

# THE ZITHERPLAYER



A Journal devoted to the interest of Zither playing.

*O. G. Eckstein, Editor.*

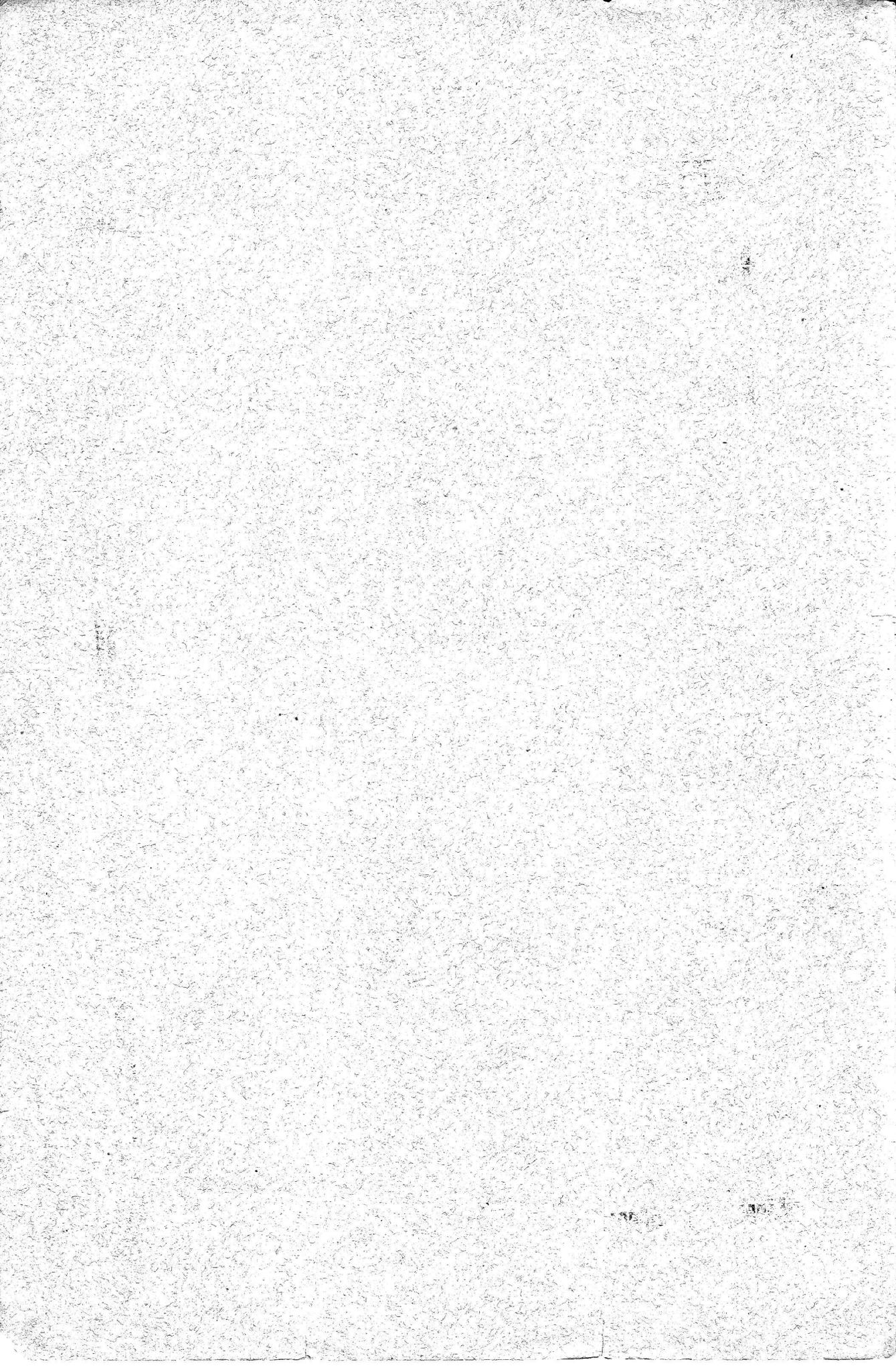
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A Journal devoted to the interest of Zither playing.

VOL. I.

WASHINGTON, D. C., FEBRUARY 1, 1885.

NO. 2.

## "THE ZITHER."

[Written for the "Zitherplayer."]

When you feel sad and lone without reason,  
And earth seems too drear to endure  
Even one more short day of the struggle,  
Ere you'd quickly life's title abjure—  
Cast away from you gloomy reflections,  
Dry tear-drops, and stifle each moan,  
For comfort and happiness seek you:  
The murmuring sweet Zither tone.

To the grief-worn 'twill bring consolation;  
To the weary 'twill bring sweet repose;  
To the heart-sick 'twill bring potent healing,  
A balm for the cure of all woes.  
But not only this does it promise  
To the sad and grief-stricken alone,  
To the glad it will also bring gladness—  
The murmuring sweet Zither tone.

M. V. B.

WASHINGTON, D. C.,  
January 28, 1885.

