

1924





*The WURLITZER Harp  
in  
The Home Beautiful*

# *The WURLITZER harp*

"THE WORLD'S BEST HARP"



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by  
THE RUDOLPH WURLITZER CO

## THE RUDOLPH WURLITZER CO.

NEW YORK, N. Y.  
120 West 42nd Street

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811 Chestnut Street



**M**R. RUDOLPH WURLITZER, Senior, was passionately fond of the Harp and its music, and of old Italian Violins, of which he became an expert connoisseur.

Nothing gave him as much pleasure as searching London and Paris for Harps, which he did on many an occasion.

The Harps of Erard, Erat, Dodd, Grosjean and other makers were well known to him. He knew their individual merits and points of weakness. His purchases were brought to Cincinnati and repaired by experts and sold as occasion offered. These were times long before Harps were made in the United States. The only ones to be had were those of European make—old or new.

A thorough knowledge of their inadaptability to American conditions and especially to the requirements of modern music created within him the determination to build in America the World's Best Harp, that would adequately meet the needs of modern music and of the modern Symphony Orchestra.

As a result of this determination, he began manufacturing harps a generation ago, and we are today presenting our modern instruments described in the succeeding pages.

WORLD-FAMED EXPERTS ENDORSED THE WURLITZER HARP  
AT THE PANAMA-PACIFIC EXPOSITION  
SAN FRANCISCO

1915



## FOREWORD

**W**E present in this catalogue several new styles of Wurlitzer Harps and our new invention, the Wurlitzer Damper Pedal as well as other new features.

The Damper is an improvement that Harp Makers have sought to perfect for years. By its use the harpist is able to increase the effectiveness of his performance very materially. It is an epoch-making achievement. Our Damper is the only one, as far as we know, that has ever been devised to work efficiently, smoothly and noiselessly. It is simply and strongly made and is operated by means of an extra foot pedal. We have had only highest words of praise from all harpists who have tried it.

We call especial attention to two new styles of Harps which, though having all the musical qualities of other Wurlitzer Harps of like size, are less elaborately constructed and decorated, which permits them to be priced much lower than has ever before been possible for harps of the same grade.

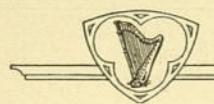
We bespeak the continued patronage and favor of harpists, teachers and schools of music whose encouragement and confidence have been most helpful to us in evolving what has been termed "the most perfect and inspiring medium of expression the harpist ever had."

### *Guaranty*

THE WURLITZER HARP is unconditionally guaranteed during its lifetime, against defects in workmanship or materials entering into its construction.

NOTE:—Soundboard season checks, though exceedingly rare, in single sounding-board harps as Style I and G, are due to varying temperature conditions and are not covered by guaranty.

THE RUDOLPH WURLITZER CO.



## A Brief Historical Sketch of the Harp

THE Harp in its primitive form reaches back to the very dawn of civilization. It was known in Egypt as early as the 12th century B. C. and in its various shapes and sizes has come down through succeeding centuries to the present time.

The early Egyptian Harp, judged by paintings unearthed at Thebes, was approximately six feet in height or about the same size as a modern Wurlitzer concert instrument. There were smaller sizes which the player held in his lap or rested on a stool or table. There was no column to support the tension of the strings; consequently the pitch was low and the tone probably very sweet and mellow. They, however, filled the requirements of cultured people of those ancient days, and were held in very high esteem as is shown by the many tombs and monuments which bear paintings in color and carvings of this ancient instrument.

The Harp in one form or another was also used by ancient Assyrians, Persians and Greeks, and found its way into Europe at a very early date.

It was the national musical instrument of the Anglo-Saxon race and was generally played by the people of other nations in medieval Europe as well.

At the time of the first Saxon invasion of Britain, the bard and the minstrel in song and story, accompanied by the Harp, formed the medium through which legendary lore was handed down from one generation to another.

King Alfred, according to early and modern historians, was an accomplished performer on his Harp in addition to being an excellent musician for his time. The story of his exploit in the Norman Camp in A. D. 989, disguised as a harper, is vouched for by good authorities. Thus indicating that the Harp was quite as common in the Norman camp as in that of the Britons.

Sixty years later a Danish King made use of the same disguise to spy on the Saxon Camp.

The laws of medieval Wales declared that ability to perform on the harp was one of the three things which constituted a free man and a gentleman. None but the king, his musicians and gentlemen, were allowed to have harps in their possession. A gentleman's harp was exempt from seizure for debt.

In Ireland the Harp was very early entrenched in the affections of the people whose national instrument it remains to this day.

The Irish and Welsh Harps had perpendicular bodies with the front pillar extending away from the body in order that the strings might be set at the



## A Brief Historical Sketch of the Harp—Continued

proper angle. The old Irish Harp was a smaller instrument than the Welsh. The strings of the Irish Harp were of brass. Those of the Welsh Harp of gut. The Irish had two strings to each note, tuned in unison. The Welsh was strung with three rows of gut strings, the inner being the chromatic semitones to the outer unisons. The form of the harp as we now know it appeared first on the continent, perhaps as early as the 12th century. The column or pillar was, however, curved outward instead of being straight, the necessity for which did not occur until the invention of pedal rods, by which improvement more than one tone was made possible for each string. This was about 1710-20 and its invention is credited to a Bavarian of Doueanworth. This improvement restored the popularity of the harp which had been waning with the advent of the spinet and harpsichord.

Advancement made in the science of music in the 16th and 17th centuries found the medieval harp totally inadequate. One with a larger range of tone and mechanism was required.

The next step in its development was the addition of the sharpening fingers as they are now called. This great improvement was made by a firm of Parisian makers, Cousineau, by name. In 1780 they brought out the first double action harp, though not with the same mechanism as we know today.

About 1780-90, Sebastian Erard, also of Paris, produced an improved harp action having the sharpening fingers outside the plates. In 1810 he brought out his improved double action, which with the notable betterments made in Chicago in recent years, is the basis of the harp action of today. He placed it under the neck between the two brass side plates and left only the sharpening fingers with their rather ungainly angular and unreliable connecting links outside. These links are done away with in the Wurlitzer Harp.

By means of his improved double action, Erard obtained three tones for each string, that is the flat, natural and sharp of each tone. Thus, the compass of the instrument was infinitely increased and it became easy to play passages of music which were difficult or unplayable on single-action harps. No improvements of any note were made upon Erard's mechanism until 1890, when American inventors became interested in an effort to thoroughly modernize the mechanism of the harp and increase its volume of tone by improved construction of the body and sounding-board.

Climatic conditions in America are such that European-made Harps, with their lighter construction never have given satisfactory service. Had they done so, harp building in this country might have been deferred many years. The complicated action of European Harps is not durable. Under the strain

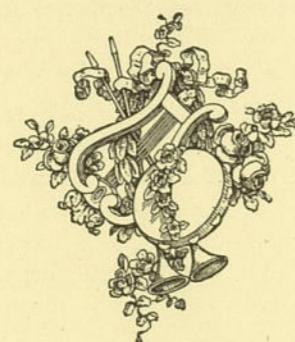
A Brief Historical Sketch of the Harp—*Continued*

of constant use in modern music, they soon require the services of the skilled repairer.

Mr. Emil O. Starke (for years in charge of the Wurlitzer Harp factory), was associated for two decades with the late George Durkee (the well-known inventor), in the development of the modern American harp. This instrument is now recognized throughout the world as infinitely superior to that of any other country, having displaced the European harp in Symphony Orchestras in Europe and the United States; and which stands in its relation to those of other lands, *absolutely supreme*.

It is safe to say that no other product of American Genius is more notably in a class by itself, compared with that of other countries, than the Wurlitzer Harp.

In mechanical perfection of its action, in the beauty and grandeur of its tone, it is a fitting climax to a slow development which had its inception on the banks of the Nile in the distant past, reaching full perfection nearly fourteen centuries later, on the shore of beautiful Lake Michigan in the Wurlitzer Harp factory in Chicago.



