

"Music the fiercest grief can charm,  
 And fate's severest rage disarm;  
 Music can soften pain to ease,  
 And make despair and mad-  
 ness please;  
 Our joys below it can  
 improve  
 And antedate  
 the bliss  
 above."  
 —POPE.

Offices and Main Salesroom.

A Corner in the

**RAM** THE VOICE OF RETAILING  
 100 YEARS  
 RETAILERS ASSOCIATION OF MASSACHUSETTS

# The Retail REVIEW

Pictured: Longtime member M. Steinert & Sons opened Steinert Hall in 1896, and the Boston Sunday Journal ran a lengthy article in its honor.

## A MUSICAL SHRINE.

Boston's New Temple of "The Art Divine."

### CLASSIC STEINERT HALL.

There will be opened on next Tuesday to the critical eyes of the people of music-loving Boston, the home of the famed Symphony Orchestra and of musical conservatories and colleges without number, the new Steinert Music Hall, at 145-146 Boylston Street, where for many months the best artisans of this and other cities have been toiling to create the beautiful example of architecture which now adds attractiveness and dignity to that part of the city. The M. Steinert & Sons Co., the owners, cordially invite the inspection by our people of the buildings and the Music Hall, and they will rest content with the popular verdict thereon.

The firm's long and busy life is now crowned by the possession of a palatial home, and they may well feel, as they do, emphatic satisfaction in the possession of such a commercial home. But lest "self-praise be half-sensual," we append an extract from an article in the "Music Trades" of New York, the recognized organ of the musical industry in this country.

"And now a word as to the Steinert building. The main one is of the Italian Renaissance order of architecture, a splendid structure six stories in height, exclusive of the basement, which contains the gem of the entire pile, i. e., the Music Hall.

The Boylston Street front is of Indiana limestone to the third floor, the remaining front being of light-colored brick with terra cotta trimmings, topped by a richly-decorated frieze and elaborately trimmed cornice.

Over a few broad stone steps, with newel blocks at either end, from which rise tall, bronze electric lamps in translucent globes, the main entrance is reached. It is a noble archway 20 feet in height, wainscotted in Tennessee marble and trimmed in solid mahogany, with an arched ceiling decorated in light color and embellished in conventional design. The door arch corresponds to the massive window arches in which the first and second floor windows are set.

The floor line between the first and second floors is marked or finished in each window arch by a broad iron pediment, on one of which STEINERT & SONS, and on the other M. STEINERT & SONS, is cast in bold Roman characters.

Across the triple twin windows of the third floor is a lastingly ornamented balcony of bannistered iron supported by graceful brackets. The fourth and fifth floors are also lighted from this front by three groups of twin windows, the floor lines of these stories being marked by panels in high relief of embossed and instrumented of music. Then the sixth floor is lighted by a smaller group of twin windows, and finished, surmounted by a handsome frieze and cornice.

Then, as to the interior, the entire first, second and third floors, containing over 21,000 square feet, is given up to the use of the M. Steinert & Sons Company. The expensive windows on the first floor afford a splendid display space for the grand and upright pianos tastefully arranged there. Soft Persian rugs cover the solid hardwood floor, and other well-chosen drapery nicely covers



**STEINERT MUSIC HALL,**  
 Boylston Street Front.

The depth of the room, over 100 feet, is well illustrated by the long row of side windows giving it a view from Carver Street, and the whole is available in used for the display, in 87% of the pianos handled by the firm—here the Steinways, the Gabels, Hardmans and Pease, in another place the Brunswick and Hennings. This floor is the headquarters for the firm's corps of salesmen, who, always attentive and courteous, will sustain the Steinert reputation for generous treatment of their best of customers. Across the room from the offices are the fire and burglar-proof steel vaults for the safekeeping of the books, records, and valuables of the firm. Here, too, are separate toilet and dressing rooms for both sexes, designed for the comfort of the many employees.

From this floor two broad stairways lead up to the top floor and connections are made

Then as in the third floor. Here the Apollo has a cozy home with four private recital rooms for the exhibition of the Apollo's possibilities, besides a spacious saleroom for Violins and single alto quarters. Back of this is the upright piano saleroom for the varied assortment of instruments that this renowned firm handles.

Now we ascend to the artistic domain, the abode of the professional musicians, where such famous artists as Carl Baermann, Max Hehnrich, Myron W. Whitney, Ivan Morosoff, G. M. Kowall, G. W. Proctor, Jules Jordan, J. D. Buckingham, Lyman Wheeler, Dr. Percy Goetschius, Chas. McLaughlin, J. H. Mahan, S. Townsend, Ernest Douglass, H. J. Storer, J. A. O'Brien, Frank E. Morse, P. L. Diman, Mrs. H. H. Hill, Miss Hamilton, Miss Wyatt, Miss Stewart, and a score of others, each in their separate auditorium, teach the youthful Idea how to use

of keyed and stringed instruments, it being particularly fitting that in this musical shrine the student of music should become acquainted with the clarinet, oboe, and harpsichord, the accordion, one might say, and comparatively crude precursors of the mighty modern pianoforte.

In this congenial atmosphere the embryo Nordiska, De Rosses, and Paderewskis await the call to another period of toil, against the hour of their final triumph. Access is provided to the roof, from whence a fine view of the city, harbor and suburbs may be enjoyed.

Descending in the elevator, alongside of which a broad-cased Cutler mail chute, with letter drops on each floor, is connected, we come quickly to the artistic masterpiece of the structure.

THE STEINERT MUSIC HALL.

distances to the broad platform found us on the floor way has a handle iron, with hammer sign. The spaces up an cloak room doors which mar beauty of the hall mind, and a detail first effect noticed light coming from the lighting here, ten, the bulbs be frize, in the vent ing and back of arches.

The stage, in the is set within a del lateral leaves in a pilasters on either, the rear by a hand a niche, is a bronze on the stage is a while across the i gracefully draped. either side are two forming the vestibule and the other is for Then on each side dainty procedure, side aisle, and fur seats in the middle in leather, with hat The decoration of Renaissance. They feel high all around side are three pilas Corinthian capitals, the ornate brass a richly decorated fr and bronze-work, the and flowers in convex

Just below the frieze the wall, the three, ratively the name STEINERT. THE STEINERT MUSIC, in a temple of Music. The color scheme is v in quiet taste, the use architectural features being a definite of sufficient depth to give warmth to the tions are enhanced. Although the firm's lives in New England use that plans in the hall was set apart, it ment in its broadest as interpreted by any outside the hall, and if whatever on the new musical instruments. The heating and ven of the other portions fresh air being brought on the roof of the b on the hall floor, and "u underneath the floor, vated by means of a on the seats. The extra breaks in the ceiling, w air-shaft to the roof.

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