## THE HARP-TONES (Harfentöne) ON THE ZITHER.

One of the greatest preferences the zither has over all other instruments, is the richness of its tones, which touch the nobler sentiments of the human heart, and awaken a feeling of gratification and delight—or in other words, "content." With this richness of tone one is enabled to work a pretty modulation, which not only strikes the hearer as sweet and soothing, but which also characterizes the accent of the piece performed.

I will here only mention this one manner and art of playing, from the multitude of its treasure; that is, the so named "harfentöne." This style of playing is attained by striking the strings over the sounding hole, or as near to it as possible. The sounds produced by this manner of striking the bass or accompaniment strings, resemble the tones of the harp, and thus the word "harfentöne" has its origin. The resemblance to this instrument is especially manifested in the use of separate, or rather, assorted chords.

In this style of playing the fingerboard demands special attention, and tender and delicate management, so that the melody will not sound too harsh or abrupt in comparison with the "harfentöne." The striking should therefore be clear and exact, otherwise the player ruins the richness of the tones, which would come by proper handling, and produces an unpleasant picking after

each note, which is not only disturbing, but grates horribly upon a person's feelings.

To produce this result, requires frequent and uninterrupted practice, and we must not fail to mention, perseverance, which, by the way, is always required in the pursuit of any undertaking which has its counteracting influence of difficulty. The fingering must be soft and delicate, and the thumb especially should be straight extended, so that the ring may strike sure and precise.

Notwithstanding the beauty and fineness of the "harfentöne," there are yet many players who either use them very little, or totally fail to observe them. Even the composers have not yet come to any understanding or agreement as to the proper application of this beautiful manner of execution, and there is no adopted universal or intelligible sign to determine when they should be played, where they find occasion to employ them.

Umlauf employs, or rather uses the word "dolci" to note the introduction of the same. Whoever has made his book a careful study, and strictly follows his instructions, becomes familiar and accustomed to the playing or use of them.

It frequently happens that one part or another of a selection is first performed over the sounding hole, (harfentöne) and then again in the ordinary style of execution (tempo), or more familiar handling. This makes a wonderful impression and an important effect, contrary to the same treatment or sameness of execution in an ordinary repetition, are petition we all know somewhat lessens the effect and beauty of the rendition. For example, in playing a ländler, it will materially enhance the beauty of such a selection, to adopt this method. It adds life and fire to the execution, and this, we may say, is the soul of music.

Great care must be taken in the tempo of the ordinary style, or rather in the repetition, which should be a trifle faster or quicker than when played in harfentöne, otherwise the number will drag, and become painful to many sensitive and cultivated ears.

Melodies like "Songs without words," "Elegies," etc., could not be performed with effect and expression without using the "harfentöne." The player is therefore required to give this particular attention.

A wonderful effect is accomplished on the *Elegie* or *Alt Zither*, the tone on these instruments being especially sweet and soothing on account of the increased volume of sound. The *sonore*, melancholy sound, touches the heart and has a strange influence over the mind of the hearer. For the above reasons it is readily seen that the observance of the "harfentöne" can not be to often recommended to the player.

### JOHANN PETZMAYER.

It is our sad duty to announce to our readers, the death of Mr. JOHANN PETZMAYER, the Nestor of Zither playing, on December 29th, in his 81st year.

The artist was born of lowly parentage, at Zistersdorf, near Vienna, where his father dispensed the hospitalities of a tavern in the good old style.

He showed unusual musical talent in his early days and soon became proficient in the use of the violin, with which he had unwonted success. In his sixteenth year, he unexpectedly heard someone perform on the instrument then called the Zither, and immediately set to work to learn it, and as he progressed he became so enraptured with its sweet tones, that he squandered the best part of the days in some solitary place, with it as his companion.

The success of the student was such that his father's house grew to be very popular; it increased in business, and the young man was eagerly sought after by the surrounding gentry, whom he delighted with his wonderful music.

After the young Zither player had become generally known by the nobility in his immediate neighborhood, the Kaiser sent for him and not only praised his masterly and pathetic playing, but also the excellence of his original compositions, so much, that the young man thereupon concluded to make the Zither his life study.

About this time he invented and constructed our now so popular violin Zither, and in 1830, he commenced his eventful tour through the different countries, and not only performed before the highest personages of the Kingdoms, but gave concerts in the theatres of the largest cities of Europe, and according to the papers of that time, created a great sensation in all circles of life, all acknowledging that it was the sweetest music they had ever heard, and praising him for his wonderful and masterly management of his simple little instrument.

After his concert in the King's High Theatre, in Berlin, to which place the reports of his foregoing triumphs had preceded him, and an immense audience had assembled to greet him with

anxious expectations, the King of Prussia sent for the great artist, and requested that he give a series of evening entertainments in his palace, to his nobility.

Fanny and Therese Elsler were engaged at the King's High Theatre at this time, and danced character dances to his own original compositions, and accompaniment, the favorite being a little ländler to which the first named danced, and afterward enchanted half Europe. In this beginning we have our ländlers of the present day.

