

THE ZITHERPLAYER



A Journal devoted to the interest of Zither playing.

O. G. Eckstein, Editor.

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VOL. I.

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NO. 3.

CHILDHOOD'S SONGS.

[Written for the "Zitherplayer."]

Once I looked into the darkness
Of a cheerless winter night,
Thoughts of sadness wildly surging,
Craving for one ray of light.
Suddenly a brilliant vision,
Angel visitants among,
Stood before me, softly chanting
Sweet childhood's songs my mother sung.

Earth for me could give no comfort
On that dreary winter day,
Greater than the chant of angels
That o'er me had cast its sway.
Long years hence, when sore and grief-worn,
When my heart with pain is wrung,
I will find sweet consolation
In childhood's songs my mother sung.

M. V. B.

WASHINGTON, D. C.,
February 28, 1885.

BIOGRAPHY OF A. DARR.

DARR's exquisite works are now known almost everywhere on account of their melodious tones, and particularly for their easy execution, which, we are sorry to say, the majority of Zither composers lack, both in spirit and grace. We therefore take it upon ourselves to commence with this celebrated artist, in our series of short biographies of the well known composers.

This departed Zither virtuoso was born at Schweinfurt, Ger., on the 29th day of Sept., 1811, and in his earliest days received instructions from an old and able school-master in his native town on all the instruments used at balls, parties, weddings and other such social events, for which he often played, so that when he had attained the age of sixteen years, he was proficient in the use of them all, and a perfect musician, theoretically and practically.

After his graduation from the hands of his teacher, he led a wandering life, always accompanied by his favorite instrument, the Guitar, and visited Russia, Sweeden, Denmark, Hannover, Holland, Belgium, France and other countries, and was permitted to play in the courts of the

then reigning monarchs, who petted him for his excellent renditions. He also performed in the Theatre Porte St. Martin in Paris, and the Royal High Theatre in Berlin, and elsewhere.

As occasion afforded, he removed to Munich, but soon after accepted a position as tutor in an English family who were traveling on the Continent, and at which he persevered for five years, when his occupation became monotonous, and he then retraced his steps to Munich, where, after becoming more settled, he was first charmed by the Zither tones, and under the guidance and direction of Petzmayer, he soon became accomplished in the use of the instrument. He, however, did not remain at Munich long after this, the climate not harmonizing with his constitution, and we next find him at Augsburg, in a more pleasant climate, and where, for the period of nine years, he was busily engaged in writing his now so popular Instruction Books, and also many lovely and pleasing little compositions, amongst which we find his "Gondoliera," etc.

DARR had an agreeable and commanding appearance, and always proved himself to be a just and true friend. But some great sorrow must have befallen him, for while yet in the prime of his manly vigor, he took the sad recourse of putting an end to his existence by drowning, on October 2d, 1866, at the age of fifty-five years, revered and loved by all. He was followed to the grave by a large concourse of friends, who deeply mourned his departure. As his remains were lowered into the grave, the military band, then stationed in the neighborhood, played "Ude du schöne Welt," which the artist had composed and delivered to the leader but a few days previous to his death.

DARR's works, though not considered the equal of some of the other masters, are nevertheless of great value to Zither literature, because (as we have before said) of their melodious tones and easy execution.

HOENES vs. UMLAUF.

[Mr. P. E. HOENES, of Trier, Germany, the largest publisher of Zither music in Europe, and editor of the "*Signale*," sends us the following letter for publication, and which also appears in his valuable paper of last month.]

EDITOR ZITHERPLAYER: It will prove as interesting for your readers as it was to us, to discover that after a seven-years' Olympic silence, which we suppose has been applied to the study of the German grammar, and style of composition in that language, Mr. Umlauf lately brings forth his opinions, and promulgates them at the same time in two different papers. It is particularly edifying to his consummate cheek and self-styled importance, to spring such trash upon an unsuspecting Zither public, and for which he will be condemned, even by his most intimate friends.

Before he makes known his promised artificial confession of belief—so far as a man, without the necessary qualifications, and education as an artist, could well do—he thinks that it would perhaps be best to first prepare his soil which is to receive the seed, or, in other words, his so-called confession. In this he adopts the methods usually taken by beginners who are not exactly sure of their matter, but who, nevertheless, are anxious to favorably impress their followers with the extent of their knowledge. Mr. Umlauf does this in his usual way, and, in a few short words, overthrows everything done by other persons, who have labored before and during his time. When a young lad gets a new idea, which he must proclaim at any price we, in some measures, excuse him, even when it is not produced by the best motives, we laugh and leave it for time to eradicate and set right. But when an older person—probably too old to accept a stranger's just and righteous views, upon any subject that in any manner conflicts, or detracts from his own intuition, or self-exalted ideas—like Mr. Umlauf, who takes seven long years to study up his subject, suddenly, without motive, and without warning, appears and springs out his opinions—for which no one asked him—in such a malicious and despicable attack, as has never before been done in the annals of Zither literature, in which he stands isolated, it is time to pause and think. The article to which we refer, on closer inspection, will be found to be open to criticism on all sides. It is poorly constructed, badly written, and is clothed in contemptible expressions; in fact, is generally unworthy any true lover of the Zither. We will closely scrutinize the critic of Mr. U., and therefore take it upon ourselves to overhaul it, both in substance and form, in this letter.

At first there appeared, in the "*Erster Wiener Zither Journal*," (First Vienna Zither Journal) an article which attacked (in direct opposition to the immediately preceding assurances of that paper, that it "would tolerize no unfairness in the tones of his articles") with extraordinary spitefulness, the aim and tendencies of the *Centralblatt*, and even stoops so low as to attack the personalities of the deceased editor of that paper in the severest terms. The article was, to say the least, so unmanly, that we were amazed and thunderstruck.

Even in the few points on which the *Signale* and Mr. Umlauf agree, they would have received our entire approbation, had they been presented in a more refined and select form. It is remarkable, the way in which this article kept silent—excepting a small and insignificant passage—about the *Signale*, and the libel it contained was considered so small as not to deserve any notice whatever.

This literary effort of Mr Umlauf demonstrates nothing, either for or against any tendency or aim of any Zither system whatever, but contains merely unfounded reproaches, and further, to bring to light a remarkable consciousness of self-importance and conceit expressed in rather forcible language, from the hands of a man whom we have hitherto known only as the author and composer of several melodious, sentimental and sweet-sounding Zither compositions, which are everywhere known for their resemblance to each other. This literary qualification and authorization to theorists and art critic, has been completely unknown to us up to the present time, and many well informed Zitherists are probably as much unacquainted with his attainments as we were.

The unaffected and disinterested reader must naturally suppose, from the deduction to be drawn from this epistle of Mr. U., that he is the greatest virtuoso; the best qualified and most highly educated teacher; the only profound thinker and connoisseur; the greatest, and best known composer; and the most intelligent and judicious theorist of the Zither, now or ever, in existence. He (Umlauf) is *the* Umlauf. These are his delicate allusions to himself, which of right belong to one not so long deceased, and who truly deserves all Mr. Umlauf so indelicately reserves for himself. He however goes still further, and in acrimonious words, gives himself the reward, and dedicates himself as the sole individual who made the Zither what it now is; the one who introduced it into those circles in which it is now a welcomed guest; and claims to be the one who brought it to that standard of excellence, fit for the concert use. Such representations will appear most ridiculous to the Zither players all over the world, who now

mourn the departure from earth of the true friend, propagator and colorbearer of the Zither; the first in Germany and in other countries, yes, and in distant lands, to appear and arrange concerts on this instrument, and introduce it into all circles of life, and interesting all before whom he played; the inventor of the Violin-Zither; who will be remembered so long as Zither playing is extant on this globe.

