

THE ZITHERPLAYER.



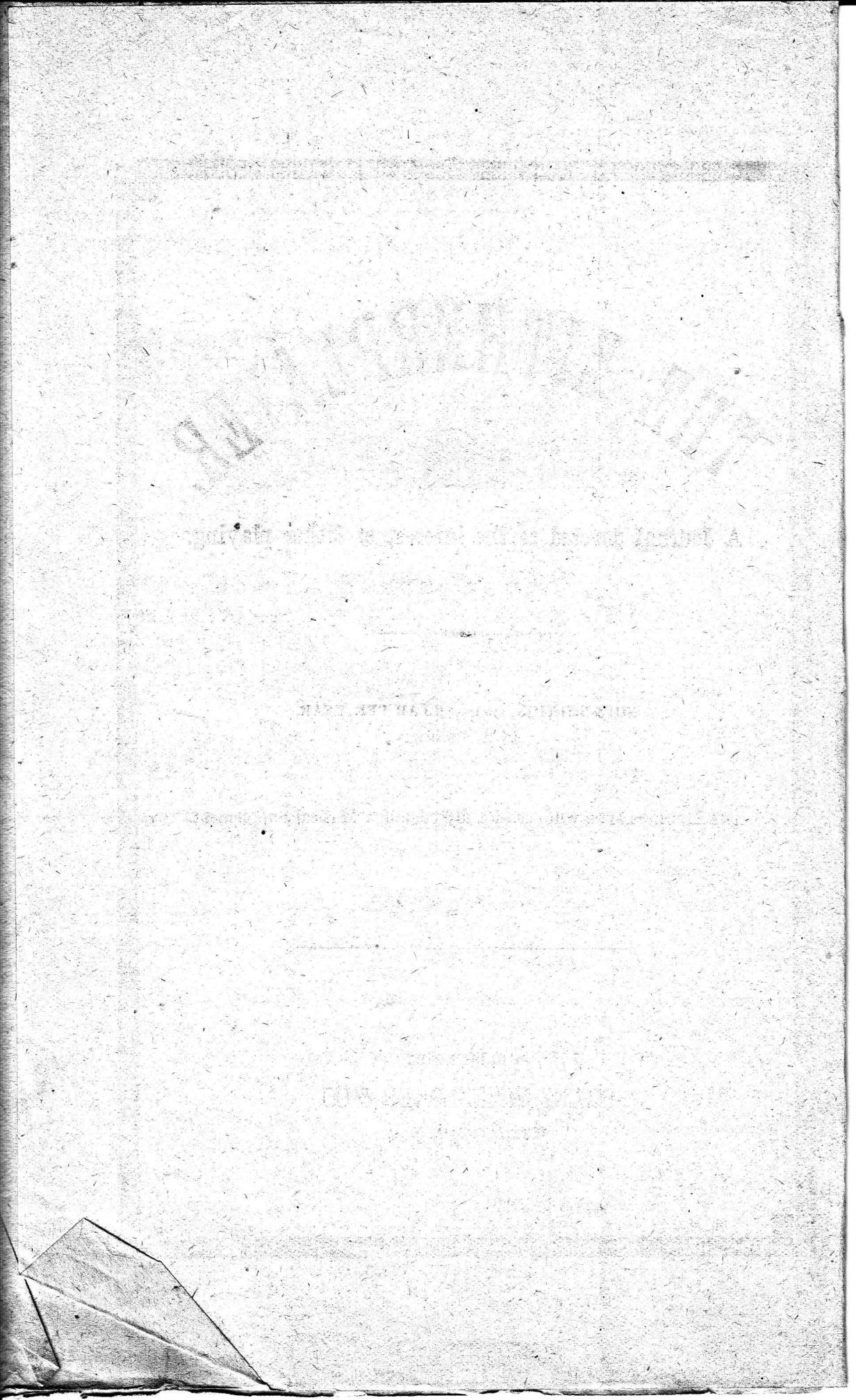
A Journal devoted to the interest of Zither playing.

O. G. Eckstein, Editor.

SUBSCRIPTION, ONE DOLLAR PER YEAR,
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A Journal devoted to the interest of Zither playing.

VOL. I.

WASHINGTON, D. C., SEPTEMBER 1, 1885.

NO. 9.

FROM GLEANINGS.

In the following it will be noticed that the last three words in every line are the first three of the following line:—

TO DEATH.

The longer life, the more offence;

The more offence, the greater pain;

The greater pain, the less defence;

The less defence, the lesser gain—

The loss of gain long ill doth try,

Wherefore, come, death, and let me die.

The shorter life, less count I find;

The less account, the sooner made;

The count soon made, the merrier mind;

The merrier mind doth thought invade—

Short life, in truth, this thing doth try,

Wherefore, come, death, and let me die.

Come gentle death, the ebb of care;

The ebb of care, the flood of life;

The flood of life, the joyful fare;

The joyful fare, the end of strife—

The end of strife that thing wish I,

Wherefore, come, death and let me die.

P. ED. HOENES.

It is the duty of the press to record everything of interest, and therefore meet that the ZITHERPLAYER should present a biography of a man to whom belongs a place of honor in the literature of the Zither.

P. Ed. Hoenes was born in 1834 on the 20th of March, in the romantic Kreutznach, near the spot in the vicinity of which, on Ebernburg, Ulrich von Hutten found a refuge with Franz von Sickingen. He visited the Gymnasium of his native city and afterwards became a merchant. Although descended from a very musical family and constantly surrounded by music, the boy could not be persuaded to take up the study of any instrument notwithstanding the fact that he had a good ear and was also a good singer while at school.

In the beginning of the fifties as merchant in Munich he for the first time heard of a Zither. The instrument made such an impression on him that he immediately became the possessor of one and began to take lessons from J. B. Treu which

were subsequently continued with F. Burgstaller in Frankfort on the Main. Henceforth a diligent dilettante he soon took opportunity to assist at concerts, in ensembles as well as solos. The love and enthusiasm for the instrument which was then so depreciated, induced him to make a venture and become publisher exclusively for the Zither. For this end it was necessary to interest such notabilities as Darr and Burgstaller and incite them to greater activity.

The most important works of these two deceased, as well as those of Bayer, Kretschmar, Nöroth, Kroll and many others appeared among his publications; and that a Darr wrote his world renowned Zither school is due to the initiative of this energetic publisher, for Darr with his German modesty said; "there are already too many schools." He was perhaps unconscious of what a rich musical fund he had within him, that he would create such a model work among so many followers who undertook the same task. For the excellency of this work which has scarcely been equalled by other schools speak not alone the numerous editions as well as its translations into French and English of which also several editions have appeared, as also the very flattering comments which have been made by almost all competent papers. This Zither school is also recognized as most excellent, for its methodical gradations as also for its practical and at the same time melodious pieces for practice, by such authorities as G. Bartl, E. Burgstaller, F. H. Burgstaller, A. Biebfeld, Fr. Steiner, Jos. Riemer, J. B. Wimmer and others.

