

# 松本ピアノの歴史

三代続いたスウィート・トーン



君津市文化のまちづくり市税 1%支援事業

松本ピアノ・オルガン保存会



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図1 松本新吉(明治40年頃)



図2 新吉製作オルガン(明治34年頃の製品)



図3 新吉製作ピアノ(明治43年頃の製品)



図4 新治製作ピアノ第1号  
(昭和3年製作(三島小学校))



図5 新治製作グランドピアノ  
(昭和10年頃の製品)



図6 新一製作ピアノ(昭和56年の製品)



図1-1 常代の松本新吉実家(この家の右隣に伊藤家(西川虎吉の実家))

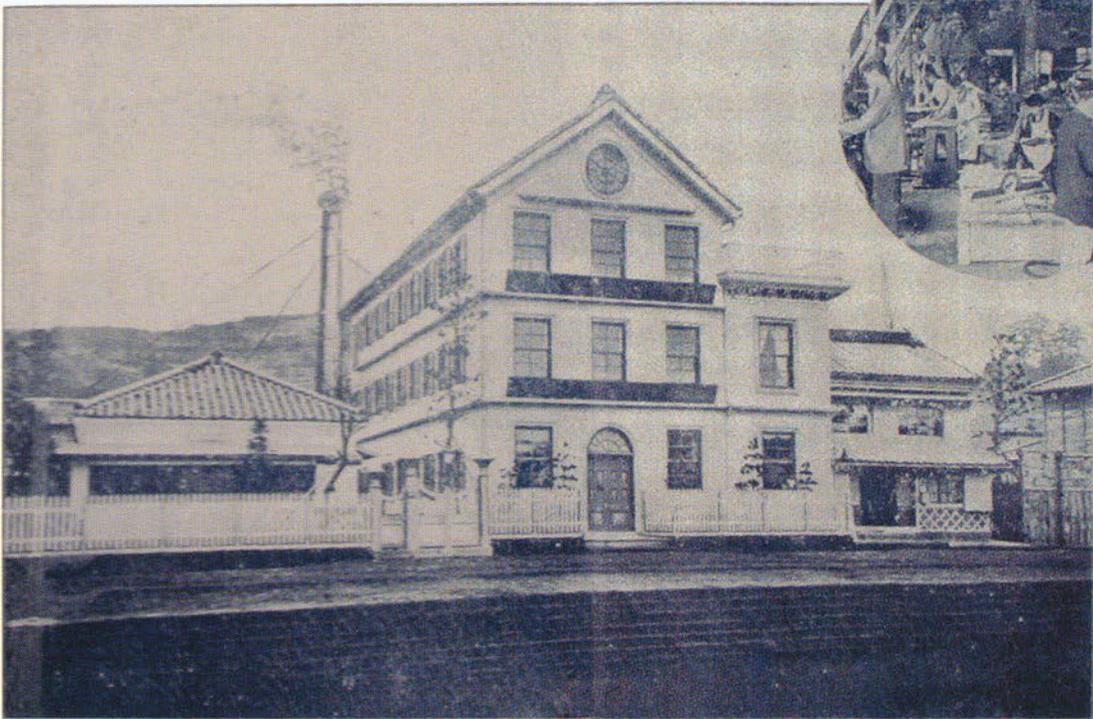


図1-2 西川オルガン製造所(日之出町)(横浜開港資料館蔵)

右之者近頃常製造所之名義加へ且ツ調律師タル信認  
 狀ヲ得タルモノノ如ク誇大ノ廣告ナシ吹聴ノ吾ガ愛願諸  
 君ノ許へ強テ出候旨聞及ビ候然ルニ右新吉ナル者ハ  
 昨年中雇置キ者ニテ同夏中諸君ヨリ屢々同病ノ爲不得  
 止代理致サスルト雖モ差替ルベキ趣申越サレ無據爾後ハ  
 完全ナレバ可然者ニ上調律等致サセ居リ論未ダ其後種々  
 西川附添ヒ解雇ノ上認状ヨモ附シテ勿論未ダ其後種々  
 都合有テ何等ノ信認状ヨモ附シテ勿論未ダ其後種々  
 製造所モ同人ニハ更ニ關係致サス候間吾ガ從來之愛願諸  
 諸君ニ於テ西川ナリ信認状ヨモ附シテ勿論未ダ其後種々  
 御大功ナル樂器ヲ任セ不都合等生シ候節ハ甚テ申譯無  
 之目又常製造所ノ名義ニモ關スル次第ニ御座候間此段  
 爲念御愛願諸君ニ謹告仕也

