - -	Edinburgh.
METHVEN SIMPSON, ESQ.	- - - - -	Dundee

Testimonials.

From Dr. McCaul, ex-Principal of the University College, Toronto.

I have examined some of the Pianofortes made by Heintzman & Co., and can bear testimony to the excellence of their tone and finish.

JOHN McCAUL

From G. W. Strathy, Doctor and Professor of Music, Toronto.

I have much pleasure in bearing testimony to the superior tone and finish of the Pianofortes made by Heintzman & Co., of the Toronto Pianoforte manufactory.

G. W. STRATHY.

From John Carter, Esq., late Organist and Director of the Choir, St. James' Cathedral, Toronto.

I have no hesitation in speaking very highly of the Pianofortes I have seen manufactured by Heintzman & Co., of this city.

JOHN CARTER.

From Madame Stuttaford (Pupil of Signor Lablache).

July 8th, 1878.

I can sincerely say that the Pianofortes manufactured by Messrs. Heintzman & Co. are in every respect equal throughout, and of exquisite brilliancy and fullness of tone; and can speak with confidence with regard to their durability and to their keeping a very long time in tune, as a large number of my pupils are in possession of them and speak highly of them.

CHARLOTTE STUTTAFORD.

MESSRS. HEINTZMAN & Co.

Gentlemen,—Having had the opportunity of playing your Pianos for several years, both in public and private, it becomes my duty to express my candid opinion about their superiority. Their excellence consists directly in the peculiar bell-like quality of the treble, which is seldom attained by other makers; and the roundness and richness of the middle and bass tones enable the Pianist to produce any desired effect. The touch—light, yet of sufficient resistance—is perfect in every way. I can unhesitatingly say that the instruments, to my idea, unite all the requisite qualities of a first-class Pianoforte.

THEODORE H. S. MARTENS,
Professor of Music.

The undersigned professors of music have great pleasure in recommending to the public generally the Pianofortes manufactured by Heintzman & Co., as being very superior instruments, and equal in every respect to any manufactured in this country.

J. S. SEFTON,
J. G. LAWSON,
M. HABERSTOCK,
J. D. HUMPHRIES.

G. GLEDHILL,
AUG. SIEFFERT,
A. GUNTHER,

• HEINTZMAN & CO., PIANOS, TORONTO •

•◀◆▶•

PETERBORO', Dec. 14th, 1884.

E. J. HARTLEY

Dear Sir,—When I decided two years ago to purchase a Piano, I examined carefully a good many makers in order to secure the best. I am glad to assure you that in my selection of yours I have not been disappointed; it seems even to improve by use, and the length of time it keeps in tune is remarkable. My Piano will compare with any Chickering or Steinway I have ever seen. I have taken occasion to recommend my Piano among my friends as the best I know of.

Respectfully,

ANNIE DELANEY.

Gold Medallist, Cong. De Notre Dame.

From H. G. Gilmore, late Organist St. Paul's, Buffalo.

COLLINGWOOD, ONT., Oct. 25th, 1873.

HEINTZMAN & Co., Toronto, Ont.

The critics have been to see Mr. N.'s Piano, and all pronounce it a splendid instrument. I am strongly of the same opinion myself. Miss McM. and myself went to see and play upon the Piano last evening. The effect was especially fine in some duets we played, and also when we used the Piano and organ together. Mr. N.'s Piano will be a splendid advertisement for you here.

H. G. GILMORE.

476 CASS AVENUE, DETROIT, MICH., May 22nd, 1880.

T. A. HEINTZMAN, Esq., Toronto, Ont.

Dear Sir,—Since I have been located in this beautiful city I have had an opportunity of comparing the "Heintzman" with every other Piano coming into it; and excepting, of course, the Standard Grands and Semi-Grands, or the Steinway, Knabe, Weber and Decker (all of which, you are aware, are trichords), it is my honest conviction that, for purity and evenness of tone and perfection of workmanship, yours is certainly one of, if not the best bichord Piano manufactured on this continent. A first-class tuner told me, only yesterday, that my "Heintzman" was one of the best Pianos he had yet tuned in Detroit. Two other good musical judges have asked whether your Pianos, despite a high protective tariff, cannot profitably be imported into this city. Please answer this inquiry at your earliest leisure. With best wishes,

(Signed), H. G. GILMORE,

Organist and Choirmaster.

From M. Haberstock, Professor of Music.

MESSRS. HEINTZMAN & Co.

TORONTO, February 23rd, 1877.