In 1837 he had the occasion to give a concert in Bomberg, when Duke Maximilian, of Bavaria, heard him, and the soul-stirring and touching ones so affected him that he determined to learn to play the instrument, and Petzmayer became his teacher and chamber virtuoso. He reigned supreme at the Prince's brilliant gatherings with undivided approbation and applause.

Afterward he left on his memorable trip through Africa and Asia, where the wildest Africans listened with breathless manner to the unfamiliar and delightful tones of the Zither, and even the travelers forgot the hardships and laboriousness of the trip, in its soothing strains, when the well-known tones of their fatherland molodies, were wafted on their ears, carrying them back to the scenes of home and native land.

On his return trip he composed many beautiful selections, (such as the "Nilfahrt Walzer") which were everywhere favorably received and commented upon in the highest terms. His compositions, of which there are several hundred, are full of pathos and beauty, with a depth of feeling and character, second to none, and it is to be regretted that so few of them are in print. A collection of his works would be very valuable to many Zither players, and we understand that arrangements will soon be made, by which many of them will be published.

After his return from his sojourns in Africa, no more of these extended musical tours were undertaken, he contenting himself with remaining at home, and perfecting his inventions and compositions; but he nevertheless was prevailed upon to accompany his benefactors every year to many of the celebrated resorts on the continent, and performed in concert at Kissinger, Baden Baden, etc., these concerts being counted among the brilliant events of the season, and his appearance was always hailed with delight.

Notwithstanding that the Zither of the present day has been altered and improved in many ways since it was first introduced, in fact being entirely changed in all its phases, Petzmayer proved true to the simple little instrument with which he had pleased so many people, and it accompanied him

through his eventful life ; a life full of unremitting labor to further the interests of our instrument, and to spread the love of it throughout the world.

He deserves the blessings of all Zither players, for drawing the notice of the world upon our dear instrument, and his name will be remembered with gratitude and reverence by all true lovers of the art.

In Munich his worth is well established and he is loved there by all. There was hardly a concert in which he did not participate, and take a prominent part. He had also a large following in a number of scholars. Simple, modest and kind, especially to the poor, for whom he always had a warm place in his heart. He helped to found many noble institutions of charity, and arranged many concerts for the benefit of his poor friends.

His last years were, for him, a nestor of Zither playing, not passed over undisturbed and without anxiety.

In 1879 he lost his true and beloved wife through inexorable death, and he himself, within the last few years, suffered many physical pains before he was called to that silent home from which no one ever returns. Notwithstanding his manifold pains, he enjoyed a rich heart, soul and mind, and the sweet Zither tones acted as balsam for his heart. In his sickness he directed his remaining energy to his favorite instrument, and found repose in its sweet charms. And thus he died.

Honor and fame to whom they belong. So long as the Zither is played, his name will not be forgotten. From him began the epoch of our modern Zither.

*"Requiescat in pace."*

**Extracts from an address delivered to the Philadelphia Zither Club, by Mr. Maurice Jacobi, Jan. 29, 1885.**

The sad news of the death of Herr. JOHANN PETZMAYER, has arrived, and with deep emotion we mourn his departure. We have lost the father of the Zither, he who devoted a life-time to its cause. From the primitive Zither of some sixty years ago to the most perfected and complete instrument of now-a-day ; from the plain old tune, to the grand and impressive composition of the present time ; all these have passed his critical eye and ear.

What greater satisfaction can man have, than to see his works growing in popularity, spreading from east to west, from north to south, all over the civilized world, on a foundation which he had laid. It is the height of ambition and ar-

dent desire, which few men live to see realized.

He exhibited an extraordinary talent for music, became a skilled performer, and his and soon attended by the elite of the German concerts were Kingdoms, and he gained friends everywhere.

From the time Duke Max. became his scholar, a new era was entered into in the history of our instrument. In Duke Max. we have a zealous protector, his persistent unselfishness having forced the Zither into the Alpine hut, as well as in the palace.

On January 18, 1884, he received congratulations from all parts of the continent on the occasion of his eighty-first anniversary, all expressing high esteem and reverential candor. Yet our old and honored master could not live to see his eighty-second birthday. Death had cast its shadows the reaper was fast approaching, and on December 29th, 1884, life's race was run, humbly submitting to the inevitable, with thousands on both continents mourning the loss of so great and generous a man. "His art was his honor."

We must express our thanks to our friend, J. T. FESTNER, of Omaha, Neb., for the very flattering notice he has given us in his paper.

We desire, however, to correct a serious mistake, made by Prof. JOHN ARNOLD, of Brooklyn, regarding Mr. UMLAUF's Instruction Books, in a letter which is published in the said paper, and which should have been corrected at once, as it may lead to some false impressions.

He asks the question : "Why is it that Mr. UMLAUF's method is not published in English?" and undertakes to answer the question himself, one of his reasons being, that because he (UMLAUF) knows that no one will play his compositions.

This is in great injustice to the celebrated composer, and had the gentleman written to us, we would have informed him that the valuable works referred to *are published in English*, and that we have sold many copies of them in this country.