松本新吉  
 西川風琴製造所  
 出町二丁目三十番地

図1-3 松本新吉解雇広告  
 (明治27年1月25日『音楽雑誌』)



図1-4 紙巧琴(十字屋製品紙腔琴の模造品)

大形特別製 金拾貳圓 上製金八圓  
 小形特別製 金拾圓 上製金六圓

無師獨奏紙巧琴 ○ 紙巧琴發賣元

西洋蠟燭 手織物類 築地新湊町五丁目一番地 電話三百八十九番

製造人 松本新吉

山口幸次郎

東京橋區銀座二丁目

本器ハ勇壯活潑ナル  
 軍歌及ヒ長唄端歌ハ  
 勿論和洋ノ秘曲ニモ  
 子供及ニ快樂ノ歌ヲ御  
 自在ニ奏スル妙ナル器  
 ナリ弊店今ノ音樂器  
 種々本器曲譜ノ新  
 シ候右曲譜ノ新  
 日本人士ノ忠義ハ  
 ノ志ヲ振興スルニ  
 足ル御我君愛國ノ  
 快事ヲ希フ

図1-5 紙巧琴廣告  
 (明治28年1月25日『音楽雑誌』)

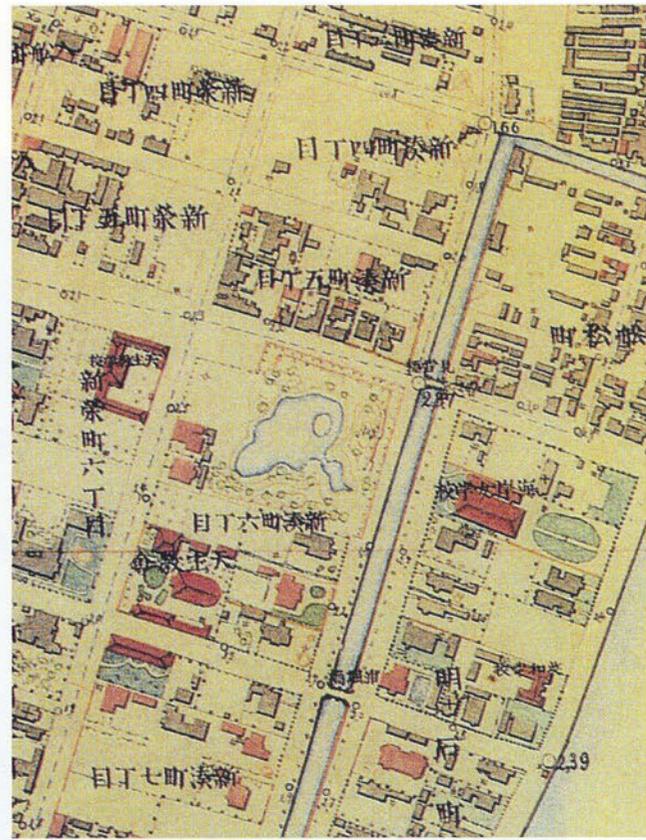


図1-6 新湊町5丁目地図(明治17年)  
 (陸軍部測量局製作五千分の一図)



図2-1 渡米時の松本新吉(新吉36歳)

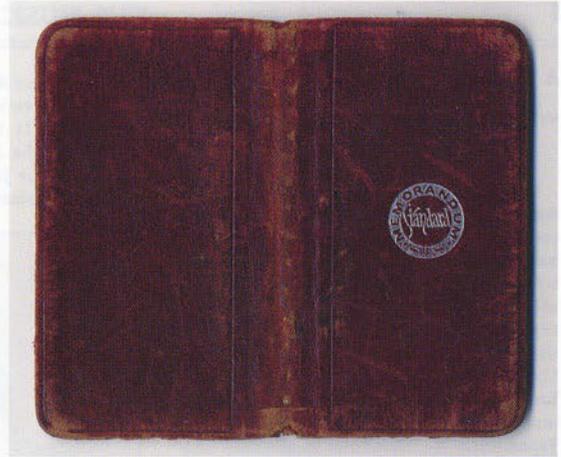


図2-2 手帳



図2-3 渡米日記  
(8月27日F.G.スミス来訪)



図2-4 F.G.スミス氏  
(ブラドベリーピアノ会社社長)



図2-5 ブラドベリーピアノ楽器店跡  
(ニューヨーク市マンハッタン)

### A Japanese Piano Manufacturer.

AN INITIAL MOVE MADE BY A PROGRESSIVE CITIZEN OF THE LAND OF THE RISING SUN.