The credit of introducing the Zither abroad is principally due to our publisher, at whose instigation this school was translated into French and English, which service was recognized by his highness Prinz Max of Bavaria the royal protector of the Zither, who awarded to him the silver medal for art and science.

In conclusion we will remark that besides this "Darr's School" the well liked Violin Zither schools of Tuchslen and Hüllman in French editions as well as the Zither Schools of Bayer, Fröhman have been published by P. Ed. Hoenes and that only good works and such as are adapted to the Zither can be found in this collection.

May Mr. Hoenes who has also as publisher of the Zither Signale been of good service, continue

on the path he has chosen; to the great satisfaction of art the property of every nation that claims to possess and cultivate all that is beautiful, noble and good.

THE EDUCATING POWER OF MUSIC.

BY PAUL PASTNOR IN THE MUSICAL VISITOR.

Until very recently, music has been studied in America as an accomplishment merely, and not as means of intellectual culture. It has been chiefly confined to young ladies' schools, and even there has been taught in a superficial manner, entirely unworthy of its real dignity and its true value. But of late years there has been a very noticeable change. The German idea of music is gaining the ascendancy in this country. The Germans look upon music as a liberal education in itself. They give it a place in their schools, and a rank as high as that of any other branch of study.

Music is with them the very noblest exercise of the human mind; second not even to poetry or to eloquence. They believe that it cultivates the mind, that it broadens and deepens the sympathies, and that it intensifies the emotions; that it is, in fact, the most universal and complete educator of the race. A German who is deficient in music culture, can no more lay claim to being a thoroughly educated person than an American who is deficient in Latin, Greek, or modern languages. The entire atmosphere of Germany is permeated with the love and power of music.

While we in America can not be expected to have the almost exclusive love and veneration for music, which characterizes the German people, yet we do owe to music and to ourselves a higher appreciation and a more adequate conception of this sublime art. We have degraded it under the conception of a "polite accomplishment" too long. It must be with feelings, therefore, of the profoundest satisfaction and gratitude that the true lovers of music in this country witness its elevation to a higher plane. Music is to be no longer, let us hope, a trifling amusement for educated people—something unworthy of their deep study and thoughtful investigation. Its educating power is to be recognized. It is to be studied for itself. Its dignity and its value are to be enforced by a system of training and of exposition, which will leave nothing of this great art hidden from the eyes of the people. There is nothing conjectural or theoretical about such statements as these, for already there have been established at the great centers of American culture, colleges and academies for the exclu-

sive study of music, and in the public schools of all our larger cities, the German method of musical instruction is being introduced.

The educating power of music is best attested by its results. There is not a more cultured people on the face of the earth than the German nation. Poets, philosophers, statesmen, unequalled in intellectual power represent this great nation of music worshipers. Every kind of intellectual supremacy owes its culture, in a large measure, to the musical training and enthusiasm of this people. The German poet and the German philosopher are both musicians. The heart and the intellect of the race glows under the living inspiration of music. And then take the German musicians themselves,—the great geniuses represented by such names as Beethoven, Mendelssohn, Handel,—does not the very air we breathe in the presence of these great souls thrill us with the sense of the highest power and the noblest conception? Can there be a loftier culture than that which breathes in the immortal productions of these great artists?

The educating power of music is felt also in the discipline which it demands of the individual. The sympathetic study of this great art reveals depths and heights of thought, of feeling, of aspiration, which are worthy the plummet of the most royal intellect and the purest soul. The student realizes that the highest powers of the mind are not too lofty to expend upon the secrets of such compositions as embalm the angelic nature of a Beethoven, and the sublime imagination of a Mendelssohn. There can be nothing nobler for the mind to contemplate than the problems of infinity set to the music of the spheres! May this glorious *renaissance* of music go on in our beloved land, until an American who is ignorant of the language of Mendelssohn shall rank in the same category of culture with him who is ignorant of the language of Plato. Music is a more universal language than Greek; shall it not be taught with equal enthusiasm?

South German Zither Union. Congress at Ansbach Sept. 5th, 6th and 7th.

CONCERT PROGRAM, SEPT. 7.

PART I.

1. OVERTURE "BERLIN WIE ES WEINT UND LACHT," A. CONRADI—

Arranged for one Elegie, one Violin and three Discanzithers, and dedicated to his Highness, Herzog Maximilian of Bayern.

by.....G. Breit.

2. "IM REICHE DER HARMONIEEN"—Dedicated to his Highness, Emperor Franz Josef of Austria, by A. Huber—Solo, by.....*H. Böck of Nürnberg.*
3. "SOLDATEN CHOR,".....*Bach.*
Zither club of Fürth.
4. a) "ROMANZE" F. BAUMFELDER, OP. 232,
Arranged by.....*K. Pitzer.*
—Solo *K. Pitzer—Erlangen—*
b) "EINE STUNDE AUF WALHALLA".....*W. Böck.*
—*Nürnberg Zither club.—*

PART II.

- *5. "WIBIRAL MARCH"—three Discant, one Elegie and two Violin Zithers.....*Ph. Grassman.*
6. "IN STILLER ABENDSTUNDE"—Reverie for two, Discant and one Elegie Zithers.....*P. Renk.*
Messrs. Albert, Adolf and Konrad—Fürth.
7. a) "AM MEER"—SCHUBERT.
b) "ABSCHIED" VOM WALDE, MENDELSSOHN-BARTHOLDY—Arranged for two Discant, one Elegie and two Violin Zithers.....*P. Rudigier.*
- *8. "VEREINSBILDER"—Three Discant, one Elegie and one Violin Zither.

*The numbers marked * will be executed by sixty members of the Union.

EXECUTION.

The art of accenting entire parts, measured and single notes, is too closely allied with harmony and form to be repeated in a short article of this character, the same necessitating a more lengthy study. The signs of execution however, of which the meaning can be found in every instruction book, not wholly to be sure, but sufficiently for the purpose of rendering such simple pieces as the average player performs, must not alone be carefully observed, but the pupil should endeavor to fill the requirements to the letter, and not content himself simply with the "it will do so" as is so often the case when the fingers fail to respond, or are not sufficiently independent to obey the will of the performer, and correctly follow the signs of execution.

The position of the fingers is of marked importance and should be carefully considered before the study of a piece is begun, and then retained. By raising the finger no sooner than is absolutely necessary and memorizing the normal position in all its forms, but not in immediate succession, the left hand acquires the neces-

sary firmness, and becomes adapted or fitted for a fluent execution. The normal position cannot always be retained but should only then be discarded when it would cause obvious disturbance in the smoothness of a rendition. The greatest disturbance is caused by raising the finger striking the last note, and must therefore be avoided as much as possible, except at parts, where it must be raised, or in longer intervals where it is permissible: When the tones are separated as in long passages and runs, it is allowable to skip on one and the same string, but never from one to the other.