It is likely, and very probable, that there is some understanding and connection between the gentleman and the *First Vienna Zither Journal*, when that paper, in a late short obituary, seeks to lessen the merits of our lately fallen-asleep friend and comrade—PETZMAYER—the nestor of Zither players, and endeavors to sink his worth to the lowest compass.

Mr. Umlauf asserts in his immediately preceding article, or as he gives the title, "open letter," that he needs no paper to make himself known, and in which to puff his works, as others do, and then follows his intended blow at the *Signale*. This is not exactly in keeping with the facts as above set forth, and in no wise agrees with his so called sentiments upon the subject. That the German authors and composers have no necessity to wait until a new paper is founded and appointed for the purpose of glorifying them, is shown by the fact that their works are praised without solicitation, as was lately the case in the first number of a paper recently published, which favorably noticed the works of Mr. A. Darr. This undoubtedly struck deep into the system of our excellent friend Umlauf, notwithstanding that he speaks in an amiable spirit in his "open letter" under the before mentioned pretended motives, and assurance that he is as far from jealousy as any person can be, and hardly knows what the word means. He probably imagines and conceives himself to be on a level with a man like Darr, as to musical talent and sensitiveness and general education on musical topics, but between whom there is no comparison, in our opinion. He likewise sends a hastily written letter to America which we bring to the knowledge of your intelligent readers, and reproduce it so that they may form their opinion regarding his own self-made importance and affectiveness.

Wien, 30. Nov., 1884.

J. T. Festner, Omaha, Neb., Nord-Amerika:

Euer Hochwohlgeboren! Ich danke Ihnen für die freundliche Zusendung der "Tribüne" und habe mit Vergnügen daraus ersehen, dass Sie sich für die Zither interessiren. Ich ersuche Sie daher, wenn Sie glauben, dass es in Ihrem Interesse ist, mir eine Anzahl Probeblätter Ihrer neu zu erscheinenden Zeitung zuzusenden und ich werde dieselbe hier an Zitherfreunde vertheilen. Wir haben hier in Wien zwei Zither-Zeitungen, welche

beide floriren, da in Wien doch am meisten Zither gespielt wird und wir in Hinsicht der Schreibart und Stimmung einig sind, auch am meisten geschätzt* wird. Dieser Zither-Hader, wie er in Deutschland wüthet, berührt uns gar nicht und zwingt es uns höchstens ein mitleidiges Lächeln ab, wenn man von den dortigen Bestrebungen in den dortigen Zitherzeitungen liest. Die Trierer Parthei, welche nur mehr durch die Zither-Signale nothdürftig gehalten wird, will die Zither in ihrem Urzustande mit der unrichtigen und lächerlichen Schreibart mit dem Violinschlüssel erhalten, wahrscheinlich aus Furcht vor dem Makulaturfieber. Die Centralblatt-Parthei will die Zither als* ein Concurrenz-Instrument des Klaviers machen, indem sie classische Orchesterwerke und andere unpassende Musik* für die Zither schreiben und spielen. Beide Partheien wollen es nicht einsehen, was der Zither frommt und dass die Zither als selbstständiges Solo-Instrument behandelt sein will, wo ihre schönen und vielen Effecte zur Geltung gebracht werden. Freilich verliert von letzteren die Zither sehr viel durch die unpraktische und unvortheilhafte Münchener Stimmung, wovon auch die deutschen Lehrer nicht ablassen wollen. theils aus Unfähigkeit, etwas Besseres zu begreifen, oder da die meisten doch in einer precären Existenz leben, fürchten* wenn sie in einer anderen Stimmung unterrichten wollten, als dort gebräuchlich ist, keine Schüler zu bekommen. Darum schimpfen diese Leute über die Wiener Stimmung, obwohl sie dieselbe gar nicht kennen.

Mich Ihnen bestens empfehlend, verbleibe ich
Hochachtungsvoll Ihr C. Umlauf."

TRANSLATION.

Vienna, Nov. 30, 1884.

J. T. Festner, Omaha, Neb.,

SIR: I thank you for your friendly remembrance in sending me a copy of your "Tribune," and have observed with pleasure that you interest yourself in Zither playing. I therefore request that you send me a number of sample copies of your paper, for distribution among my friends. We have two Zither journals here in Vienna, which are both in a flourishing state. The Zither is more popular and more generally used in Vienna than in any other place, and our opinions regarding the method of writing and tuning, are the same. The Zither quarrel which is now raging in Germany, does not touch us, and compels us at most to give vent to compassionate laughter, when we read of the strife and quarrels, rise in the Zither papers there.

The "Trier Party," which is mainly supported by the *Signale*, through necessity, are obliged to maintain the Zither by the incorrect and ludicrous writing with violin key, evidently and most probably, out of fear for the waste-paper fever. The "Central Party" aims to make the Zither an opposition instrument to the piano, as they write and play classical selections, and other such unsuitable things. Neither party will, or cannot, comprehend the wants of the Zither, and that it needs to be a self-existent, independent solo-instrument, where its beautiful and many wonderful effects can be better appreciated. In this latter case, the Zither certainly loses a great deal through the impractical and unadvantageous Munich tuning, which the German teachers can not let off, partly from incapacity to comprehend something better, and partly because the majority are living a precarious existence, and are frightened when

they wish to teach in another mode of tuning than that which is customary and useful there, as scholars could not be obtained, they not being able to play the higher forms. They therefore abuse and insult the Vienna tuning, although they know nothing about it.

Very respectfully yours, C. UMLAUF.

Thereafter Mr. Umlauf assures the paper of his best affections, and promises to gather together as many subscribers for it as he possibly can, (naturally written in advance so as to flatter and throw the paper off its guard, and thus better to accomplish his purpose,) he declares that the German contention (which, leaving out several well balanced and easily vanished differences, from the side of all the different parties, has the same well known aim, "Elevation of the Zither and Zither playing,") draws from him, only compassionate laughter; yet immediately thereafter he finds it necessary to criticise this common aim, and to counteract it by his musical nonsensicalness and unlogical method of tuning, with tolerably poisonous and spiteful weapons.

That this, at least as against us, the Trier party, did not appear in one of the numerous professional Zither papers of Germany or Austria, but was published in America, where (Mr. Umlauf must himself acknowledge) it might possibly have never reached us, shows on its face that the attack was not only malevolent, but also malicious and insidious, and may be taken as an indication that Mr. Umlauf does not believe in his own assertion, namely; that the Trier party sustains itself only artificially by means of the *Zither-Signale*, by this means of publication in a foreign journal, and should not be trusted. He certainly knows what a powerful faction stands at our back, and finally that these opportune differences of opinion would not hinder us to present a solid front against this insult to the teachers of the south German party, and by which a foreigner of his stamp uses the standing variances to make propaganda for himself. Who opened the gates of foreign countries, and especially America, to the beauties of the Zither? Surely not Mr Umlauf. Worthy Sir, do you imagine that you have but to wink to receive an accession from the ranks of the many scholars of the German and Munich tuning, and that we could look at such an insult to our teachers without an instant rejoinder? Unkindness is not of our nature, but you Mr. Umlauf, must be made to understand that "the fruit we do not plant and nurse we do not earn.