The rapid strides made in the industrial development of Japan during the past few years has been surprising. In every field have the Japanese demonstrated their ability to easily adopt Western forms of civilization. The manufacture of pianos and organs is now receiving some attention at the hands of the progressive Japanese. Organs have been made in that country for some time, but no attempt at piano manufacturing has ever been made in Japan until Mr. Shinkichi Matsumoto who has been identified with the manufacture of organs in that country commenced in the piano field.

Mr. Matsumoto, after building a few pianos, discovered the desirability of acquainting himself with every department of piano manufacturing, and to attain that end came to America, where he visited many of the large factories in the West and East. Shortly after his arrival in New York he met Mr. F. G. Smith, of Bradbury fame, and through his courtesy was graduated in every department of piano making, and lastly completed his education in tuning. Both Mr. Smith and his factory superintendent speak in the highest terms of Mr. Matsumoto's ability. He had already become fairly proficient in tuning while in Japan, and for a while was the only tuner in that country. Now he proposes to bring

all of his expert skill to bear in pianomaking in his native land, to which he has lately returned. It is his intention to build pianos after the American model and of a size suitable for Japanese trade.

Mr. Matsumoto considers the possibili-



SHINKICHI MATSUMOTO.

ties excellent for a future sale of his pianos among the middle-class Chinese and in the Philippine Islands, and before very long he intends to show the residents of the Pacific slope just how far Japan has advanced in the way of piano making.

Before leaving he completed arrange-

ments whereby he will represent the Bradbury and Webster pianos in Japan and the Miller Organ Co. of Lebanon, Pa. He arranged with a number of other concerns to look out for their interests in the East. Mr. Matsumoto's piano factory will be located in Tokio, which he looks upon as the center of all commerce and industry in the Orient.

Mr. Smith says of Mr. Matsumoto:

"He has faithfully kept the discipline of my factories and has learned with eagerness and endurance. His return to Japan is much regretted by everyone in my factory and he leaves behind him an excellent record. That he may be successful in the wide field of piano trade in his native land is my earnest wish."

American piano manufacturers will view with interest the inceptive move of piano making in the Orient. It has been claimed that the Japanese are not a musical people, but Mr. Matsumoto affirms that they are making rapid strides towards reaching a high degree of musical appreciation. They have already an Imperial College of Music in Tokio, which is filled with Japanese students who evince a fondness for music. In court and in social circles in Japan the music of the West is rapidly growing in popularity. Japanese ladies are fond of both vocal and instrumental music of the West, and according to Mr. Matsumoto they will take quickly to pianos. The instruments which he will build will contain five octaves as, owing to the size of Japanese houses, the large American styles will not be so easily adaptable.

図2-6 松本新吉の記事(The Music Trade Review誌)1900年11月24日記事 世界中で注目



図2-8 松本ピアノ見習生



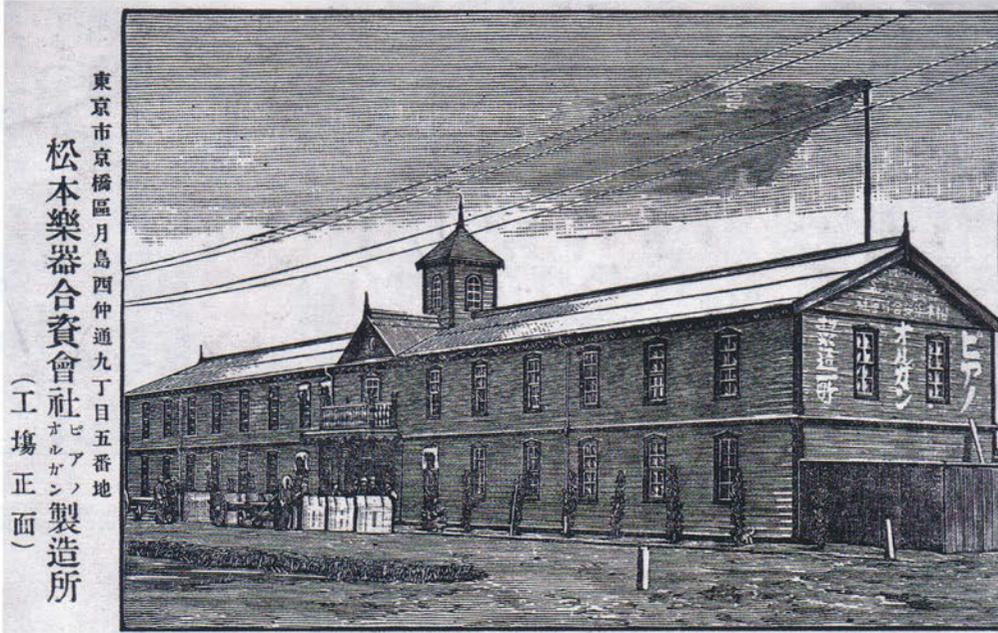
図2-7 第5回内国博覧会二等賞牌  
(帰国後新吉作成ピアノで受賞した  
ピアノ部門の最高賞)



