

THE ZITHERPLAYER.



A Journal devoted to the interest of Zither playing.

O. G. Eckstein, Editor.

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INVOCATION.

[BY JEROME BURNETT.]

A sweet little songster
Of sparrows the best,
With music of Heaven
Astir in its breast,
One bright summer morning
Went blithely in quest
Of food for its wee ones,
Asleep in the nest.
On a twig of the bushes
That swung like a swing
It quickly alighted,
And folded its wing
To ask for a blessing—
Or rather to sing—
From Him who remembers
The tiniest thing.
And sweet was the music
That trilled on the air
From the heart overflowing,
A caroling prayer
That pleaded for manna
The angels prepare,
And thanked the good giver
For tenderest care.
The music if spoken
would certainly say:
Give us, O Father,
This beautiful day,
The food we are needing;
Forgive us, we pray,
As we forgive others,
And keep harm away.
Still louder and sweeter
It caroled again
The pure matin service,
It seemed to me then
To sing the soft cadence,
As uttered by men:
For Thine be the Kingdom
And Glory. Amen.

MICHAEL MÜHLAUER.

A Biographical Sketch.

The subject of this sketch was born, A. D. 1815, at the village of Au, a suburb of Munich, Bavaria. His father was a mason. Although compelled in his early years to assist his father in earning a livelihood, Michael nevertheless found opportunity to learn to play several instruments, as his love for music was great, and his talent rare. He was master of the violin and acted as musical director when yet a mere boy. Later on, the beauties of the Zither being disclosed to him, he took up the study of the instrument, and was considered the most eminent player of that time.

His compositions are numerous, having composed about two hundred opera, among them several schools. He also made himself meritorious by improving our instrument in its construction.

In the year 1843, he married Miss Kugler, the daughter of a manufacturer of musical instruments in Munich. Unfortunately, shortly after his marriage, Mühlauer was troubled with a bodily ailment which greatly hindered him in the pursuit of his vocation. Nor was this affliction enough; the old adage, "Misfortune never comes singly," proving in this case only too true—the poor man turned insane. He was conveyed to the insane asylum of Geising, at which institution he died on All Souls day, Nov. 2d, 1858.

Duke Maximilian, of Bavaria, showed his generosity to the artist by having him well cared for while confined in the hospital, and also by defraying the expenses of medical treatment.

The post-mortem examination proved that Mr. Mühlauer's mental aberration was caused by a fracture of the skull, received in his boyhood, through a fall from a scaffold whilst assisting his father at work.

As a teacher of the Zither Mühlauer was very successful, having instructed and perfected in the art such prominent virtuosos and composers as Grasmann, Rieger, Haindl, and others.

He was a thorough musician, and as an assiduous worker in our cause, he deserves to be cherished in the memory of all Zitherists.

A. JAYBEE.

IN MEMORIAM.

It is with sincere regret that we announce to our readers the sudden demise of the dearly-loved mother of one of our most valued friends and well-wishers, Mr. Maurice Jacobi, of Philadelphia, and we would state that her sorrowing family desire to extend their grateful appreciation of the kindly messages of sympathy received, and tender thanks to the Philadelphia Zither Club, of which she was an interested member, for the beautiful floral tribute, whose inscription "*Ruhe in Frieden*," expressed their feeling of sincere friendship.

Death will claim us, one and all;
Some may linger, and the call
May not come till years have passed,
But must reach us all at last.

DEVELOPMENT OF THE ZITHER IN GERMANY.

BY ADOLPH MAURER.

The remarkably rapid development and growing popularity of Zither playing during the last ten years, made it necessary for the Zither players and composers to adopt a uniform manner of stringing and method of writing Zither music. The diversity of the methods of stringing, which mostly refers to the so-called accompaniment and bass strings, made it nearly impossible to give the works of the various composers on one and the same instrument, without committing the grossest errors against the tone *satz*, and intentions of the composer.

All string instruments can show during their period of development, different methods of stringing, until at last, one according with the laws of music, and also to the technical condition of the instrument, was finally introduced and adopted.

The history of the origin of the Zither is, and probably will remain, in darkness, but we may suppose with correctness that the same does not extend further than the end of the eighteenth century—then the Zither which is mentioned in the Bible has nothing whatever in common with the Zither of the present day.

In the year 1795, the Zither became first known. These were manufactured by J. M. Siman, in Mittenwald, Bavaria, which also differed materially from the present Zither, though having a fingerboard and accompaniment strings, namely; three fingerboard and six accompaniment strings. The fingerboard strings were toned in quintans (g d a) and the accompaniment gave two accords, probably the d and a, which were used to all melodies without regard to the bad tones and dissonance, and this accord work characterizes the performances of many Zither players to the present day.

The first Zither on which players could develop themselves to virtuosos, and which have been used in their construction as the standard of the highly developed Zithers of the present day, are those at that time called the Vienna Zithers, which have three fingerboard and fourteen or fifteen accord strings. Such an instrument was used by the now deceased, and celebrated Johann Petzmayer, when he made his memorable journeys in the year 1833, through which the Zither was made known to all Germany. The fingerboard of this instrument was divided *diatonisch*, and this necessitated the bringing out of the missing half tones by shoving the strings to either side, as the case may be, and the accompaniment strings were very arbitrarily put in order.

It was first in the year 1838, that Nicholas Weigel endeavored to put this accompaniment material in quintan, and through the inversion of the same to bring the quartan in order. Mr. Weigel was also the first who wrote an instructor or school for the Zither. A second *a* was also added to the fingerboard strings in his school. The accompaniment and bass strings were twenty-one in number, and were noted in the bass key. Six years later, it should be stated, a second edition of this school appeared, which was seemingly successful. The accompaniment strings were then raised to twenty-six, the quintan circle thereby being closed completely, and carried through twice. This is the fundamental principal of stringing to the present day. She possesses, not only from a theoretical, but also from a practical standpoint, many preferable advantages. The accompaniment and bass strings, *lockenloses* tone material, and through the formation of the same in quintan, the technical ruling of the same was also satisfied, since the most common and most usual three sounds (accords) could only be struck with two fingers.