Mr Umlauf claims to have the newest style of tuning, and considers it therefore especially praiseworthy. We would like to remark, that there is a still later one, by Gruber, who after some time went back to the Munich style. Mr. Umlauf knows this as well as we, and perhaps the time

may come, when the gentleman (if he is the man to give way to his opinion) will return to our tuning. But to be proud of this new style of tuning, and at the same time to speak scornfully of the "Zither improvers," is a small logical contradiction, which would probably not have happened to Mr. Umlauf, if he had prepared himself somewhat longer than seven years for the calling of an editor. As to the "incorrect and ridiculous use of the treble clef," nothing more need be said to our readers, and the numerous players of music written in the treble clef.

As regards the advantages of the Munich tuning over the Vienna, and the weak points of the latter, we will retain our own opinion until Mr. Umlauf produces his promised article on this subject, although it would have been better to produce the same seven years ago, when the Zither journals were debating on the Vienna tuning. If Mr. Umlauf imagines that he can, with one stroke of his pen, declare men of established theoretical knowledge, as ciphers, your readers and those of other interested Zither journals will be able to decide which side makes assertions which cannot be proven.

The thereupon following absurd phrase about "waste-paper fever," we are not able to comprehend, the same being either too high, or possibly too low for our understanding.

Since when the Zither has ceased to be an independent solo-instrument for us, might be difficult, even for a composer of letters, fit only for the animal race, to prove. The numerous compositions in our possession in this regard, do not, at least, speak in his favor, and a whole series of statements found in the *Zither-Signale*, especially those of recent date, show the contrary, and belie his assertions. But Mr. Umlauf, it appears, has not had the leisure to read our sheet, (though he has been a subscriber for the same, from its beginning to this date) or he does not hesitate to falsify in order to accomplish his objects.

After all this, follows the rude and insulting tirade against the intelligent numbers of German teachers, which we sufficiently rebuke and reprimand when we state that, which is probably already well known, our neighboring State, Austria, draws her teaching strength, scientifically and musically, principally from Germany, as a sufficient number of thoroughly educated teachers cannot be gathered together in that country for her demands, and it is well known and appreciated there, how much Germany has aided her, and how much she (Germany) surpasses her, especially in the development of her teachers. Thank God! we Germans have still enough teach-

[Concluded on 11th page.]

STYLE OF PLAYING.

The first step towards good style, (technic and expression,) is a correct touch, and in order to obtain the latter, a correct position of the hand is necessary. When these are wanting, attention must first be given to these faults. The touch must be clear, and under all circumstances, sure. Uncertainty of touch, and many other faults, are caused by the selection of pieces too difficult for the player. In the beginning, everything ought to be played in a slow Tempo, and careful attention given to the movement of both hands.

Beginners are often tempted to imitate advanced players; they play *p.* where it ought to be *f.*, and vice versa, hurry along, add grace notes, &c., and imagine that they are accomplished players, whereas they are really acquiring a style of playing which bars all idea of perfection.

Having acquired a correct touch, (and by this is not meant a perfect one, which can only be obtained by long practice,) the next thing to which attention should be given, is "keeping time." To do this, counting is indispensable. It is best to practice this with whole, half and quarter notes before going to the eighth notes. At the same time, the rhythm has to be noticed by the accentuation of the heavy beats. A beat is a part of a measure, as given in the beginning of a piece by the numerator. For example, in 2-2 time, each half note is a beat; in 2-4, each quarter; and in 3-8 time, each eighth is a beat. The different beats of a measure must have a distinguishable accent, if the piece shall have any meaning; just as in speaking, the syllables have different accents. The composer provides this accentuation, as well as the real substance of the ideas he wishes to express. It is the duty of the player to produce what the composer intended, and as the ideas of the composer are always, whether intentional or unconsciously, governed by musical rules, a knowledge of these gives the player a key to the correct interpretation of those ideas. They are sometimes guessed even without this knowledge, but only in case the ideas are so simple that they can be understood by the most unmusical person.

The simplicity of a large part of our Zither music, leads to inaction in this branch of the study, and when the effect of these faults becomes noticeable, the cause is unknown, and wrong remedies are applied to cure the defects. Even if in a hundred cases the time and rhythm are thought to be right without counting, yet let no one neglect to give careful attention to the value of the measure and the beats. In all kinds of time, the first beat is heavy, and therefore accented; the last beat is weak, and not accented.

All measures divided into two and three beats, as 2-2, 2-4, 2-8, 3-8 and 3-4, have only one accent, and that on the first beat. The 4-4 measure is made up of two measures of 2-4 time, and therefore has the accent on 1 and 3; the 6-8 measure is made up of two 3-8 measures, and therefore has the accent on 1 and 4; the 9-8 measure has the accent on 1, 4 and 7, because it is made up of three 3-8 measures; and the 12-8 measure is accented on 1, 4, 7 and 10. Care is to be taken to accent the right beat with both hands, as in accenting, the accompaniment is often forgotten. Having acquired a correct knowledge of the time, and the accentation of the beats, no trouble will be had with the subdivision of the beats. In triplets and sextolets, the first note is always accented.

[To be continued.]

J. A. M.

OUR AIM AND PURPOSE.

We have thus far received numerous letters from publishers, editors of Zither papers, and players in Germany, praising their different modes of composition, manner of writing Zither music tuning, etc., as the only standard of excellence, and requesting us to adopt their various methods and advocate the same in the columns of our paper.

The different methods have each many tried and true friends, and a large array of talent is known to be on the side of each. The result is, that the jealousy between them is at fever heat, and the two leading papers which we instance, the "*Zither-Signale*" and the "*Centralblatt*," the first advocating tuning and writing in the violin key, and the second, the bass key, are continually at war with each other. The difference of opinion is more than at par with the two great political parties of our country, and a candid-minded person can see that this is detrimental to the main object in view, and materially detracts from the appreciation of either one or the other method. The violin key is certainly better adapted to beginners, yet we are working in a common cause, the main purpose being to spread the love for our instrument, and merely treat the matter of writing and tuning as a secondary object, and will endeavor to present the different phases in as clear a light as possible, so that our readers may themselves judge of the relative merits of each, of the violin, bass and Vienna methods. As we treat this matter as a side issue, we can consequently afford to wait until we can accomplish more in the way we contemplate. We publish in this number, a letter from the editor of the *Signale*, presenting his side of the question, in a controversy which has lately been raised between that paper and the celebrated composer, Umlauf.

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MONTHLY.

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YEARLY SUBSCRIPTIONS BEGIN WITH JANUARY NO.

No subscription for less than 1 year will be received.

FRANZ WALDECKER & CO.,

PUBLISHERS AND PRINTERS,

Washington, D. C.