Gentlemen,—It is with pleasure I testify to the excellence, durability, and quality of your instruments, being in my estimation the very best manufactured in the United States or Canada.

Yours respectfully,

M. HABERSTOCK.

SHELBOURNE, ONT., July 31st, 1877.

I have much pleasure in adding my testimony in favor of Mr. Heintzman's instruments. I purchased a square Piano from you some seven years ago, and it is now far better in tone than many new ones by other makers. It keeps in tune a long time, and in tone is much the same as when first purchased.

SUSAN RICKEY.

● HEINTZMAN & CO., PIANOS, TORONTO ●

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From John E. Buckton, Organist of Fourth Presbyterian Church, Syracuse, N.Y. Late Organist of Trinity Church, Manchester, England.

TORONTO, ONT., March 20th, 1874.

MESSRS. HEINTZMAN & Co.

Gentlemen,—It gives me great pleasure to bear testimony in regard to your splendid Pianos. During a short visit here I had an opportunity of trying your instruments, and I must say that I was more than pleased with them. The tone in my opinion is simply grand, and with the new bridge the upper notes supercede anything I have heard for some time. The workmanship and finish I consider perfect; in fact, to sum up, I consider your Piano equal to any that I have tried. Wishing you all the success that you deserve, I remain,

Yours truly,

JOHN E. BUCKTON.

From Madame D'Erina, the well-known Irish Vocalist.

MESSRS. HEINTZMAN & Co.

Gentlemen,—I have the most sincere pleasure in bearing my humble testimony to the excellence and admirable quality of tone combined in your Pianos. From my experience in London, Paris, Dublin, New York, Boston, etc., on the various instruments on which I have performed in those cities, I have rarely found Pianos combining excellence of tone, sweetness of power, as do your instruments. Wishing you every success, I remain, gentlemen,

Yours very respectfully,

ROSA D'ERINA.

MARKHAM, February 25th, 1878.

I have been teaching much for over ten years, and have had a good deal of experience in Pianos; nine years of this time I have used the Heintzman Piano, on an average ten hours per day. It has improved from use and is still a good instrument. I can recommend it for evenness of touch, sweetness, power, and durability.

B. A. PEARE.

MESSRS. HEINTZMAN & Co.

OTTAWA, February 26th, 1877.

Gentlemen,—I have the most sincere pleasure in saying a few words in regard to your splendid Pianos. My occupation during the last six years has been that of teaching in Canada and the United States. During that time I have been accustomed to the use of several different makers of both countries. I can say without hesitation that I have never met with a Piano to surpass the one I purchased from you last July.

Yours respectfully,

CAROLINE FOURNIER.

80 WILTON AVENUE, TORONTO, June 28th, 1880.

MESSRS. HEINTZMAN & Co.

Dear Sirs,—My professional duties during the last twenty years have given me many opportunities for seeing and hearing Pianos from the factories of mostly every known maker; and for a full, rich, round, singing tone, I am of the opinion that your Pianos are unsurpassed; indeed, I have seen very few to equal them either in tone or finish. The Piano I purchased from your establishment in January last has given and is giving the best of satisfaction, and although it is one of your cheapest instruments, many of my pupils have expressed themselves as being surprised that a Piano containing so many good qualities in finish, tone and general workmanship, could be the production of a Canadian firm doing business in our midst. Hoping that you may meet with that success so justly due you,

I am, yours respectfully,

PROF. J. F. DAVIS.

• HEINTZMAN & CO., PIANOS, TORONTO •

◀ ◆ ▶

HAWTHORNE VILLA, Brampton.

It gives us great pleasure to testify to the merits of the Pianos manufactured by Mr. Heintzman. Their exceeding sweetness and brilliancy of tone, united to the depth of their bass, render them rich, sweet, and powerful instruments, that will give extreme satisfaction to any purchaser.

THE MISSES GILBERT.

From Rev. W. E. Cooper, M. A., Trinity College, Port Hope.

The Heintzman Piano bought by Mrs. Cooper last fall gives, so far, the most entire satisfaction, and is greatly admired by all who have heard it. The tone is full, clear, and of admirable singing quality. Of the improved bridge we can speak in the highest terms, as it gives to the treble a brilliancy which is truly delightful. It should be a matter of congratulation that such a Piano can be manufactured in Canada.

Yours truly,

W. E. COOPER,

Trinity College School, Port Hope.

THE PARSONAGE, DRUMMONDVILLE.

MESSRS. HEINTZMAN & Co., Toronto.