From our exchanges from Europe we find that about ten new Zither clubs were organized in the German Empire the past two months, making a total of about one hundred and fifty clubs now in existence in that country.

☞ We are happy to apprise our readers of the fact that we will issue a musical supplement with our next number, and, if possible, we will endeavor also to increase our paper to twelve pages for the next issue.

## THE ZITHERPLAYER.

MONTHLY.

SUBSCRIPTION, 75 CENTS PER YEAR IN ADVANCE.

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*No subscription for less than 1 year will be received.*

FRANZ WALDECKER & CO.,

PUBLISHERS AND PRINTERS,

Washington, D. C.

The people of Washington, entirely disregarding party lines and creeds, are making great preparations to receive their many visitors on the occasion of the inaugural ceremonies, March 4th. The decorations will probably eclipse all former attempts. All Zither players and lovers of the instrument who contemplate visiting this city to witness the ceremonies, are cordially invited to visit us, and we will do all in our power to make their visit agreeable.

\* \* \*

The Zither club of our sister city, Baltimore, Md., was formerly one to be proud of, comprising many good and efficient performers, from whom good results were expected. But, alas! the club is not now in the flourishing condition it once was, owing principally to the lethargy of its members. It is sad to say that Zither players, in the infancy of the instrument in this country, are becoming so demoralized that they cannot find time or pleasure to attend rehearsals. If our friends care so little for our sweet toned instrument, that they will not give a few hours in a week for the sake of cultivating the art, and improving their tastes for music in the society of their fellow players, they should not be termed by the name of Zither players. Wake up, and show us what an influence music can cast over you, and sweeten your morbid tastes. Lend a helping hand, and spread the love for our instrument. We hope Mr. Lohmeyer, the able director of the club, to whom the lethargy of the members is also so distasteful, will strike the right chords in the hearts of the dilatory ones, and once more establish the club on a firm footing in our fraternity.

\* \* \*

The greatest drawback to the teaching of the Zither, is in the interruption in lessons that pupils will persist in making to the detriment of their tastes and inclinations. It is right that there should be a short vacation sometimes, which is alike beneficial to both teacher and pupil; but it will be noticed how more and more pupils drop

off, some to stay, and others, falling into the rut of indolence, do not resume their lessons until a long time has elapsed. It will be seen at a glance that this is a serious detriment to progress, for in such long intervals of neglect, much of the teaching and practicing will be forgotten and lost, and at the renewal of the lessons a good deal of old ground will have to be gone over again. To teachers, this long interim is manifestly unjust in many ways—first of all, in the loss of their valuable time, and, indirectly, also of reputation, for a pupil is always ready to say, "I studied with Prof. A.," while in reality he may have had comparatively very few lessons. In the present state of teaching it is scarcely possible to give much attention to scholars who take such long intervals between lessons, while in Europe, pupils usually finish their course before resting, and the result is that many good players are graduated from the hands of their teachers, while we in this country are far behind in everything that pertains to music.

In taking up the Zither, many people imagine that a few lessons will be sufficient to make excellent performers, taking as a simile, the banjo, and when they find how sadly they were mistaken, they either lose all their patience, or are so discouraged that they cast the instrument aside, and let it lay until they feel disposed to attempt it once again. This is all wrong. To become proficient in any art requires long arduous labor at first, and then, in music, it becomes an agreeable task. The Zither becoming thus a delightful friend, and all who learn it never wish to part with it again.

\* \* \*

The many letters we have received attest the fact that our little journal has met with hearty approbation, and touched the right chords in the hearts of many Zither players, and if it would not be thought vanity, we would have published a few of them. The high esteem in which we seem to be held by our many correspondents is truly gratifying, and if all Zither players would sustain our efforts and help us, we might be in condition to accomplish much by our paper. As yet many players do not seem to appreciate our efforts, and unless we are supported by all, we cannot hope to do much. Our readers hardly realize the amount of labor required to gather material for even so small a journal as this, and unless the results are appreciated, we cannot have the incentive to work as we otherwise would. Subscriptions and contributions are therefore solicited, and our readers are respectfully requested to call the attention of their friends to our modest little paper.

## PERSONALS.

MR. M. JACOBI, of Philadelphia, will please accept our heart-felt thanks for the many subscribers he has sent us.

We like very much to hear from Prof. C. CRAMER, the able piano and Zither virtuoso and composer, late of Cincinnati, whom we hold in such high regard.

MISS BERTHA BUXMAN, the pianist of the Capital club, is acknowledged as one of Washington's best performers on her favorite instrument, and will do credit to any club in the country.

PROF. G. BAUER has for a long time been teaching the Zither with great success in Philadelphia. He is also director of the Reading (Pa.) club, that gave so creditable an exhibition of its powers several weeks ago.

DR. F. X. SPRANGER was the first Zither player in Detroit, the city that now possesses three clubs. We are glad that he is yet at the head of his club. Mr. Henry Merz, the director of the club is again at the helm. They could not wish a better man.

