

THE ZITHERPLAYER.

A Journal devoted to the interest of Zither playing.

VOL. I.

WASHINGTON, D. C., JANUARY 1, 1885.

NO. 1.

—*INTRODUCTION.*—

In 1879 our deceased father, Franz Waldecker who we might call the father of Zither Playing in this Country, first formulated the idea of publishing a paper devoted to the interest of the Zither, and soon launched the first paper of its kind in this Country. After repeated attacks of sickness he was compelled to abandon the publication of the same, (our readers are probably aware of his long illness and death, and of his devotion to the Zither,) and we, his two sons, have continued his business under the firm name of *Franz Waldecker & Co.*, and, after due deliberation, and in compliance with many encouraging requests, we have concluded to republish the ZITHERPLAYER.

It will, at present, contain eight pages of reading matter, but we are in hopes soon to enlarge it to sixteen pages, and the same will be issued monthly, commencing with January, 1885.

To *propagate and foster the art of Zither Playing*, is the object which prompts us to republish this journal, and it will be devoted exclusively to that cause, and instead of charging an exorbitant price, we will put the subscription at such a figure as to merely pay expenses.

The last Congress of the German Societies of Zither Players has shown conclusively that our little instrument has attained a world-wide reputation, and is a welcome visitor in many households, and the wonderful progress it has made during its brief existence is unprecedented. In nearly all the cities of Europe it has established a firm footing, and new clubs are being organized every day.

The Americans, with all their love for the beautiful, are especially becoming attached to our little gem. We receive letters from the remotest parts of the United States, which carry with them the proof that the Zither is to be found everywhere, and the many letters we receive from native born Americans, bear a further proof of the fact that the Zither has met a cordial reception in the parlors of Americans.

With our extensive correspondence with composers and publishers, both in Europe and in this Country, and trusting to some extent, upon our own knowledge and experience, we hope to be

able to make THE ZITHERPLAYER a welcome and entertaining guest to all who desire to be informed instructed and entertained in everything that pertains to the Zither and its literature. We have correspondents in every large city in this Country, and as it is, unquestionably, of great interest to every Zither Player to know what success the Zither has met with, and what progress it is making, we request that all our friends furnish us with anything of interest that may transpire in their city. All literary contributions will be thankfully received, and the Presidents and Secretaries of Zither Clubs are especially requested to send us occasional reports of their doings, concert programs and criticisms which we will cheerfully publish.

In embarking upon this enterprise we hope to gain the approbation and support of all, and shall be gratified if, by means of this little periodical, we shall, to some extent, accomplish our object, that is, "*Propagate and foster the art of Zither Playing.*"

A HAPPY NEW YEAR!

Like his predecessor, the New Year makes his advent amid a chorus of good wishes, resolves and hopes. For some these hopes will be realized, but the majority already know that the future hides the same old story of disappointment and heartache. Still no one knows to whom the prizes will fall this year, and our wish to our many readers is, that the New Year may bring nothing but happiness and prosperity.

But ah, dear friends, there's something yet
To cheer the hearts of peace bereft;
'Tis the voice of love that music lends,
And the soothing strains that the Zither sends.

May our dear instrument, with all its modesty, strike deep into the hearts of many, before unknown, friends, so that when the year has run its course, we will have added many converts to its wonderful charms.

The ZITHERPLAYER will be issued, hereafter, the first day of every month, and correspondents will please send in their notices, etc., as soon as possible prior to the last day of the preceding month.

THE ZITHER AND ITS HISTORY.