## The Popularity of the Harp and Its Music

**T**HE music of the Harp makes a very general appeal to persons in all stations of life. Those trained in music find in it a medium of expression available in no other instrument. In the hearts of the vast majority who have not had that training, but who love melody and a "concourse of sweet sound," harp music will ever have first place. To these the simplest melody played on the Harp is full of charm and beauty.

In the sub-conscious mind of the Anglo-Saxon, Celtic and Latin races, there exists a love for Harp music which is shown by the history of the instrument for a thousand years.

The mystical quality of the harp,—plaintive and expressive as it is at will, accompanying words of love, passion, sorrow, or joy, or recounting the exploits of national heroes in battle, as used in past ages, finds its counterpart today in accompanying as no other instrument possibly can do, our favorite old songs and ballads.

One occasionally hears the remark made, chiefly by pianists and organists, that the Harp is "all very well as an accompanying instrument, but not for solo purposes." Also, "What about its literature, it is not as extensive as that of the piano or organ?" etc.

Every Symphony Orchestra in the country has its solo harpist who appears every season one or more times in important solo numbers with orchestral accompaniment.

There are in the United States today fifteen symphony orchestras, and many other smaller organizations where the harp is heard in concert every season.

The large and increasing sale of Harp Phonograph records is another evidence of increasing popularity of Harp Music.

As to its use as a Virtuoso's Solo Instrument, we point to Mr. Alberto Salvi. In the past seven seasons he has played more than one thousand concerts, three hundred of which were without the aid of assisting artists! (All were played on his grand Concert DDX Wurlitzer Harp.) No other harpist has ever approached this record it is safe to say, here or in Europe. Few pianists, violinists or singers in the same period have equalled it. How many Concert Violinists, Pianists or Vocalists are there, may we ask, who in the past season have equalled his record of one hundred and twenty-five concert engagements while on transcontinental tour?

Mr. Salvi's tours extend across the continent including the principal cities of the United States and Canada—to Cuba and Porto Rico.

Other virtuosos of the Harp who make regular tours are Philip Sevasta, Ada Sasoli, Salvator de Stefano and others.





## When to Begin Harp Study

ONE may begin the study of the harp at from seven to fifty years of age. Children very readily take up the small Irish harp at seven and the large harp at ten. As soon as they are big enough to reach the pedals with their feet they may begin on the concert harp.

Our harps are so made that they balance at the playing position and there is no weight on the shoulder.

Progress is rapid and as soon as the proper position is attained, the student soon acquires adequate proficiency to play simple melodies.

On the harp a simple melody well played is charming. Pieces that do not appeal to one on the piano are full of beauty when played upon the harp.

Among older persons, anyone who has any knowledge of music may learn to play the harp in a remarkably short time. This is particularly true of pianists and organists. There are many instances where, after only a few months of study, pupils were able to appear in public. Business and professional women and men who take up the harp find it a most valuable means of diversion and enjoyment. Quick results appeal to them. To be able to play acceptably "The Last Rose of Summer," "Wearing of the Green," "Home, Sweet Home," etc., within a few weeks after commencement of study, is not possible on other instruments.

Irish music is full of beautiful songs, jigs and reels written for the small or Irish harp which furnishes an inexhaustible store of interesting pieces which are not difficult to play and are charming to listen to—when played upon the harp.

The late Mrs. Ella Wheeler Wilcox took up the harp late in life and became a good performer. She said:

"A desire for musical expression has been growing upon me for years until it became a demand. Music in the home is an important factor, especially in life's afternoon when the home attracts more than the outside world. The harp has always seemed to me the most artistic, the most sympathetic and most melodious vehicle in the world.

"The harp is essentially the woman's instrument. Had I a daughter, had I several daughters, I should want them all to study the harp. Almost all other instruments tempt young students to play frivolous music. The harp leads toward loftier heights."



## Advantages Enjoyed by Harpists

HARP playing is a very delightful accomplishment as well as a profitable profession. The increasing popularity of the harp has created an unusual demand for harp teachers. Harp teachers are well paid and a class of pupils seems easy to form in any average community. Many colleges have harp departments and those who are able to teach both harp and piano command good incomes. Harp music is in great demand for receptions, weddings and all social functions and harpists who wish to accept such engagements usually have all they can attend to.

There is always a demand for harpists, who are trained musicians, for orchestral positions. With orchestra routine no harpist need ever be long without a position. Salaries range from \$50 to \$100 per week depending on circumstances. In all larger cities the better class of Moving Picture Houses are employing superb symphony orchestras of from forty to eighty men. One or more harpists is needed for each orchestra, therefore, the field is constantly enlarging.

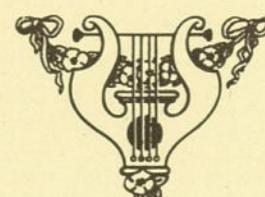
Harpists from European countries are coming to the United States because of the broader opportunities offered here.

This is a field American harpists should fill and can if properly trained and equipped.

We cannot urge too strongly upon young women and men about to begin a musical career the importance of choosing the harp as their profession.

Training along practical lines with good teachers with the idea of becoming musicians as well as performers will bring success to those endowed with average intelligence and native talent.

The aim must be, in order to attain competency, not alone to become soloists but to be trained for orchestra positions as well. With this training, no harpist is long without lucrative work.





## The Superiority of the Wurlitzer Harp

### Why It Should Be Your Choice

FROM whatever point of view one may decide, the important question of the "harp to buy," whether it is because of some particular style of ornamentation, or peculiarity of design in carving of base or column, or because of some mechanical feature said to be given especial advantage—the one big fundamental is the *tone of the instrument*. That, after all is said and done, must ever be the chief virtue of any musical instrument.

In the tone of the Wurlitzer harp we claim pre-eminent superiority over any other harp.

We claim unreservedly greater volume of tone, also rounder, thicker and richer quality. Why? Because of absolute accuracy, superior soundboard construction and the fact that our harp ribs or braces are not made of metal, but of maple which vibrates in unison with the body of the instrument, also of maple.

That this is correct we leave to any unprejudiced investigator who cares to make comparison.

The undesirability of metal ribs must be evident to all. Their chief virtue is on the side of the manufacturer for they are much cheaper. Quantity production is attained at a minimum cost. Tone quality is sacrificed for expediency. We do not claim the greatest quantity production, but we do claim that every harp we build is perfect in tone, faultless in the regulation of its action, and superior in the methods of body construction employed.

No matter how vigorous the player or strong his *fortissimo*, he cannot "reach bottom" on a Wurlitzer harp. One never hears the disagreeable "twang" common to other makes of harps. How often is an otherwise fine performance spoiled by this defect in the player's instrument?

Being true as regards *fortissimo* passages, it is equally true in *pianissimo*. Stiff body construction and thinning down the sounding-board for the sake of brilliancy (?) destroy the most necessary quality of all in a musical instrument, *viz*, flexibility. Without this one cannot get a fine *pianissimo* or a good *fortissimo*.

If one will carefully read the letters of professional Harpists who have had experience with Wurlitzer Harps, one will find that many speak of their remarkable reliability and strength, and the accuracy of our Harp Action. No regulation even in the slightest degree has ever been found necessary.



**W**E wish to explain why the Wurlitzer Harp action is the only action which does not require more or less serious attention of the expert action regulator from time to time.

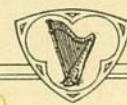
With even the minutest shifting of the relative position of the sounding-board and base, in relation to their alignment with the action, certain tones are made sharp or flat as the case may be, and faulty transposition results. In other makes, the harpist finds it necessary to have the Harp Action regulated to meet this changed position of base or sounding-board. Otherwise a perfect performance would be impossible and numerous strings would sound "off."