MR. FEDOR WILLMEK, of Auburn, N. Y., the accomplished Zither soloist of the Central New York club, has been very successful at every place in which he has performed. We hope the gentleman will keep us posted as to the doings of the club.

PROF. AUGUST MEYER, the successful teacher, of St. Louis, Mo., has our cordial thanks for his kind wishes. The Zither public would be exceeding thankful to hear some of his most excellent suggestions. His contributions would be read with pleasure by all our readers.

PROF. A. MAURER, formerly director of the Washington club, is meeting with genuine success in Chicago, his adopted home, and contemplates making an extended tour through the European states early this summer. We are anxiously awaiting an article from him for the ZITHERPLAYER.

PROF. JOHN ARNOLD, one of the pioneers in the Zither field in this country, with whom many of our readers are probably acquainted, contemplates giving a grand concert early next April. If possible one of the members of our firm will be on hand, and if so, will take pleasure in participating in the concert, if the professor so desires.

MR. JULIUS MAEDEL, a young lawyer of Washington, and one of the first pupils of the deceased Franz Waldecker, is undoubtedly one of the finest performers in America, and the Washington club should be congratulated on securing such an able director to take the reins of government. He may rest assured that his eloquent ways will not fail of bearing fruit.

MR. WM. NIEPER, secretary of the Detroit (Mich.) Zither Club, will please convey to the members of his club, our thanks for their cordial good wishes for the success of our paper. The club has always been held in great esteem by us, and our earnest wish is, that it may prosper and receive the support it so richly deserves. Our new born babe, the ZITHERPLAYER, we hope will grow to be a good healthy man, and if we get the support we expect, it will soon be enlarged.

## CORRESPONDENCE AND CLUB REPORTS.

The New York Central Zither Club, of Auburn, gives a concert in Syracuse, N. Y., Feb. 15th, and in Oswego, N. Y., February 17th, and the indications are that they will be successful in each city.

At the annual meeting of the Detroit Zither Club, January 5th, 1885, the following officers were elected for the ensuing year; Pres., Dr. F. X. Spranger; V.-Pres., Dr. J. M. Kleefus; Sec., Wm. Nieper; Treas., J. B. Todenbier; Archivist, John Nieper; Director, Henry Merz.

The club gives a masquerade social on Feb. 11.

The St. Louis Zither Club celebrated their sixth anniversary at their hall, January 17th, an event that to them is not likely soon to be forgotten. The club has been very successful, and is now in a flourishing condition with an active membership of twelve, who are all excellent performers, and are under the leadership of Mr. J. J. Koch, an able and gifted director, and an accomplished performer on the Zither.

The following officers will guide the club to prosperity during the issuing term: Pres., H. W. Meyer; V.-Pres., F. E. Eichler; Sec. and Treas., E. H. Linch; Librarian, F. Nietdt; Director, J. J. Koch; Music Committee, F. Wichard and Otto Sendelbach.

We play with nine Zithers, one violin-Zither and two Guitars, and among the selections on our program were: American Potpourri, L. Meyer; Secret Love, Resch; Weinlese, Hauser; Soldaten Lieder, arranged by L. Meyer. L.

In compliance with invitations sent by the editors of the ZITHERPLAYER, a number of ladies and gentlemen met on January 18, 1885, and re-organized the Capital Zither Club. The following officers were unanimously elected: President and Director, Julius Maedel; Vice-President and Librarian, F. Waldecker; Secretary and Treasurer, Miss Lulu Kahler.

The club starts under very favorable auspices, and excellent management, and comprises some

of the best musical talent Washington can offer, various instruments adapted to Zither playing, such as guitar, piano, flute, etc., being amply represented.

A committee was appointed to inaugurate monthly entertainments, and to provide for the general enjoyment of the members, the main object of the club being to cultivate the art of Zither playing, conjointly with other instruments, and the general musical improvement of its members. These series of entertainments, all of which will be complimentary, promise to be successful, the members actuated by their love for music, and especially the Zither, are doing their utmost to make them the musical events of the season.

*New York City.*

Two years ago, eight young men devoted to the Zither, assembled at Odd Fellows' Hall, and organized a club under the name of the "Hoboken Zither Club," and Mr. Fred. Bender, formerly a member of the St. Louis club, was chosen as leader.

The members were nearly all beginners, though enthused on the subject, and believing this to be the best aid to mutual advancement, worked with a will for their own cultivation. Their perseverance was not in vain, and although at first discord reigned supreme, under their leader's careful guidance, all difficulties were surmounted, and the melodious strains of the "Parade March" were soon wafted upon the ears of the public in a harmonious manner. This was but the first of a score of triumphs, which had the desired effect of drawing into their midst the remaining Thomases, who had at first doubted the success of the new venture. Thus we worked on, avoiding all publicity until the fall of 1883, when, under the leadership of Mr. Carl Zima, of New York city, they first appeared at a concert given by the Hoboken Quartette Club. Being a novelty, it naturally proved a success, and the members were eagerly sought after by every society and church here, for their entertainments. This served as an incentive, and they worked harder than ever to keep the name they were gaining.

