



ROTH & ENGELHARDT.

THEIR NEW ACTION FACTORY AT ST. JOHNSSVILLE, N. Y.,—ITS SPLENDID FACILITIES AND LOCATION—A GOOD START.

THE above cut represents the new factory of Messrs. Roth & Engelhardt, the energetic young firm of pianoforte action makers of St. Johnsville, N. Y. This edifice was formally opened on the 6th of September last, the event being celebrated by a banquet and ball which were attended by all the leading citizens of St. Johnsville, every one of whom evinced the warmest interest in the enterprise.

In the erection of this action factory Roth & Engelhardt have shown that they possess true American grit. Not many months ago, it will be remembered, their former factory, situated in New York city, was destroyed by fire. The cheerfulness with which they bore the resulting serious loss and inconvenience, and the sensible determination with which they immediately set about the re-establishment of the concern on a larger basis, elicited the admiration of the entire trade.

The new factory is five stories in height, and measures 200 feet in length by 40 in width. Engine and boiler are in a separate building. The former is a Tomkin close-throttling, high speed engine of sixty-six horse power, the boiler being of eighty horse power. The pump is one of the fine duplex hydraulic machines manufactured by Delamater. The action machinery is by Prybil, of New York city. Every precaution against fire has been taken. In short, the facilities of the new establishment are altogether excellent.

The best men employed in their old factory are in the service of Roth & Engelhardt at St. Johnsville, in addition to workmen from the immediate neighborhood of the present works and elsewhere.

The factory is within a hop, skip, and jump of the New York Central and Hudson River Railroad, a few yards from the St. Johnsville depot, and a quarter of a mile from the Delaware and Hudson Canal. Just over the river, and connected by bridge with the factory, is the West Shore road.

The temporary office of the firm in New York city is at No. 2904 Third avenue.

TRYING THE NEW PIANO.

A PROFESSIONAL PIANIST EXHIBITS THE CAPABILITIES OF THE STERLING GRAND.

WHEN Manager R. M. Blake, of the Sterling Co., Birmingham, brought out the first grand piano made at the factory, he, as well as the experts who aided in bringing it to perfection, considered that the instrument was a good one, fit to rank with any made by the various companies of the country. Thursday night, at the Bassett house, this confidence in the result of their work was fully warranted by the excellent showing made by the instrument when played by Miss Henrietta Markstein, the well known and gifted pianist of New York city. Miss Markstein came here to give the new grand a thorough test, and a number of friends of Mr. Blake, together with the men who built the piano and several local singers and players, were invited to the parlors of the Bassett house, where they had the pleasure of listening to as excellent a musical treat as has fallen to the lot of music lovers hereabouts for a long time. Arthur Pearson, W. B. Benjamin, J. C. Criddle and Miss Jennie Ford were the vocalists and they sang a number of selections between the numbers played by Miss Markstein, making the whole a very entertaining

musical. Miss Cora Baldwin and George Lackey accompanied the singers, and the local talent acquitted itself with much credit, keeping their already established reputation for good work.

But, of course, Miss Markstein was the "star" and her playing was simply grand. Her already well-earned reputation in metropolitan musical circles is so well known that it would be useless here to attempt a criticism. Suffice it to say that she surprised all who were present and brought out melodies and displayed intricate executions that would be

doubted as possibilities by those who heard her were not the evidence present before them.

And the instrument was worthy of the player, for in action and tone it responded perfectly to the will of the performer. Miss Baldwin played several numbers and acquitted herself in a manner that surprised those present; and although placed in a trying position—an amateur following a finished artist—her performance was excellent enough to show well and also indicated that the Sterling grand in the hands of an amateur as well as a professional, could give out excellent and evenly registered tones. There was no formal programme announced, and in the case of Miss Markstein she responded again and again to the requests to "play some more," until at the close the selections rendered would have filled three or four ordinary programmes. Her selections were:

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| Lucia de Lammermoor, | Liszt |
| Don Juan, | Thalberg |
| Trovatore, | Gottschalk |
| Birds in the Forest, concert waltz, | Kowalski |
| Old Black Joe, | Gimbee |
| La Paloma, | S. B. Mills |
| Rhapsodie Hongroise. | Liszt |
| Home Sweet Home, | Pape |
| Alice, Grand Arrangement, | Thalberg |
| Evening World Gavotte, | Henrietta Markstein |
| La Pasquinade, | Gottschalk |

After the concert the audience were profuse in their congratulations to Mr. Blake on the excellent showing of his new piano, and Miss Markstein was its strongest champion. To a *Sentinel* reporter, when asked her opinion, she said: "I had the pleasure, this evening, of playing for the first time on a Sterling grand. While I have played on numbers of well-known manufacturers' grands, I have never yet seen a piano possessing all the attributes to make a really magnificent instrument such as the Sterling. The scale is perfect, the tone and brilliancy cannot be excelled, and I should consider myself fortunate could I always have a Sterling grand on all occasions. I consider the Sterling grand the finest piano manufactured in this country, and I shall try to secure one for my own use."