WE are pleased to place before our readers, for this issue, a twelve page paper, and if the inducements are sufficient, we will continue to do so. Our first musical supplement is also given with this number.

* * *

OUR readers, never having heard of Mr. O. G. ECKSTEIN before his name appeared in the last number as editor of this journal, it would perhaps be well to state that he is a step-son of the deceased FRANZ WALDECKER, and a member of the firm of Waldecker & Co.

* * *

ONE of our correspondents writes us in favor of joining the Guitar conjointly with the Zither, and promoting the cause of both in our paper. Knowing the importance the Guitar bears to the Zither, and especially in Zither clubs in which there are always Guitars, in keeping with its now more formidable competitor and companion, we will be pleased to notice this instrument in our journal, and to occasionally give to it a portion of our space. Guitar players are therefore requested to furnish us with any information. Let us hear from them regarding this subject.

* * *

ZITHER players will oblige us by sending names of their friends who may likely become subscribers to our paper and are requested to furnish us with such contributions as they may think will be of interest to others, and particularly as to the individual doings of our colleagues in the different cities, and such other items of personal interest as they may deem fit. It is our object to make this paper of universal interest, and to accomplish this end, we need help. Letters from various places, noting the progress of the Zither there, are always cordially welcomed, and will be published. Many of our correspondents have not as yet responded to our requests, and we are anxiously waiting to hear from them. We are now negotiating with correspondents in Germany, and will soon be able to furnish our readers with all foreign news pertaining to the Zither.

SOME talk has been indulged in by Zither players, in favor of holding a convention of Zitherists in this country, in the furtherance of the same object for which so many unions are now in existence in Europe, who meet together annually for their own mutual improvement, as well as to accomplish more for the interests of Zither playing. We hardly think the time has arrived when this could be done to advantage, yet we are heartily in accord with such an object, and will do all in our power to further the undertaking. We favor next fall as the time for holding such a convention, by which time everything could be arranged. No one can imagine the amount of trouble such a meeting would necessitate to the players of the city, who must arrange the matter and entertain the visiting participants, for we cannot afford to have our first attempt prove unsuccessful.

We therefore request that Zither players will communicate with us regarding their sentiments on the matter. After hearing from them we will be in better condition to intelligently present it before our readers.

* * *

It is always a very difficult task for publishers to select new compositions for publication, as manuscript worth publishing is nearly as hard to find as water in a desert. All publishing houses are constantly in receipt of manuscript for examination, and in most cases the sender is very imperative and almost demands that his works be immediately published, and if they are found not to be suitable for the purpose, the unlucky publisher must bear the brunt of many ill found complaints. This is especially the case with Zither compositions; the instrument being comparatively new in this country, it hardly pays to publish Zither music, the composer of which is not known, unless his compositions are of rare and unusual merit, and which promise many excellent selections for the future, so that when once known, the compositions that may follow will have a ready sale. For the purpose of examination a thoroughly educated musician is employed, and after trying over each piece, the result may be the selection of one or two out of perhaps thirty, and the expenses incident to publishing, while not so great, are nevertheless considerable in comparison with compositions for other instruments better known, and more generally used. It can therefore be readily seen that there is not much recompense in publishing Zither music in this country, where there are not so many players. Persons sending us manuscript will not be disappointed therefore, if their works are not accepted for publication. If, however, they possess excellent quality, we will be pleased to publish them.

PERSONALS.

Mr. WM. LOHMEYER, of Baltimore, is busy endeavoring to harmonize the feelings of the members of the Baltimore club, so that a new organization, which will be a credit to that city, may soon be effected. We wish him success.

Mr. HENRY WALLISER, of Philadelphia, one of the leading players in that city, has assisted in forming several new organizations, and occasionally visits clubs in surrounding towns, who profit by his excellent advice. We wish him success in his undertakings.

Prof. F. MAYR, of Newark, N. J., was one of the first Zither players in that city, and has had a large number of pupils on his favorite instrument whom he has taught with excellent success. He deserves our thanks for the many valuable suggestions he has furnished us.

Mr. F. X. BEYER, JR., of Syracuse, N. Y., the director of the club in that city, has been very successful as a teacher of the Zither. For the many subscriptions he has sent us, he will please accept our thanks which are due him. We ask him to send us occasional doings of his club.

Mr. EDWARD G. EGGE, of New York, the manufacturer of Zither jewelry, whose advertisement appeared in our last issue, has been very energetic in promoting the welfare of the Hoboken Zither Club, of which he was one of the originators. The Zitherists of that city appreciate his efforts, and his correspondence is always welcomed by us.

Mr. C. E. FAUTH, a former member of the Philadelphia Zither Club, is now engaged in the manufacture of string instruments at La Fayette, Ind., and is also giving lessons on the Zither. The instrument was almost unknown at the time of his removal to that city, but he has made such progress that he now has a number of pupils, and, as we understand, expects soon to organize a club. Credit is due him for his zeal in promoting the art, and we wish him success,

Mr. MAURICE JACOBI, the foremost Zither player of Philadelphia, and founder of the now large and flourishing club in that city, deserves the commendation of all lovers of our instrument for his perseverance and faithfulness in its cause. The unselfish manner in which he has labored, to the detriment of his own business interests, is truly gratifying to us, and his many unsuccessful and unremitting attempts have now borne fruit, and we see him to-day at the head of one of the foremost clubs in this country. Since its organization he has worked diligently to make it what it now is, and surely deserves the credit of its success. His compositions are illustrative of much sensibility to a high musical appreciation of interpretation and expression.

MUSICAL.

Franz Liszt is at present engaged upon the sixth and last volume of his memoirs.

Gasperone and Nanon, the two latest German Operas, are shortly to be heard in English.

Flotow's last composition, *The Blind Musician*, has gone to press and will shortly be issued.

George Lehman, a Brooklyn youth, is attracting much attention at the Leipzig conservatory by his remarkable violin playing.

A prize of twenty guineas is offered by the London Philharmonic Society, for the best concert overture; competition open to all.

At the recent test of candidates for admission to the Vienna Conservatory of Music, two hundred lady pianists were rejected, being either deficient in execution, or wanting in talent.

Carissimi, the celebrated composer, being complimented for the extraordinary grace and ease of his execution, naively answered: "*Ah! questo facile quanto e difficile.*" (Ah! with what difficulty is this ease acquired.)

Mackenzie's Oratorio, "*The Rose of Sharon*," dedicated to Princess Victoria, was produced for the first time during the Norwich festival recently, amidst the greatest enthusiasm.

Victoria Morosina, of coachman fame, has not proved a success in the musical world. Her concert tour in the west was very disastrous, and her manager, Amberg, will drop her.

An International Congress of Music has been suggested, to convene at Antwerp during the Exposition this year. Not only the leading composers, critics, directors and musicians, but also all the leading musical publishers of the world are to be invited.

On the occasion of Mlle. Lind's second rehearsal in London, the celebrated Lablache was so delighted with her singing that he came up to her and said: "Give me your hand; every note in your voice is a pearl." "Give me your hat," was the reply of the fair singer; and then, putting it up to her mouth and giving one of her incomparable *routades*, she said: "Here is a hatful of pearls for you."