The origin of the Zither (I use this way of spelling to insure sameness, although Webster has it Cithern) has no doubt been very often discussed by players and persons interested in that instrument, and the answer usually accepted is, that the Zither is a very old instrument and its name is even mentioned in the Bible. This is but partly correct, as the name certainly is mentioned; but is used only as a class-name for string-instruments in general, and does not apply to the instrument which we now know by that name, and of which, as we shall proceed to prove, no one, at that time, had any idea. We often find the name mentioned in novels of bards, and minstrel-knights interluding their songs with a few bold touches on their Zither; but we, therefore, need not imply that that was the instrument of the present day. Mozart's Don-Juan in his serenade to Donna Elvira, uses the words "Horch auf den Klang der Zither"; but in the score of that opera the accompaniment of that aria is given to the Mandolina. Goethe's Mephisto also uses the name Zither after his serenade to Marguerita; but certainly no one who has ever witnessed the performance of that opera has seen or heard Mephisto play on the instrument known to the present time by the name of Zither, nor do I think any zither-player would take pride in accepting him as a colleague. We are certain that until the beginning of the present century, no instrument having a fingerboard and a separate accompaniment (a double instrument so to say) was known. All the string instruments of ancient times more resembled the harp in form, tuning and mode of playing, as also does the newest musical invention, (if we may be permitted to call it such,) the "American Zither." Why the inventor should have given this name to his patent we do not know. As a specimen of inventive genius it certainly does not reflect much credit upon the American name; for our part we think he would have been more justified in calling his plaything a "Baby Harp," however, as Shakespeare says, "What's in a name?" The instruments known to the ancient Greeks were the "Lyra, Kithura and Cithara." From the last name originated the erroneous idea, which has been adopted by many authors of instruction-books for the Zither, that our Zither was already known to the Greeks. These ancient instruments resembled our own only in one respect; that is, they had strings, or, in other words, they were string-instruments. The number of these strings varied from three to seven, and the tones were produced by striking or picking the strings with

a hard object called "Plectrum." That this could not have been the ring used by zither-players of the present day to produce the tones on the fingerboard-strings is proven in Mythology, for with his plectrum Hercules killed his teacher, Linos, and we think that even for a Hercules this would have been a rather difficult thing to do with so small an article. The harp, probably the oldest of string-instruments, belongs to the Hebrews, and of it two kinds were known, the vertical and the horizontal, the latter bearing the name of "Psaltrium." These instruments varied greatly in size, form and number of strings, although the latter never exceeded ten. Both of these instruments were without fingerboard, in fact we think ourselves perfectly safe in asserting that no one, at that time, had any idea of a fingerboard. During the 16th Century this psaltrium found its way into Germany under the not very æsthetic name of "Hackbrett" (Chopping-board). The number of strings was increased from 10 to 32, two and three for one tone. The manner of playing the instrument was to strike the strings with two small, probably wooden, hammers. This "Hackbrett" through the aid of many modern improvements developed into the now so popular instrument, the "Piano." In the course of the 17th Century another "Hackbrett" was made, the "Turkish Hackbrett." This consisted of a sound box with fingerboard only. Both hands were employed in playing it, the left to press down the strings over the ribs of the fingerboard, and the right to strike them with a quill. In the course of time the defects of these instruments became more and more apparent, so that in the first decade of this Century either of them could only be found among the inhabitants of the Alps. The "Turkish Hackbrett" there acquired the name of "Zitha." That neither of these two "Hackbretts" bore resemblance to our own instrument is, we think, beyond all doubt. Nevertheless they were, so to say, the parents of both, the Piano and our Zither; the former has become a brilliant prima donna, while the latter remained a modest young maiden; but it is therefore not less appreciated wherever it has been introduced. Mr. J. Petzmayer, in about 1830, was the first to propose a combination of the two "Hackbretts," the result of which was our present Zither. It had three strings on the fingerboard, (g, d, a,) and fifteen in the accompaniment, numbering from the fingerboard up, g sharp — g — b (h) — g — f sharp — e — d — a — c sharp — e — g — b (h) — a — e — f. The fingerboard however was only ribbed in whole tones, the half tones being produced by strongly pushing the strings to one side. That with this great inconvenience, and the gen-

eral disorder throughout the instrument no regular mode of fingering could be adopted is apparent, nevertheless Mr. Petzmayer acquired such a degree of skill upon his instrument that he gave concerts at all the larger cities of Europe until at last he stopped in Bavaria, where he obtained Duke Max as a scholar.

Two musicians of Munich, Messrs. Mülhauer and Weichel, soon saw the defects of the new instrument; and successfully labored to improve it. Under their direction the fingerboard was ribbed for whole and half tones, in 1842, and also a regular mode of tuning in 4ths and 5ths adopted. The fingerboard now had three strings ($g-d-a$) and the accompaniment fourteen; much later, if I am not mistaken, in 1849, the second a was added to the fingerboard to facilitate the playing of chords and later still to improve or compass the c -string. At about the same time the popular composer, Mr. C. Umlauf, who is still living adopted the tuning $a-d-g-g-c$ for the fingerboard. As he considered the zither more as an instrument for accompanying the voice, or other instruments his tuning was not so very incorrect. Lately a new instrument with a six-stringed fingerboard ($e-e-a-d-g-c$) has been manufactured. In all the newer instruments the number of accompaniment-strings has been increased to as high as thirty-seven.