Great misuse is made in vibrating which is often executed entirely incorrectly, namely, by displacing the strings, while the latter should be caused to vibrate by straining the muscles of the hand. Vibrating is an element of emphasis as well as expression as it brings it into greater prominence and prolongs the tones, and in this two-fold capacity deserves notice. As an agent of emphasis it should be carefully excluded from notes which are not to be accented, and which would be prolonged beyond their value. As an element of expression it should be treasured for such places as require greater degree of expression.

The nature of instrument inclines to a sentimentality of execution which belongs only to particular compositions, and as a rule is musically incorrect, and however much it may please the novice, it displeases a cultivated taste. All forms of composition must not be rendered with the same shade of tone; the various characters must be carefully considered; on the whole it is recommended to Zither players not to copy one another blindly, but to cultivate their taste by hearing good music on other instruments.

THE ZITHER—ITS ADVANTAGES.

It would be an injustice to the Zither to say that it is only fitted for expressing joy and merriment, as it characterizes the child of the mountains, namely: that nothing but the music of the dance can be played upon it. Whoever once has had an opportunity of hearing a Zither virtuoso knows what powerful almost harp like volumes of tone dwell therein; what variety of feelings the Zither can express under the hand of an experienced performer. The very fact which induces some to depreciate the instrument, I have always considered its characteristic advantage—"that it cannot sustain a tone." In this momentary indication of tone, and the mysterious vanishing thereof, lies the inexpressible charm of our instrument, these receding waves of tone are, so to speak, the pinions on which the fancy is carried into en-

chanted realms—for whatever we cannot see or recognize immediately arouses our imagination which is compelled to supply what is missing according to its individuality. A region for instance which meets our gaze in a still twilight hour, or through which the locomotive hastens us at eventide causes a much greater activity of our imagination, than green sunlight landscape smiling upon us at midday; what we do not distinctly see we imagine to be this or that, and such an imaginary painting is a source of great and peculiar pleasure to a vivacious imagination. Yet my reader will ask, what has this in common with the zither? Well, I would like to examine the mutual relations of the landscape vanishing in twilight to the softly dying tones of the Zither. The ear no longer hears the vibrations distinctly, therefore they do not cause any but a vague undefined feeling; but they are the sensations which often move our hearts in an indescribable manner. This advantage I would maintain only as to the zither. It is true that other instruments have the power of letting the tones vanish, but in a much more incomplete manner, because in their case the hand or mouth of the performer as the case may be according to the nature of the instrument, is requisite which the Zither dispenses with. The harp also, the nearest kin to the zither is incompetent to retain and gradually diminish the tone on its strings until it passes away in the finest vibrations, for the simple reason that it has no sounding board. The only instrument which could in any way rival the Zither in this respect is the Aeolian harp, and in this case the wind replaces the performer.

It would, however, be wrong to assign to the Zither only the sphere of languishing and yearning. It is capable of strong energetic accents, and a well drilled chorus of Zithers represents quite a respectable volume of sound, and a single Zither player can strike chords at once, which, from span distance are denied to the pianist.

It is astounding how readily the Zither harmonizes with other instruments, and what peculiar tone coloring they obtain through it. For instance, a cello sounds like the human voice in a chorus of Zithers. Only a few string instruments or the piano, perhaps also flute and cornet should be brought into consideration when the Zither is to be played in conjunction with other instruments. The Zither as an orchestral instrument has often been discussed. It either receives its place among the other instruments of the orchestra—and is drowned—or it is permitted to predominate and treated almost entirely as soloist. Wherefore then is the remaining massive accompaniment of the orchestra? The Zither certainly can dispense with it, for in an orchestra it appears to me to

resemble a timid peasant girl in a group of chatting coquetting fashionable ladies.

At a later period I will speak of the limit which is placed on the Zither relative to compositions adapted to it, the overstepping of which will make a caricature of the instrument.

But for the greatest number of players, the Zither is a solo instrument, and it is undoubtedly the most suitable for family and home—it requires comparatively little space, and the performer can take it wherever he wishes. It is a companion for the still hours of rest without interfering with the pursuits, pleasures and feelings of others as is often the case with the piano, and it is not difficult to master; that is, to become a passable performer; a few weeks faithful practice will already enable the pupil to deliver simple little airs, a pleasure to others as well as to himself, while a beginner on the piano or worse still the violin, often is a torture to the neighbor. Everyone listens with pleasure, especially at a distance, to the sweet strains of the Zither, although produced by an unpracticed hand. Is it not entrancing to hear its sweet strains in the woods under the shadows of a green fir tree? Not unfrequently Terpsichore also makes his appearance, and then the Zither fulfils its mission wholly and entirely. It is the cheapest and simplest orchestra for dancing.

For the foregoing reasons I would say, that for a musically inclined son or daughter there is no prettier or more suitable Christmas or birthday present than a Zither. I would be pleased if this hint was not entirely in vain, and much more so if those who already play to some extent, be induced to unite themselves with a Zither club if there is one in existence in their city, and if not to organize one themselves be it ever so small. There is an old proverb which has often been varied and which is applicable here—"In union there is strength." Only in companionship with others of the same inclinations does the individual player become conscious of his strength, and glorifies in it, because with it he aids in rendering larger and better compositions.

Influence of Music on Reptiles.

BY G. R.

Continued.

My observations of the influence of music upon the Vipers of Europe; the *Vipera Redii* of Switzerland and Italy, and the *Vipera berus* have been very unique and entertaining, for when under the charms of some sweet soothing melody these reptiles appear to be at perfect oblivion to the generality of things, and can be made to per-

form many strange freaks. Even a hand organ controls them by its no gentle action. They were once placed in a cage upon one of those organs in my presence, and as soon as the instrument began to emit its musical sounds, the reptiles commenced moving around, raising their heads, and followed the music by various motions, always in perfect time however.

As we are at present on the subject of European snakes, I may as well relate several stories well known in the localities where, it is alleged, they happened. In Switzerland there is a tradition that the upper "Nicolothal" was once so infested by snakes, that the inhabitants were at last compelled to call a conjuror to eradicate them. With a fife this conjuror first called a white snake, and all the vipers in the valley assembled around the white snake and followed the conjuror into a ditch, where he burned them all. This same magician instructed the inhabitants of Zermatt, not to exterminate all of them, as they consumed a poisonous substance of the earth and thereby purified the air. The Redi viper and *Vipera berus* (Kreutzotter of Germany) were formerly caught in order to use their flesh and fat for medical purposes. It might be well to inform my readers that the Redi viper gives very good bouillon, and that the flesh of the rattlesnakes of North and South America is excellent, and would recommend to those readers of the Zitherplayer who live in districts where the rattlesnake abounds to try its flavor. In France, Switzerland and Italy the snakes are caught by means of the influence of music. The Italian snake hunters fasten hoops to the earth and call the vipers by means of a very shrill whistle, and are caught by means of iron tongs, when they raise themselves on the hoops, and are then put into large bags. Many other various methods are of course resorted to. Gessner states that the inhabitants of Switzerland put vessels with wine into woods and on the pathways; the snakes come out, drink of the wine, get tight, and are secured in that indescribable state which the German student calls "Katzenjammer." In France the snake hunter provides himself with a large boiler and a tripod, goes to the place where the snakes are supposed to be, lights a fire under the boiler, catches a snake and roasts it alive. The terrible hissing of the snake calls all the others in the vicinity to the spot, and then are secured by the hunter who lifts them from the ground by means of a leathern glove through which the snakes cannot bite.