The original purpose of mutual advancement, has to a great extent been accomplished, and having weathered all storms and dissensions to which a club is subject, they still stand firmly together with "Excelsior" as their motto. Under the leadership of Mr. Franz Endle, they hope to further the interests of the Zither as much as possible, and will give their first reception in March, which beyond doubt will prove a success, having heretofore only assisted in other concerts and entertainments. Messrs. Endle, Bender, Bergman, Junger, Claus, Bushorn and Egge, of the club, will assist in a concert, February 26. E. G. E.

*Newark, N. J.*

Zither players in our city are, sad to say, growing quite indolent, and not a small number are placing themselves in the category of teachers of the instrument without ever having received a thorough schooling in its methods themselves. The number of pupils has been in some degree lessened, owing to the general depression in business, for many, while feeling a deep interest in the matter, are deterred from financial reasons. And added to this, the fact that the social season is short, many of the young people are procrastinating to a large extent, and putting off until tomorrow what they *should* do to-day. I informed you some time since of the organization of a Zither Club here, but scarcely think it would interest your readers to enter largely into details. Our experience was similar to that of the Philadelphia Club, very discouraging at first, but afterwards it served to relieve the monotony of every-day life to listen to the gentle murmuring from the sea of troubles and complaints. At one time an organization was formed by some of the best players in conjunction with persons of less distinction in the Zither world, but the effort was not crowned with success in creating a well-balanced and permanent body. Threatened with dire annihilation from the incongruous material with which we were attempting to work, we made one bold stroke, and, by the elimination of all dead wood, we builded us a structure on a sound foundation, and all goes merry as a marriage bell, making us as happy as two quartettes may ever safely be.

We meet semi-monthly, but so far have not given a concert, and I do not think we will for some time to come. Mr. F. Mayr, our director, is an excellent musician and has done wonders for the Zither in this city, for which we extend many thanks. Among such a vast concourse of enlightened Germans, the Zither should not be kept in the background. With Americans it always occupies a prominent place, and is appreciated honestly on the basis of its own merit. There is no good reason why we should not make the Zither here a real necessity and a real friend, and if the players would only be mutually tenacious, (a qualification in which they, at present, seem sadly deficient) we could, in a little while, distinguish ourselves in musical ventures on a small scale. Zither playing has increased a hundred fold in this vicinity, within a short space of time, and you may look for many new converts soon.

Your ZITHERPLAYER is a friend of which we stood much in need, and if all players will only tender the support the paper so richly deserves, we may accomplish much through the medium of its columns. V A N.

Davenport, Ia., Jan. 19.

DEAR ZITHERPLAYER:—You have made your appearance and are welcome. Let us all take hold and introduce you to our friends.

Our club here has labored under considerable disadvantage the past few years, several members getting married and others leaving the city. Considering that there were but one or two good players here, it was quite difficult to perfect an organization. Added to this was the opposition of men who presumed they knew everything, and on the contrary knew nothing, and with incompetence and malice to work against, we did not make much progress. What was wanted was a man who could devote time and attention to giving instructions and at the same time possessed of enough sociability to harmonize with the members of the club, and in this way prove himself to be a true friend and promoter of the art of Zither playing. "But here's the rub," no one could be induced to come, so one day reflecting upon the advisability of disbanding, and surrendering to our opponents, it was concluded to make another effort to organize a club that would be a credit to the members and to our city.

Mr. A. K. Fahrner and Mr. William. Reuter, both young and energetic, and more or less talented, consented to take pupils. Whether they have been successful, you may decide when I relate their last venture. The start was made last week, when pupils that were far enough advanced were invited to meet for class exercise. They played with sixteen instruments, and better than either of them expected. By next week they will have added guitars and other appropriate instruments.

Call it what you will, a preparatory class, or anything else, we think it a move in the right direction, and hope to gain some valuable additions to our club in the course of time. The officers of the club for the next quarter are: H. Sonntag, Pres. and Director; A. K. Fahrner, Ass't. D.; Wm. Reuter, Sec. and Treas.; Geo. Mickley, Librarian.

I might write you more pertaining to our dear instrument and its triumphs in this city, but think that I have already occupied more of your space than I am entitled to. So adieu until your next. X.

The Lyra Zither Club, of New York, at their regular meeting, January 8th, elected the following officers; O. C. Fleischer, Director; William Eisenhauer, Secretary; John Hausel, Treasurer; F. Preu, Archivist. The club now appears to be in a flourishing condition.

ZITHER CONCERTS.

Reading, Pa.

The second annual concert of the Reading Zither Club, at the Academy January 14th, was a great success. There was a large audience, and it was very agreeably and satisfactorily entertained by a program of rare interest, and in which was enlisted a great deal of talent. The zither only came in four times on the program, and the rest was filled up with a great variety of musical attractions, including vocal solos, quartettes, &c., and performances on the harp, violin and piano. The harp playing of Giovanni Setaro was a feature of the entertainment, and the audience gave him abundant and flattering encores. The Opollo quartette sang charmingly, and were recipients of enthusiastic and well merited applause. The members of the club who took part, acquitted themselves well on their favorite instrument, and showed progress since last year. Every person on the program did exceedingly well and helped to establish the zither concert as a musical event that will always be anxiously looked forward to.