Having had one of your Pianos for three years, and in constant use, we can confidently recommend them as instruments that will give general satisfaction. Their tone is good and lasting.

I am, yours, etc.,

CHAS. LEJISTER INGLIS,

Rector of Stamford.

CANNINGTON.

I have great pleasure in bearing testimony to the satisfaction I have received from the instrument furnished me some years ago by Messrs. Heintzman & Co. The Piano in particular, which we used largely in Concerts, was remarkable for fullness and softness of tone, as well as durability. We have disposed of it to advantage, and should circumstances permit, I would know where to go for another.

JOHN VICARS, B.A.,

Ep. Min., Brock.

From the Rev. R. Rogers, Collingwood.

MESSRS. HEINTZMAN & Co.

Gentlemen,—I have great pleasure in stating that the piano received from your establishment three years and a half ago has given me the most entire satisfaction. It has been in constant use, and has been moved several times; and its tone is now better than it was at first. I have no hesitation in commending your pianos to the confidence of a discerning public.

ROBERT ROGERS,

Presbyterian Minister

From F. W. Mason, Pianoforte Tuner and Regulator, and Repairer to His Excellency, Earl Dufferin.

MESSRS. HEINTZMAN & Co.

Gentlemen,—It is with feelings of pride and pleasure that I testify to the excellence and quality of your instruments, being in my estimation, a credit to Canada, and will compare most favorably with the best manufactured in the United States.

Yours respectfully,

F. W. MASON.

● HEINTZMAN & CO., PIANOS, TORONTO ●

◀◆▶

From W. A. Murray, Esq., Dry Goods Merchant.

Dear Sirs,—The two Heintzman Pianos which we bought from you at different times—one in 1860—have given my family the highest satisfaction. The large one last purchased has a power and brilliancy which cannot be surpassed. Both instruments have an evenness and sweetness of tone, and a quality of endurance, which make your pianos rank *first class*.

W. A. MURRAY.

Dear Sirs,—I have much pleasure in stating that the piano I purchased from you eight years ago, and which has been in use ever since, appears not to have suffered in the least, and has given great satisfaction.

Yours truly,

E. O'KEEFE.

From Hon. D. Reesor, Senator.

MARKHAM, February 25th, 1874.

I have much pleasure in adding my testimony to the excellence of the pianos manufactured by Messrs. Heintzman & Co., and to the marvellous enduring qualities of these instruments. My piano is now more than twelve years old, and few have done more constant service through all that time, and yet I would not part with it for some new ones I have heard. No one hearing its ringing, clear tone could imagine it has seen such long practice. I have a lasting proof that Heintzman's Pianos wear.

D. REESOR.

MARKHAM, February 28th, 1878.

C. CHAPMAN.

Dear Sir,—The Heintzman Piano bought of you some ten years ago has given very great satisfaction, stands remarkably well, and has fine quality of tone. I consider the Heintzman Piano the best in the market. Though our piano is now ten years old, I consider it as good as new, and can confidently recommend and advise my friends to purchase a Heintzman in preference to all others, knowing that the firm use the best of materials in their instruments, which are made under the supervision of the best and most reliable piano makers.

JAMES SPEIGHT,

Reeve, Markham Village

From Geo. Moberly, Esq., Mayor of Collingwood.

MESSRS. HEINTZMAN & Co., Toronto.

Gentlemen,—I beg to say that the piano you sent me some time ago is a very fine instrument, well toned, and so far appears very satisfactory.

Yours,

GEORGE MOBERLY.

COLLINGWOOD, ONT., April 30, 1874.

MESSRS. HEINTZMAN & Co., Toronto, Ont.

Gentlemen,—I have great pleasure in bearing my testimony to the excellence of the Heintzman Piano. I have opportunities of comparing your No. 3 (my own) with others, and I consider it fully equal, if not superior to those of the best American manufacture. In sweetness of tone and delicacy of touch it is all that could be desired.

Faithfully yours,

JNO. NETTLETON.