Instead of building further upon the solid foundation which was laid by N. Weigel, dilettants, so-called, beginners who did not appreciate nor understand the theoretical, but only the practical purpose of the stringing, took possession of the instrument and threatened to destroy all the advantages and results which had been produced by N. Weigel. It was not long before, in place of the small or high *f*, the large was inserted, thus bringing it one octave lower, under the pretext that this sounds fuller. Then followed the bass string *e*, which was also introduced. After this, the accompaniment strings *g* and *f sharp* were replaced by thin gut strings which sounded 1 octave higher. Every ignoramus at last changed the stringing of the Zither according to his own notions and opinions, until at last a certain F. Ponier in Vienna, introduced, in the year 1849, the *Stayrische* fingerboard string, *g*, whereby the (Quints) succession of fifths, which had been thoroughly tested and proven worthy during two centuries on other stringed instruments, were dispensed with.

Like everything new and surprising, though it may be absurd, it finds worshipers and followers, and thus this new stringing also found a circle of converts, among whom the talented, and afterwards so celebrated a Zitherplayer and virtuoso, C. Umlauf, may be mentioned. He wrote a new Zither school, larger, and containing more than all those which had been published before, and with more material than any of the preceding editions of other works. But, unfortunately, his theoretical knowledge and experience did not show him the insufficiency of the fingerboard and

accompaniment stringing, in which the tones from *E sharp* to *G sharp* were wanting; that is, seven half-tones of the small octave. His richness of melody and the soul-stirring play on the one side, and his great technique on the other side, soon made him the unrivalled ruler of all Zither players in his country, Austria. By means of this new school, a further going apart or separation was avoided in his territory. The above stringing was universally accepted in Austria, by the name of the Vienna stringing. In Germany, however, the confusion became, on the contrary, very great, and continued to become so for a long time, although men like A. Darr, and N. Burgstaller, and others, who performed wonders and great things in their own way, appeared. In the extensive Zither school and instructor of A. Darr, a competition to that of Umlauf arose, which fortunately prevented the latter from taking root in Germany, thus avoiding the greatest of all evils. And the compositions of Bürgstaller, in regard to their richness of harmonies, stand unexcelled by any composer. But these men either did not possess the power, or the energy necessary to fight against the current to which they were subjected—yes, they were carried away by its swift stem, when they sacrificed their better opinions to the ruling dilettanteisms. In this way the number of different methods in the 1870ies amounted to twenty-five. Under such circumstances, the professional musician could very rarely turn his attention to the Zither, and on this account, that instrument, although a favorite with the general public, played only a subordinate part in the musical world. Only with the care and nursing of professional men can the Zither take a prominent place among other instruments.

For a comparatively long time, ambitious Zither players noticed the pitiful condition of the instrument, and endeavored by founding societies or clubs, which had for their object the improvement of Zither playing, to place the instrument on a higher standard of excellence, and to further such objects with all their means. The solution of this problem could not be effected by single societies, but only by the combined efforts of all Zither players. It was therefore, that in the year 1877, the Cassel Zither Club took the initiative, and requested all the Zither societies to form into a large Union, which was to have for its object, "the general advancement and improvement of the Zither and Zither playing." This call was greeted with great enthusiasm in all parts of Germany. Fifteen societies immediately responded, and resolved to hold the first Zither Congress at Cassel, on the 9th day of September, 1877, and on that date, formed the now so powerful association

of German Zither clubs, with the object as above stated. The celebrated Zither virtuoso and composer, Max Albert, of Berlin, was chosen President, and the most important resolutions of the First Congress were: First; the founding, as the official organ of the Union of Zither Players, of *The Centralblatt Deutscher Zither Vereine.*" Second; the appointment of a committee of thirteen of the most eminent and best Zither players, composers and teachers, each of whom pledged himself to give his opinion and recommendation, as to which appeared to him to be the best and most useful of the various methods of stringing and writing, then in vogue, and the grounds upon which those methods that differed from these recommendations were to be condemned. These opinions were to be published before the Second Congress, at Nürnberg, in the official organ of the association as the leading principle. The necessity was comprehended, that the general musical laws, which before had been more or less ignored, on the Zither, were to be taken in future times, as the only real ruling line of this instrument. The desired opinions arrived punctually, but promised very little prospect to the proposed desired unity which was contemplated. Each of the thirteen gentlemen, found his own accustomed stringing, the one which he had used up to that time, to be the best, and sought to prove this in his own way. A very remarkable fact apparent in nearly all the opinions was, that the question of writing had received more weight than that of stringing, while the first should have been taken as the last.

About this comparatively unimportant question of notation, or writing, a great struggle ensued at the Second Congress at Nürnberg, which resulted in the division of the Zitherplayers into two factions. Seven of the thirteen members comprising the committee, were in favor of the introduction of the bass key, and six for keeping the violin key, which had been used in Germany for noting the bass. The respective differences of opinion did not remain of a purely technical character, but pointed themselves by the introduction of private interests, to a certain degree, of hatred and partisanship toward each other.

Among the publishers, the anxiety occasioned by the introduction of the bass key was at fever-heat, as the Zither music in their possession was noted or written in the violin key, and would, by the adoption of the former, become nearly worthless, as was seen and was desired by a part of the opposing faction with badly hidden satisfaction.

In the October number of the *Centralblatt*, for 1878, the opinions of the commission appointed to found or report this unity of writing and stringing for the Zither, were published, according to which

it was unanimously resolved, that, to form the completeness of the harmonic treatment, and to be able to accomplish the execution of a pure musical sentence, it became necessary to arrange the bass strings of the Zither in chromatic and lückenlose succession of fifths. Within these there are thirty-six strings, including of course the finger-board strings. As the normal for the tuning of the finger-board strings, a succession of fifths, from the small *c* to the *a* on the ledger line above the staff, was adopted. It was furthermore found necessary, both theoretically and practically, that the manner of writing, or notation, for the bass strings, should be in the bass clef, which was also unanimously agreed to. To these are counted the so-called accompaniment strings, which should be correctly termed by the name high bass notes. In passing upon these weighty points, it may appear remarkable that they were adopted without opposition, but this unanimous vote can be easily explained from the fact that most of the opponents of the bass clef, possibly and most probably, for want of a good foundation for their assertions, avoided attending the meetings.