図2-9 日比谷公園音楽堂  
(明治38年8月から定期演奏)



図2-10 松本楽器店(銀座4丁目4番地)  
(現在の山野楽器店)



東京市京橋區月島西仲通九丁目五番地  
松本樂器合資會社(ピアノ)製造所  
(工場正面)

図2-11 月島工場

図2-12 月島工場の職人と松本家族







図2-18 月刊楽譜1-13 (第1卷13号)

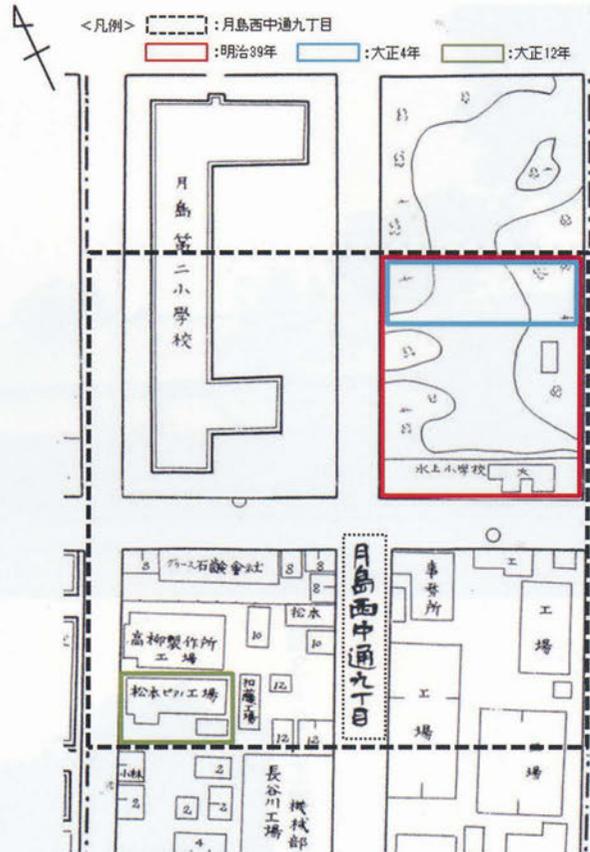


図2-20 月島工場敷地の変遷  
(設立：明治39年9月  
火災後：大正4年  
関東大震災後：大正13年)



図2-19 大正3年暮れの火災後再建工場 (宇都宮誠一氏蔵)



図3-1 八重原工場（大正13年設立）

図3-2 工場と事務所



図3-3 新治と八重原工場見習生（昭和初期）



図3-4 成長した職工（事務所前）



図3-5 ピアノ出荷（昭和11年頃）



図3-6 松本新治、角田和子が結婚（昭和8年）



図3-7 新治家族（昭和11年頃）



図3-8 自動車と親子（昭和11年頃）

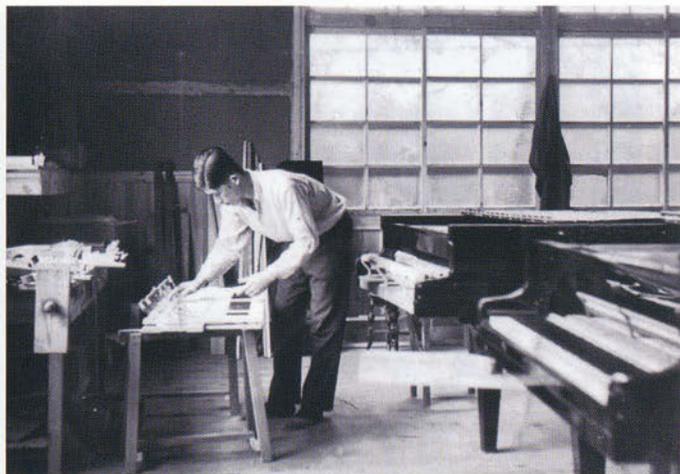


図3-9 グランドピアノ製作中の新治（昭和10年頃）



図3-10 晩年の新吉



図3-11 晩年のツネ



図3-12 新治



図3-13 和子



図3-14 戦後の家族



図3-15 車庫前の職人と和子(昭和21年)



図3-16 ベテラン職人と和子、剛夫、幸雄

図3-17 職人一同（昭和30年頃）



図3-18 松本ピアノ出身者一同





図4-2 松友会



図5-1 新一



図5-2 ピアノ修復



図5-3 チューニングハンマー