I will close this article with an extract from Mr. Max Adeler's book, "Out in the hurly-burly." Mr. Pitman comes to Mr. Adeler, and among other

subjects, the following is discussed by the judge, as Mr. Pitman is called:

"Cap," observed the judge after a brief interval of silence, "You're one of them fellers that writes for the papers and magazines, a'n't you?"

"Yes, I sometimes do work of that kind."

"Well, see here: I've got somethin' on my mind that's been a'botherin' me the wust kind for a week and more. You've read the 'Atlantic Monthly' haven't you?"

"Yes."

"Well, my daughter bought one of 'em, and I was a readin' it the other night, when I saw it stated that guanner (guano) could be influenced by music, and that Prof. Brown had made some git up and come to him when he played a tune on the pianner."

"I remembered, as the judge spoke, that the magazine in question did contain a paragraph that the Iguana* was susceptible to such influence, and that Mrs. Brown had succeeded in taming one of these animals, so that it would run to her at the sound of music. But I permitted Mr. Pitman to continue without interruption."

"Of course" said he, "I never really believed no such nonsense as that, but it struck me as kinder sing'lar, and I thought I'd give the old thing a trial, anyhow. So I got down my fiddle and went to the barn and put a bag of guanner in the middle of the floor and begun to rake out a tune. First I played 'A Life on the Ocean Wave and a Home on the Rollin' Deep' three or four times; and there that guanner sot, just as I expected 'twould. Then I begun agin and sawed out a lot o' variation, but still she didn't budge. Then I put on a fresh spurt and jammed in a passel o' extra sharps and flats and exercises; and I played that tune backward and sideways and cat-a-cornered, and I stirred in some scales, and mixed the tune up with 'Old Hundred' and 'Mary Blaine,' and some Sunday-School songs, until I nearly fiddled my shirt off, and nary time did that guanner bag git up off o' that floor. I knowed it wouldn't, I knowed that feller wa'n't tellin' the truth. But, Cap, don't it strike you that a man who'd lie like that ought to have something done to him? It 'pears to me 's if a month or two in jail 'd do that feller good."

*The extensive family of the Iguanas is highly characteristic of the Nea Tropical Region, which includes South America, the Antilles and southern Mexico, in every part of which the species abounds. They also extend northwards into the warmer parts of the Nea Arctic region, as far as California, British Columbia, and Kansas on the west and 43° North Latitude in the Eastern States. A distinct genus occurs in the Fiji Islands and one has been described as from Australia and another from Madagascar, but there is some doubt about these.

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MONTHLY.

O. G. ECKSTEIN, Editor.

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No subscription for less than 1 year will be received

FRANZ WALDECKER & CO.,

PUBLISHERS AND PRINTERS,

Washington, D. C.

We will esteem it a kindness if all Zither players, teachers, directors of clubs, and others, will send us all items of musical interest, that transpire in their immediate vicinity, such as personals, club reports, concert reports, and short or lengthy contributions that may interest the musical fraternity in general. Every reader should make it his special object to spread the love for our instrument.

We again call the attention of our readers to the fact that the columns of the "Zither Player" are always open to them for the discussion of any subject that may be of interest to Zither players or musicians in general. In fact we invite discussion upon matters that will help to elucidate any of the various methods of any party whatsoever and upon all topics pertaining to music. We of course cannot be responsible for the opinions of our contributors, but we will always be pleased to publish their contributions, though they may be directly at variance with our own views. There are generally two sides to every question and we mean that our readers shall judge of both.

Many of our readers are no doubt familiar with the compositions of Mr. Ed. Lang and know their relative merits, and we take pleasure in publishing his reply to an anonymous article which appeared in the *Zeitschrift* of several months ago, condemning his latest compositions. In our opinion the criticism is not only manifestly unjust, but voices the sentiments of one filled with malice and jealousy. Honest and capable critics are very difficult to find, and musical journals should not be subservient to the views of their correspondents to so large a degree that will in the course of time bring ridicule upon their seemingly devoted heads.

Mr. Hans Gruber the chamber virtuoso of the Herzog of Nassau, and one of the best informed Zither players in Germany has promised to write for the ZITHERPLAYER. Most of our readers are no doubt familiar with Mr. Gruber's reputation, and will join with us in saying that no better contributor could be obtained.

The satisfaction which Waldecker's Instruction Books have given to teachers and pupils as well as to players in general has been truly gratifying, and in consequence of the increased sale the past year, we were compelled to bring out a new edition of part first with new plates, and those desiring an instructor that has stood many tests, can now have a beautiful work. The print is excellent, of clear and bold type, and is a decided improvement upon all former editions. The other parts will shortly follow.

From the indications and the spirit manifested in our correspondence the past month, the two assemblages of Zither players that met in Congress the latter part of August, one in Dresden the other in Augsburg, must have been the largest and most enthusiastic that have ever come together. We will publish the proceedings in our next issue.

We have to chronicle the fact that Mr. Maurice Jacobi has changed his residence from Philadelphia and proposes going into business in the latter place.

The field for Zither playing in Trenton is extremely limited, while Philadelphia, in the departure of her distinguished performer loses also her most energetic teacher and most earnest advocate for the Zither.

We feel however that the loss experienced by the City of Brotherly Love will be the great gain of Trenton, thus adding another proof of the soundness of the old adage "Its an ill wind that blows nobody any good."

No doubt Mr. Jacobi will still retain his leadership of the Philadelphia Zither club, for to his untiring zeal and exertions that splendid organization owes its present high standard of excellence as the best drilled club of its kind in the whole country, and in its prosperity, the result of his own labors, he should retain the helm. The boys, however, mourn his departure from their midst, and we wish him health, happiness and success in his new field of usefulness.

PERSONALS.

Mr. Julius Maedel returned last week from Cape May looking much improved by his ten days sojourn at the sea side.

Mr. Henry Walliser has been doing Wisconsin the early part of August, and intends remaining in Chicago for at least four months.

Mr. Adolph Maurer attends the Congress of German clubs beginning Aug. 28, and will probably remain in Germany until the latter part of September.

Mr. Otto E. Schmitz, of Cincinnati, a pupil of Prof. John Good is very energetic in the interest of Zither playing and has promised to act as correspondent for his city.

Mr. Franz Waldecker Jr. having completed his business arrangements in Europe sailed for home Aug. 19. He was enthusiastically received by the publishers and Zither players whom he visited, and obtained several new sole agencies for America.