About this time, several of the South German clubs retired from the Union and established an independent association, making a rule only to notice and use but the best and highest compositions, and to retain their hitherto used method of stringing, but in reality to plod along in their customary lethargic manner. The majority and main portion of the advocates of the violin key, projected the founding of a new Zither journal which should be published in Trier, under the name of *Zither Signale*, and furthermore, resolved to nurse the advancement and propagation of the Zither in all its phases, but only under the adoption and retention of the violin key. This journal at the commencement of its career was considered by the above Union, as an organ of these opposition clubs merely, and as a throwing aside of all nobler aims, and therefore was very harshly received by the *Centralblatt*, to which the *Signale* responded in no very complimentary terms. The main point in the quarrel, besides the key question, was the art of cultivating the different species of compositions. Both parties however agreed to exert their influence to ameliorate by care, and improvement of the Zither, musical literature, while the Union insisted with pedantical conscientiousness, on a strict adoption and carrying-out of the four voice part, necessary rules, which were also desired for the Zither, and endeavored to find in a part of the same, the real blessings of the Zither playing in the reproduction of classical works, which especially promised to further original works for the Zither, and which was almost en-

tirely rejected by the opposite side. The heated spirits of that time did not appreciate the merits of the golden medium until the latter found itself.

The association worked diligently, on the extension and enlargement of the bass key literature, the works of Max Albert finding a new field, and through the school and compositions of John Pugh the musical value of the same became more appreciated and rose to an unexpected height; yes, in fact, with the appearance of Mr. Pugh's sonatas, it has reached the highest point, according to my theory and experience.

But, in the meanwhile, the violin key party by no means remained idle. Through the help and exertions of musically educated men like P. Rudigier, and A. Bielfeld and others, it was impossible for the *Zither Signale* to abstain from recognizing the only true and correct stringing of the lückenlose tone material, that is, with the accompaniment *g* and *fis* low, and bass *f* and *e* high, etc. Through this, the unity of stringing was accomplished, excepting a few contra-bass strings. The appearance of a "Harmony Teacher for Zither Players," by P. Rudigier, and the modulations contained in the same, did very much to develop the taste for true and clear music, as also did the prize paper by the same author, entitled "Diversissement a la Darr," which received the prize instituted by that well known publisher, Ed. Hœnes, in Trier, for the most exemplary and best compositions. Although the latter composition and the sonatas by Pugh will never be used and perused by a great number of the Zither players, because they require too much skill and experience in the practice of this instrument, and few are so far advanced as to intelligently understand them and and thus reap any benefit from the study of the same, yet they seem to have been a shining example to several well-known composers, inasmuch as their recent compositions show, at least partially, more or less, the stamp of progress and advancement which can be easily traced to these works. The most thorough, answering to the highest musical expectations, Zither compositions are up to this time, only to be found in the bass key literature, excepting perhaps, to some degree, those for the Vienna notation and tuning. No Zither player whom this instrument serves higher purposes than for the mere purpose of killing time, should therefore not arrive too late in learning this bass key, for the reading of two keys is certainly as easy, and gives similarly less occasion for mistakes, as the reading of a paper in German and English type, if I may be permitted to use such a simile.

The publishers of music will now have appreciated that neither the extension or propagation

of the bass key, nor the higher expectations of ambitious Zither players, will injure their business, and therefore no reason whatever exists any more why those once so bitterly contending parties should not come to peace with each other, and hand in hand attempt to reach the expected goal of success and prosperity which is surely before them. The amicable tone and harmonious manner in which the latest numbers of the German technical and professional papers speak of each other, allows us to conclude that this wish will soon be fulfilled.

But we, who are so distant from the field of operation, should take this one lesson from the strife which has so long been waged, and hence suffocate every fractional hatred in the germ. Further, we should adopt the only correct and firm *lückenlose* stringing, and the other excellent points, or decisions, which have been reached in the Old World, and should use them for the benefit of the Zither and the blessings of Art.

—Written for the "Zitherplayer" in German and translated by the Editor.

EINHEITLICHE BASSESAITUNG.

The Uniform Bass Stringing of the Zither.

[Written for the "Zitherplayer."]

Every advanced player endeavors to select for himself, pieces which best correspond with his tuning of the bass strings, (all accompaniment and bass strings are generally termed and used by the signification of bass strings) but as the manner of stringing varies greatly, the great difficulty experienced, is his inability to execute every piece on his Zither as written. It was to remedy this evil, that the first Congress of German Zither players was held, and they agreed to acknowledge the *lückenlose* uniform tuning of the bass strings, from the accompaniment *f* to *contra b*, as the most correct, and therefore the best to adopt.

Differences of opinion have arisen, regarding the third quint circle, (Quinten cerkel) or whether the bass clef or violin clef should be used for the bass strings, and this resulted in the formation of two parties, the bass clef, and the violin clef party, who are, however, unanimous on the main points, and especially as to the *lückenlose*, uniform, stringing of the bass strings. Whether the notation be in the bass or violin clef, is not of such great importance, as facility of reading in one or the other clef can be acquired with little difficulty. But as usual, there are many dissatisfied ones, and many failed to make the sacrifice of exchanging their customs for the recognized princi-

ples, and so adhered to the old style. Many acknowledged this correct stringing, or at least brought out their compositions in this form (perhaps because the publisher wished it so). In smaller compositions, like dances, where the accompaniment moves only in the original tonic and dominant motive, it is frequently of little consequence whether the bass strings are in unison with the prescribed notation or not, and might also be indicated by thorough bass lettering (Be-zifferter Bass). For instance; according to Ott, for the saving of the line for the bass accompaniment in three-fourths time, is found *g . . d . .* etc., which means that the first beat falls with the bass string, and the second and third with the two periods; an entire chord is indicated by a capital letter for the inversion; a "6" is used for the chord of the sixth, (sextaccord); "6-4" for the six-fourth chord; and an "M" for the minor chord. From these fundamental harmonies, the broken (*getheilte*) accompaniment is derived, which frequently is adapted to the convenience of the performer, regardless as to whether the chords follow each other from above, or vice versa, and to the detriment of the motive. We often find such styles of accompaniment among the works of our favorite composers, whereby it is not necessarily implied that they are unacquainted with the faulty mutilation of the motive, but they write the piece so as to be within the capabilities of the greatest number of Zither players, and not unfrequently, the publisher requests that compositions be written in this form, for the simple reason that easy pieces are naturally in greater demand. Many beautiful pieces appear which are intended for the above mentioned notation, and must be played so every beginner of the *high g* chord can assure himself, for did he wish to play Darr's *Gondoliera*, and his taste were not entirely ruined or misplaced, (which occurs occasionally) he would have to draw a *low g* string for this piece; or, on the other hand, would the beginner of the *low g* chord perform such compositions as Grasmann's, intended for the *high g* chord, which are arranged particularly for this tuning. This one instance is sufficient to demonstrate this subject, as it can be applied to all other varying styles of tuning. The consequence is, that every player does homage to the composer, or arranger, whose style of writing best suits his Zither, his tastes, and his inclinations. This explains why well-set music is written for only a small number of Zither players, and by no means for the majority, and this trouble will continue as long as we have not a uniform stringing, which even such lesser instruments as the harp and guitar possess. AUGUST MEYER.