During the article we have traced the Zither from its first origin and we hope, have convinced our readers that our instrument is not older than about 54 years, even though its name is mentioned in the Bible. We have also recorded all the principal improvements in the order of their date; of course further development depends upon you who have taken up the instrument. It is for you to bring it in its proper position on the musical barometer. It is for you to eradicate the general low opinion of our instrument. If you all resolve to do your best, we must and will be victorious, and we shall consider ourselves perfectly safe in prophesying a brilliant future to our Zither, which will be enjoyed by all who have labored in its cause.

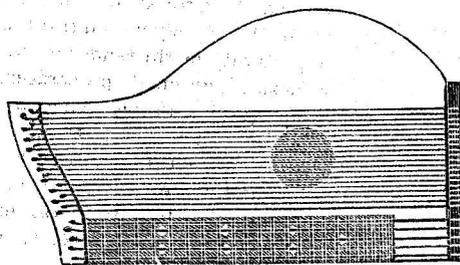
THE ZITHER, ITS FORM, SIZE, STRINGING AND TUNING.

The zither has only during the last 30 or 40 years become generally known; yet, the different zither manufacturers, in their attempt to bring new and improved instruments upon the market, gave the zither so many various forms, sizes and

manners of stringing that most zitherplayers entertain quite erroneous ideas about the instruments, at the mention of so many different names. The many letters of inquiry sent us prove the truth of the above statement. We shall now endeavor to describe the various zithers, and if, in the course of this article, we should express an opinion different from that entertained by the zither-teachers, manufacturers, or experienced players, we would be obliged to them if they would give their opinion to the public through the columns of this paper, as we can thus best further the interests of our instrument.

THE PRIME, OR DISCANT ZITHER,

often mentioned in price-lists as "Common Style."



The Discant Zither is the old and most generally known style and had 3, 4 and then 5 fingerboard strings and, during the first years of its existence, 12 accompaniment and bass strings, which were later increased to 24 or 26. Quite recently zithers have been made with 6 fingerboard and 37 accompaniment and bass strings. The fingerboard of a Discant zither is $12\frac{1}{2}$ inches long; the entire length of the fingerboard strings is $15\frac{1}{2}$ inches. On this size all chords can be easily struck, even with a small hand. The whole width of a Discant zither is 12 inches, and the 24th bass string is only 6 inches from the fingerboard. An instrument thus constructed can be easily controlled by a normal hand. In this size of zithers the length and thickness of the strings are in the proper relations, and the vibrations become natural, and the tone-shading and playing more agreeable. It should be kept in concert-pitch. The Discant zither with 5 fingerboard, and 24 or 26 accompaniment and bass strings, answers all usual requirements, and will, no doubt, be generally used.

[To be continued.]

The Washington Zither Club will be reorganized some time this month, and hope to give a concert at an early date. The club will consist of about 20 active members. We wish it success.

THE ZITHERPLAYER.

MONTHLY.

SUBSCRIPTION, 75 CENTS PER YEAR IN ADVANCE.

FRANZ WALDECKER & CO.,

PUBLISHERS AND PRINTERS,

Washington, D. C.

PHILADELPHIA ZITHER CLUB.

Its History.

My attention was called to an advertisement in one of our Sunday morning papers, in the fall of 1872, reading thus: "Zitherplayers and admirers of the instrument are respectfully invited to attend a meeting for the purpose of organizing a Zither club, at etc.". This aroused my interest immediately, for at the time I was more an admirer than a player, and thinking that the offered opportunity might render me valuable services, I unhesitatingly made preparations to comply with the request, and proceeded to the place in the most happy and joyous frame of mind, anticipating great inducements; but how sadly was I affected to discover that the meeting place was in a beer saloon. My opinion was set, being convinced there would be more beer than music, nor was I mistaken.

