

Trade in Berlin.

BERLIN, September 4, 1891.

A WHOLE week and over I spent in rummaging over the capital of the German empire and gained feeling with some of the leaders of the Berlin music trade. The German publishers are of course awaiting the moment when the international copyright law will be ratified by the German Government. That this will happen soon, despite the Teutonic thoroughness with which the law is being tested all too long, nobody in Germany doubts. THE MUSICAL COURIER may count it to-day among its many victories, honors and satisfactions that it was one of the first papers in the United States which fought with all its might against the freebooter system prevailing there formerly in the matter of mental property.

Gustavus Bock, proprietor of the great music publishing house of Bote & Bock, on the Leipziger strasse, and who holds the German rights of Mascagni's "Cavalleria Rusticana," expects a great improvement in the German sheet music trade after the ratification of our copyright act. He also told me that negotiations are pending in a certain circle of German publishers by which they are seeking to establish a general agency in New York. The head of this new undertaking is to be Fritz Schubert, Jr., of Leipsic, the general agent of Germany for THE MUSICAL COURIER, who is then to re-emigrate to New York, where he has lived before and is thoroughly acquainted with the sheet music trade.

N. Simrock, publisher of so many of Johannes Brahms' and Max Bruch's works, I did not meet personally, but his nephew and representative is of the same opinion as Mr. Bock.

Frederick Luckhardt, brother of Mr. Luckhardt, at Schirmer's, and publisher of August Burgert's works, as well as Ries & Erler, Heinrich Hofmann's publishers, I did not find at home, as the Berlin temperature is this summer quite on a par with that reported to be prevailing at New York, and they consequently took a somewhat longer vacation than usual.

Peter Thelen, the treasurer of the Berlin Richard Wagner Society, is already busy with the preparations for this winter's concert of the Wagner Society to be given in the German capital.

Carl Simon, the enterprising publisher of Moszkowski and Scharwenka, has at present the biggest catalogue of works written or arranged for the cabinet organ. With the American trade he held, even before the copyright act was passed, very satisfactory relations, which now, however, he expects greatly to increase. Simon is also the general

agent of the German Schiedmayer and the Canadian Bell organs.

Dr. Richard Stern, the oldest son of the late well-known Professor Stern and editor of the "Neue Berliner Musikzeitung," has published compositions of Emile Sauret and Arno Kleffel.

Raabe & Plothner will shortly publish the fourteenth annual volume of the German Musicians' Calendar.

A far less rosy outlook into the future than is now accorded the German music publishers is at present granted to the German piano industries as regards the chances of their again exporting to the United States. However, by the recent New Orleans decision, which lowered the duties from 45 per cent. to 35 per cent., they have an opportunity for trade.

Julius Blüthner, of Leipsic, is represented in Berlin by his son-in-law, Oscar Schwalm, formerly proprietor of the C. F. Kahnt publishing house and the editor of the "Neue Zeitschrift für Musik," once edited by Robert Schumann, but both of which institutions are now in the able hands of my friend Dr. Paul Simon, of Leipsic.

The Blüthner grands and uprights enjoy a well earned reputation in Europe and are well known also in the United States, and I don't think that I shall make a mistake in stating that they will soon be even more fully established there than they have hitherto been. Steps to this effect will at least in the near future be taken by Mr. Schwalm.

Oscar Agthe is the Berlin agent of Steinway & Sons, and he told me that he has succeeded in placing over and above 400 upright and grands in the capital of Germany, although it is not so very many years that he has been established there. He is a half brother of Carl Bechstein, with whom he worked for quite a long time. There is no doubt that the Steinway pianos, despite what the Germans consider somewhat steep prices, have become an important factor and a dangerous rival for some reputable houses in the German piano trade. People of artistic training and sound musical ears are nowhere more prevalent than in Germany, and if once they are given a chance to hear the difference between, say, for instance, a Bechstein and a Steinway, will not long waver in selecting the immeasurably superior Steinway. I found in Agthe's store a venerable old Steinway grand bearing the early number 509, on which I would willingly wager the price of 100 cool subscriptions to THE MUSICAL COURIER against a 100 mark bill that it would knock the latest and newest Bechstein concert grand piano into a cocked hat despite all the Bülow and d'Albert testimonials on which the Berlin manufacturer bases his chief reputation in Germany.