[To be continued.]

THE ZITHERPLAYER.

MONTHLY.

O. G. ECKSTEIN, Editor.

SUBSCRIPTION, 75 CENTS PER YEAR IN ADVANCE.

No subscription for less than 1 year will be received

FRANZ WALDECKER & CO.,

PUBLISHERS AND PRINTERS,
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We desire to call the attention of the Music Trade to our publication as an advertising medium. While specially devoted to the Zither it yet circulates among all classes of musical enthusiasts, and the music trade in general, and its subscribers can be found in almost every city and hamlet in this country, and in the larger cities of Europe. We respectfully solicit advertisements, and will send rates on application.

We desire very much to keep an official list of the addresses of the Secretaries of all the Zither clubs, and they will oblige us by sending their addresses as soon as possible.

* * *

ZITHER players as a rule have not responded to our invitation for their opinions regarding the promotion of a Congress of Zither players in America, and the few who have written us on the subject are decidedly of our opinion, as expressed in the March number of THE ZITHERPLAYER; namely, that it is yet too early to agitate any such movement with any degree of success. Hearty co-operation is necessary to make such an undertaking a success, and with this wanting we would do more harm than good. We will therefore indefinitely postpone any further proceeding in the matter, as we are utterly opposed to it at the present time. When the time is ripe however, our co-operation will not be wanting.

* * *

A GREAT mistake is made by Zither clubs in their programs. The Zither numbers should be interspersed alternately with other selections, as it sometimes becomes tiresome to even the best of us to hear but one instrument during a whole evening. In the recent concert of the Cleveland club, every number on the program was allotted to the Zither, and though the numbers were selected with care and judgement, they consequently were not received with that degree of enthusiasm toward the latter part of the program, as they otherwise would have been. Our experience has taught us the lesson, that the best sometimes becomes monotonous when used too often, and the Cleveland, and other Zither clubs should be careful to avoid this grave mistake.

* * *

We are in receipt of letters from our correspondents showing to some extent the outrageous practices, and very questionable methods, by

which Mr. J. Festner, of Omaha, has ensnared a confiding public, which we cannot publish at the present time. The last disgraceful transaction of which this gentleman was guilty, resulted in the disbandment of the Omaha Zither Club, of which he was President. It appears that he wanted to bring a woman into the club, to whom thirty of the thirty-two members were opposed, and persisted in his hot-headedness to such an extent, that he succeeded in breaking up the once so flourishing organization, the members leaving in disgust. Are the members so demoralized that they cannot rule a tyrannizing president? Why did they not rise in their might and dispossess the bull-dozing, self-elated gentleman instead of disbanding so excellent a body of expert players? This shows a great weakness on the part of the members, and the only chance for redemption is in reorganizing the club on a firm basis. The absence of Mr. Festner will no doubt prove a blessing.

* * *

We have always doubted the propriety of publishing in our paper any of the many testimonials we have received, of the appreciation of our new departure, in establishing a paper that will at all times voice the sentiments of that continually increasing sect, the Zither players of the United States. We have refrained heretofore from publishing more than one or two, partly from a desire to give all available space to the numerous Zither organizations now in existence throughout this country, and partly because we did not wish to take to ourselves, space that could otherwise be devoted to subjects of interest and instruction. Our idea in publishing THE ZITHERPLAYER is, to place in the hands of our patrons, a paper that mirrors on its surface the doings of the Zither public for the month previous to its issue. We also desire to give as much space as possible to the various club concerts, and endeavor to give truthful and impartial criticisms on the performers' ability, and with no desire to exaggerate or detract from the individual talents of anyone; and therefore, we trust no one will take offense where none is intended. We try to please everybody; but the variety of human tastes is so great as to make it impossible to always succeed. As we have started this paper for the benefit of Zither players, we do not think it is asking too much, when we request their cordial support, as subscribers, and by inducing others to subscribe, as, while we would like very much to be able to send a copy free to our regular patrons, the art of Zither playing, while growing, is not as yet sufficiently extended to admit of doing so. We trust therefore, that all those who have not already sent in their subscriptions will do so at once.

PERSONALS.

Prof. ARNOLD has been unusually silent the past few months. Something must have taken possession of the usually jolly Professor.

Prof. KELLER, of Milwaukee, has been very quiet the past few months. As "still waters run deep," we are anxiously expecting something from him every day.

Mr. FEDOR WILLIMEK, the Zither soloist, is delighting large audiences in northern New York, by his masterly playing, and has been very successful wherever he has appeared.

Prof. C. KRUEGER, the well-known Zither teacher of Chicago, Ill., has lately moved his place of residence. He should keep us informed of his doings as we are always glad to hear of him.

HANS GRUBER, the celebrated composer, is becoming interested in the American Zither public. We would be pleased to hear his valuable suggestions, and invite a contribution from him.

Messrs. AUGUST and BEN. JACOBS performed Zither duets at an entertainment at Quincy, Ill., April 16th, and were cordially received. The Zither is becoming appreciated in that city.

Mr. ROB. REUTER, the Director of the Peoria club, writes that he is doing famously with his numerous scholars. He has been very successful so far with his club, and to his untiring efforts the club may be thankful for its present good standing.

Prof. JOSEPH GSCHWANDNER has again been unanimously elected Director of the San Francisco Zither Club. The members dearly love their leader, as he has undoubtedly worked hard and earnestly for their interest, and deserves the success with which he is meeting.

Miss BERTHA BUXMAN, the pianist of the Capital Zither Club, has tendered her resignation for reasons which cannot be learned. The lady is silent on the subject, and the club is loth to accept it, as she has proven herself to be a most valuable member since the organization of the club. It is hoped she will reconsider her retirement before action is taken.

Mr. ARTHUR E. HEBER introduced the Zither in Janesville, Wisconsin, in 1882, and the applause that greeted the performer on the occasion of his first appearance there, assured the Zither a success from the beginning. There are now but three good players there, but Mr. HEBER has now a number of scholars and hopes in time to organize a club. The gentleman's success is mainly due to his own exertions, and he deserves praise for his work.