At two o'clock the room was well filled, mostly strangers to me, which surprised me, as I had no idea there were so many Zither players in our city. Zither playing was indulged in quite freely; the artists, stars, masters, or what we may call them, would deliver good, bad, or indifferent music, each to the best of his ability, the repertoire consisting of Heimaths Klänge (Sounds from Home) and Rococco Waltz, Rococco Waltz and Heimaths Klänge, with an occasional change to a polka by Darr. The intermissions caused by changing the program from one number to the next would be occupied in imbibing beer, for some of the members did require the indulgence of a few glasses of beer to recuperate and to gather strength sufficient to endure the next gem, or pearl of art, to be produced by the next professor, for that they all were, at least they thought so.

In the mean time much hilarity was manifested by the players, as well as by the admirers, for it was about five o'clock when one gentleman inquired for what purpose the meeting had been called. Upon this, the elder of the players with much gravity, called the meeting to order, explained its object, went over a history of the instrument, stating that the Zither dated back into the dark ages of antiquity, and that it had been cherished and fostered unto the present day; that poets as well as peasants, princes as well as puri-

tans, harped upon it; that the future of our dear instrument would be one of great achievements, (musically,); that it would meet with unbounded success, (financially,); that his prophesy was not wind, but facts, solid, honest facts, and that such could only be accomplished by organizing a club, the first and only Philadelphia Zither Club.

Certainly, after such an introductory, the meeting became very animated; no time should be wasted, and proceedings were immediately instituted to elect officers. The assemblage was in an excellent composure of mind. President, Vice-President, Secretary and Treasurer, were successfully elected; but now, the climax of the meeting, the director was to be elected. Who should be the fortunate man? A breathless quietude betook the agitated debutants; a moment of great expectations had taken place. Who shall be the leader? A very prominent and also highly responsible position. A motion was made to nominate a director. The motion was lost, as the gentleman was found to be inadequate for the position; two, three, four, five, were nominated, all meeting with the same result, a result which was very natural, they all wanted to be the director, the prominent man, not in art, but in figure. [Reminding us of the former depraved condition of mankind, when individuals met together through a sense of their own weakness, and selected the tallest man among them to be their leader.—ED.] The meeting became so disorderly, so tumultuous, that the proprietor of the house was forced to declare the meeting adjourned.

That ended the first and last meeting of the first attempt to organize a Zither club in Philadelphia. It was a passion flower; it bloomed fragrant, but only for one day.

In the mean time I continued my studies with Prof. L. P. Brachet, and making the acquaintance of four gentlemen, pupils of Mr. B., we concluded to organize a club.

The constitution was framed in September, 1876, and the rehearsals were brought about by weekly meetings. We succeeded quite satisfactorily, playing on different occasions for various purposes, to use Dr. Spranger's words, "in basements, in churches, concert halls, theatres and opera houses," our performances being gratuitous, no one had a right to grumble, and so it was, that managers had to be satisfied.

I had been chosen director of this quintette, filling the capacity with all my energy, and hoping to increase the number of its members; but, alas! in vain, complaint after complaint came upon me; the parents would inquire as to the hours of rehearsal, their duration and how many evenings were devoted to rehearsing. I could not under-

stand their inquiries. I explained that one evening in each week was set aside for practice, and that the hours were from eight to ten o'clock; this, these unconscious people could not comprehend; they complained that their sons would come home at two or three o'clock in the morning, and they thought it very doubtful that Zither clubs rehearsed so late, or rather, to so early an hour. The result was, that disharmony took hold of our quintette, and my bright aspirations were ruined; the club was dissolved, and herewith ended the second attempt.

Not discouraged from previous experiences, I continued to promote the cause of Zither playing, offering inducements, distributing music and rendering all possible assistance, not for the paltry amount of money—an insatiable greed which we find prominently among musicians, that was not my aim, but to cultivate and elevate the inclinations of our present players, and my exertions have always met with approbation.

On February 9th, 1879, Messrs. W. Leopold, P. Wuest, five other gentlemen and myself expressed the desire to unite and form a club. I related my prior troubles in clubs, and informed them that if they intended to organize on a plan of stability, I would invest my whole ambition in the cause, on condition that the other gentlemen would do likewise. All consented, and the Philadelphia Zither Club was again organized.

Friday evening was selected for rehearsals, and with diligent practice and true devotion, we improved rapidly; our membership increased to ten Zithers and two Guitars, and by May 9th, 1881, we had sufficiently advanced to appear before an audience. The first concert was an overwhelming success, of which the ZITHERPLAYER, published by the lamented Franz Waldecker, can bear evidence.