A well known pianist recently played some of his most astonishing pieces before the Grand Seigneur, the Sultan of Turkey. At the conclusion of the performance, the Sultan, who had been observing him with great apparent admiration, said to him: "I have heard Walberg; [A low bow and modest smile from the artist.] I have also heard Liszt; [A still lower bow, and devout attention.] but not one of all that have played before me, *perspired* so much as you did."

CORRESPONDENCE AND CLUB REPORTS.

The Arion Zither Club, of Chicago, will give its first concert, Sunday, March 29, 1885, at De Berge's Hall, and the indications are that a large audience will be present.

Philadelphia, Pa.

It affords the undersigned great pleasure to announce the organization of a new Zither club in this city. Dec. 16, 1884,—a mate to the one now long in existence—under the name of "Unter Uns," with their headquarters at 715 Fairmont Ave. The officers elected were: Pres., Adolph Fulst; V.-Pres., Fred Boysen; Sec., Henry Helbig; Treas., John Boysen; Director, August Pieczka.

H. HELBIG, *Sec.*

Buffalo, N. Y., Feb. 25, '85.

GENTLEMEN: One of your little journals reached me a short time ago, and after reading its well filled pages, was very much delighted to think that such a handsome journal is devoted to the art of Zither playing in this country. We have organized a Zither club here, called the "Buffalo Zither Club," which has been growing rapidly ever since its organization, and has now twelve active members, with the officers as follows. Pres., Joseph Koch; Sec., Julius F. Streicher; Treas., John Stiehl. We hope soon to let you hear from us, noting the further progress of the Zither in our city.

J. F. STREICHER,

The Philadelphia Zither Club will give its fifth annual concert on March, 16th, at the Academy of Fine Arts, the occasion being considered one of the musical events of the season. The best procurable talent has been engaged to take part, and the club will be represented by eighteen Zithers, four Violin Zithers, four guitars and a harp, the selections consisting of compositions by Umlauf, Rixner, Grasmann, Jacobi, Gruber, Bartl and Böck.

The club extends an invitation to all Zither players to attend the concert, and hopes that the day is not far distant when the Zitherists of the United States will hold a convention for the purpose of becoming acquainted, and thus accomplish many good results.

Cleveland, O., Feb. 23, '85.

DEAR MR. EDITOR: After an unavoidable delay of six weeks, I am enabled to report the reorganization of the Zither club in our city. The list of members includes some excellent performers and, from previous attendances and enthusiasm, I bespeak a successful career for the club and its efforts. At least, let us hope for the best. The following

are the officers elected for the ensuing term: Pres., J. Heuter; V.-Pres., Carl Lex; Sec., A. Klippel; Treas., F. Lederer; Librarian, G. Vogt. The active members of the club are: J. C. Knecht, Gus. Jacobi, J. C. Ives, A. Klippel, G. Vogt, C. Lex, O. Zeug, F. Lederer and J. Hueter. They rehearse weekly at their club room. Active preparations are being made for a grand concert to be given in a few weeks.

D.

Wilmington, Del., Feb. 7.

The Wilmington Zither Club was organized on Dec. 18th, 1884, the majority of the members being beginners, though devoted to the instrument.

Our object is, "mutual improvement, and to introduce and further the advancement of the Zither in this city. We are laboring somewhat under many disadvantages; the first being the want of a competent teacher, though it must be acknowledged that our present director, Mr. Christ. Popp, works very faithfully and earnestly for the Zither here; but we are working with all our energy, and if our finances will permit we will have a teacher from Philadelphia once every week.

The officers of the club are: Pres., C. Viet; V.-Pres., Henry Lasse; Cor. Sec., Harry Hebgot; Musical Director, Christ. Popp; Treasurer, H. F. Schnefp.

B.

Hartford, Conn., Feb. 17, '85.

DEAR ZITHERPLAYER: All Zither players of Hartford congratulate your enterprise in presenting us with so able a paper devoted to our sweet-toned instrument. It is just what we want in this country to help it along, and all players will greet your effort with gratitude. The Zither is steadily gaining ground in this vicinity, and following the example of many other cities, we organized a club here last fall, to show that this charming instrument is not wholly unknown in this part of the country. To the zeal and energy of Mr. Emil Eitel, the leader of our club, we owe its formation. By his kind and faithful exertions, we were soon enabled to participate in a concert not long after our organization, rendering "Hunter's Joy Waltz," by Rixner, which was received and welcomed with long continued applause, and we then delivered as an encore, a beautiful little ländler with effect. This small beginning at once introduced us to the public, and since then we have gained many friends and well-wishes for our instrument, the ladies especially bestowing marked attention to it, and many desire instructions.

Our club is yet in its infancy, but when we consider the progress made in its short existence, we may be justified in saying, that it will soon be in a flourishing condition.

Q.

Denver, Col.

Your Zither journal well deserves the earnest support of every player of the Zither throughout the country, and every lover of the instrument owes you many thanks.

It has now been nearly five years since your correspondent first came to Denver, and at that time our city was yet in its infancy, at least so far as music was concerned, and especially so with respect to the Zither. When I first played here in concert, I am satisfied that nine-tenths of the audience had never seen or even heard of the Zither. But it is all changed now; there is hardly a concert given in which the instrument is not well represented.

We have some excellent performers, and have lately formed a Zither Quartette, composed of Mrs. Martius and Messrs Martius, Weber and Kroning, and they are, without doubt, the best performers I have met with since leaving Washington, when I was a pupil of the late Mr. Waldecker. Mr. Martius is a tutor of the Zither and piano, a thorough musician, and an amiable gentleman. May he prosper in the good work.

The quartette performed in concert on Feb. 1st, and their selections received enthusiastic applause. More hereafter. K.

Baltimore, Md., Feb. 14, '85.

MR. EDITOR: Permit me to present my acknowledgement for your editorial regarding the lack of energy displayed by our Baltimore Zither Club. I am convinced that if all Zither players would read it in the light I do, we would have an excellent club here in a short time. But I am afraid the members of our Zither playing fraternity are too abstruse, or stubborn, (I don't know which) to be moved by a newspaper article, however well written. I speak from experience, having spoken to or approached every player our city affords, on the subject of forming a Zither club that would be a credit to our city, but there is an indefinable something, a sort of mistrust or jealousy, which prevents cooperation, and has heretofore foiled all my efforts. When our club suspended rehearsals for three months, it was done with the understanding that at the expiration of that time we would reorganize. I intend soon to make another herculean effort to build up an association on a solid foundation; whether I will be successful, time will tell.

I think I have now, as concisely as possible, explained to you the probability of the formation of a Zither club in our city, and will leave it to you to form an opinion. I hope you will succeed in doing good in a common cause, for which we should all be thankful.

Very truly yours, WM. LOHMEYER,

Philadelphia, Pa.