MUSICAL.

Signor Periquini has left Paris, and is at present in London.

Mme. Patti will sail for Liverpool, England, on May 2d, and will at once repair to her castle in Wales.

Mr. Dickson, late of the firm of Brooks & Dickson, the theatrical managers, is an excellent Zither player.

Manager Gus. Amberg will send the Thalia Theatre Opera Company to San Francisco in June, for a summer tour in California.

The famous Heckmann Quartet, players from Cologne, have made a great success among the lovers of classical music in London.

Fredric Intropida has resigned from the Carleton Opera Company, and Mr. Anthony Reiff is now the musical director of that company.

The inimitable Gilmore and his band, are to delight the frequenters of Manhattan Beach this summer with their wonderful performances.

The New Opera House at Buda-Pesth, Hungary, is the finest of its kind in the world, not excepting the Grand Opera Houses of Paris and Vienna.

Miss Marie Vanoni, assisted by a number of artists, gave a farewell concert at Steinway Hall, New York, April 26th, prior to her departure for Europe.

The "Boston Ideals" have Adams' Opera "Giraldia" in rehearsal. This opera, the music of which is very sparkling, has not been heard for some years.

M. Salvàvre has accepted the offer of the directors of the Opera to set one of Alexander Dumas' great dramas to music, and selected for that purpose, "La Dame de Monsoreau.

Miss Ollie Torbett, a young lady violinist, has just joined the Emma Thursby Concert Company, and Mr. William Waldecker, Washington's favorite pianist, has also lately played with the fair singer.

Arrangements have been made by Signor Guerra, the well-known musical director for the famous Mme. Judic, for the production of Signor G. Operti's new opera, "Baby Mascotte." M. Audran however, the author of the original "Mascotte," took exception to the libretto, which included the same cast of characters as his charming opera and Signor Operti, respecting the rights of authors in France, at once withdrew the opera. Messrs. Dahrmenon and Badoche, two well-known and successful literary men in Paris, the latter editor of the *Echoes of Paris*, are now writing a new libretto, and it is probable that Signor Operti's opera will see the light in Paris at an early date.

MISCELLANEOUS.

The Zither club of St. Petersburg, Russia, comprises fifteen active Zither players.

Several new Zither clubs have been organized in Germany during the past month.

The Steinersche Zither Verein, of Munich elected Mr. Lechleitner, as Director, in place of Mr. Rixner.

The Zither Club Kaiserslantern, in addition to their list of active members, have a passive membership of sixty.

A composition written by Mr. Albert Herzing, of St. Mary's, Ohio, when the gentleman was but nineteen years of age, has just reached us.

The South German Zither Union will meet in Nürnberg this year, and it is hoped that every club in the Union will be well represented.

The *Musikalische Zeitschrift*, for April, contains an interesting article by Aug. Bielfeld; The Zither in Munich, by F. Feyertag; Illustrated story of the Zither, (*continuation*) by J. E. Bennert; and the usual club notices.

We desire to express our thanks to all the German Zither papers for their kind notices, and also to the *Journalist*, of New York, for its unsolicited and flattering comment upon the merits of our journal.

The *Centralblatt* this month presents a very interesting number, and under the editorship of Mr. R. Wächtler, is daily increasing its influence among the Zither-loving people, being now probably the most influential Zither paper in Germany.

The *Echo vom Gebirge*, for April, contains the continuation of "Zitheristische Aphorismen," by Carl Freytag; an article relative to the works of P. Ott, their signification toward the Zither; and other interesting contributions from standard authors.

The public of Pirna, Germany, are excited over the conduct of Mr. Dr. (?) E. Raab, of Dresden, who arranged a Zither concert, and then unceremoniously failed to put in an appearance, after a large audience had assembled to hear the performance. The gentleman should be made to explain.

The new catalogue of Ernst Eulenberg of Leipzig, is somewhat of a departure from the previous ones of this popular music publisher, and contains 126 pages. It also has the names and addresses of the principal teachers and Zither firms in Germany, and other parts of the globe, which is of value to professional people.

The *Signale*, for April, is a very entertaining journal. In its well-filled columns is found a learned and well-written article (*continuation*) on the Elementary Theory Teacher for Zither Players. This is an elementary work to P. Rudigier's Harmony, and the author, M. Schlesinger, presents his discussion in a masterly manner.

CORRESPONDENCE AND CLUB REPORTS.

The Capitol Zither Club, of Washington, fresh from the success of their last concert, have lately engaged a hall for their permanent abode and are busily preparing for their next entertainment which will be given about next week. The club now numbers eighteen active members, and what is best, all of them are workers.

The Peoria Zither Club now numbers sixteen active members, and in the short time of its existence has attained a well earned recognition, and is now in an excellent state of prosperity. The present officers are as follows; President, Herman Becker; Corresponding Secretary, Albert Gillig; Treasurer, Ida Wieting; Director, Rob. Reuter.

The Zither club of Omaha, Neb., of which Mr. J. T. Festner was the President, and comprising thirty-two active members, disbanded April 7th, 1885. The President with his usual obstinacy, endeavored to bring in his fiancée, which was opposed by thirty of the members. The gentleman persisted in his undertaking, however, without counting the cost, and being supported by two members, raised such a confusion as to disband the whole club. Particulars will follow.

B.

The Harmonie Zither Club, of Brooklyn, New York, is a model one. It comprises twenty-two members, most of whom are most excellent musicians and efficient performers on their favorite Instruments. They appear at present to be in a very prosperous condition. Their officers are well chosen, and are as follows: President, Louis Bergheim; Vice-President, Herm. Bergmann; Secretary, Ferd. Muhlert; Treasurer, Louis Beck; Librarian, John Dauda; Director, Wm. Funk. The club has two honorary members.

The Zither club of Buffalo, New York, has elected the following officers to serve during the ensuing term. The club should be congratulated on securing such an able corps to guide the club to prosperity, and it is sincerely to be hoped that the members of the club will give us their assistance in making our journal a success in the common cause, and that the Secretary will keep us better informed of the doings of the club than has been done heretofore. The officers are: Director, Joseph Koch; President, Edward Steinke; Secretary, Julius Streicher; Treasurer, John Sticht; Librarian, Theo. Koernig; Music Committee, Chas. Duchmann, Jos. Koch and John Sticht.

Denver, Colorado.