On July 11th, 1881, the constitution was framed. The fees are moderate and fines do not exist. ART. II. prescribes:—"It is the object of this club to cultivate and foster the art of Zither playing; to give more or less advanced players encouragement and opportunities for improvement; and to aid in the mutual entertainment of all its members." To this we have unerringly stood.

From year to year the membership has increased. The second annual concert was held February 13 1882; the third, April 10, 1883; and the fourth, April 4, 1884; each and every time gaining the support of an intelligent and highly appreciative audience. We stand at present, well organized, and hope to remain so. Where can we now find the key to our success? I think it is in more music and less beer.

MAURICE JACOBI,

Dec. 25, '84. *Leader of the Phil. Zither Club.*

CORRESPONDENCE.

Davenport, Iowa.

Glad tidings you bring us indeed. I think your undertaking will be heartily greeted by all Zither players. Had Mr. Waldecker, your noble predecessor, lived, we should, no doubt, to-day have a paper devoted to the interests of the Zither, inferior to none; although the odds are against us in this country. The Zither has made wonderful strides, and will gain popularity rapidly.

Why is it that Zither players are not able to discourse musical topics in general? This question is so often put, so often asked, that one may be inclined to think that all other musicians were possessed of such an ability. I emphatically deny that there are more in the ranks of the latter than in that of the former. The one thing that we have found lacking is an official organ in this country; and with one now in our hands, thanks to your enterprise, we can learn more of one another, and might, through the medium of your journal, benefit ourselves by such observation as we may individually learn, and can transmit to others through the columns of your paper.

I hope, sincerely, that in your paper we have found a dear friend, and wish you success.

Yours truly, WILLIAM REUTER.

New York City.

I am glad to learn that you intend publishing, what we are most in need of, a medium to draw all lovers of the Zither nearer together. I wish you the best of success in this undertaking, although I have no doubt it will find the hearty support of all Zither players. The Zither is of late becoming so popular an instrument, and Zither clubs so numerous, that an official organ has become almost a necessity. It seems as though Zither concerts, at present, are the order of the day, and hardly any entertainment, concert, or sociable is given in which a Zither solo, duet, or club piece does not appear. This shows plainly that our dear instrument has found its way to the hearts of the public, and taken strong root in America. Heartily wishing you success,

I remain, Yours truly,
EDW. G. EGGE.

Philadelphia, Pa.

I will cheerfully do all in my power that is of interest to your new enterprise; that is, the republication of the ZITHERPLAYER, and do not hesitate to say that it will meet with success. Zither playing has increased a hundred fold within the past few years, and has been brought to a high standard. Congratulating you, and being confident of your success, I anxiously await the first number.

MAURICE JACOBI.

St. Louis, Mo.

I am very glad that you are about to republish the ZITHERPLAYER. I think that you, above all others, are the best qualified, and in the best condition to make perfect such an enterprise, and that you have the best chance for success. The name of Waldecker insures success, and we expect more from that name than from any other. We need a paper of its kind, and I wish you success.

Yours,

AUGUST MEYER.

Reading, Pa.

We have a club, organized over a year ago, of which I have the honor to be President. Wishing you the greatest success, I am

Fraternally yours,
JNO. H. KEPPELMAN

Evansville, Ind.

Am pleased to see your ZITHERPLAYER reissued, and I know all Zither players will cordially endorse your movement. Wishing you success, I remain,

ERNST RAHM.

Baltimore, Md.

I am very glad that you contemplate republishing the ZITHERPLAYER. Wishing you all the success you deserve, I remain,

WM. LOHMEYER.

ZITHER CONCERTS.

This being our first issue, we must necessarily retrace our steps somewhat, to report the notable concerts that took place during the previous quarter, and hope they will prove of interest to those who desire to know of such concerts. In our subsequent issues we will confine ourselves to those which took place merely during the interim between the issues, and shall publish the criticism and our own comments upon the same.

Mt. Vernon, Ind.

AUG. 22, 1884.—The Evansville Zither Club took a trip to Mt. Vernon per steamer, arriving there at 5 o'clock, about thirty persons in all, and made Chas. Wassen's Masonic Hall their headquarters. At 8 o'clock, sharp, the Concert began, in which Messrs. Koch, Rahm, Kaltöfen and Altergott were encored amid a storm of applause.