Any alterations in the relative position of the sounding-board and base in the Wurlitzer Harp is rendered absolutely impossible by our patent anchor and shoulder brace. This indispensable invention is found only in our Harps. It is made of nickelized bronze and fits into the base of the sounding-board with the "anchor" extending out under the end of the board, and the shoulder (about 10 inches long and 4 inches in width with sufficient thickness to give enormous strength) resting firmly on the upper base board. This resists absolutely "the pull" of the strings, which at concert pitch is about 2,000 lbs. and prevents the slightest "give" in either sounding-board or base. By this means, the position of the sounding-board in relation to the sharpening fingers is securely maintained year after year "without the aid of a screw-driver." Without this noteworthy invention it is quite impossible to counteract absolutely the "give" which is bound to take place in the wooden frame of the instrument due to the tremendous "pull" of the strings and expansion and contraction due to atmospheric change and the strain of transportation of instrument. Our sharpening finger spindles are equipped with set screws and with the aid of a screw-driver, corrections may be made if necessary.

Noiselessness of the action is obtained by tapering spindle ends and adjusting springs. By this means, "buzzing" and other noises are positively prevented and smoothness and easy action of the pedals always insured.

The pedal rods operate through brass tubes, and are easily adjusted to the action. The antiquated method of wrapping pedal rods with cloth or paper was always contributory to that "jar" or "buzz" which has ever been the dread of Harpists.

The Wurlitzer Harp, size for size, has longer string length than any other. The scale in all styles offers absolute perfection. Rigidity, combined with faultless scale, action and body construction are the three things on which rest perfect tone, perfect mechanical action and the perfect satisfaction of the player and his hearers.



## ALBERTO SALVI

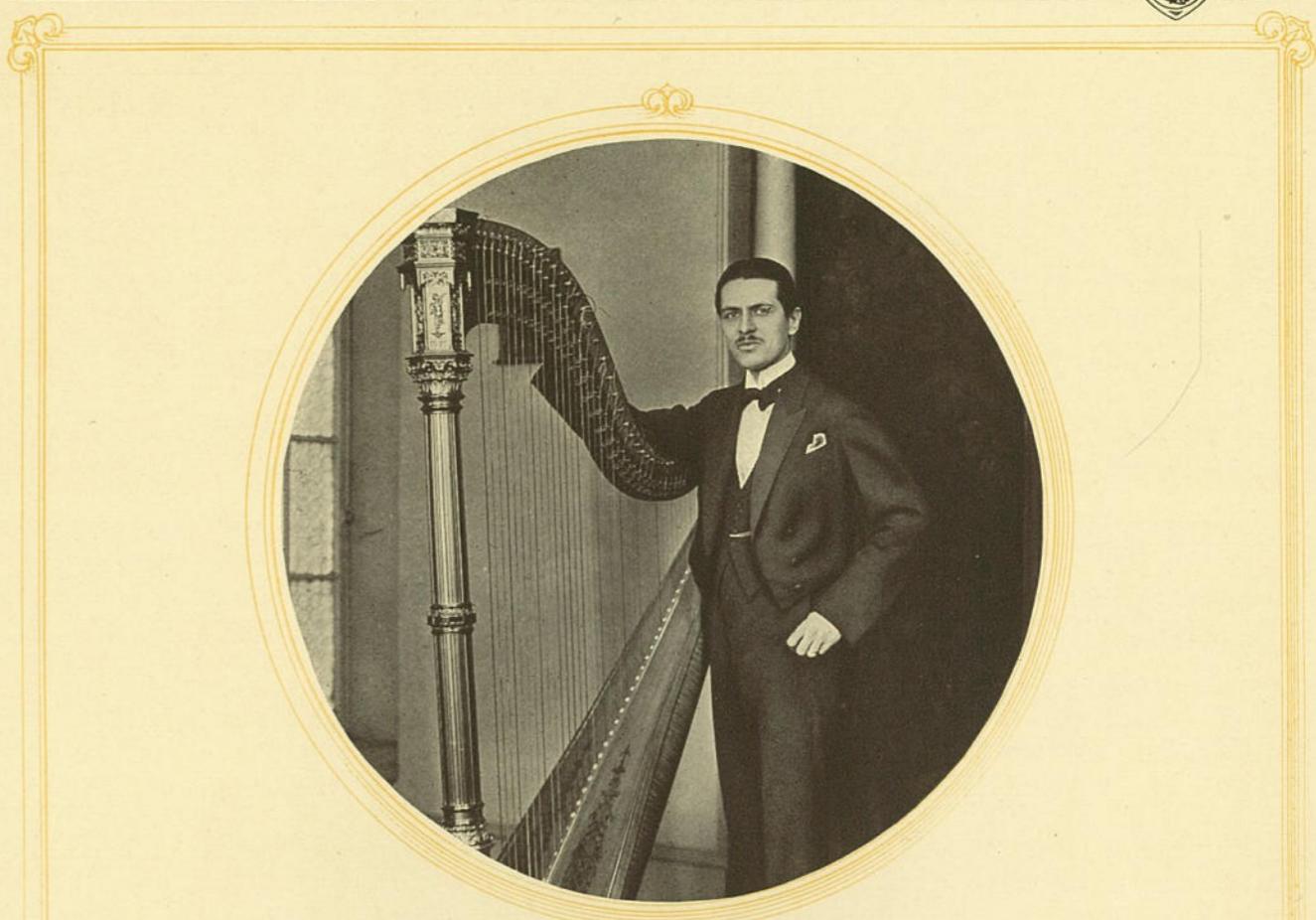
*America's Foremost Concert-Harpist**Gentlemen:*—

I feel it is incumbent on me after finishing a season of 125 concerts, including a trip to the Pacific Coast and back, and besides, my trip to Cuba, to acknowledge my appreciation of the wonderful Wurlitzer Harp it has been my good fortune to own and use.

It is now ten years since I began using the Wurlitzer Harp and in the past seven years I have played fully one thousand concerts. In my concert work I have travelled more miles than any harpist ever did before as virtuoso. In all this time my instrument never had a broken column, neck or base, or a fracture of any kind.

In addition to transportation risks, there is always the danger from change of climate, and my harp has invariably come through season after season without damage from either. In point of tone there is no other harp large enough in volume of tone and rich enough in quality to answer my purpose. When making my Victor Records, everyone connected with the making of the records has more than once remarked on the marvelous tone of my instrument.

Messrs. Wurlitzer! In producing such a harp you have made it possible for harpists to take a place in concert work comparable with that of the great pianists and violinists.

*Sincerely yours,**(Signed) ALBERTO SALVI.*

## MARCEL GRANDJANY

*Distinguished French Harpist and Professor of Harp at Fontainebleau, Paris**Gentlemen:*—

I am very happy to be able to express to you my admiration for the "Wurlitzer" Harp. It is an instrument beyond comparison, both as regards its wonderful and sonorous tone, and its perfect and solid mechanism.

It is the IDEAL instrument, which satisfies all the artistic requirements of the day—large concert halls which necessitate a deep, sonorous tone; modern music which calls for an instrument of exquisitely adjusted mechanism equal to any test—all this is realized with the Wurlitzer Harp.

Personally, it is a real artistic joy for me to play this magnificent harp, and I assure you that as harpist and musician I am deeply grateful for the "Wurlitzer" Harp.