The following is the program:

PART I.

1. *Opening March*.....Bauer  
*Reading Zither Club.*
2. *Harp Solo*.....*Improvisatore*  
*Giovanni Setaro.*
3. *Vocal Solo—Mocking Bird Fantasia*..... ———  
*William P. Klopp.*
4. *Violin Solo*..... ———  
*Miss Estelle Tyson; accompanist, Master C. F. Haak.*
5. *Vocal Solo—The Flower Girl*.....*Bevignani*  
*Miss Lillie A. Koenig.*
6. *Zither Duet—Sleigh Bells*.....*Sommer*  
*John H. Keppelman and Prof. C. J. Bauer.*

PART II.

1. *Vocal Quartette*.....*Opollo Club*
2. *Zither Solo—Polka de Concert* .....*Umlauf*  
*Prof. C. J. Bauer.*
3. *Vocal Solo—Beneath the Summer Skies*.....*Geibel*  
*Miss Sallie A. Shearer.*
4. *Piano Solo—Cradle Song*.....*Weber*  
*Prof. L. A. Drumheller.*
5. *Harp Solo* .....*Gavotte*  
*Giovanni Setaro.*
6. *Spring Time Waltz*.....*Reading Zither Club*

Chicago, Ill.

JAN. 19, 1885.—The concert given by the Chicago Zither Club, last evening, at Turn Hall, was attended by a large and appreciative audience, every number on the program being enthusiastically applauded, especially the Concert Overture by Cramer, a composition of the highest merit, and which we would recommend to all clubs for their concerts. The members deserve praise, individually and collectively, for their excellent renditions of the various numbers. After the concert, the members and their friends enjoyed a very pleasant evening, whirling in the mazy dance.

The program was as follows:

1. *Die Ehre Gottes* ..... Beethoven  
Chicago Zither Club.
2. *Selection—Freischütz*, arrgd. by A. Maurer.. Weber  
(Zither Solo) Ad. Maurer.
3. *Serenade (Zither Trio)* ..... Freudenthal  
Schifferl, Mueller and Brown.
4. *Fantasia Militaire (Violin Solo)*..... Leonard  
Wm. Mobius.
5. *Concert Overture* ..... Cramer  
Chicago Zither Club.
6. *Der Abschied (Zither Solo)*..... Giese  
S. Ettlinger.
7. *Zylophone Solo, Variations, American Songs* —  
E. Wagner.
8. *Duet, Rondo ueber ein russisches Lied*..... Pugh  
Ad. and Rob. Maurer.
9. *Gavotte, Brennende Liebe*..... Rixner  
Chicago Zither Club.

New York Zither Club.

NEW YORK, JAN. 18, 1885.—

1. *Overture*..... Orchestra
2. *Fest-March*..... Loehr  
New York Zither Club.
3. *Ungarische Phantasien, Solo*.....arr. by Himmeler  
Ed. Himmeler.
4. *Lied ohne Worte, Trio*.....Steffen  
Funk, B. Adam and Cramer,
5. *Die Kapelle*.....Kreutzer  
Ladies of the New York Zither Club.
6. *Potpourri of "Indigo und die 40 Räuber"*..Strauss  
New York Zither Club.
7. *Waldabendschein*.....Abt  
Lassallea Ottensen Quartette.
8. *Erinnerung an Grütli, Trio*.....E. Künzli  
E. Himmeler, E. Künzli and M. Mellitzer.
9. *Grüsse an Hamburg, Duet*.....Bayer  
Renz and Numrich.
10. *Nürnberger Marsch, Sextette*.....Böck  
R. Adam, Pinner, Weber, Cramer, Mellitzer and Petry.

Lyra Zither Club.

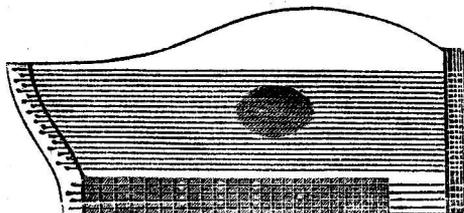
NEW YORK, JAN. 4, 1885.

1. *Overture, "Troisième"* .....F. Münter  
E. Bahr's Orchestra.
  2. *Cavalier-March* .....Bartl  
Lyra Zither Club and Miss Lizzie Stehle, Piano.
  3. *Die stille Wasserrose*.....Abt  
Cordialia.
  4. *Fantasia aus der Oper, Trovator*..... Verdi  
Columbia Zither Quartette.
  5. *I und mei' Bua, (Zither Duet)* .....Millöcker  
Misses Lizzie Armbruster and Minnie Gorritzen.
  6. *Jäger-Chor aus der Oper, Freischütz*..... Weber  
Lyra Zither Club.
  7. *Potpourri, To-night we say Farewell*..Schlepegrell  
E. Bahr's Orchestra.
  8. *In die Ferne, Idylle*.....Mayer  
Lyra Zither Club and Miss Lizzie Stehle, Piano.
  9. *Der Lebensmüde, Komisches Duet*.....R. Heinze  
I. Frey, Tennor, and A. Szigethy, Bass.
  10. *Floweret, forget me not*..... Giese  
C. Kellenberger, Violin, and Miss Stehle, Piano.
  11. *Beim Liebchen zu Haus*.....Pfeil  
Fidelia.
  12. *Jäger-Polka*.....Bartl  
Lyra Zither Club.
- Finale ..... Orchestra

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

Continued.