The following was the program: Parademarch by Baumgärtner; Der Liebe Frühling (Zithertrio) Marienklänge, Waltz; Die Waldrose, Polka by Böck; Jubelmarch by Böck; Oberbayerische Ländler by Böck, (Zithertrio); Elisenwaltz by Böck; Wie der Wind, Gallop by Böck; Vocal, Violin and Piano Solos.

Elizabeth, N. J.

Oct. 3, 1884.—Concert of the Elizabeth Zither Club in L. Fink's National Hall.

The program included the following: Cavalier March by J. Bartl; Die Fischer by Gabusi, (Duett); Souvenir de Edinburg, (Blue Bell Polka), by C. Fittig; Cornet Solo, Culver Polka, by Steinhauser; Opera-Potpourri for 2 Zithers, Harp and Violin; Die schöne Zillerthalerin by F. Gutman; Theresen Waltz for 3 Zithers, Harp and Violin; Almrosen, Ländler; by F. Burgstaller; Vocal Solos.

Davenport, Iowa.

The Davenport Zither Club played in concert at Muscatine, Iowa, last Thanksgiving evening.

Owing to the tardiness of the train, the party were delayed until near nine o'clock, and the immense audience that had waited for an hour were beginning to grow impatient. They were rewarded, however, by the excellently rendered program, under the direction of the club's able director, Aug. Sontag, all the members being encored, and the performers were not allowed to depart until a promise was exacted from them, that they would return and repeat their program.

The club has appeared in four of the popular afternoon concerts of the Great Western Orchestra, and the announcement that they will play, has never failed to attract a good audience.

Among their numbers were: Erinnerung an Herringsdorf, by Steffen; Fremde und Heimath, by the same composer; Ein Erster Frühlingmorgen, by Rixner; Zwist und Versöhnung, by Rudigier.

Evansville, Ind.

Oct. 26, 1884.—The Evansville Zither Club founded by our deceased friend, F. W. Ritt, gave a delightful concert in Liederkrantz Hall, Sunday, Oct. 26, 1884. Notwithstanding the heavy rain storm that had threatened the surrounding country for some time, a large audience was present that tested the capacity of the large hall to its utmost. The well selected and arranged program was received with genuine enthusiasm, and the artistic manner in which the various numbers were rendered won the hearts of the large audience at the first, and encores were in great demand. Where all did so well it would be difficult to select one number for comment. The Upper Bavarian Ländler, composed by W. Böck and rendered by Messrs. Albert Kaltöfen, William Altergott and Ernst Rahm, and the Violin-zither solo by Mr. Louis Stolz, which, by the way, was the first solo on this instrument heard in the city, deserve special mention.

The active membership of this club has now increased to seventeen. The following is the program:

1. *Parade March*.....W. Baumgartner
Zither Club.
2. *Upper Bavarian Ländler*.....Böck
Al. Kaltofen, Wm. Altergott and Ernst Rahm.
3. *On the Alma*.....Keilmann
(Duet with Zither accompaniment.)
Misses Mattie and Amalie Decker.
4. *The Wood Rose, Polka*.....Böck
Zither Club.
5. *Farewell, you dark eye, 4 zithers*.....Böck
L. Stolz, Kaltofen, Rahm and Altergott.
6. *Fresh and Jolly, Gallop*.....Böck
Zither Club.
7. *Cavalier March*.....J. Bartl
Zither Club.
8. *The pretty Alp-maid, 3 zithers*.....Gutmann
9. *The Lodge, Comic duet*.....Hemze
A. F. Illig and E. Kaltofen.
10. *Eliza Waltz*.....Böck
11. *Farewell to the Alma*.....Keilmann
Misses Mattie and Amalie Decker.
12. *Jenny Polka*.....Böck
Zither Club.

Brooklyn, E. D., N. Y.

Nov. 2, 1884.—The J. Arnold Zither Society gave a grand concert in Military Hall. Mr. Arnold made up the program, and the pieces rendered were numerous. A large audience was present. The ladies, Schmidt, Beck and Kohler, and the gentlemen, Kreuter, J. and A. Arnold and Frank, received great applause for their renditions. The concert was followed by a hop which kept those present together far into the "wee sma' hours."—*Brooklyn Freie Presse.*

The program was as follows:

PART I.

