

THE ZITHERPLAYER.



A Journal devoted to the interest of Zither playing.

O. G. Eckstein, Editor.

SUBSCRIPTION, ONE DOLLAR PER YEAR,
IN ADVANCE.

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VOL. I.

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NO. 12.

NOT AS I WILL.

HELEN HUNT JACKSON.

Blindfolded and alone I stand
With unknown thresholds on each hand:
The darkness deepens as I grope,
Afraid to fear, afraid to hope;
Yet this one thing I learn to know
Each day more surely as I go,
That doors are open, ways are made,
Burdens are lifted or are laid,
By some great law unseen and still
Unfathomed purpose to fulfill,
"Not as I will."

Blindfolded and alone I wait.
Loss seems too bitter, gain too late:
Too heavy burdens in the load:
And two few helpers on the road.
And joy is weak and grief is strong,
And years and days so long, so long;
Yet this one thing I learn to know
Each day more surely as I go,
That I am glad the good and ill
By changeless laws are ordered still
"Not as I will."

"Not as I will"—the sound grows sweet
Each time my lips the words repeat.
"Not as I will!"—the darkness feels
More safe than light when his thought steals
Like whispered voice to calm and bless
All unrest and all loneliness.
"Not as I will" because the One
Who loved us first and best has gone
Before us on the road, and still
For us must all His love fulfill—
"Not as we will"

—*Baltimore News.*

REVIEW.

In all lands, from ocean to ocean, the Zither possesses now its devoted followers, and in Germany especially there are many regular publications of a scholarly character, whose sole object is the thorough determination of a knowledge of and love for our instrument and information of such theoretical and practical importance to beginners and players as will have a tendency to perfect them in a field which would otherwise be barren of substantial matter, and without which, perfection in all branches pertaining to the Zither would be absolutely unattainable. Every partic-

ular branch of Science, Art or Trade, has its special organ, through which the world at large is enlightened, and it would, in the absence of such a means of communication necessarily come to a standstill, with nothing on which it could thrive. This is largely the case with a new industry, and Zitherplaying may be properly closed under that head. Our instrument has thrived wonderfully during the short period of its existence, and for this success Zitherlovers are indebted to the men who have educated our professional Zitherplayers, for a pupil can necessarily only obtain a superficial acquirement from instruction books without a master, and it is the object of our papers and publications to embody a higher class of suggestions with a view to adding finishing touches to what earnest pupils may succeed in accomplishing from a close application to the studies of such books, or in other words, a thorough and technical knowledge of the theory and practice. Moreover from the publications, each lesson given may be fully mastered before the appearance of a new one, the month following. America has until recently been quite unenlightened in the art of Zitherplaying and the few players had no means of improving themselves except through publications from over the water, and to fulfill a long-felt want the idea suggested itself to us to start a paper on the subject in this country. This idea steadily and surely matured and Zitherplayers, as a rule, when corresponded with, assured us of their earnest support, and highly approved our plan as the one thing needful on the subject. The result of this was the publication of "The Zitherplayer" again, after a lapse of some time, and we trust with such a successful career as may never compel us to withdraw it from the appreciative ones who have already learned to watch and wait omniously for its monthly appearance. The object of our little sheet is twofold. First it is designed to keep players posted as to the doings of their fellow enthusiasts all over the world, and second to furnish technical information on the subject of the Zither as already set forth in this notice. That Zither players have derived benefits during this, its first year of renewed life, is unquestioned, but whether the undertaking has proved a paying one is not so certain. We had anticipated some pecuniary loss during this year, and our expectations have