*Most sincerely yours,  
(Signed) MARCEL GRANDJANY.*



# Wurlitzer Harp - Style I

SMALL ORCHESTRA SPECIAL

*Double Action — Grecian Design*

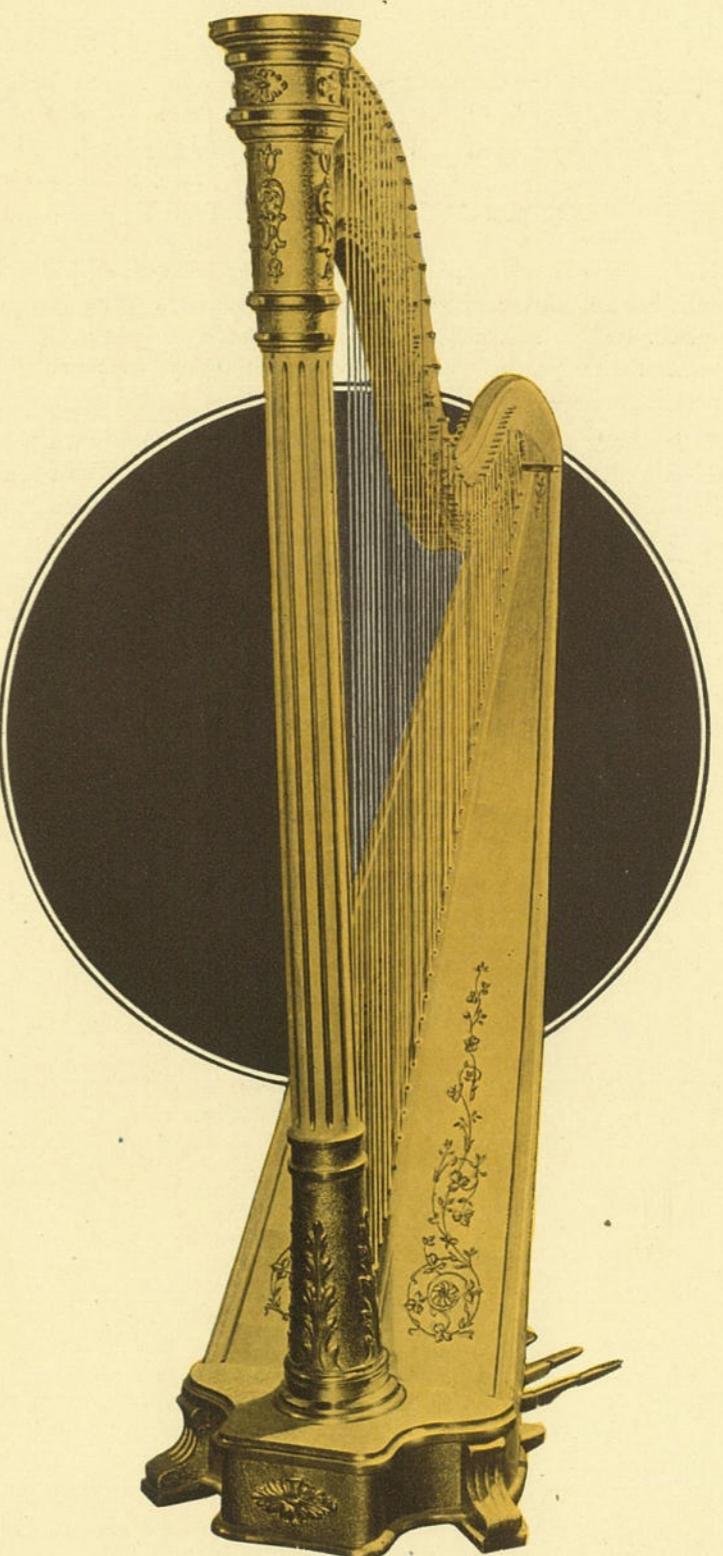
**T**HIS Harp, the latest product of our Harp factory, affords a small size instrument with maximum volume of tone. It is especially adapted for Orchestra work, and is a very desirable instrument for Concert playing, where portability is a consideration. It is ideal for the young student and beginner.

The body is of choice selected old Bird's Eye Maple, highly finished and French Polished, hand rubbed. The sounding-board is of Spruce of choice selection, finished in natural color. The ribs or body braces are of Maple, giving great strength, and insuring equality of vibration, not obtainable where metal ribs are used. Equipped with our patented anchor brace. Primavera wood moulding on edge and beechwood bridge. The neck is of Bird's Eye Maple and consists of seven laminated Maple sections, with the grain running in different directions in order to give great strength.

The column and base are of Maple, base, top and bottom of column finished in metal and gold leaf. Base and column are handsomely ornamented.

## SPECIFICATIONS

Number of Strings, 43  
Longest String Length, 57 inches  
Highest Note, "F"  
Lowest Note, low "F"  
Total Height, 66 inches  
Width,  $32\frac{1}{2}$  inches  
Weight, 60 lbs.  
Weight of Trunk, 90 lbs.





## *Wurlitzer Harp-Style G*

DOUBLE ACTION—CONCERT SIZE

**T**HIS Concert Harp represents the latest idea in Harp building, as applied to an instrument for Concert and Orchestra work at a popular price. Its tone is larger and richer, string length longer, and dimensions greater than any other Harp on the market at anywhere near the same price.

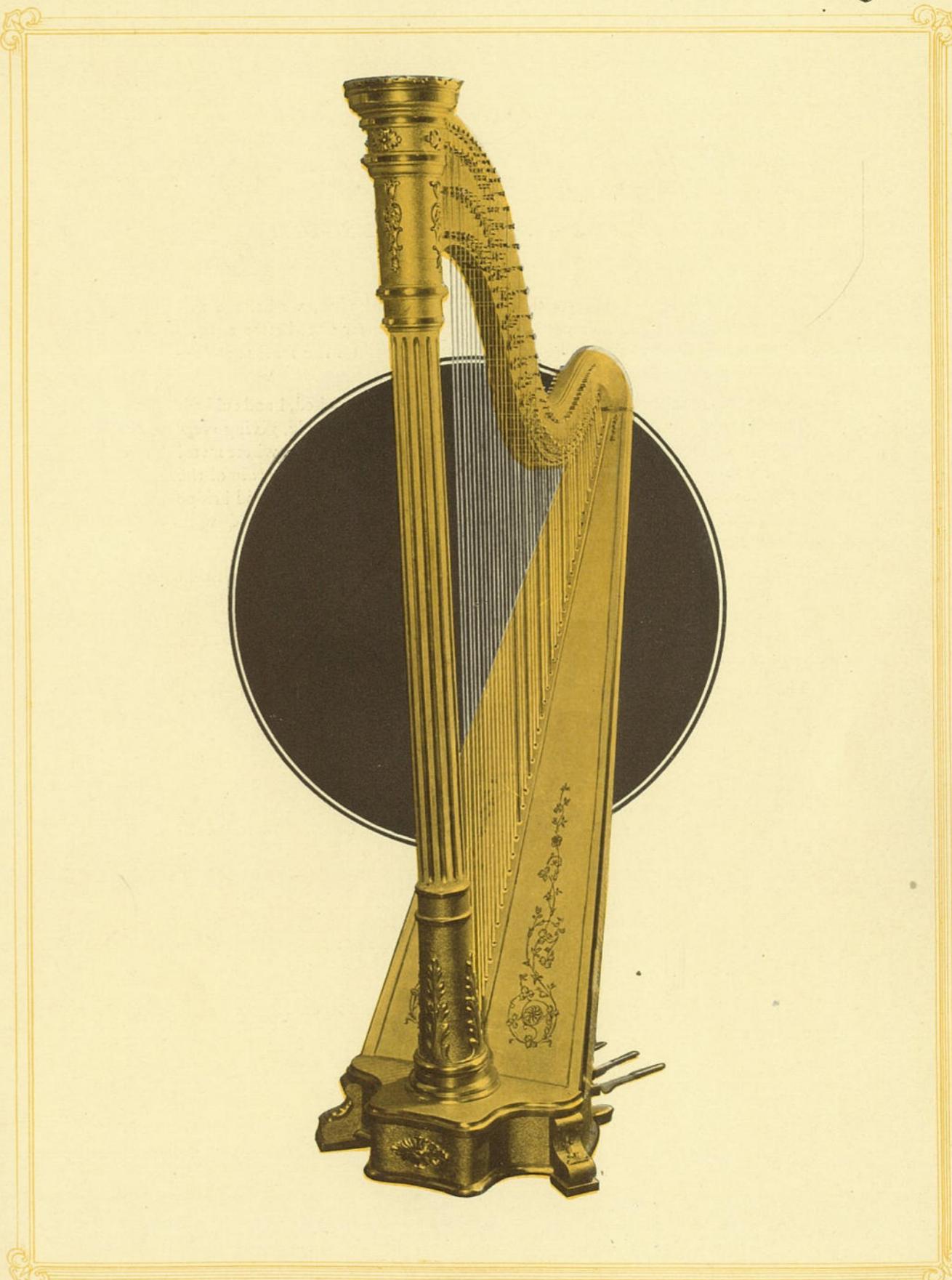
The body is of choice selected old Maple, highly finished, French polished, and hand rubbed. The sounding board is of Spruce of the choicest selection, finished in natural colors. Beechwood bridge, primavera moulding. The sounding board is handsomely decorated.