Messrs. O. Kuehne, Harry Orleman and H. F. Walliser, Zither players of this city, on invitation of Dr. I. N. Kerlin, Supt. Penn. Institute for feeble minded children, at Elwyn, Pa., proceeded there, February 21, to give a Zither entertainment, and to visit their friend, Mr. J. S. Lammer, a promising young Zitherist. They were courteously received by the doctor and his associates, and selections from Umlauf, Bartl, Rixner and others were rendered in the theatre of the institute. Mr. Walliser made a few remarks on the origin of the Zither, and its manipulation. While the trio were playing, Dr. K. distinctly observed the vibrations of the strings in a grand piano standing on the floor twenty feet from the stage on which they were playing. The next morning, Sunday, was devoted to inspecting the buildings, etc., and in the afternoon a few selections were given in the praise meeting, after which they departed for home, deeply impressed with the kind hospitality of Dr. and Mrs. Kerlin, and the staff of the institute, and conscious of the fact that the Zither had again made a host of friends.

In the concert of the Germania Glee Club, of this city, at Musical Fund Hall, Feb. 24, 1885, the feature of the evening was a Zither Quartette, consisting of Prof. C. Bauer, O. Kuehne, H. Orleman and H. Walliser, who chose the Fest March, by Bartl, and Junges Blut, by Umlauf, and delivered them in excellent style. The quartette plays with that fresh, quick movement so characteristic of Bauer's pupils, which ranks them among the better performers. This exhibition of their ability again shows that Prof. Bauer is very successful in his teachings, and that he ranks among the best players in America. W.

New York, Feb. 27, '85.

Among the most ardent disciples of the Zither, we find Prof. Carl Zima of this city. Combining the qualities of a brilliant performer with those of a first class teacher, which are rarely found, it is not to be wondered at, that he has gained a reputation second to none, and has advanced the interests of the Zither to a great extent. As an extra incentive for his scholars who are far enough advanced, he has formed a club, now numbering about twenty members, who meet regularly every Saturday night, at Eckstein's Hall on 4th street. Although new beginners, under their leader's skill, they bid fair to become one of the leading clubs of this city. SCHALLOCH.

Owing to the serious illness of Mr. Maedel, the director of the Capital Zither Club, the first of the series of monthly entertainments was postponed. He is convalescent, and will soon be out again.

Omaha, Neb., Feb. 26, '85.

Our quartette, organized last August, is making splendid progress. We have thus far appeared six times in concerts, and have always been heartily applauded. We are now rehearsing the new music ordered from your house, and shall on the next occasion produce "Schumann's Traumerei und Romanze," something never before heard on the Zither in this city. In quartette it has a beautiful effect, and when properly understood and executed, will no doubt elicit the most rapturous *de capo*. We will let you hear from us soon.

L.

MISCELLANEOUS.

A new Zither club was organized in New Orleans last month with ten members. We wish the club much success and hope it will be well represented in the future.

Mr. Geo. Bender, of Hoboken, N. J., is the inventor of the Arion-Harp Zither which is becoming so popular in Europe; and is probably the best informed in Zither literature now in this country. We request that he inform us of some of his doings, and keep us posted.

The "*Echo vom Gebirge*," for February, contains a well executed lithographic photo. of Petzmayer with an obituary and history of his life—an article on the use of the bass strings, from the pen of Raimund Ritter von Baczynski, and interesting club reports and concerts.

The "*Musikalische Zeitschrift*," for last month, is exceedingly interesting and in its well-filled pages are—An obituary on the death of Petzmayer; the "Glockentöne on the Zither," by J. Bleckinger; a poem by Michel Lentz; and an article on "Un-appreciativeness, by Schrœn.

Editor Centralblatt: As we desire to occupy a neutral position, we cannot comply with your request to make our journal an advocate of the "Bass Key" method alone. Our purpose is to advance Zither playing in this country, and the reasons for refusing will be found in another column.

Mr. A. Jaybee (Chicago): Your short biography of J. Petzmayer is excellently written, and we regret that you did not send it in time for our last issue. As a short history of the lately deceased artist appeared in our last number, we cannot publish it now. We will, however, preserve it for future use. Many thanks for the same.

We are in receipt of the circulars of Mr. E. G. Egge, showing cuts of his beautiful Zither charms and pins. They are his own designs, of the finest 14 k. gold, and he is prepared to furnish them with the necessary initials enameled, or will make any design that is wanted. Mr. Egge's jewelry can be purchased of us.

OUR GUITAR COLUMN.

Fort Howard, Wis.

GENTLEMEN: I am an old musician and teacher, but have never had the pleasure of learning the Zither, and yet I greatly admire its soft delicious music, and willingly contribute my little share towards your undertaking, hoping that it may prove as successful in accomplishing its object as it deserves to be.

I would however suggest the propriety of extending the field of your labor, and include that enchanting and most romantic of all instruments, the Guitar, which not only produces the most fitting accompaniment to the human voice, but its instrumental music is certainly most bewitching. I have heard many exclaim: "Well, I thought the Guitar only fit for accompaniment." This is what I thought at one time myself, for that is the universal estimation of the instrument in this country. It is learned and cultivated only in a very shallow manner, and when a few accompaniments, one or two easy dances, and finally the "Spanish Fandango" or "Retreat," is attained, then the (in his own estimation) successful performer retires to rest on his laurels, with the idea that perfection has been reached and nothing more can be gotten out of the little instrument. But I, for one, have changed my mind on the subject. I will explain if allowed to. My thirteen year old daughter commenced some time ago to learn the Guitar under my tuition, and I, myself, although a professional performer and teacher of the violin, flute and piano, was only able to play a few simple tunes on the Guitar, and when I had taught all the simple and easy music published in this country, I conceived the idea of importing music from Germany, where they have such fine performers. I found this music very beautiful, but extremely difficult. By degrees, however, as I gained in theory, my daughter also gained in practice, and she is now able to perform the most difficult compositions of Carulli, Carcassi, Guiliani, Mertz, and finally of Zani de Ferranti, Solo to the King of Belgium, and the most finished and artistic of all modern performers. His music is very difficult, but exquisitely beautiful, and if any of those who think the Guitar unfit for instrumental music could only hear those compositions, they would soon change their opinions. Besides the compositions mentioned, she plays selections from all the standard operas, not little shoot snaps, such as are published in this country, but full, complete and artistic selections in Fantasia form, with full introduction and brilliant Finale.

It certainly is a relief to hear something beside a piano, thumped and hammered to death, let it

be a Zither or Guitar and, by the way, why should not your publication also devote some of its space to another instrument, the Harp. These three instruments, the Zither, Harp and Guitar, surely are excellent and most fitting companions, I might say, a musical trinity.

Wishing you all possible manner of success, and hoping that my few remarks may incite others to write on the subject, I remain

Yours respectfully, JOHN. J. M. MILLER.

[Your daughter, with your assistance, could undoubtedly learn to play the Zither, and we recommend our Instruction Book, as the best suited to beginners. The author, F. WALDECKER, anticipating the wants to which you refer, wrote the same with special reference to those wants.

We were compelled to shorten your letter somewhat, but have given it careful consideration and will be pleased to follow your suggestions regarding the Guitar, for reasons given in another column. There will be no occasion for importing Guitar music in the future, as we shall soon be able to furnish the best music published for that instrument, for which arrangements are now being made.—EDITOR.]

[Continued from 4th page.]

ers who can instruct their own convictions, without giving any consideration to the bread-basket, with which to sustain life, as Mr Umlauf endeavors to make strangers believe, and who do not shrink from the trouble of trying every new method and manner of instruction, so as to judge of its own peculiar merits. The ugly suspiciousness of an Umlauf will not prevail against or hurt the confidence reposed in the knowledge of our teachers.