• HEINTZMAN & CO., PIANOS, TORONTO •

Names of some of the Parties to whom we
have sold Pianos

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A. Gilchrist	Mary Lysaght	L. McDole	M. Wilson
A. W. Dingman	F. E. Cryslar	Dr. W. H. Howitt	Mr. Bracken
S. Sanders	J. L. Todd	A. Willis	Miss McKinnon
J. Pugsley	C. Richards	J. H. Cox	M. Brown
A. R. Lorimer	Alf. Curran	H. Winfield	Mr. Mathews
Berkley St. Meth. Ch.	A. E. Mansfield	J. O'Connor	E. McClymont
W. E. Nixon	Mrs. E. Walker	J. W. Sparrow	M. Hallett
J. L. Nichols	Kate Butt	William Forbes	A. R. Christie
J. Swanzey	Geo. Logan	E. & J. Parmenter	C. Read
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R. Hay	H. Tew	P. Dykes	Rev. C. Watson
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E. W. Atkins	P. Rawlinson	J. W. Lang	Mr. Hickling
T. Thomson	Jas. Steele	M. Marks	Wm. McMackin
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Walter Clemis	Mary Harding	Jas. Ryan	H. D. Simmons
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T. F. Paddon	T. O'Connor	C. P. Petry	Mrs. McDougall
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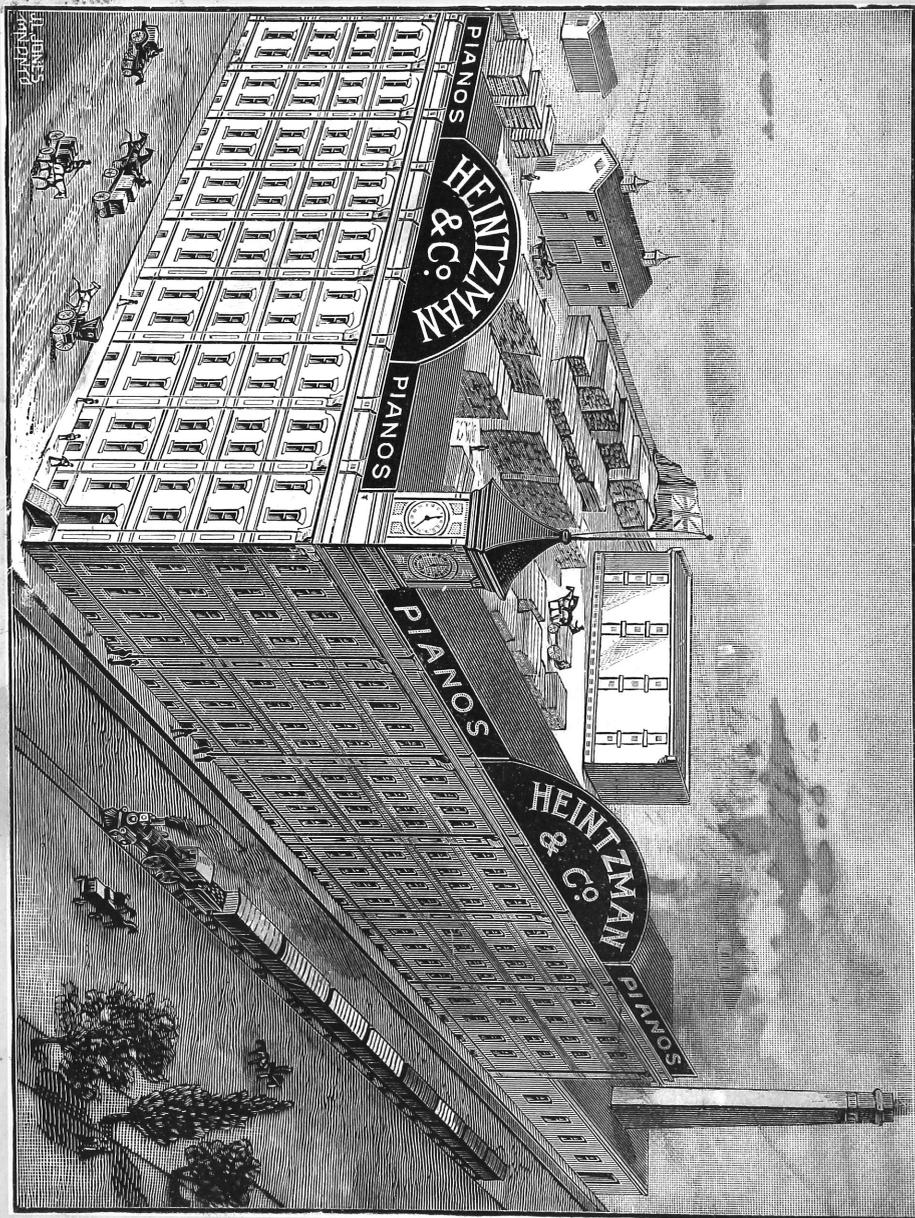
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