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[To be continued.]

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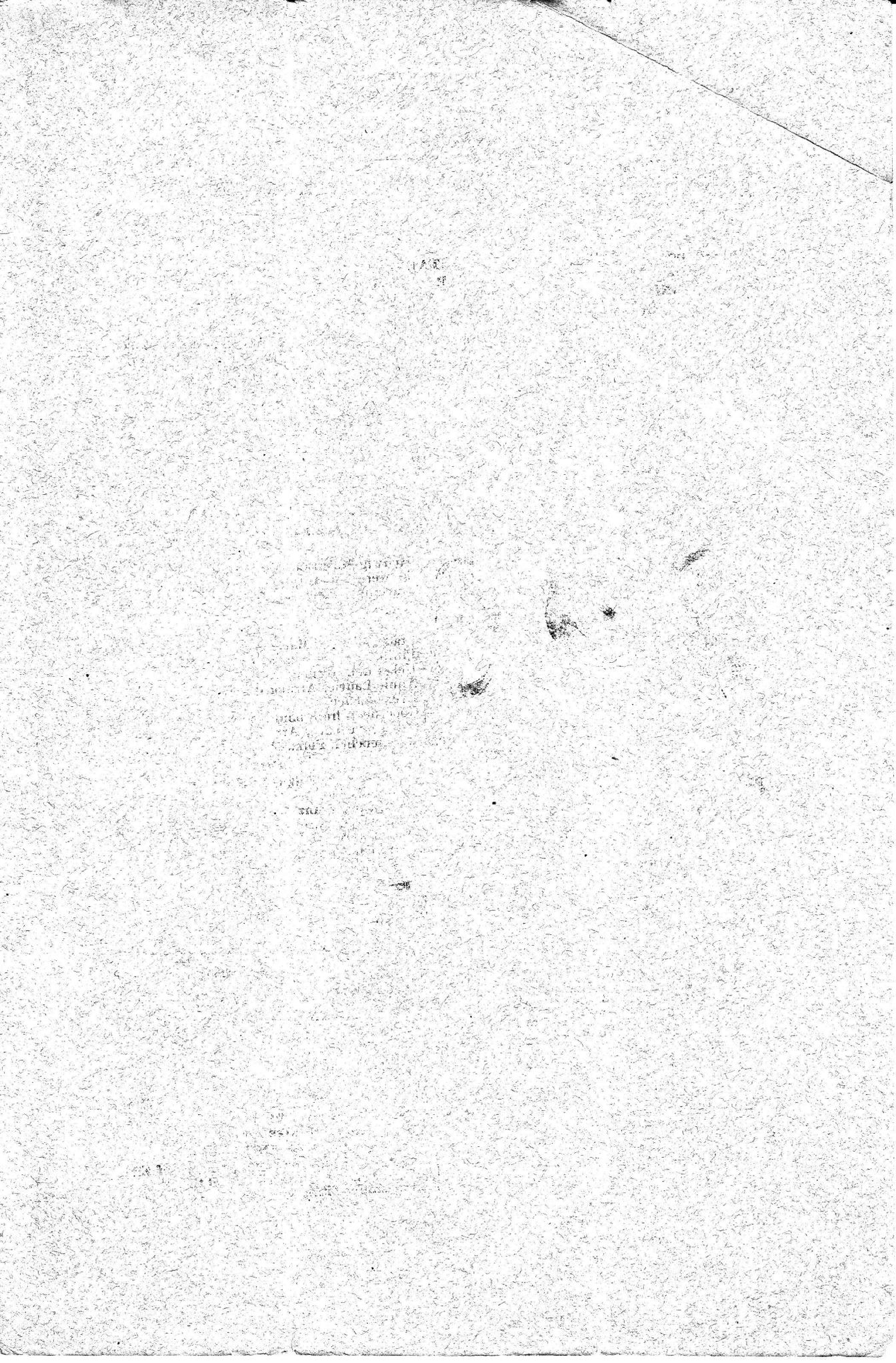
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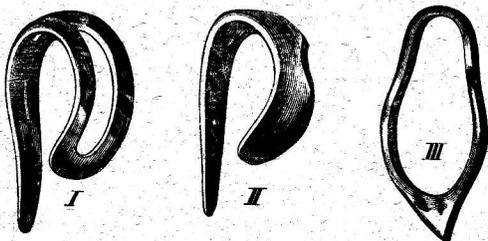
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##### Part II.

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

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

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

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

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