been realized. We have scarcely expected to secure the requisite number of subscribers to cover the many incidental expenses of its initial existence, and only a limited number have availed themselves of its advantages, but in the second and ensuing year, we hope and certainly expect that our lists may be enlarged, and trust that our present subscribers will assist us materially in adding to their numbers by endeavoring to introduce the subject to the notice of many who are unaware of the fact that there is a chance for self-improvement in such a venture, and who without incentives from more active enthusiasts will be content to remain in the dark as to the higher art of Zitherplaying. There are also many so-called teachers of the art who are not so well versed as they should be, and a publication of this sort is to them an indispensable thing. There errors grow less and they become better able from a study of its lessons to expound what knowledge they do possess. We feel assured that there is no one of the followers of the little instrument who has not been benefited by a perusal of our paper, but if there is one such, let him withdraw his subscription at the end of the year 1886, and we will say him not nay. We started the Zitherplayer on a small scale, but we have gradually improved it with each number until it is now quite a respectable publication. We have labored under many disadvantages, first because Zitherplayers did not respond as liberally as they might have done with subscriptions, and necessarily our allowance of articles of real merit was sometimes shorter than we would have desired, for such work commands good pay, and we could not make a heavy outlay to engage regular contributions while our financial support was so weak. One dollar for an annual subscription is certainly not much, when received in the light of the advantage to be derived from a close application to the studies laid down in the columns of the paper. A Zither club will of course subscribe for the paper, and in some places the members are satisfied to await their turn for its perusal. It would seem that a real lover of the little instrument should take a personal pride in supporting a journal published in its interests. Zitherplayers will accord us one thing,—the extreme satisfaction of realizing that we have done more for the Zither in America than any one else, but while praise is ever toothsome it is very ethereal, and to continue our good work, we must have substantial support and that without delay. We propose to commence the year beginning January 1, 1886 in earnest, and will published articles from the best authors on the subject in Europe, also furnish four musical supplements by standard composers. To succeed, we will require one thousand subscribers. Reader we solicit your earnest co-operation.

THE ESSENCE OF MUSICAL EXPRESSION.

Expression is the diamond, and technique is its setting. As the body is more important than its raiment, and thought more than its apparel of words, so in a soul, musical performance is of more consequence than its dress of execution.

Yet how many teachers teach, and performers present, merely the settings of the diamond, or at best, give but a forced idea of its beauty, failing to realize their error. What do these individuals know of the real nature of music? They deceive themselves. But let us inquire in what the essence of Musical Expression consists. All creations of man are embodied experiences, and hence, manifest the nature of their human creators.

In certain productions of an individual, a portion of his inner life becomes depicted; thus a sacred musical work presents the religious side of its composer's being; with a sonata or symphony, a number of experiences and qualities of its originator are incorporated. This incorporation is effected through the pliability of the twelve tones and their duplicates, all of which are adapted to intellectual and emotional archetypes, whose characters are closely imitated.

In composing, however, a definite emotion, like joy or despair is not always communicated to the compositor, for the artist is frequently led on in his work by a natural flow of harmonies. He hears in his mind's ear, certain chords succeeding each other, apparently without intellectual effort on his part, and feels the force of a sequence or crescendo, writing the notes as the mental tone present themselves, being carried along purely by the spirit of the latter. Thus we see, that music may express itself independently of definable emotions, or by their means. The pliability of the twelve tones, consisting of grouping, movement, and degrees of intensity of sound, being so great that the language of music may be misconstrued, expression marks, and explanatory words and clauses, are found indispensable. The essence of musical expression then results from models of thought or feeling, and is inherent in the very nature of music.

Now, since so much of the man is absorbed in his works, the latter cannot be correctly expressed by another, unless that other possesses the requisite qualifications. Sympathy must be a bond between them, and fullest sympathization is induced in the interpreter, only by certain experiences of his life, similar to those embodied in the composition. Why does a vocalist win renown by making his favorite song a specialty, or a player, making certain piece his particular choice? Because he has passed through an experience coincident with that contained in the piece which he interprets, which experience gives rise to sympathetic rendering, thrills the musical world and wins applause! This is the secret of

success, and all who are initiated therein are enabled to touch the heart of the public.

Cannot the musicians draw a lesson from these remarks, namely, to perform only those selections with which he can best sympathize, and in teaching, to select for his pupil the works which he is calculated to render sympathetically.

Seek not to force expression into a scholar, for this process is barbarous, to say the least; but strive to discover if the spring of musical sympathy lie hidden in his soul, and if it does, endeavor to open it gradually, by teaching, beside the meaning of the expression signs, the art of phrasing, demonstrating by constant example the ideas conveyed. Verbal instruction is efficacious as it extends, but it should be coupled with precedent, which is more palpable to eye and ear, and carries speedy conviction to the mind.