The endorsement was none too strong, and the people of Derby may well feel proud of the new grand, as it is certain to make a big reputation in musical circles for itself and the Sterling Co., of Derby, Conn.—Ansonia *Sentinel*.

A SHATTERED IDOL.

How lovely she looked as before the piano
 She seated herself, and, preparing to sing,
 Ran her hands o'er the keys! Was her voice a soprano?
 Or, maybe, an alto?
 Perhaps a contralto?
 But I knew, anyway, that with music 'twould ring.

A chord, now and then, as if musing, the maiden
 Would strike, and the music, now loud and now low,
 Would echo and echo, with melody laden,
 And heavenward soar,
 And then, lower, lower,
 Flow away and would mix with the zephyr's sweet
 blow.

As she sat there so lovely, her flashing eyes darting,
 I harked for the music I knew soon must come.
 Her bosom upheaved and her ruby lips parting,
 The music I longed for
 Came? No, you are wrong, for
 She shrieked "Holy Moses, I've swallowed my gum."
Lawrence American.

STORY & CLARK'S NEW STYLES.

A BOLD AND DISTINCT DEPARTURE—EXQUISITELY EMBELLISHED CASES—NEW ACTION FOR A LARGE STYLE OF REED—PROGRESS OF THE FIRM IN EUROPE—MR. MELVILLE CLARK ON THE WORLD'S FAIR.

MR. MELVILLE CLARK, of the world-famed firm of Story & Clark, Chicago, Ill., made a pleasant call last week at the office of THE MUSIC TRADE REVIEW.

In the course of conversation Mr. Clark remarked that the trade of his house was excellent—booming, in fact. Everybody in the music line in Chicago appeared to be doing splendidly. Questioned as to the especial enterprise represented by himself, he informed us that Story & Clark were bringing out a set of new style cases—the third new series introduced by them within the present year—possessing attractions of an absolutely novel description.

These latest styles involve a distinct departure from the large, high, "barn-door" structure by which the art of the organ-builder has hitherto, in a large measure, been characterized. They are finished in first-class style in every respect, presenting some of the most exquisite work of the carver, turner, and decorator, and in point of general embellishment are worthy compeers of the finest styles of pianos. The designs are bold and graceful, and suited in every regard to the most lusciously and artistically furnished residences. The new instruments have already been supplied to some of the wealthiest of Chicago's music-loving and art-admiring citizens, and are spoken of by those purchasers in terms of unbounded admiration.

Mr. Clark is, further, taking out patents for an action to be used in connection with a large style of reed, on which he has been engaged for two or three years. The organs in which this new invention will be employed will be ready for the market next spring. The tone will be of excellent quality, and in every way a grand improvement upon that of the ordinary reed organs.

These new styles and inventions will undoubtedly meet with universal approval, not only in the United States, but in Europe, on which latter continent Story & Clark are opening up many new trade centers. The reports of their European representatives are of a highly satisfactory and encouraging character.

Speaking as to the location of the World's Fair of 1892, Mr. Clark expressed his emphatic conviction that if "money and push" could settle the matter the great quadricentennial exposition would assuredly be held in the city by the lake.

Mr. Clark is an ardent believer in the power of printers' ink as a factor in trade. "The biggest men," said he, "advertise more than ever."

PATENTS AND INVENTIONS.

Vocal wave tremolo for reed organs, No. 414,086, F. T. Shearer.

Violin rest, No. 413,807, Loeser & Venth.

GAZETTE.

- F. W. STONE, Chicago, Ill., chattel mortgage, \$500.
- E. G. HODGE, Decatur, Ill., chattel mortgage, \$725.
- E. V. CAULFIELD, Hartford, Conn., received release mortgage, \$400.
- FRANK BRACHT, Spokane Falls, Wash., wife received deed, \$13,300—they gave mortgage \$7,300.

OTTO VS. JOSEF.

YOUNG OTTO HEGNER opens his career as a musical prodigy in this country by incidentally remarking that he thinks he could "lick" JOSEF HOFMANN. A "scrap" between these youthful geniuses would be of world-wide interest. Hegner thinks he could strike three or four octaves out of Hofmann, but realizes that the latter is expert in counter-point. If Hegner could get in a nocturne on Hofmann and the latter did not answer by a sonata in B flat or a symphony in the left ear the fight would be a long and hard one. It is to be hoped that a meeting can be arranged.—N. Y. *World*.