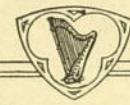
The base and column are of Maple, and are tastefully decorated and ornamented in floral design. The column is fluted, and the center parts are finished in gold leaf, and the raised parts in natural finish.

The neck is of handsome curly Maple, veneered, and consists of laminated maple sections, giving utmost strength, rigidity and durability. The plates are of brass, ornamented in rich lettering and etched designs. Bronze pedals. Includes a substantial wood travelling case, which can be checked with cases as baggage when traveling. Tuning hammer and string gauge.

### SPECIFICATIONS

Number of Strings, 45  
Longest String Length, 60 inches  
Highest Note, "F"  
Lowest Note, Contra "D"  
Extreme Height, 70 inches  
Total Weight, about 61 lbs.  
Weight of Trunk, about 85 lbs.





# *Wurlitzer Harp - Style GG*

DOUBLE ACTION — ENLARGED SOUNDING-BOARD

*Grecian Design — Concert Size*

FOR concert or orchestra use, or for home playing, we believe this instrument affords larger and better tone, better size, better appearance, and more real value than any other Harp on the market at anywhere near the price.

The body is of selected maple, highly finished, French polished, hand rubbed. The ribs, or body braces, of which there are three, are of maple, giving great strength and insuring quality and volume of tone not obtainable where metal ribs are used. The sounding-board is enlarged and veneered, the grain of the outer layer running lengthwise, and the inner crosswise. Beechwood bridge and primavera moulding. Sounding-board handsomely decorated with floral design.

The column and base are of maple and are handsomely decorated with rich floral design. Base and capital and base of column are covered with gold leaf. The front feet are decorated with floral design and are covered with gold leaf. The center section of column is fluted. The raised portion being finished in natural color and the sunken portion with gold leaf.

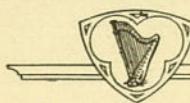
The neck is of maple richly veneered to match the body and formed of seven laminated sections with grain running in different directions giving the utmost strength, rigidity and durability. Action plates are brass and decorated with handsomely etched lettering and decorative designs. String pins are nickel-plated.

Includes wood traveling case in which it can be shipped safely as baggage. Also felt cover, tuning key, tuning fork, and screw-driver. Bronze pedals and leather pedal shoes.

## SPECIFICATIONS

Number of Strings, 45  
Longest String Length, 60 inches  
Highest Note, "F"  
Lowest Note, Contra "D"  
Extreme Height, 70 inches  
Width from outer edge of column to outer edge of shoulder, 34 inches  
Weight, about  $66\frac{1}{2}$  lbs.  
Weight of trunk, about 95 lbs.





# Wurlitzer Harp-Style AA

CONCERT SIZE, ENLARGED SOUNDING-BOARD

*Double Action—Grecian Design*

THE body is of selected curly maple, highly finished, French polished and hand rubbed. The sounding-board is enlarged, veneered, the outer grain running lengthwise and the inner, crosswise. This construction prevents checking common to single sounding-board. The ribs or body braces, of which there are three, are of maple, giving great strength and insuring a quality and volume of tone not obtainable where metal ribs are used. Beechwood center bridge and satinwood moulding with rosewood edge. Sounding board handsomely decorated with decalcomania floral design and gold stripe.

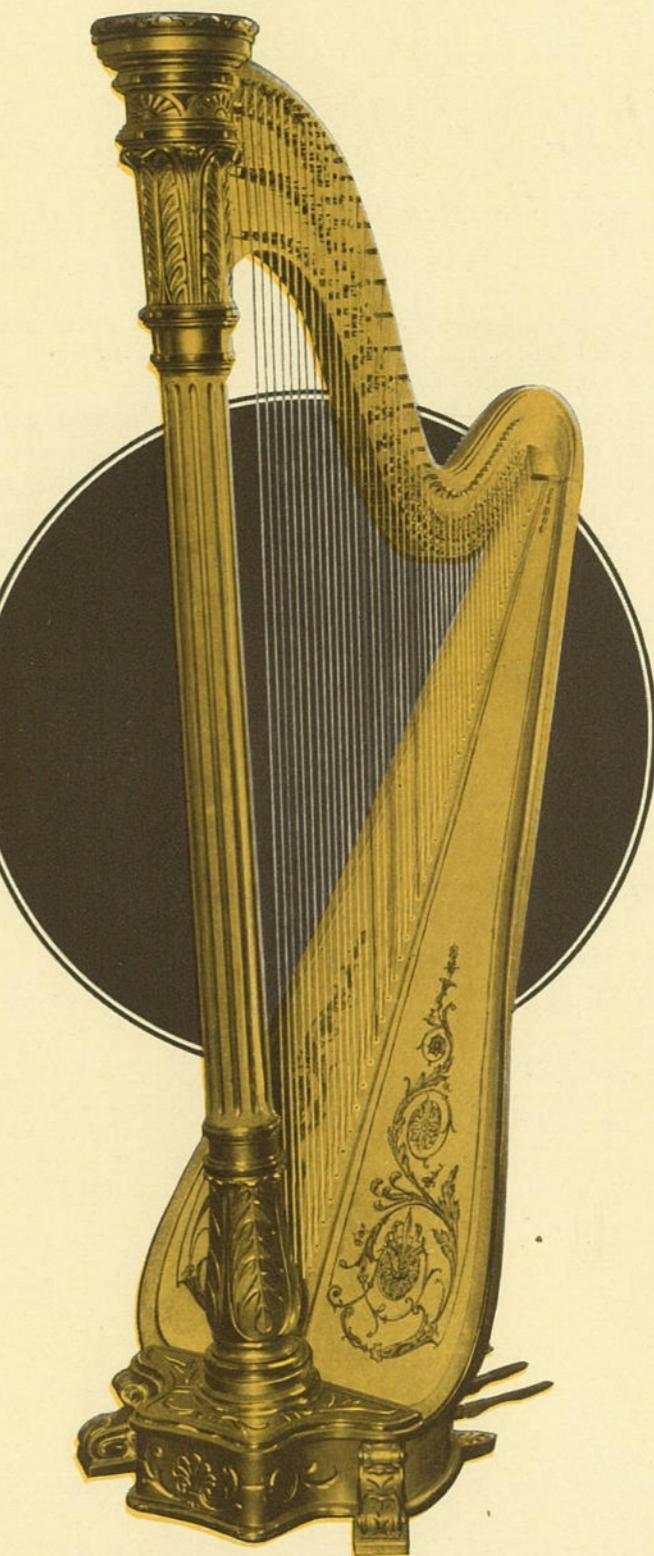
The base is of selected maple to match the body and is finished in gold leaf, base and feet enriched with hand carving. The column is of Grecian design, the center section being fluted, the raised member being finished in natural color, French polished and hand rubbed, the sunken sections gold leaf. Capital and base of the column are richly carved in wood and richly gold leafed.

The neck is veneered with beautiful curly maple to match the body and consists of eight laminated sections of maple with grain running in different directions, giving great strength, rigidity and durability.

The action plates are of special brass, handsomely engraved and lettered. Sharpening finger discs, gold plated. String pins, nickel-plated. Seven bronze pedals with leather covers.