Expression lies much in the character of chord-connections, and hence it is well to instruct the pupil with regard to the construction of all chords and their connective nature, to such a degree, that, whether they are single or in combination, he may recognize them through the external ear by their actual sound, or through mental hearing induced by sight of their representative notes.

This process, involves the study of harmony, a thorough knowledge of which the writer believes indispensable to the ideal interpreter of music.

CORRESPONDENCE AND CLUB REPORTS.

The New Orleans club intend giving a Christmas celebration to their many friends.

Mr. J. Fesner has, our correspondent informs us, discontinued the publication of his so-called Zither paper at the expiration of the first year. It was not a paying investment as could well be seen.

BALTIMORE, MD., NOV. 24 1885.

To the Editor "Zitherplayer."

Your correspondent's silence can readily be accounted for; the Zither, as you truly state, appears to have gone asleep in our city, and in this case appearances do not belie the assertion. I am not informed at present of the existence of any Zither club in this busy Lamlet. The club of which Mr. William Lohmeyer was director had not disbanded but was suspended for a short time on account of the inability of a number of members to attend rehearsals with any degree of regularity. This occurred in November of the past year. It has proven, as a great many feared at

the time, an equivalent to a permanent disbandment. Two members besides the Director were appointed a committee to assemble the association after a suspension of three months, and make an attempt at reorganization. The attempt was made, but it signally failed, only about one fourth of the original members responding to the call. Sincethen Mr. Lohmeyer has appeared to be the only Zither player anxious to reconstruct; but failing in the necessary cooperation it has been impossible for him to accomplish his end, until now he has also abandoned all hope of again calling the Baltimore Zither Association to life and activity. Were the smallest loop hole open to success I am confident another attempt even now would be made to revive the old club.

My impression of the trouble is frankly this the players of our city, considering only those who could make a club successful, labor under a serious delusion: namely, that they imagine themselves the best players in the city individually, and this as you know creates jealousy and ill feeling, which must naturally defeat all attempts at organization. An organization, and particularly a Zither club, can only hope for success and stability, with one recognized leader; and that no one wants the other to be. The only way, in my opinion, to establish a club in this city will be through the hands of a stranger

Your correspondent regrets exceedingly the collapse of our once flourishing club, and that the condition of the Zither playing fraternity in our city is not of a more enterprising nature. B.

St. Louis, Mo. Nov. 31, 1885.

To the Editor "Zitherplayer."

I come late with my report but nevertheless I certainly come. The exposition held in our city, was, a success, but as one wandered among the musical instruments, from the pipe organ, the wonderful pianos of the most expensive and curious kind, to the accordion and melodion, one cannot help missing the sweet toned Zither amid all the confusion. Our instrument was slimly represented only one firm-Shattinger of this city, displaying in their exhibit, one Discant and one violin-cello Zithers, and in order to introduce it, this firm instituted weekly Zither concerts in their department at which two of my pupils, Laura Sonnenschein and Honorine Pidenoir, were given an opportunity to display their talents and as I have been assured, were well received, especially by the ladies, who were extremely delighted with the lovely strains of the Zither, and demanded frequent encores. These two young Zither virtuosos are very proud of their success, and I believe have added many new friends to

our instrument by their exertions and splendid performances.

The Zither appears very frequently on the program of the concerts held at the St. Louis Turn Hall, and I have been forced to play on several occasions, the last time at the concert of the North St. Louis Turn Verein, with my most talented and favored scholar, Master Willie Vogt, only thirteen years of age, of which the "Westliche Post" writes.

"Mr. Willie Vogt and Prof. August Meyer played two Zither Duets "Deutsche Traüme" by Waldecker, and "Deutscher Germüth's walzer" by Gutman. The wonderful and sentimental sounds of this bewitching instrument transferred the large audience into the land of dreams and there was such a silence in the great hall, that a pin falling to the ground could have been distinctly heard. The "Deutsche Traüme," is an exquisite selection, and the performers executed the requirements in masterly style, resulting in a vociferous encore.