Prof. Henry Steinbach lately of Denver, Col., where he created such a furore by his wonderful Zither performances is now in Des Moines, Iowa, and will soon leave for the East, probably to settle in Washington permanently.

Mr. T. Mahneke of Tacoma has again performed in concert, his Zither solos being but repetitions of his usual success upon that instrument of harmonies, and though he has appeared but few times before Tacoma audiences, he has established himself as a favorite musician.

One of the most industrious Zither performers in Cincinnati Ohio, is Wm. Buffington and what is remarkable about his playing, he is minus a finger on the left hand. He plays exceedingly well, our correspondent writes us, considering his deformity, far better than many who have the use of their entire hand.

One of the most popular and enthusiastic Zither players in the West is Mr. Chas. Haak of Cincinnati. He is an excellent performer, and you can drop into his bachelors quarters any night, no exception, and find no less than four and often a dozen ladies and gentlemen enjoying his hospitalities. He has two pianos, several Zithers a number of violins, flute and cornet at your disposal, a string orchestra in fact, and only the best compositions are indulged in. In the rear room you will stumble across a table at all times varying in size, according to the number of gentlemen who have notified him of their intention to put in an appearance that night. We would be pleased to hear from him.

MUSICAL.

Aimee will arrive from France about September 8th. Her season begins in Toronto on the 28th of this month. "Mam'zelle has been rewritten. "Divorcons" will also be given.

Clara Louise Kellogg has been having the usual adventures in the wild west. What with the road agents, cowboys and other characteristic products of the soil, her concert tour has been very well advertised indeed.

The production of the authorized version of "The Mikado" at the Fifth avenue theatre, New York, was a decided success. The critics speak in terms of praise of the representation, commending its smoothness, completeness and careful attention to detail.

Col. Mapleson will open the Italian opera season in New York, November 2d, at the academy of music, or probably a week earlier. The Colonel has engaged a splendid *ensemble* and a fine company of artists, and will produce several new works if he can get time to rehearse. The prospectus will be out shortly.

Edward Strauss' has many mannerisms when conducting an orchestral concert. According to a London journal he "twirls his violin in the air, dances to his own music and rushes to and fro; he menaces a musician to the right with his bow, to the left with his fiddle. He smiles, he weeps; he is, particularly to the English mind, quite absurd."

It is asserted by Edward Aronson as a positive fact, which he is in a position to prove, that the receipts for the first fifty performances of "Nanon" amounted to \$50,000, or an average of \$1,000 a night. This makes the opera the most successful since the opening of the Casino. The opera will very probably run up to Christmas, anyhow. No date is in contemplation for the production of "Pfungsten in Florenz."

At the German watering place Schwalbach, Madame Christine Nilsson is the chief attraction. A few days ago a concert was given by some wandering Tyrolese minstrels in a little al fresco restaurant in the woods there. Nilsson was present and listened for a time with exemplary patience to the usual excruciating noises. But suddenly she disappeared, and presently from the heart of the greenery, arose, to the amusement of the Tyrolese and the delight of the Schwalbachians that voice that has given so much pleasure to thousands, even when they have had to pay a big sum for the privilege of hearing it.

CORRESPONDENCE AND CLUB REPORTS.

The Capital Zither club of Washington, will resume their seasons rehearsals the first week in September.

The Evansville club, that energetic body of experienced players who have so often delighted Evansville and other audiences, will give a concert about the middle of October.

Peoria Ill., Aug. 19, 1885

Dear Zitherplayer:

Mr. Rob. Reuter the dearly respected leader of our Zither club of this city contemplates leaving us this month, for his old home, Milwaukee. Since his organization of the club he has endeared himself to us all, individually and collectively, and through his exertions in behalf of the Zither has brought us to some degree of prominence. We were getting along very nicely lately, considering that we were but beginners as you might say, and notwithstanding that we must lose our leader, we will continue our regular rehearseal, as they have always proved a source of delight to us, and hope that you will hear some good of us in the near future.

A.

On July 19th the St. Louis zither club gave their fourth annual picnic at Barthold's Grove and it proved to be a most enjoyable affair. As usual on other occasions of this kind the members carried their instruments with them, and several selections were rendered by the club, among which were "The Regiments tochter," Donnizzetti, one Violin and Elegie Zithers and two Guitars; Musikali sche Bruchstücke my Rixner, arranged for the same, Freya Marsch, and other selections. Director J. J. Koch also delighted the picnickers with several solos. The day was pleasantly passed amid dancing and other enjoyments until the train arrived to cut short the festivities, much to the regret of all present.

The club is making preparations for several concerts during the coming season at which many new selections will be given, and judging from the improvement during the past season, the musical part will be better than any of those heretofore given by this popular club. We appreciate the ZITHER PLAYER in our city, and wish you all the success you deserve.

L.

Davenport Iowa, Aug. 25, 1885.

Dear Zitherplayer:

Not having troubled you for several months for the best of reasons—want of good substantial news—I now write to apprise you of several changes that have occurred in the Zither world

of our western city, and though we have been seemingly slumbering, much to the sorrow of many we are yet alive. When I wrote my last letter we had organized a splendid club, one that we could be proud of, but now, to our sorrow we have nothing. It was intended to re-organize—to resume our regular functions—at least this was our understanding; but alas, this was not to be, the clashing of those discordant spirits that necessarily infest the majority of such organizations, more or less, proved too much. To make a long story short—somebody thought it would prove more preferable to bar all good players and start a club of novices, so to speak, proclaim themselves a president and director, the latter to receive a stipulated sum per month, and then go ahead. As can well be imagined such a club could not exist long in Davenport or elsewhere. There are a number of Zither players—self styled of course—in our city, but without exaggeration, I dare say the majority cannot play through the first part of Darr's instruction book. It is well and creditable that such persons take interest in a club and assist it, but to belong as participants in public is wrong. A number of this class of performers, in conjunction with a guitarist who can thum bum 2, 3 etc., will produce exactly that sort of music, or rather discordant sounds, which fills an average auditor with disgust, and will eventually do serious harm to our instrument.

I once informed you of Messrs. Fahrner and Reuter's playing in concert with some of their best scholars. To the credit of their leaders they did nobly. They tell me however that it was hard to bring them into proper trim, during the process of which an unusual amount of patience was exhausted but which can hardly be wondered at. It was extremely interesting to note the degree of enthusiasm among the young aspirants for fame, that is at first, but when the time came to assign the various parts there was a little stir, one wanted something easier, but as a rule all wanted something better, namely, first or second parts. The elevation of rank necessitated deliberation, for they considered it beneath their dignity to play fourth, when in fact it required a better player than for the remaining parts. To express it mildly, one felt like telling them to go home and play solos, but "der lieben Einigkeit wegen," this would not do, and at last the various parts were arranged. The next point for consideration was the placing of the performers, which appeared to be an easy matter as the arrangements were to place the different parts together. There were as many ladies as gentlemen; now some of the former actuated no doubt by the

inate modesty so becoming to the American girl wanted to take a back seat, though in justice to the ladies none wanted to be invisible. The gentlemen with a few exceptions were ruly, an unusual thing to relate, one however being of a bashful temperament desired to sit as far from a girl as possible, probably thinking that the bright eyes might too easily influence his nervous system and thus prevent exact execution, while another was willing to sit under the table if there was no other place for him. This person was evidently thinking of some evening spent with the boys. However—after a good deal of parleying they became resigned and the work began. Their performance was so well appreciated that they were requested to repeat it, which they subsequently did at the Turn hall, the most popular place of amusement in our city. Since then all has been quiet in our Zither world, but it will not remain so very long.