1. *Overture, "Wanderer's Bound,"*.....Suppe
P. Frank's Orchestra.
2. *Aurora March*.....J. Arnold
Zither Society.
3. *Song without words*.....Böck
Misses L. Schmidt, L. Beck, L. Kohler.
4. *O, precious Childhood*.....C. Faust
Highground Harmonie.
5. *Overture, "Poet and Peasant,"*.....Suppe
Zither Duet, L. Kreuter and A. Arnold.
6. *Die Rosenheimer Ländler*.....Rixner
L. Binzinger, F. Kreuter, A. Arnold.

PART II.

1. *Medley Overture*.....Braham
P. Frank's Orchestra.
2. *Hunter's Joys March*.....Rixner
F. Kreuter, A. and J. Arnold.
3. *Plantation Sketches*.....Original
Billy Pool and Jaques James.
4. *The Jolly Zither Players*.....Parlow
F. Kreuter and A. Arnold.
5. *Violin Solo, "Pastorale"*.....Lumbye
Fritz Frank.
6. *Gallop, "Like the Wind"*.....Böck
Zither Society.

Allegheny, Pa.

Nov. 10, 1884.—The Robert Blum Zither Club, of Allegheny, gave a grand concert on Monday, November 10, under the direction of their able leader, Prof. John Bolte. After the concert all enjoyed a hop. The program was as follows:

1. *Wacht am Rhein, March*.....Gutmann
Bolte, Schoener, Segritz, Türf and Wagner.
2. *O schöne Zeit, o selige Zeit*.....E. Götz
Robert Blum Männer-Chor.
3. *I fear no Joe*.....Pinsute
George Adler.
4. *Elegie (Zither and Piano)*.....Ponholzer
Prof. Kellers and J. Bolte.
5. *Frühlingspenden*.....Böck
Bolte, Schoener, Segritz, Türf and Wagner.
6. *Fantasie (Zither Solo)*.....Burgstaller
Mr. Bolte.
7. *Mein Himmel auf der Erde*.....Pfeil
Robert Blum Männer-Chor.
8. *Jäger Polka*.....Bartl
5 Zithers, Violin-zither and Piano.
Mr. Werner, Prof. Kellers and Zither Club.

Syracuse, N. Y.

SEPT. 9, 1884.—

1. (a) *Gruss an Augsburg, March*.....H. Gruber
(b) *Evelinen Polka Mazurka*.....Böck
Syracuse Zither Club, (14 zithers, 2 Guitars, 1 Flute.)
2. *Soprano Solo, Letortorella, (Waltz)*.....Luigi Arditi
Miss Emilie Gelhaar.
3. (a) *Carnaval of Venice (Zither Trio)*.....
(b) *Concert Polka*.....F. Gutmann
F. Beyrer, Jos. Wolf, Chas. Hirsh, Zithers; Chas.
Messer, Guitar.
4. *When the Hues of daylight fade*.....Emmerson
Max Fix, John Besswick, Steve Weidle, Fred Hensel.
5. *German Dreams, Fantasie, (Zither Duet with
Belltones)*.....F. Waldecker
Frank Beyrer and Pauline Beyrer.
6. *Alpenlied with Zither accompaniment*.....Gutmann
Miss Clara Bauer.
7. *Parade March, (Zither Trio)*.....W. Baumgartner
F. Beyrer, Joseph Singer and Pauline Beyrer.
8. *Selection*.....
Miss Emilie Gelhaar.
9. *Sounds from Home (Zither Duet)*.....J. Gungl
F. Beyrer and Joseph Wolf.
10. *Italian Melodie*.....Donizetti
Wm. Kalb, Flute; Emilie Gelhaar, Piano.
11. *Selection*.....
Folio Quartette.
12. (a) *Kaiser Polka*.....Bartl
(b) *Immer heiter, Gallop*.....Böck
Syracuse Zither Club.

Detroit, Mich.

Nov. 24, 1884.—

An audience, the equal of which in point of numbers, and enthusiasm, has seldom been seen in Detroit, greeted this club on the occasion of their concert on the day above mentioned.