On the grounds of these assertions, says Mr. Umlauf in conclusion, the thanks of the American papers should be extended to him, and that not the smallest share belongs to the Trier party. This Mr. Umlauf and the Gods might think. We will not otherwise reply to such an affirmation, than that we simply view it as an experiment to course suspiciousness unworthy of consideration or belief.

If the gentleman desires to further continue his unwarrantable attack, he may do so. He will find us prepared for him in every place and at any time.

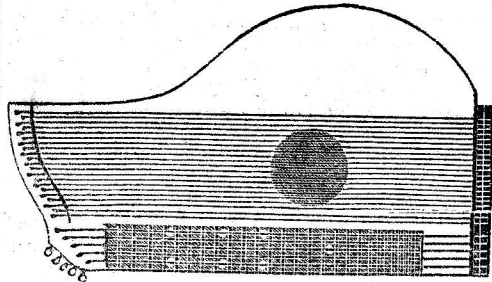
[Translated from the German by the Editor.]

THE ZITHER.

Its Form, Size, Stringing and Tuning.

Continued.

CONCERT ZITHER.



This style, although but recently introduced has already become very popular with Zither players in general. The form is similar to that of the Traveling style, although some have the large curve of the Discant Zither. The length of the fingerboard strings is $16\frac{1}{2}$ inches, ($\frac{3}{4}$ in. longer than a Discant Zither) that of the accompaniment and bass strings $18\frac{1}{2}$ or $19\frac{1}{2}$ inches, (3 or 4 inches longer than those of a Discant Zither). As the sounding-box is larger, and the strings longer, consequently making larger oscillations, the tone may be somewhat stronger in volume. As the fingerboard is $\frac{3}{4}$ inches longer, the tones in the higher positions may be more easily fingered, yet the disadvantage presents itself, that a larger hand becomes necessary to reach the greater distances in playing chords. For ladies, and young people generally we would not recommend this style of Zither, as its manipulation is much more tiresome than the Discant Zither. The augmented number of strings mostly pertains to the Concert Zither.

[To be continued.]

With this number, we give as a supplement, the charming little Polka-mazurka, "Ein Kuss."

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ZITHER CONCERTS.

MAX ALBERT ZITHER CLUB.

DETROIT, Feb. 7.—The Max Albert Zither Club, of Detroit, gave a public rehearsal at their club rooms, Feb. 7, of which the following is the program:

1. *Frühlingsstraum*.....C. Hauer
Max Albert Zither Club.
2. *Santa Lucia, Neapolitanische Barcarole*.....
Misses Busch and Kaiser.
3. *Röslein im Walde*.....Fischer
Frohn and Gottmann.
4. *Abendklänge, Ländler*.....Max Albert
E. Frohn.
5. *Troika, Russisches Lied*.....
Misses Baumeister, Busch, Kaiser and Schreiter.
6. *Die Dorfgeiger, Ländler*.....Max Albert
Messrs. Gehlert and Frohn.

Nos. 1, 2 and 3 were arranged by Max Albert.

The third grand concert of the Detroit Musical Society under the associate direction of Messrs. Geo. B. and F. H. Sihler, was given Jan. 29, 1885, and was well attended, it being almost impossible to find a vacant seat at the hour of commencement. An unusually long and elaborate program was given, embracing many difficult works of the popular composers. As a whole the concert was an excellent one, although at times several of the instruments in the orchestration, were a trifle out of tune. The Zither chorus, "Lieder Potpourri," composed by Mr. Geo. B. Sihler, and the solo by Mr. A. Nuppenau, "Ein Sonntags Morgen," were delivered in such style as to call forth continued and well earned applause, while Mrs. Dr. O. Lang showed herself to the usual good advantage in her solo by Abt. The following is the program:

PART I.

1. (a) *Turnergruss Fest March*.....Herman
(b) *Spanish Dance*.....Moszkofski
Full Orchestra.
2. "Sir Knight" (Sintrams Song).....Macirone
Mixed Chorus.
3. *Lieder Potpourri*.....Geo. B. Sihler
Zither Chorus.
4. *O Jugend wie bist du so schoen*.....Abt
(Soprano Solo with Flute Obligato.)
Mrs. Dr. O. Lang and Robt. Henkel.
5. *Manteaux Noir Waltz*.....Neyer
Full Orchestra.

PART II.

6. *Overture, "Esmerelda"*.....Herrmann
Full Orchestra.
7. "Daylight is Fading".....Leslie
Mixed Chorus.
8. "Ein Sonntags Morgen" Idylle (Zither Solo) Renk
A. Nuppenau.
9. *Quintette*.....Mozart
T. Rheiner, H. Lucker, C. Henrich, R. Henkel, L. Sihler
10. *Yeoman's Wedding Song*, (Baritone
Solo).....Poniatowski
J. D. Mehan.
11. (a) *Wiegenlied*.....Hauser
(b) *Mandolina, Mexican Serenade* (request) Langy
String Orchestra.
12. *Introduction and Chorus from Fra Diavolo*.

The Central New York Zither Club, of Auburn, appeared in concert at Oswego, N. Y., on Tuesday evening, Feb. 17th. Although the weather was anything but pleasant, and the streets blockaded with snow, a good sized audience assembled and were agreeably entertained by the excellent program. The Zither Trio by Profs. Willimek and Kleespies and Miss Kleespies, was the feature of the entertainment, and was liberally applauded. Mr. Herrmann, of Utica, failed to appear, as the trains were blockaded. With this exception, the following program was rendered:

PART I.

- Zither Club March*.....Baumgartner
Mrs. F. Heimann, Miss Alwine Kleespies, Prof. F. Willimek, C. Herrmann and J. Kleespies.
Alto Solo, When the quiet moon is beaming..Schondorf
Miss Alwine Kleespies.
Zither duet, Evening pleasures in the mountains..Renk
F. Willimek and C. Herrmann.
La Vivandiere, trio female voices.....Gambussi
Misses Gusta Hofmann, Gusta King, Alwine Kleespies
Zither Solo, Serenade.....Schubert
Prof. F. Willimek.

PART II.

- Zither trio, Remembrance of Ishl*.....Gruber
F. Willimek, C. Herrmann, J. Kleespies.
Soprano Solo.....L. Arditi
Miss Gusta Hofmann.
Zither Solo, Scotland's Dreams.....Fittig
Prof. C. Herrmann.
Vocal duet, See the pale moon.....Campana
Misses Hofmann and Kleespies.
Zither selection, Longing for home.....S. Mayr
Mrs. F. Herrmann, Miss Alwine Kleespies, Prof. F. Willimek, C. Herrmann and Joseph Kleespies.

A large and appreciative audience greeted the Omaha Zither Club with a welcome of genuine warmth, on the occasion of their fifth grand concert, Feb. 1, 1885, at Boyd's Opera House. The club appeared with fourteen Zithers and two Guitars, in the selections allotted to them on the program, which were admirably rendered. The balance of the program was of a miscellaneous character, and was well received. Want of space prevents our giving a more extensive comment.