## SPECIFICATIONS

Number of strings, 45  
Longest string length, 59 $\frac{1}{2}$  inches  
Highest Note, "F"  
Lowest Note, Contra "D"  
Total Height, 70 inches  
Total Width, 36 inches  
Total Weight, about 65 $\frac{1}{4}$  lbs.  
Weight of Trunk, 105 lbs.





# Wurlitzer Harp-Style BB

CONCERT SIZE, ENLARGED SOUNDING-BOARD

*Double Action—Grecian Design*

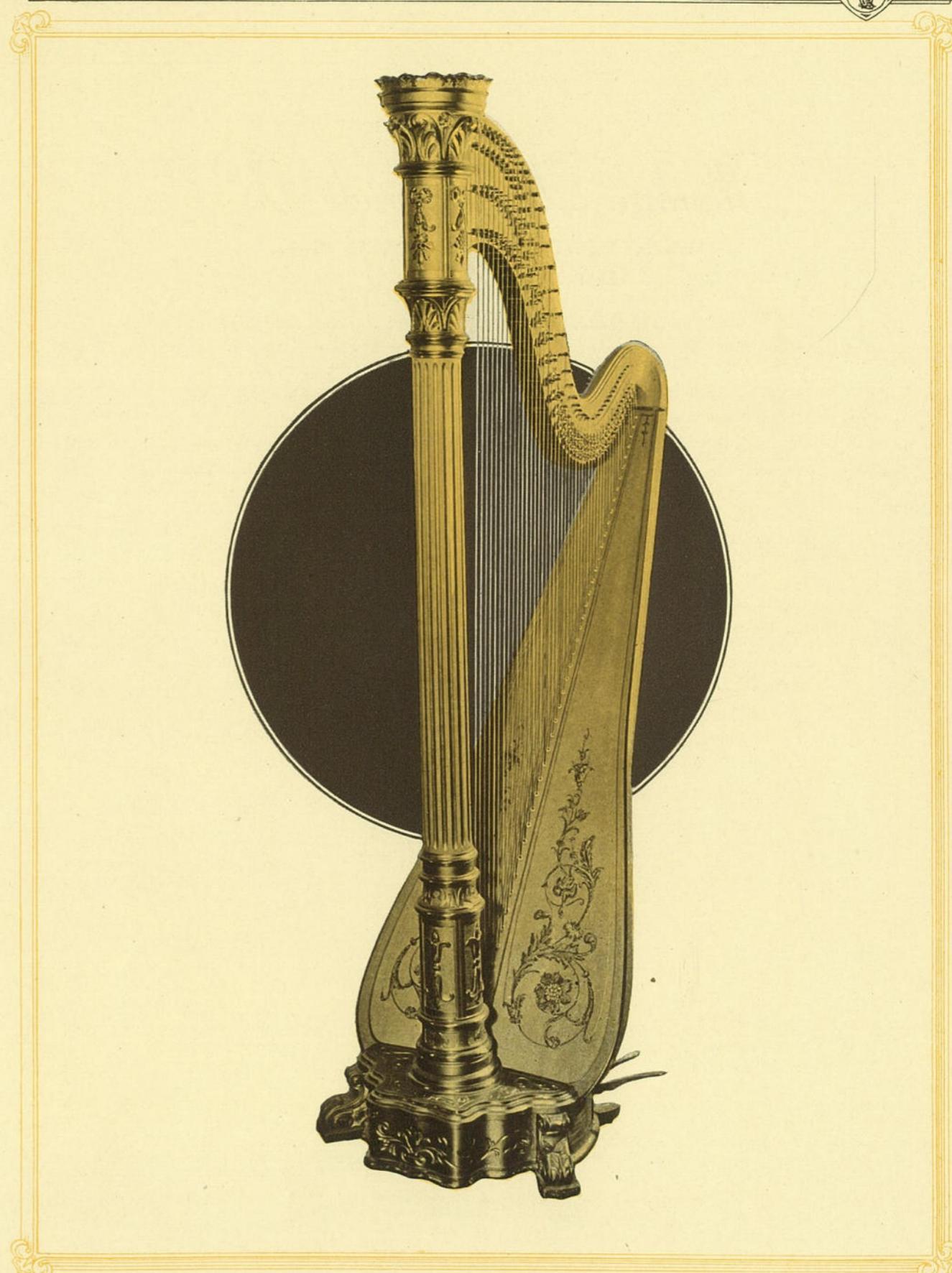
THE body is of selected old curly maple, highly finished, French polished and hand rubbed. The sounding-board is enlarged, veneered, with the outer grain running lengthwise, while the grain on the inner layer runs crosswise. This construction prevents checking and cracking due to climatic conditions. The ribs or body braces, of which there are three, are of maple, insuring strength, rigidity and durability and volume of tone, not obtainable where metal ribs are used. Beechwood center bridge and satinwood moulding with rosewood edge. Sounding-board handsomely decorated with decalcomania floral design and gold stripe.

The column and base are of selected maple to match the body. The capital and base of column richly carved, also base in artistic design covered with pure gold leaf. Middle section of column fluted with the raised part in natural finish, hand rubbed and the sunken portion gold leaf. Front feet hand carved and gold leaf.

The action plates are of special brass, polished, hand rubbed. The sharpening finger discs are gold-plated. Seven bronze pedals with leather pedal covers.

## SPECIFICATIONS

Number of Strings, 46  
Longest String Length,  $59\frac{1}{2}$  inches  
Highest Note, "G"  
Lowest Note, Contra "D"  
Total Height, 71 inches  
Total Width,  $37\frac{1}{2}$  inches  
(From edge of column to edge of shoulder)  
Weight of Harp, about 70 lbs.  
Weight of Trunk, about 105 lbs.





# Wurlitzer Harp-Style CC

CONCERT SIZE, ENLARGED SOUNDING-BOARD

*Double Action—Grecian Design*

THE body is of specially selected, loft cured curly maple, beautifully figured, highly finished, French polished and hand rubbed. The ribs or body braces, of which there are three, are of maple, giving great strength, rigidity and durability with larger tone than is possible where metal ribs are used.

The sounding-board is enlarged and veneered and is of selected loft-seasoned spruce. The outer grain runs lengthwise and the inner grain crosswise. This construction prevents cracking and checking due to climatic causes. The sounding-board is decorated in decalcomania floral design and gold stripe. Satinwood moulding with rosewood edge. Column and base are of maple and both are elaborately hand-carved in solid wood. The design is most artistic. No plaster of Paris or other mouldings are used. Carved sections of column and base are covered with pure gold leaf with raised parts burnished.