DEAR ZITHERPLAYER: On April 7th, our Quartet performed in a concert given by the Glenaren Reading Club, for the benefit of the Denver Public Library. This club is not only composed of the *elite* of our city, but is also the most popular, and comprises the element to which we wish to introduce the sweet strains of our instrument. Notwithstanding that the performers taking part on this occasion, on other instruments (such as violin, piano and guitar) were all professionals, and their selections rendered in a creditable manner, yet I am proud to state the fact that our Quartet called fourth the most enthusiastic applause of the evening. The selection rendered was one by Gungl, "Sounds from Home." One of our daily papers, in its criticisms of the performance, goes on to say, that the music rendered by the Zither Quartet, had a strange effect upon the audience, and it well deserved the hearty encore it received.

We delighted another fair audience, on April 17th, at an entertainment given by the Capital Ave. Literary Society. The selection rendered on this occasion, was "Aus dem Hochgebirge," which brought fourth a storm of applause. These facts go to show that the Zither is capable of rendering music that will place it among the foremost musical instruments of the present day, as I remarked in my previous letter to you. The trouble heretofore has been, that the instrument has not been properly introduced, especially in the western country, but the above statement shows you how rapidly our instrument is gaining favor among the music loving people of our community.

I was happy to learn, through the columns of your last issue, that the Capital Zither Club, of your city, met with such success on their first appearance in public, and with best wishes for their future, I remain

Very truly yours,
GEO. R. KRÖNING.

A TRIUMPH OVER DIFFICULTIES.

The following is an extract from the Syracuse *Evening Herald's* comment on the concert given by the proprietors of that paper, in benefit of Mr. and Mrs. Peak, the famous bell-ringers, at Wieting's Opera House, on April 23rd. It shows the wonderful capability of the Zither to touch the feelings, and hold the profound attention, when under the light, yet firm, touch of so skillful a performer as Prof. Fedor Willimek.

"It is no disparagement to the other performers to say that Prof. Willimek, of Auburn, made the hit of the evening. He labored under the disad-

vantage of being obliged to meet expectations which had been raised to the highest pitch, but he proved himself more than equal to the exacting test. He is as great a wizard with the Zither as Dr. Schultze with the violin. He makes the instrument talk to the very hearts of his hearers, and carries them, at will, into every phase of emotional pleasure. In his opening piece, a 'Reverie' by Fittig, he was very seriously inconvenienced by the glare of the foot-lights which made it impossible to keep his eyes on the strings while playing, but the audience had no reason to believe that he was other than favorably situated and only felt that a master hand was at work evoking all the possibilities of the Zither, at once the sweetest and most difficult of instruments. The audience were still at the first sound, and fairly held their breath as the performer went on through the varying passages of the piece. The most delicate notes, sounds so faint that it was difficult to understand how they could reach beyond the limits of the stage, were as distinctly heard as though they had been struck forth from the instrument with the full force of the Professors fingers, such was the intensity of the quiet that reigned in every part of the house. The tremendous outburst of applause which broke the stillness when the last sweet strains of the reverie were at an end, was a mark of appreciation as deeply felt as any that ever greeted a musical performance in this city. For the recall, the Professor played Abt's delicate little melody, "Schlafe Wohl Du Süsser Engel," (Sleep on, Thou Sweet Angel). It was splendidly rendered, and called forth as much enthusiasm as the first selection.

PROF. PAINE ON HAYDN.

On the blackboard was the analysis of the Allegro, with its themes and modulations as employed in Chamber Music and Symphonies. Modern music tends to more and more subjectivity. The voice may express more feeling, but the orchestra offers scope for invention. The names *sonata* and *symphony* indicate that this class of compositions arose from dance music and opera interludes. Counterpoint culminated in Bach, and orchestral triumphs began with Mozart, Haydn, Beethoven. The newer school paid less attention to the independent melody of each part, and more to the combined harmony. Bach's son Emanuel was the greatest clavichordist of the 18th century, and opened the way for Haydn to become the Father of the Chamber music. There had been sonatas before, but undeveloped; the modern Sonata, with its modulating keys and themes, being the outgrowth of the Suite with its one key. The

younger Bach was trained for the law, but preferred Music, which he made of a lighter and more popular quality than his father's. Haydn was born in 1732. He learned when very young to play the kettledrum, and studied Latin while a boy-singer in St. Stephens choir; studying also the Violin and Clavichord, but not Harmony. His changing voice threw him out of the choir and into the friendless world; but he studied Emanuel and composed by instinct, beginning with a Mass. Then he studied theory, and wrote an opera called *Crooked Devil*. Of all the great masters Haydn alone may be called self-taught. Porpora advised him, and he learned much from Gluck and Dittendorf, soon undertaking string quartettes. From the beginning his music was full of blithe sunshine. His first quartette, B-flat—a sort of babe among quartettes—had five movements, including two minuets. This courteous dance of polite society has curiously found its way into classic music, but Haydn limbered its stiffness. His first Symphony, in D, had but three movements. Of his whole 120 symphonies we hear but the last dozen, written in England, whither Salomon spirited him for his Hanover Square concerts. Probably Haydn would never have left Austria but for the death of the Princess Esterhazy, under whose munificent patronage for thirty years he wrote all sorts of things, not forgetting a *Stabat Mater* as beautiful as it is unknown. His wedded life had been unhappy. Amidst English fog he found a New World of Art. Everywhere he was welcomed enthusiastically. Delighted surprise found its symphonic expression. He was overwhelmed with the grandeur of Handel's oratorios, and hence arose his own more perfect and artistic *Creation and Seasons*, performed at the very outset in every European capital. When he died, aged 77, in 1809, Haydn left behind 155 symphonies, 83 string quartettes, 24 trios, 19 operas, 5 oratorios, 15 masses, 53 piano sonatas, 125 pieces, the now-forgotten Bariton, besides songs, divertimentos, fantasies. Of every composer only the fittest survives. Mozart's 50 symphonies have practically dwindled to four. So is it with Father Haydn.

In the midst of the lecture the speaker interrupted himself so that we might hear two selections by the Campanari Quartet, calculated to show Haydn's immense gain from his very first essay to the G-major Quartet, produced in London. In form, his music changed more than that of the other tone-masters, but less in spirit. Beethoven expressed his progress less in form and more in feeling. As compared with Mozart, Haydn's finales are dry. He is full of witty conceits. There is a suggestion sometimes, in a minuet for example, of the dainty, quaint porcelain figures which are

the bequest of that age. Haydn is greatest in the string quartette, which requires more genius than an opera in two acts. Under his treatment the instruments become four individuals taking part in the general harmony. If Beethoven's is the music of tragedy, Haydn's is comedy. He understood fully the possibilities of the violin. Nay, the violin created the string quartette for its own uses. The Trio came to perfection in Beethoven. Mozart comes between Haydn and Beethoven. Haydn learned of Mozart how to use the wood-wind instruments. He blossomed to the very end, when almond-tree flourisheth, writing three symphonies in as many months, the beautiful Twelfth among them.—*American Art Journal*.