Mr. H. Sontag, the Nester of Zither playing in this state and director of the defunct club celebrated his fifty-first birthday not long since at which the Zither players of Davenport in general were present to extend their congratulations. A pleasant evening was spent with music and song. The old gentleman was born at Munich and for a time attended the conservatory there. A. Fahrner is very successful as Zither teacher, and has a number of scholars. W. Reuter has lately constructed a Zither which is said to excel the American made instruments in tone and touch, and will compare favorably with the best German Zithers.

In my next I hope to inform you of a newly organized sextet.

X.

LANG vs. ZEITSCHRIFT.

An anonymous article appeared in Nos. 6 and 7 of the "Musikische Zeitschrift" entitled "Kurzzer Beitrag zur Kritik über die Verbansbestrehungen mit besonderer Beruchsichtigung der Concert Fantasie von Ed. Lang," in which an attempt is made not only to severely criticize my "Concert Fantasie," opus 9., but to belittle it and bring it into bad credit, for the sole reason—as the author himself states, that it was bought by the Association of German Zither clubs for the Centralblatt. This reason alone would be sufficient for me not to pay any attention to the article, especially as it is couched in such insulting and malignant language that shows generally the writer's grammatical ignorance. Fortunately such articles are rarely to be found in journals that make it their duty to advance art and science, and my sense of decorum and decency will

not permit me to sink to the same level with the author of contribution in the manner of his attack on the Union and myself, either in the language or form of my reply, which has only been written to expose the doings of certain literary pirates, and those of that stamp.

The article begins with a revelation, namely: that I am a member of the Union which has lately, besides a small amount of Bass key literature, been only in condition to bring out some few very defective Congress compositions. Then follows an attack on the new Bass party and the "learned trash," and immediately proceeding comes my composition. This "Fantasie" is endeavored to be exposed as a sort of musical insanity, and mentioned as a wild creation of a distorted mind; the melody, harmony, etc., to be of child-like manner, the form? to be, to say the least, no form at all, and in conclusion the writer avers, that the composition is full of everything that is wrong. A direct proof of one single mistake is not given, but the attempt to give one shows the ignorance of the author, and it is impossible to express a feeling of indignation at the presumptions impertinence of such meddling self-styled critics. (Here follows a discussion as to the mistakes alleged, which is too lengthy to repeat.)

A further personal justification of my "Fantasie," appears to be unnecessary, particularly as no mistakes have been found, and further for the simple reason that I do not consider the author of the article qualified to judge the merits of the composition. I desire however to give your readers the benefit of the opinions of several of our leading journals:

The Echo vom Gebirge, Fraz Fiedler, Tolz, No. 12, writes as follows; "Ed. Lang, op. 9, Concert 'Fantasie.' "Painful it has been for us to turn our eyes from the works of the old masters because they do not answer the purposes of our instrument, and lose the beauty of the original when performed on it, yet we feel truly gratified to be able to see compositions for our Zither that fulfill all that can be desired. Such a composition is that of Ed. Lang. The 'Fantasie' is given in clear form and although the harmony moves only in those cadences as formed by the "Quart quint stimmung" yet the simple forts are characteristic and a certain originality can not be doubted."

The "Orchester" Bruno Scholge Dresden, says: "Two compositions of Mr. Ed. Lang are before us, opus 9. 'Concert Fantasie' for one Zither is melodious and fresh without being difficult and is a beautiful work for beginners; opus 11. 'Am Kreugweg' by Jos. Esterl, for the Zither by

Lang (also for three Discant and one Violin Zither) deserves to be numbered among the best compositions of the kind, and is recommended to all Zither players.

I will also state that when I produced these compositions before an audience that completely filled the immense concert hall of the Concert Garden in Hamburg, they were well received and I was honored with great applause. To give your readers all the comments upon my compositions would be too much, and I know that the above will satisfy all thinking men as to their real value.

It may now be well to ask, "who is the author, and why does he allow his enmity to carry him so far? There is nothing in the article whatever by which he could be recognized and much less, his name, probably because he believed that his name in connection with the article could not add to its value. He was however very polite in sending me a copy of the paper in which it appeared, also anonymously, and this circumstance, in conjunction with other certain information in my possession enabled me to discover the person. He is a publisher of Zither music in Leipsig, whose publications are not purchased by the Association for the simple reason that they are seldom worth anything.

He is a person who has served all Zither parties "so long as he could get anything out of them" and has now been disowned by all parties whom he once served by reason of his baseness of character. His exertions, mental capability or musical taste do not entitle this literary upstart who is only known by a few literary effusions and by his constant endeavors to make enemies of all the various parties, in any manner as an art critic, or as a judge of even the simplest piece of music, and should he again belittle my compositions, I will take pleasure in exposing the compositions published by him and mention his name. He may be a good tradesman; this I do not doubt, but as a critic he is the meanest failure. In fact the whole malignant article is occasioned by jealousy and a desire to do harm.

I commenced my musical studies when a child, graduated from the musical school of Augsburg with honors, and passed the music teacher's examination at the seminary of Lauingen number one. I will continue my musical studies as long as I live, knowing that an education of this kind can never be completed, and must accept all just criticisms; but such attacks as that made upon me by the publisher of Leipsig I cannot and will not allow, and hope that your readers who have seen the malignant article will punish the author with the contempt he deserves.

I am sincerely sorry that it has become necessary to come before the public on such an occasion and in such a manner, and hope never to appear again. But whenever such attacks are made, I shall know how to defend myself.

Ed. Lang, music teacher and
Director of the Cassel
Zither club.

MISCELLANEOUS.

Prince Frederick Carl of Prussia, who died last June, was an excellent Zither player. It is stated that he was a favorite pupil of Albert.

From Paris comes the news, that pianos are built entirely of paper, and are well received. These pianos are said to have a soft, full and melodious tone.

There will be a chorus of 75 voices at the Metropolitan Opera House this season, and 50 will come from Germany. Last year there were 60 choristers at this house.

In our last issue we stated that the newly invented Zither of Pugh's was to have 39 strings. It should have been 36 strings.

The great beneficial influence of music upon sick persons has recently occasioned experiments in many European hospitals, with satisfactory results. Before all the other instruments the Zither has shown itself to be the best for this purpose, the pleasant sounds of our instrument being the best adopted to enter the hearts of the patients and to bring smiles upon their faces, even in the midst of suffering. It is a fact which every physician will affirm that intellectual pleasure has always beneficial effect on bodily pain. In France Zither players are often asked to play for the patients.