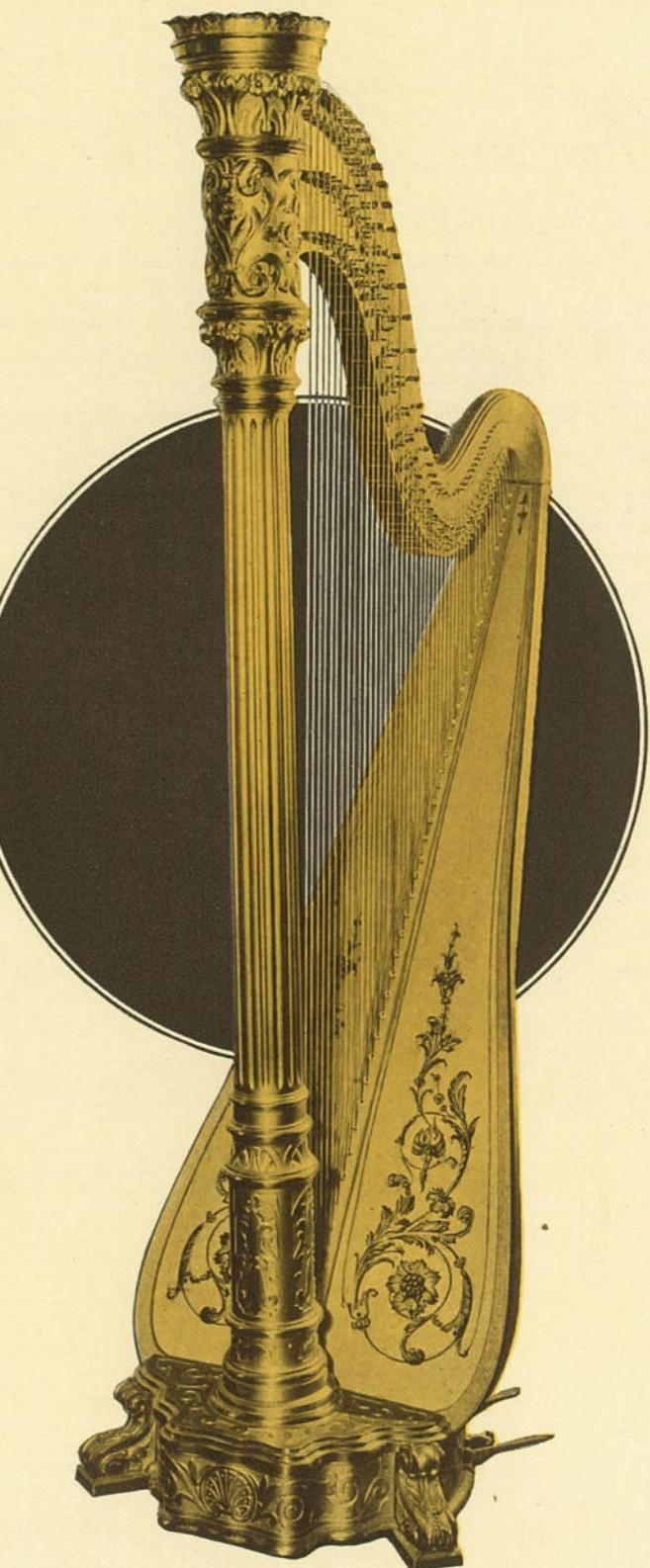
The neck is veneered with beautifully figured curly maple to match the body and consists of eight laminated sections giving great strength, rigidity, and durability. French polished, finished in natural color with gold leaf, fluted edge.

The action plates are of special brass, polished, hand rubbed, lacquered, richly engraved and lettered. The sharping finger discs are gold-plated. String-pins, nickel-plated. Seven bronze pedals with leather covers.

## SPECIFICATIONS

Number of Strings, 46  
Greatest String Length,  $60\frac{1}{2}$  inches  
Highest Note, "G"  
Lowest Note, Contra "D"  
Extreme Height, 71 inches  
Weight, about 71 lbs.  
Weight of Trunk, about 105 lbs.

Style "CCX" same specifications as style "CC," but with column and base in Gothic design like Style "DDX." Plates richly finished and engraved same as plates of Style "DDX." Number of strings, string length, weight, etc., same as Style "CC."





# Wurlitzer Harp-Style DD

GRAND CONCERT SIZE

*Enlarged Sounding-board—Double Action—Colonial Design*

**T**HIS Harp, our most recent creation, is similar in size and specifications to our Style DDX, and has been brought out in answer to a demand for a Harp of the same musical quality and mechanical perfection as Style DDX but less costly in price. Musically and mechanically, there is no difference.

The body is of extra selected curly maple, loft-seasoned, finished in natural color, French polished, hand rubbed. The ribs, or body braces, of which there are four, are formed of maple, giving great strength, insuring equality of vibration not obtainable where metal ribs are used. Enlarged veneered sounding-board with outer grain running lengthwise and inner grain crosswise. Beechwood bridge and satinwood moulding with rosewood edge. Sounding-board artistically decorated with set design and gold stripe.

The base is of maple selected to match the back, tastefully hand carved, and covered with pure gold leaf. The feet are decorated and are covered with gold leaf. Raised parts burnished.

This Harp is Colonial in design, and the capital and base artistically carved. Middle section of column finished in natural color, French polished and hand rubbed, fluted with sunken parts gold leafed. Column and base covered with heavy gold leaf, and surmounted by a crown, gold leafed.

The neck is veneered maple to match the body and consists of eight laminated sections giving the utmost strength and rigidity. The action plates are of special brass, hand rubbed, polished and richly engraved. Sharpening finger discs, regulating screws and pins gold-plated, string pins are nickel-plated. Seven solid bronze pedals.

## SPECIFICATIONS

Number of Strings, 47  
Longest String Length, 62 inches  
Highest Note, "G"  
Lowest Note, Contra "C"  
Total Height,  $73\frac{1}{4}$  inches  
Weight, about  $73\frac{1}{2}$  lbs.  
Weight of Trunk, about 105 lbs.





# Wurlitzer Harp-Style DDX

## GRAND CONCERT SIZE

*Enlarged Sounding Board — Double Action — Gothic Design*

**T**HIS is the favorite instrument of many Grand Concert Harpists, because as repeatedly has been said, "No other Harp ever built equals it in power and richness of tone." As a medium of musical expression it is absolutely unsurpassable. The ideal Harp for Concert Harpists wishing to be heard in the largest of auditoriums.

The body is of beautifully figured extra selected curly maple, loft-seasoned, finished in natural color, French polished, hand rubbed. The ribs or body braces of which there are four, are formed of maple, giving great strength, rigidity and durability, insuring greater equality of vibration and far greater volume of tone than is possible where metal ribs are used. Enlarged veneered sounding-board with outer grain running lengthwise and inner grain cross-wise. This construction prevents season checks and cracks due to climatic conditions. Beechwood bridge and satinwood moulding with rosewood edge. Sounding-board artistically decorated with elaborate decalcomania design and gold stripe.

The base is of maple selected to match the back, very richly hand carved and covered with pure gold leaf. The feet are hand carved and covered with pure gold leaf. Raised parts of both burnished.

The column, which is pure Gothic in design, with capital and base artistically and elaborately hand carved. Column and base covered with extra heavy pure gold leaf, with raised parts burnished, others dull finished. The effect of this instrument is one of unusual dignity, grace and beauty.

The neck is of specially selected curly maple to match the body and consists of eight laminated sections giving the utmost strength and rigidity. The action plates are of special brass, hand rubbed, polished and richly engraved and lettered. Sharpening finger-discs, regulating screws and pins are gold plated. String pins are nickel-plated. Seven solid bronze pedals with leather covers.

## SPECIFICATIONS

Number of Strings, 47	Total Height, 72 inches
Longest String Length, 62 inches	Weight, 79 lbs.
Highest Note, "G"	Weight of Trunk, about
Lowest Note, "D"	105 lbs.





PHILIP SEVASTA  
*Eminent Concert Harpist*  
New York City

Gentlemen:—

In the seven years I have used my harp I have never had to touch a tool to it, its regulation has been absolutely fine during all this long period. In tone, I doubt if there ever was a harp with so much body and grandeur. It is a common thing for people to come up after my concerts and ask about my instrument, stating they never before heard such deep, round, rich tone. In the Milwaukee Auditorium, which holds 9,000 people, I have played every season for some years, and everyone tells me that my harp carries even to the very last row, and the acoustics there are far from perfect.

Again, Gentlemen, I wish to congratulate you on your unsurpassable instrument.

Sincerely yours,  
(Signed) P. SEVASTA,  
*Concert-Harpist.*



HARRIET A. SHAW  
Boston, Mass.



MARY BUTT GRIFFITH  
*Griffith School of Music, Atlanta, Ga.*



GERTRUDE INA ROBINSON  
New York City  
*Instructor and Author of "First Lessons for Harp"*

"To me, The Wurlitzer Harp is remarkable for its perfect scale from the lowest to the topmost string. The scale is perfectly adjusted in tonal quality."