Owing to my engagements, I am unable to participate in many concerts, much as I would like to. The St. Louis Zither club deserves the greatest praise and recognition for its exertions to promote the cause of the Zither, the club aiding in many concerts, and are always enthusiastically received. Further reports will be furnished by the Secretary, Mr. Link.

Yours

A. M.

THE ZITHER IN CINCINNATI.

There is perhaps no other musical instrument that has so little recognition as ours in Cincinnati. With a population of nearly 300,000, almost all of whom are Germans, or are of German parentage, this may seem strange if not improbable.

You never hear of a Zither concert in Cincinnati because we have no Zither club, and that is because we have no harmony and good feeling among Zitherplayers. Jealousy, self-esteem and envy prevent it.

We have perhaps some 200 Zitherplayers in Cincinnati, and some very good performers among them, but you hardly ever hear the Zither in public, and when you do, you never hear more than 2 Zithers at once, and oftener only one. The players do not play to introduce the instrument to the public, but to oblige some friend or for individual glory and approbation.

About a year and a half ago an attempt was made by some young and enthusiastic, if not skilled Zitherplayers, to organize a club, but it was frowned out of existence by those who should have encouraged it. There was a promise of organizing a club this fall, but that too has

"gone glimmering." There is but one hopeful sign for the Zither in our city, and that is in the quality of the instruments that are being now brought here. No city we believe can boast of so many high priced special make Zithers as ours, of which to our own knowlegde there have been about a dozen sold within a few months.

This is but a short and imperfect statement of the status of the instrument in our otherwise great city, in which the patriotism for German institutions is not excelled in the Union, and which should be a field, ripe for the only thing missing, a Zither club, and it is hoped that the object of these lines may be the means of the organization of a club. There is enough material, and good material here, all that is wanted is a leader—who will it be? "CINCINNATUS."

SUGGESTIONS FOR INSTRUCTIONS ON THE ZITHER.

[From the German of Anton Kollitsche in the *Echo*, with modifications.]

The Zither has for years been a general favorite, and in its brief existence has undoubtedly been more successful than any instrument known in modern times. From the lowly hut of the Alpine dweller it has found its way into the halls of monarchs, and from the smoky rum shop into the great concert room, where it always received a cordial reception. This is due to various reasons: the lovely and exquisite tones, the ease with which Zither playing can be mastered, and lastly the cheapness of the instrument itself have been the causes that have won for it so many friends in all classes of society.

There are naturally many defects and evils to overcome, especially in regard to instruction, but thanks to the endeavors of so many excellent men who devoted their lives to the task, they can soon be considered as corrected. I will contribute my mite, and shall be satisfied if I have added only a grain of sand to the great structure.

It is a well known fact, and one which applies to instruments of every character, that a methodical course is necessary for a thorough mastering of our instrument, and that planless teaching leads to no results. By using a good "Zither School," or instructor, and by observing the following rules, Zither instruction, even with less intellectual ability and less talented scholars, will be successful.

I One should pass from easy to difficult in graduated succession.

With a competent "School" it is hardly possible to act in opposition or contrary to this rule, but

so me defects are apparent in nearly every instruction book, and this the teacher must offset by his own judgment, and supplement by a suitable practice piece. One pupil is apt to find some chapter more difficult than another, and the material offered for practice will therefore become necessary after completing the "Zither School," the teacher must make a careful selection of the music to be used so that the instruction does justice to the above rule.

II. *Every piece should be practiced to perfection, that is, so that nothing be wanting.*

Only a repeatedly faultless rendition of the piece shows that the pupil has completely mastered it. To perfect execution does not belong only the fingering of the particular piece, but proper pitch and strict tune and from older scholars expressive playing may be expected in addition to faultless playing, and this the teacher should be careful to inculcate into the minds of his pupil at the earliest possible stage. To this rule belongs also, attention to marks of execution and the individual character of the piece, the interpretation of which should not be neglected.

III. *The pupil should have variety.*

This is not alone for the purpose of acquainting him with the musical forms, but so as not to tire him, a principle the teacher must always bear in mind. The greatest fault of the "Umlauf Zither School" is, that with the exception of the appendix, it contains almost nothing but Ländlers. In regard to key and time there should be endless variety.