Josef Bartl the Zither composer, has been selected as one of the three members of the jury of merit for the Toggenburg musical festival, to be held at Ebnatkoppel, Switzerland.

A private musical society has been formed in Uffenheim recently which intends especially to cultivate Zither playing. The Society starts with a membership of forty, and the officers are: Fritz Renk, President; Fritz Wohlleben, Director; and George Schultheiss, Treasurer and Secretary.

The following Zither manufacturers are represented at the London exposition: A. Kindl, Vienna, with a double palisander Concert Zither, with beautiful fancy finishings; F. Frühling, Dresden, Concert Zither; Tiefenbrunner, Munich, two Harp Zithers, a Violin Melodium and a Concert Zither with a beautiful emblem from Lohengrin; Keith and Prowse, London, two Concert Zithers and a half Elegie Zither.

The following are the names of the members of the Philadelphia and Hoboken clubs, which entertained us so hospitably on our recent trip East:

Philadelphia Zither Club.

W. Leopold, Charles Behr, J. Faltenmayer, Charles Klingenstein, Mr. Jacobi, W. Deeg, Charles Graf, W. A. Schimmel, Charles Wedig, A. Millinghausen, Gottlob Binder, Oscar Boehm, T. W. Mowkhouse, Max Telle, A. Wahl, Wm. Trudell, Frank R. Hermes, Charles Faltenmayer, Henry Mayer, Otto Krauss, Louis Bertinö. Hermann Neufeld, Henry Henkel, Joseph Behr, Louis Waldeckér, L. A. Podolski.

Hoboken Zither Club.

Franz Endl, Fred. Bender, Emil Jünger, Oscar Bergmann, Oscar Claus, Edward G. Egge.

Mr. A. A. Bohne the well known Zither teacher of New Orleans, La., gave a very successful Zither social of his class Aug. 9, at his residence. the friends and invited guests being especially well pleased with the progress of his pupils.

Mr. Bohne has taken great pains with his pupils in instructing those under him in their performance, and to show their appreciation, the class presented him with a fine gold medal, one side of which contained a lyre and a zither and the names of Mrs. Wirth, Miss Langhammer, L. E. Thoman, I. L. Schmich, E. A. Hauler, N. A. Wilt, and on the reversed, "Presented to A. A. Bohne by his scholars August 9, 1885. Mr. Bohne was so taken by surprise that he could not find words to express himself. After enjoyment, the party dispersed, well pleased with the pleasure afforded.

It is said that a noble lord, famous for his devotion to art, procured the other day the score of a Wagnerian opera, and invited a great pianist to visit him on the following Sunday for the purpose of "expounding" the work. Sunday came, and the pianist with it. The host first of all attempted the score, and quickly resigned his seat to the visitor, who after playing for five minutes, turned to his companion, and asked, "What do you think of it?"

"I think," replied the noble lord, "that it is a judgment upon us for playing the piano on Sunday. Give it up."

And they gave it up.

"No," said Fogg, when asked if he had read Brown's summer correspondence; "I can't say as I read it; but I ran over it, so that I might ascertain what railroads and hotels dead-headed you, my boy. I never lose an opportunity for gathering useful information. I may want to strike myself, you know."

Program of the Congress Concerts of the German Zither Club.

DIRECTOR, GUSTAV HERMANN—BERLIN.

FIRST CONCERT, August 30th, 1885.

1. Andante from G Dur Symphony of Jos. Haydn—Three Discant and one Altzither, arranged by.....*Adolph Maurer.*
Ensemble.....*Members of the Augsburg, Berlin, Cassel, Crimmitschau, Dresden, Plauen, and Wurzen clubs.*
2. (a) Liebestraun.
(b) Selection from "Trompeter von Sakkingen" by V. Nessler—Sung by Mrs. Kuhlbrodt of Berlin, accompanied (3 Discant and 2 Altzithers, arranged by Gustav Herrmann) by the.....*Berlin Zither club.*
3. Moment Musical of Franz Schubert—2 Discant Zithers, arranged by Max Albert—*Mr. J. Lenz, Director of the Lenzscher Zither club and Mr. K. Baier, Director, Plauen Zither club.*
4. Andagio cantabile, Jos. Haydn—Violin, Discant and Altzither arranged by Max Albert—*Solo for Philomele.....Mr. Schmitt.*
Zither club "Edelweiss," Berlin.
Accompaniment by.....Members of the Berlin club.
5. "Die erste Liebe" ("First Love") Minuet by L. Wiedeman—2 Violin and 4 Discant Zithers Ensemble,.....*Clubs of Berlin Cassel, Crimmitschau, Dresden, Leipsig, Plauen and Posen.*
6. Preghiera, Franz Schubert—arranged by Rich. Hose for 2 Violin, Discant and Altzithers—*Clubs of Berlin, Cassel, Crimmitschau, Dresden, Leipsig, Plauen and Strassburg.*
7. Prinzess Gavotte, H. Reh—arranged by Jos. Lenz for 4 Violin, 3 Discant and Altzithers—.....*Lenzcher Zither club (Dresden.)*
8. (a.) "O, frage nicht" ("Ask not.")
(b.) Ich will Dich auf den Händen tragen. Songs by Th. Broadsky—Mrs. Kuhlbrodt, accompaniment arranged by Gustav Herrmann—(3 Discant and 2 Altzithers.)
.....*Members of the Berlin club.*
9. Nordisches Lied by Robt. Schuman—
Largo from D dur Sonate of Jos. Haydn. Altzither solo—
.....*Mr. W. Conrad, Director, "Harmonie" Zither club, Berlin.*
10. Im wald, Fantasie for Violin and Discant Zithers by Placidus Lang—
.....*The composer, Director Augsburg Zither club,*

and Mr. Ed. Long, Director, Cassel Zither club.

11. Grand March, J. G. Kalliwoda—Violin and Altzithers and 2 Discant Zithers arranged by Hans Thauer—

Ensemble.....Augsburg, Berlin, Cassel, Chemnitz, Dresden, Hamburg, Leipsig, Plauen, and Wurzen clubs.

II.—(OFFICIAL) CONCERT, August 31st, 1885.

1. Vorspiel zum V. Achte der oper "Konig Manfred" of C. Reinecke—Arranged for two Discant and Altzithers by Max Albert—

Ensemble,.... Clubs of Berlin, Cassel, Dresden, Leipsig, Plauen, and Strassburg.

2. Traüme by Wagner—Arranged for Violin, Discant and Altzithers by Richard Hose—

.....Messrs. R. Nikkel, R. Hose, W. Conrad and members of the Berlin Zither clubs.

3. Glocken and Harfen Fantasie—2 Discant Zithers, Paul Rudigier—

.....Messrs. A. Maurer, Honorary member of the Strassburg club, and K. Baier, Director, Plauen Zither club.

4. (a) Liebestreu, Joh. Brahms.