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- | | | |
|-----|---|-----------------|
| No. | | |
| 1. | Opening March..... | Jacobi |
| 2. | Fly Time Polka..... | Wehrmann |
| 3. | { Ein' feste Burg ist unser Gott..... | Choral |
| | { Nearer, my God, to Thee..... | Hymn |
| 4. | Rococco Waltz..... | Fröschmann |
| 5. | { Von meinen Bergen muss ich Scheiden (Volks- | |
| | { The Tyroler and his child..... | lied.) |
| 6. | { Morgen muss ich fort von hier..... | Silcher |
| | { Loreley, "Ich weiss nich was solles bedeuten." | |
| 7. | { Wenn's Mailüfterl weht..... | Volkslied |
| | { Mein Oesterreich..... | Suppe |
| 8. | { Wedding Gallop..... | Waldecker |
| | { Abend lied..... | Volkslied |
| 9. | { Listen to the Mocking Bird..... | |
| | { Do I love thee..... | |
| 10. | { Kleine Fantasie..... | Waldecker |
| | { Valentine Schottische..... | " |
| 11. | { Hoch droben auf der Alm, "letztes Fenster!" | |
| | { A Blümel am Mieder, "letztes Fenster!"..... | |
| 12. | { When the swallows homeward fly..... | Abt |
| | { Last Rose of Summer..... | Flotow |
| 13. | Evening Breezes, Schottische..... | A. Meyer |
| 14. | Kentucky Jubilee Singers Schottische | " |
| 15. | Twilight, Song without words..... | Waldecker |
| 16. | Parting from the woods, Song without words. | |
| 17. | Hunter's return, Song without words.. | Wald. |
| 18. | Alone, " " " " " " " " " " " " | |
| 19. | Ocean Breezes, Tyroliene..... | Safford |
| 20. | "Bi-Centennial March," dedicated to
the landing of Wm. Penn..... | Jacobi |
| 21. | "Happy Moments," Polka Mazurka..... | " |
| 22. | "Autumn Leaves," Tyroliene..... | " |
| 23. | { La Marseillaise..... | French |
| | { The Star Spangled Banner..... | A |
| 24. | { Russian National Air..... | Hymn |
| | { Hail Columbia..... | A |
| 25. | { Die Kapelle..... | Kreutzer |
| | { Abendchor, "Nachtlager zu Granada."..... | " |
| 26. | Gut Nacht du mein herziges Kind..... | Abt |
| 27. | Die Aufforderung zum Tanz, Walzer..... | Weber |
| 28. | { "B'hütt dich Gott!"..... | Umlauf |
| | { "Das Glöcklein im Thale"..... | " |
| 29. | { Schlummerlied..... | Kücken |
| | { Die Fischerin..... | Mehenschläger |
| 30. | Polonaise..... | arrg. Waldecker |
| 31. | Sleep Waltz..... | " |
| 32. | Storm Gallop..... | " |
| 33. | Morning Glory Polka..... | " |
| 34. | Sparrow Waltz..... | " |
| 35. | Welcome March, Trio "Mädele ruk, ruk, ruk." | |
| 36. | The Violet, Song without words..... | Jacobi |
| 37. | The Rose, Rondino..... | " |
| 38. | The Daisy, Waltz..... | " |
| 39. | Forget me not, Nocturne..... | " |
| 40. | "Glück auf," Polonaise..... | Waldecker |
| 41. | { Silver Stars..... | |
| | { "Song of the Bells," Chimes of Normandy..... | |
| 42. | { Zither Soló aus "die Traumbilder"..... | Lumby |
| | { Flieg Vöglein durch den Böhmerwald | Kücken |
| 43. | { Peri Waltz..... | Dalbert |
| | { Integer vitae..... | Flemming |
| 44. | "Waltz," Chimes of Normandy..... | Planguette |

- | | | |
|-----|---|-----------------|
| 45. | { Emma Polka Mazurka..... | Waldecker |
| | { Aric a. d. O. "der Adlers Horst"..... | Glaser |
| 46. | Funeral March..... | Beethoven |
| 47. | { Der Tag des Herrn..... | Kreutzer |
| | { Sehnsuchts Walzer..... | Beethoven |
| 48. | { Die schönsten Augen..... | Stigelli |
| | { Te Deum Laudamus..... | Choral |
| 49. | { See that my grave's kept green..... | |
| | { Spring Waltz..... | |
| 50. | Home sweet home..... | arrg. Waldecker |

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- Juniata.
- What is home without a mother?
- Lullaby.
- Away with melancholy.
- Old Folks at home.
- How sweet are the roses.
- Sweet by and by.
- My early fireside.
- Sing me that old familiar song.
- Nancy Lee.

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- When the leaves are turning down.
- Mary of Argyle.
- Bright eyed little Nell.
- Dreaming of thee.
- Star of the evening.
- Put me in my little bed.
- The cottage by the sea.
- The star spangled banner.
- Near the banks of that lone river.
- When you and I were young.
- Save the boy.

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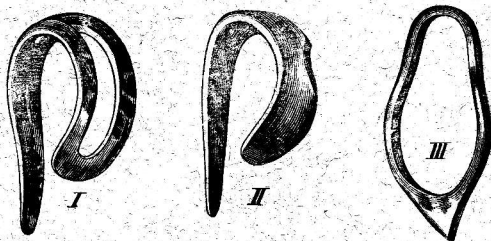
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ZITHER MUSIC.

THE ZITHERPLAYER.

Part I.

NETT.

Happy New Year! Polonaise, by J. Arnold.	} 30
Kathleen Mavourneen, English text, Crouch.	
Oh! My heart is lonely now, H. A. Gross.	
Cornet Solo, Strauss.	
Freiheit, die ich meine, Gross.	} 30
Rose of Autumn, Ger. & Eng. text, Waldecker.	
Kreuther Chimes, Waltz, Bartl.	

Part II.

Sweet Spirit, hear my prayer! arr. J. Davis.	} 30
Perplexity (Verlegenheit) Ger. & E. text Abt.	
Snowball Schottische, J. W. Maedel.	
Mein Schutzgeist, Ger. text, Waldecker.	
Fest-Polka, John Arnold.	} 30

Part III.

Consolation, Song without words, M. Jacobi.	} 30
Inauguration Waltz, J. Arnold.	
Inauguration March, J. Maedel.	
Russischer Barentanz, F. Willimek	

Part IV.

Hedwig-Mazurka, A. Ziegler.	} 30
Flowers from the Delaware, M. Jacobi.	
Star-Shoot, Song, Eng. & Ger. text, Waldecker	
Gavotte aus der Oper Gemma Di Virgi, Arnold	

Part V.

Cradle Song, J. Maedel.	} 30
Philharmonia Walzer, M. Jacobi.	
Ueber den Sternen, E. Hahn.	
Annie Laurie, Arranged by F. Frei.	
Ever of Thee, " J. Smith.	
Good news from home, Arranged, F. Brown.	
Still I love Thee, Arranged by A. John.	
Herzliebchen Polka-Mazurka, J. Arnold.	

Part VI.

Immer Heiter, Polka, F. Willimek.	} 30
March, M. Jacobi.	
O Ye Tears, Franz Abt.	
Serenade, M. Jacobi.	
The Snow White Rose, arranged by J. Smith.	
Der Fischer, arranged by F. Waldecker.	

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