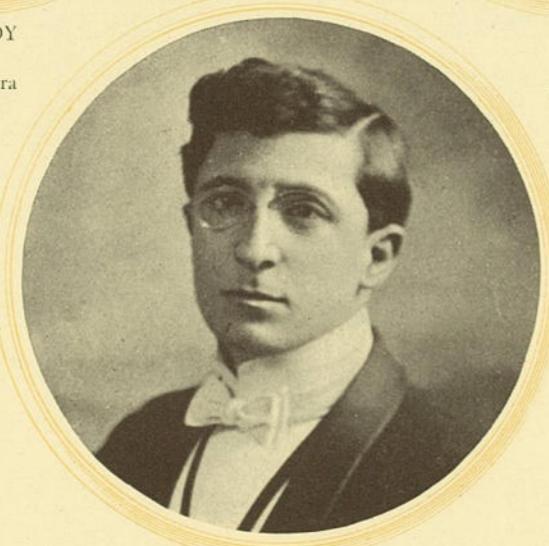
HARRIET A. SHAW.

"Permit me to congratulate you upon the achievement of perfect construction and accurate mechanism of The Wurlitzer Harp. It responds most beautifully to the touch."

MARY BUTT GRIFFITH.

"It is a privilege to endorse your harps, from every point of view. I speak from a wide experience with foreign instruments, and for tone, color and quality there is no harp in the world that is so perfect."

GERTRUDE INA ROBINSON.

Leading Symphony Artists  
*who use the Wurlitzer Harp*STEFFY GOLDNER ORMANDY  
*Solo Harpiste*  
New York Philharmonic OrchestraJOSEPH PIZZO  
*Solo Harpist*  
New York Symphony OrchestraCARLOS SODERO  
*Solo Harpist*

The Metropolitan Opera Company and The Goldman Band, New York

"In my orchestra and concert work I have used your harp exclusively since my arrival in this country. No other harp I know of has the wonderful volume and rich quality of tone possessed by The Wurlitzer Harp."

STEFFY GOLDNER ORMANDY

"I consider The Wurlitzer Harp superior to any other for purity and quality of tone and for its perfect mechanism."

JOSEPH PIZZO

"For recitals, phonograph and orchestra work, The Wurlitzer Harp gives the best results, especially for modern music where peculiar effects are demanded."

CARLOS SODERO

Leading Symphony Artists  
*who use the Wurlitzer Harp*FRANK A. NICOLETTA  
*Solo Harpist*  
Philadelphia Symphony OrchestraM. A. RUSSO  
Kansas City Symphony Orchestra  
and  
Director of The Russo Harp ClubMME. GRAZIELLE PAMPARI  
*Solo Harpiste*  
St. Louis Symphony Orchestra

"You are certainly to be congratulated on your splendid achievement in the production of the Wurlitzer Harp, which I consider one of the finest harps."

FRANK A. NICOLETTA

"For the past three years I have been an exclusive user of The Wurlitzer Harp, which I can recommend for its real harp tone and its solidity of construction."

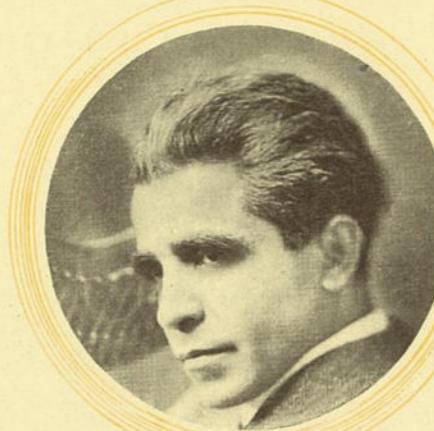
M. A. RUSSO

"After a thorough trial of American Harps, which I made for the purpose of the selection of the best possible instrument for my use as solo harpist of the St. Louis Symphony Orchestra, I have decided on The Wurlitzer Harp."

MME. GRAZIELLE PAMPARI



VIRGINIA RICE  
*Solo-Harpiste*  
Chicago, Ill.



P. L. MONTANI  
*Concert-Harpist*  
Indianapolis, Ind.



MARIE MORGATT  
*Solo-Harpiste*  
Chicago, Ill.



AUDREY RYAN  
*Harpiste*  
New York City



WALTER DE SOTO  
*Concert-Harpist*  
New York City



CARLO PAVESE  
*Concert-Harpist*  
Detroit, Mich.



ZHAY CLARKE  
*Concert-Harpiste*  
Chicago Opera Co.



WINIFRED BAMBRICK  
*Harpiste*  
Sousa's Band



GEO. W. WHEELER  
*Concert Harpist*  
San Diego, Calif.



MARGARET ANNA DEGRAFF  
*Harpiste*  
Albany, N. Y.





*Announcing*  
The Wurlitzer Harp Tone Damper

(PATENT APPLIED FOR)

THE need of a practical and effective pedal damper that would relieve the hands of that function has always been felt by Harpists. Harp makers have vied with each other to produce a damper which would be noiseless and sure in its action.

Musical effects are obtained by our invention which will add very much to the success of Concert and Ensemble performers. The vibration of the strings may now be controlled instantly at will, by means of an extra pedal to be operated by either foot.

This pedal connects by a rod placed in the column, the same as other pedals, and connects in the action with a very ingenious mechanical device which controls the movement of the damper.

The damper if desired will so mute the instrument that it will scarcely be heard, which for practice purpose is often very desirable.



HENRY J. WILLIAMS  
*Solo Harpist*  
Minneapolis Symphony Orchestra

Dear Sirs:—

I am at last able to give you a few remarks on the new damper pedal. You, of course, know that I am the first to use this pedal. I want to say that this latest invention puts the harp where it rightfully belongs, on an equal with the piano. In fact, it has revolutionized the harp, especially in orchestration where it has been impossible heretofore to dampen all the tones by use of the hands.

Yours sincerely,

HENRY J. WILLIAMS.



Expressions of Appreciation  
from Eminent Conductors

Dear Sirs:

It is indeed with pleasure that I testify to the superior quality of your harps. For purity of tone, brilliancy and responsiveness I never found any other harp that could be compared with the Wurlitzer harps. They are in a class by themselves.

GUISEPPE BAMBOSCHEK  
*Conductor of Metropolitan Opera House Orchestra,  
New York*

Gentlemen:

The Wurlitzer harp used by Mme. Grazielle Pamari, the first harpiste with our Orchestra, is a most beautiful instrument, whose mellow and rich tonal quality blends most excellently with the ensemble. As a solo instrument its qualities are inspiring.

RUDOLPH GANZ  
*Conductor of St. Louis Symphony Orchestra*

Gentlemen:

It gives me pleasure to be able to say that after several years' experience as Conductor of the Metropolitan Opera House, during which time I have had one of your harps in the orchestra, that its tone quality, its volume, and its precision of mechanism have always been eminently satisfactory. Its lovely tone quality never fails to give the right color and effect necessary.

ARTUR BODANZKY  
*Conductor of Metropolitan Opera House Orchestra,  
New York*

Dear Sirs:

The Wurlitzer harp, which has always been used in my band, is an instrument of the highest type. It has given me satisfaction in every possible way. Its tone is exquisite, and its mechanism and general appearance leave nothing to be desired.

EDWIN FRANKO GOLDMAN  
*Conductor of The Goldman Band,  
New York*

Gentlemen:

It gives me pleasure to give testimony of my appreciation of the lovely tone quality of the Wurlitzer harp, which has been used by our harpist in the New York Symphony Orchestra for several years.

WALTER DAMROSCH  
*Conductor of New York Symphony Orchestra*

The Wurlitzer harps, such as I have known, have always impressed me as instruments of very excellent quality.

OSSIP GABRILOWITSCH  
*Conductor of Detroit Symphony Orchestra*

In reply to your inquiry, I was the first director of a band to add the harp to the instrumentation of a band. I was moved to this by the wonderful tone quality of the Wurlitzer harp. I had tried out other harps but none of them gave out the fullness of tone necessary to being heard through the massive chords of the band. The Wurlitzer harp not only has this, but in addition it has a liquefying beauty of tone which is not to be obtained from any other harp that I know of.

F. N. INNES  
*Conductor of Innes' Band,  
Denver, Colo.*