(b) Selection from "Trompeter von Säkkingen, V, Nestler—Mrs. Kuhlbrodt, accompaniment (2 Discant and 2 Altzithers)—

by.....Members of the Berlin club.

5. Scherzo, Franz Schubert—Zither solo—

.....P. Adam, member of the Berlin Zither club.

6. Der Abend,—Idyllé for 3 Discantstreich, 2 Altstreich, 1 Basstreich and Discant Zithers—

Ensemble,.....Berlin, Cassel, Coln, Crimmitschau, Dresden, Hamburg, Leipsig Plauen and posen.

7. Menuett from C Dur Symphony of Haydn—Arranged for 4 Violin, 3 Discant and 1 Altzither by Jos. Lenz—

Ensemble,.....Lenz Zither club, Dresden.

8. Herbstklage Fantasie, Max Albert—Zither solo—.....Jos. Lenz.

9. Divertissement, Violin, 2 Discant and 1 Altzither—Placidus Lang—

.....The composer, Director of the Augsburg club, and members of the same.

10. Grand March, J. G. Kalliwoda—1 Violin, 2 Discant and 1 Altzithers arranged by Hans Thauer—

Ensemble,.....Augsburg, Berlin, Cassel, Chemnitz, Dresden, Hamburg, Leipsig, Plauen and Wurzen clubs.

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PORTABLE ZITHER-TABLES.—Almost all Zither-players have experienced more or less difficulty in procuring a suitable table to play on while in company away from home. With the assistance of a thorough technician, we are enabled to offer to all Zither-players a table which will completely do away with this inconvenience, and will answer all requirements of the usual Zither-table. It is at once box and table with music-stand, and has sufficient room for the reception of supernumary strings and music. We would here remark that this table is not a complicated combination, that can easily be put out of order; but it is complete in one piece, combining simplicity and utility. It can be set up in one half minute, and repacked in the same time. As it has two sounding-boards it greatly increases the volume of tone. It can be easily transported, as it weighs but eighteen pounds, including instrument. When laid together it is but very little larger than an ordinary case for an Elegie-Zither, and has a handle for carrying it. It is provided with double lock and key.—As it is so very light, the express charges thereon, in case of shipment, will be very small. Made of walnut. Price \$11.50, including boxing for shipment.

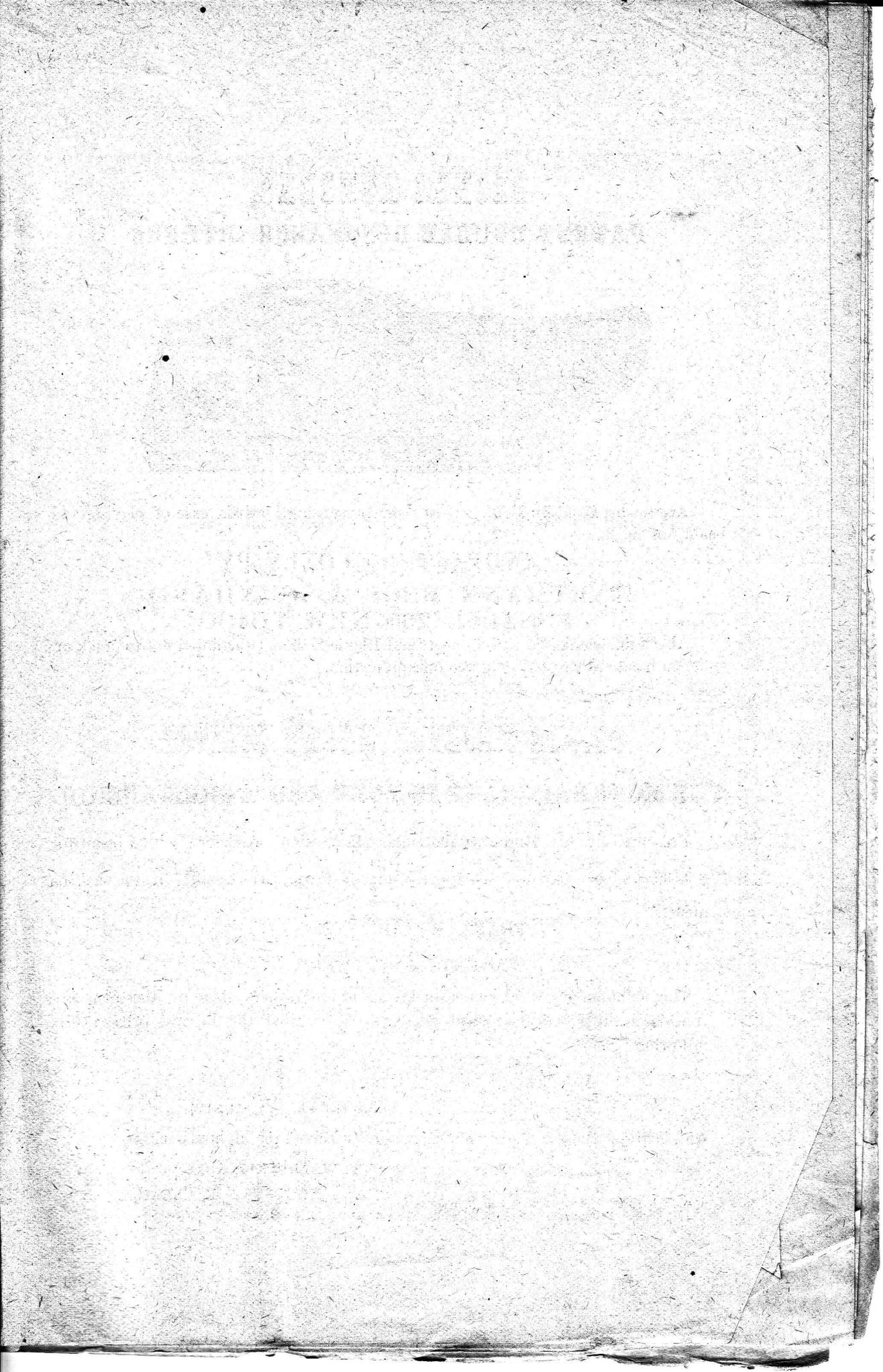
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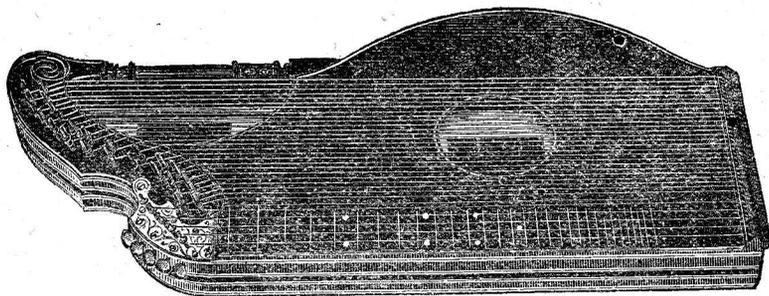
WASHINGTON, D. C.

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