THE ZITHER.

Its Form, Size, Stringing and Tuning.

Continued.

There are yet other kinds of zithers besides the four different styles heretofore described in *THE ZITHERPLAYER*, such as the Harp Zither, Lyre Zither, etc. These are, however, different from the others, only in the outer form. The Harp Zither has a column attached to the large curve which projects to the peg-board, giving it the appearance of a harp. A Lyre Zither resembles the lyre in form. Another Zither, with two fingerboards, which made its appearance about seven or eight years ago, had a very short existence and is now obsolete. Many attempts were made to attach a "mute" (*Dämpfung*) to the Zither, but thus far they have all proved to be without success. It seems as though a mute can only be successfully applied to instruments with hammer-mechanism like the piano. In our opinion a mute is not at all necessary. The harp, the oldest instrument known, has none, and we do not believe that a successful attempt has ever been made to attach one to that instrument or to the Zither. The various devices for increasing the volume of the tone of the Zither have also failed to attain the desired result. An increased volume, at the expense of the mellow and sweet tone which makes our instrument so pleasant and popular, would not be an improvement, but rather a disadvantage. The unnatural and unpleasantly loud drumming on the piano seems to be the cause of the wish of many Zither players to imitate and produce as much noise on the Zither (*Spektakelmacherei*). Quite recently two new inventions have been mentioned in German papers. A resident of Stuttgart has invented a tone-screw (*Tonschraube*) which is to be inserted into the interior of the instrument, by the turning of which, it is claimed, increased volume of tone can be produced without changing its

character. The other invention, by a resident of Cologne, does away with so-called pegs, or tuning-needles. During the past few years, however, so many improvements have been advertised, which were as quickly forgotten as they were invented, that we have become somewhat incredulous as to the real value of the inventions just mentioned. The Zither as made thirty or forty years ago by Kindel, of Vienna, and Tiefenbrunner, of Munich, is the same to this day and will most probably be the Zither of the future.

[To be continued.]

ZITHER CONCERTS.

Auburn, N. Y.

At the concert given by Prof. Oheheiser, the violinist, at Auburn, N. Y., April 18th, Mrs. F. H. Griswold and Mr. Fedor Willimek, the Zitherists, took a prominent part. The *Auburn Advertiser* speaks of them as follows:

One of the gems of the evening was the Zither duet, by Mrs. Griswold and Mr. Willimek, and nothing but an *encore* would appease the rapturous applause of the audience. It was Mrs. Griswold's first appearance in public as an instrumentalist and it may be said her debut was a decided artistic triumph. Mr. Willimek's Zither solo received the inevitable *encore* and was executed with the exquisite delicacy that characterizes all his performances. Mr. Willimek's fame is not confined to Auburn by any means, but in Rochester, Syracuse and other large cities he is looked upon as a master of the instrument.

Fort Leavenworth, Kan.

The benefit concert, given to Mr. R. F. Schubert, by his friends at Fort Leavenworth, Kansas, on March 29th, was well patronized, and included several Zither parts which were well rendered. The Zither duet by Miss Hattie Garlick and Mr. Ed. Heine is to be considered the best number on the program, and received a well-merited recognition. The young lady accompanied by her teacher, Mr. E. Heine, showed that she was perfectly at home on her favorite instrument, and the careful training to which she was subjected was plainly visible. The execution of both was perfect and expressive, and prophesies for Miss Garlick a foremost rank among the virtuosen of this country. The program was as follows:

PART I.

- 1. *Defilir March*.....Saro
- 2. *Overture, Tancred*.....Audelbert

- 3. *O wundersel' ae Frühlingszeit*.....Abt
Choir of the United Singers.
 - 4. *Traumbilder, Fantasie with Zither solo*.....Lumby
- PART II.
- 6. *Overture, Semiramis*.....Rossini
 - 7. *German Dreams on the Potomac River, Fantasie, Zither duet*.....Waldecker
Miss Hattie Garlick and Mr. E. Heine.
 - 8. *Die Schwerter in der Hand*.....Schmutzer
Choir of the United Singers.
 - 9. *Minuette for string instruments*.....Bocherini
 - 10. *Fantasie from the opera, The Hugenots*..Meyerbeer

The Cleveland Club.

When properly played by competent performers the Zither produces the sweetest imaginable sounds, and is apt to invoke the liveliest enthusiasm in an audience composed of admirers of that particular instrument. Such was the case at Heard's hall on the evening of April 14th, when a concert was given by the Cleveland Zither Club in the presence of a good sized audience. Several selections were played by the club with excellent effect. The concert was highly successful from first to last, and to use a stereotyped but on this occasion a fitting expression, "one of the most enjoyable of the season." The program was as follows:

PART I.

- 1. *Grüsse von Nürnberg*.....Böck
Zither Club.
- 2. *Zither Trio, Jägerlust*.....Gutmann
Hüter, Vogt and Lederer.
- 3. *Zither Solo, Im Bräustuebl*.....Rixner
C. Lex.
- 4. *Zuher Duet, Passyer Ländler*.....Gutmann
Hüter and Sohn.
- 5. *Zither Quartette, Frühlings-Spender*.....Böck
Lex, Vogt, Lederer and Zeug.

PART II.

- 6. *Freya March*.....Kamm
Zither Club.
- 7. *Zither Solo, Schottlands Träume*.....Fittig
J. Hüter.
- 8. *Zither Trio, Die Verlobte*.....Rixner
Vogt, Zeug and Hüter.
- 9. *Zither Duet, Concert-Polka*.....Fittig
Lex and Lederer.
- 10. *Im Flügelkleide, Gallop*.....Böck
Zither Club.

NOTICE!

In sending communications, our correspondents are requested to send their orders separate and distinct from any contributions intended for publication, as such measures will insure prompt response to orders and avoid confusion.

Chicago, Ill.