The third number, "Ich wollt, mein Lieb' ergösse sich" (Quartette) by Mendelssohn, which was given in true artistic style by Messrs. Merz, Nieper and Jordan, and Miss Spranger, and the trio "Selige Erinnerung" by Dr. F. X. Spranger and his two children, which received an enthusiastic encore, deserve special mention.

The last number of the program by the club, was also excellently rendered, and an encore was vigorously applauded. The program was:

PART I.

1. *Evelinen-Polka-Mazurka* Böck
Detroit Zither Club.
2. *Fremde und Heimath, (Zither Duet)* Steffen
Wm. Kaeding and J. Schoenith.
3. *Ich wollt, meine Lieb' ergösse sich, (Zither Quartette)*..... Mendelsohn
H. Merz, Wm. Neiper, Minnie Spranger, J. Jordan.
4. *Die Fischer, (Duet)*..... Cabussi
Jos. Saladin and Emil Schober.
5. *Klage und Trost, (Zither Solo)*..... Ph. Grassman
J. Baumann.
6. *Leichter Sinn, (Zither Sextette)* Ponholzer
Wm. Kaeding, Dr. Kleefuss, J. Neiper, J. Leckner,
J. Jordan and Wm. Neiper.

PART II.

7. *Freundesgruss, Waltz*..... Schönberger
Detroit Zither Club.
8. *Steyrische Ideen, (Zither Solo)*..... Fröschman
J. Jordan.
9. *Selige Erinnerung, (Zither Trio)*..... Löhr
Dr. F. X., F. X., Jr., and Miss Minnie Spranger.
10. *Der Ritter, Solo*..... S. Adams
Emil Schober.
11. *Lieder-Potpourri, (Zither Duet)*..... Bergman
H. Merz and J. Jordan.
12. *Immer heiter, Gallop*..... Böck
Detroit Zither Club.

Detroit, Mich.

The second concert of the Detroit Musical Society, on Dec. 11, 1884, was a grand success. The audience was demonstrative, and the tumultuous applause after each selection showed how much the numbers were appreciated.

The society consists of three different sections: "Zither," "Song" and "Orchestra," with nearly one hundred and twenty-five members. The orchestra alone includes forty-five members, under the efficient leadership of Mr. Louis Sihler. They were seated on a large raised platform on the rear of the stage, (built for the purpose) and the vocalists and Zither players were grouped on the front of the stage, so that the splendid picture had an inspiring effect on the audience in the beginning.

The orchestra played the various selections allotted to them with precision and expression. The performers are amateurs, and deserve praise for the perfect rendition of the difficult selections, which were equal to those by musicians of professional standing. The serenade, "Mandolina," being particularly well executed, an encore was emphatically demanded.

The Zither numbers were well studied, the conception of the intonations being nearly perfect, and were given with expression and feeling, all the selections receiving well merited applause. The Zither solo by Mr. Geo. B. Sihler, was likewise well received.

The selections by the vocal corps also received studied attention. The crowning success of the evening, however, was the song by Mrs. Dr. O. Lang, daughter of Dr. F. X. Spranger. The lady selected "Bluemchen am Hag," by Abt, and her execution of this exquisite song was so perfect,

and was given with such fervor as to fairly captivate the audience, and the applause did not subside until the lady appeared, and satisfied them with an encore. A beautiful basket of flowers was afterwards presented to the singer.

The above concert was so well arranged, and so well delivered, that a cordial wish was expressed that it might soon be repeated.

Want of space precludes our giving the full program.

SEVENTH CONGRESS OF THE GERMAN ZITHER SOCIETIES.

HAMBURG, GER., Aug. 29,-Sept. 1, 1884.—The Congress of the German Zither Clubs convened Saturday morning, Aug. 29, the President, Mr. J. Görlick, in the chair.

The first Vice-President, in his report, showed that ten new clubs joined the association during the year, making thirty-five clubs in all, with four hundred and sixty-one members.

The Hamburg Zither Club was tested to its utmost to meet the demands of the various delegates, and nobly did its duty, the delegates as well as visitors being delighted with the various entertainments provided for them, and the club deserves great praise for the pleasant manner of receiving and entertaining the guests. The Congress adjourned to meet at Dresden, in 1885.

The official program of the concert on the last day, was participated in by twenty-one clubs.

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CONTENTS.

We parted by the river side.
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.