Trautwein, general agent for the Story & Clark organs, of Chicago, has very large warehouses on the Leipziger strasse, in which not only these American organs but also pianos of his own manufacture are plentifully exhibited. The business in American organs is an ever increasing one in Germany, and the firm of Trautwein is cultivating it with good success. He is also the possessor of Peterson's pneumatic piano, an automatic instrument which is to be thrown on the German market at Leipsic this fall, and about which I shall have something to say in a separate article.

The firm of L. Neufeld, in Charlotten strasse 18, court manufacturer to the late Emperor Frederick, is being ably represented by the founder's brother, Max. Last winter Neufeld had the honor of furnishing a grand piano to the American Minister at Berlin, Mr. Phelps. Among the numerous testimonials of which this good make of pianos can boast are those of Liszt, Kullak, the Scharwenka brothers and many others.

The feeling in the Berlin musical instruments trade is a very buoyant and hopeful one, although they have had rather hard times of it of late. Ludwig Neuner in the Kurstrasse, now court manufacturer to the Emperor William II., has a great number of self manufactured as well as old Italian stringed instruments. The firm will soon move into a large newly acquired building in Potsdamer strasse.

August Riechers, of Bernburger strasse, opposite the Philharmonic, is, despite his years, still a very active violin maker, but he complains about lack of orders from the United States. He visited America only a few years ago, as he has a son living in Philadelphia who follows his father's trade.

Other violin makers of some note in Berlin are Carl Grimm, court manufacturer; O. Möckel, Joseph Hornsteiner and Carl Ludemann.

The wholesale manufacture and trade of violins is best represented by our friend Lowendall, of 121 Reichenberger strasse. He intends to exhibit at Chicago in 1893, where he will be represented by his only son, Max, who has been associated with his father's business for the last seven years, and who has made several trips to England in the same interest. Lowendall, Jr., is a born American, at present 23 years of age, a splendid young fellow of spirit and musical abilities. In 1893 Lowendall will also send over one of his traveling salesmen to visit his numerous customers in the United States. Lowendall, who, with two of his traveling men, had just returned from England when I called on him, showed me around his factory, the Lowendall Star Works, which is in full swing. His "Imperial" violins have a big call, and some sets of quartets of this make have lately been ordered from England. He will soon finish his Imperial violin No. 4000. OTTO FLOERSHEIM.

Pneumatic Symphony (Self-Playing) "Orchestra Grand."



STYLE 600.

DIMENSIONS—Height, 9½ inches; Length, 4 feet 6¼ inches; Depth, 2 feet 5 inches. Weight, boxed, 590 pounds. Cubic measurement, boxed, 71 cubic feet. See description herewith. Cases of Mahogany, Oak, Figured Birch and Fancy Walnut; Piano Finish.

STYLE 600.

SPECIFICATION.		QUALITY OF TONE.	
Contains, In Treble,	3 octaves Violina	Reeds	8 ft. String-like.
" "	3 " Melodia	"	8 " Full round.
" "	3 " Cornettino	"	8 " Characteristic.
" "	3 " Flute	"	4 " "
" "	3 " Clarionet	"	16 " Clarionet.
" "	3 " Saxophone	"	8 " Saxophone.
" "	3 " Piccolo	"	4 " Penetrating, brilliant.
Contains, In Bass,	2 " Clariana	"	8 " String-like.
" "	2 " Diapason	"	8 " Full, round.
" "	2 " Cremona	"	8 " Characteristic.
" "	2 " Bassoon	"	8 " "
" "	1 " Sub-Bass	"	16 " Full, deep, rich.
" "	2 " Bassett	"	8 " Saxophone.
" "	2 " Cor. Anglais	"	4 " Brilliant.

MECHANICAL MOVEMENTS.

- HARP JUBILETTA—Combinations of Violina and Saxophone in Treble.
- PRINCIPAL FORTE—Partially opens shutters in Case.
- METRONOME—Controls speed for self playing music.
- RE-ROLL—Rewinds or returns the music sheet.
- VOX JUBILETTA—Combination of Bassoon and Cor. Anglais in Bass.
- DULCET BASS—Partially opens Contra Bass (Sub-Bass) Stop.
- Grand Organ Swell—Opens all sets of Reeds instantaneously except Clarionet.
- Knee Swell—Opens Swell Shutter in Case.
- STOPS IN TREBLE—Violina, Flute, Principal Forte, Piccolo, Melodia, Cornettino, Saxophone, Harp Jubiletta, Clarionet, Dulciana, Metronome.
- STOPS IN BASS—Clariana, Bassoon, Vox Jubiletta, Cor. Anglais, Diapason, Cremona, Bassett, Dulcet Bass, Contra Bass, Dulcetta, Re-Roll.

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