The Arion Zither Club, after a large series of rehearsals, dropped the cloud of obscurity and made its first appearance in concert Sunday, April 12th, at De Berge's Hall, and were greeted by an appreciative audience that filled every part of the concert hall. Notwithstanding the extreme youth of the club, it had already endeared itself to many friends, and the brilliancy of their efforts served to gain many additional friends for our instrument. The club consists of Messrs. Burkhardt, C. Schuber, Goetz, Miller, W. Schuber, Scharenberg, W. Konrad, Jr., and is under the Directorship of Prof. W. Konrad.

The program, which of itself was an interesting one, was so arranged as to show off the club to the best advantage, and the movement of the group presented a symmetry of motion as pleasing to the eye as were the sounds produced to the ear. Each rendition showed the training and cultivation of the able Director, and judging from the performance, the material of the club is well selected, and the individual members show an unusual talent, which if properly cultivated, would do credit to any concert organization in this country. The selections were delivered with expression and feeling, and with a technique that can be gained only by long continuous practice, and showed skillful management.

The Parade-March, by Baumgärtner; Kreutzer's Der Tag des Herrn; Alpenveilchen, by Gutmann, and Dreams on the Potomac, by Waldecker, being especially deserving of mention.

The club was assisted by the Singing Section of the Turn Verein and other well-known talent, all of whom added to the excellence of the program, which was as follows:

PART I.

1. Parade-March Baumgärtner
Arion Zither Club.
2. Hymne an die Nacht..... Beethoven
Double Quartet, Song Section C. T. G.
3. Zither Solo, Schottlands Träume..... Fittig
C. Schuber.
4. Declamation, Erbkönig
Miss Lena Rinn.
5. Zither Duet, Auf dem Wildkirchli..... Rudigier
A. Goetz and W. Schuber.

PART II.

6. Der Tag des Herrn..... Kreutzer
Arion Zither Club.
7. Variations for Violin Cello, über das Thema
An Alexis send ich dich.....
Mr. J. Schroeder. Piano accom., Miss P. Vieser
8. Zither Quartet, German Dreams on the
Potomac River..... Waldecker
G. Burkhardt, A. Goetz, W. and C. Schuber.
9. Standchen Abt
Double Quartet, Song Section C. T. G.
10. Alpenveilchen..... Gutmann
Arion Zither Club.

NEW MUSIC.

Critic.

In commenting upon the merits of new music we will use the figure (1) to denote that the composition is very easy; (2) easy; (3) medium; (4) difficult; (5) very difficult.

Rixner, J.—Op. 517. Schwesterliche Liebe, for 2 Zithers. Key of D. (2) Very choice. Price, 57 cents.

Rixner, J.—Op. 24. Polka Mazurka, 2 discant, 1 elegie and 1 violin Zither. Key of G. (3) Both the idea and execution of this selection are commendable, and it is one that will take well for concert. Price, 57 cents.

Rixner, J.—Op. 527. Grossherzog Friedrich March, for 2 Zithers. Key of D. (2) Splendid for accompaniment for almost anything, and should be recommended to those desirous of having a good march for a duet. Price, 57 cents.

Rixner, J.—Op. 496. Club-piece. Namensfeier March, for 4 discant, 1 violin Zither, 1 steel violin and 1 bass guitar. Key of G. (3) Good. One of the latest. Price, 75 cents.

Böck, W.—Op. 121. In Frohen Stunden, Waltz. Key of G. (3) An excellent concert piece, and will take. Intonations used to advantage. Price nett, for 1 Zither, 15 cents; 2 Zithers, 25 cents; 3 discant “ 40 “ 3 discant and 1 Elegie Zither, 50 cents; 3 discant, 1 Elegie, 1 violin Zither and cello, ad. lib., 68 cents.

Böck, W.—Op. 73. Ein Hoch dem Nürnberger Zither Verein, March. Key of G. (2) Good concert piece. Prices, 2 discant, ad. lib. to which is a violin Zither and cello, 40 cents; 3 discant Zithers, 40 cents; 3 discant and 1 elegie, 50 cents; 3 discant, 1 elegie, ad. lib. violin Zither and cello, 68 cents.

Ehrlich, Alfred—In Schönen Steyerland, Ländler, Op. 10. (3) Introduces bell tones, and is very fair. Price, 27 cents.

Edition Kabatek, Part II. Just published, and is far superior to part I. Contains selections from Bartl, Böck, Gutmann, and other celebrated composers, making 20 pieces in all. This edition is printed from the finest engraved plates, on heavy white paper. The selections are medium in execution, and it is probably the best collection ever offered to the Zither public. Price, nett, \$1.10.

NOTICE!

On and after the 1st day of July, 1885, the subscription price of THE ZITHERPLAYER will be increased to \$1.00 per year, and all those desiring to take advantage of one year's subscription at the low rate at which it is now issued, should send in their subscriptions immediately, or before the day above mentioned. Subscribers, for their benefit, should solicit subscriptions from Zither players of their acquaintance, as the journal will certainly improve exactly in proportion to the number of names on our list of subscribers.

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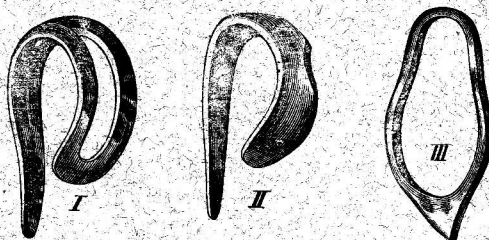
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Cornet Solo, Strauss.		
Freiheit, die ich meine, Gross.		
Rose of Autumn, Ger. & Eng. text, Waldecker.	} 30	
Kreuther Chimes, Waltz, Bartl.		
Part II.		
Sweet Spirit, hear my prayer! arr. J. Davis.	} 30	
Perplexity (Verlegenheit) Ger. & E. text Abt.		
Snowball Schottische, J. W. Maedel.		
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Part III.		
Consolation, Song without words, M. Jacobi.		
Inauguration Waltz, J. Arnold.		
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Russischer Barentanz, F. Willimek		
Part IV.		
Hedwig-Mazurka, A. Ziegler.	} 30	
Flowers from the Delaware, M. Jacobi.		
Star-Shoot, Song, Eng. & Ger. text, Waldecker.		
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Part V.		
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Ueber den Sternen, E. Hahn.		
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Still I love Thee, Arranged by A. John.		
Herzliebchen Polka-Mazurka, J. Arnold.		
Part VI.		
Immer Heiter, Polka, F. Willimek.	} 30	
March, M. Jacobi.		
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