IV. *The pupil should early be trained to independence.*

It is seldom or very rarely necessary to play the piece which is to be practiced. When a note is unknown to the pupil, the teacher should not name it, but rather let the pupil find it out through the aid of a familiar note. To write the name under it should not be tolerated. In reading the accompaniment notes the scholar should not observe the bass notes alone, as is often the case, but should also be made to read the notes of the accompaniment chord. Certainly in the first studies a particular chord belongs to every bass, but later, change of bass is introduced, and a pupil, who is accustomed to closely observe the accompaniment chord will very frequently strike the wrong note. The pupil's eye should be directed towards his notes and not on the instrument. This should be early required of him, for only in this way will he ever become qualified to master compositions at first sight. In this connection, it is often advisable to cover the instrument so that the player will be unable to see his hands.

V. *Combine theory and practice.*

It is absolutely necessary that every Zitherplayer should become acquainted with the fundamental rules of music at least. To be sure, the majority of scholars learn only for their own amusement and recreation, and many announce to the teacher in the beginning that they intend learning only for their own entertainment and therefore do not desire to be burdened with theory. Yet a teacher can, if he so desires, combine this theory so admirably with the practice that it will not cause uneasiness or fatigue. He should give little at a time, but never allow an opportunity to slip to give a rule in connection with a practical example. He should bestow sparingly at first, but to the point.

VI. *Theoretical instruction may be simplified by mnemotechnical help.*

There is so much to remember at the beginning of theoretical instruction that some aid is almost imperative. To impress on the pupil's mind the signatures of all the keys, I have arranged the following table:

C major	G [♯] major	D [♯] major	F [♯] major	A [♯] major	E [♯] major	B [♯] major	F [♯] major	C [♯] major
G	1 [♯]	G [♯]	"	2 [♯]	"	3 [♯]	"	4 [♯]
D	"	2 [♯]	D [♯]	"	3 [♯]	"	4 [♯]	"
A	"	"	3 [♯]	A [♯]	"	4 [♯]	"	"
E	"	"	"	4 [♯]	E [♯]	"	5 [♯]	"
B	"	"	"	"	5 [♯]	B [♯]	"	"
F [♯]	"	"	6 [♯]	F [♯]	"	1 [♯]	"	"
C [♯]	"	"	"	7 [♯]	C [♯]	"	0 [♯]	"

If now the scholar knows how many G major has in the signature, he will also know how many F[♯] has, for G[♯] has the supplement to make 7. In this way he has only to memorize the first three sharp and flat keys. The minor keys which have their fundamental tone a minor third lower than the major keys, have like signatures.

Another mnemotechnical aid in determining the greatness of the intervals, is known. From the fundamental tone of a scale the prime fourth, fifth and octave are pure, the second, third, sixth and seventh, major.

Let us examine the initial letters of these intervals. We thus obtain in the first group, O, P and Q, in the second S and T. Combining this in one sentence we say: from the fundamental tone of a major scale the O-P-Q-intervals are pure the S-T-intervals major. As we know, an interval which is a half tone lower than a minor is called diminished, one that is a half tone higher augmented.

An interval which is a half tone lower than a major, is called minor, a half tone higher augmented. When all the scales are perfectly familiar, the intervals are determined without difficulty.

THE ZITHERPLAYER

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.

Every lover of the Zither should subscribe for the "Zitherplayer". It will do you good, and the subscription is only one dollar a year with four musical supplements.

* * *

We neglected to credit Mr. August Bielfeld as the author of the article appearing in our last issue entitled "Characteristics of the Keys," the name having been inadvertently omitted. The article is taken from the German of that popular author, is excellent, correct and technical, and as several of our correspondents have stated, is alone worth a year's subscriptions to the "ZITHERPLAYER," by reason of its value to players in general. Our young composers would especially be benefited by a thorough study of its principles.

* * *

We have heard somewhere, the great saying that "great minds differ," but nevertheless, have chosen to believe that difference is more apt to arise in "small minds." As our heart and soul are bound up in the Zither, what we write about of course concerns all Zitherplayers, and if we were allowed to run matters as they should be or rather as we would like to see them, we would have to chronicle only pleasant things of it and its patrons, but impartiality forces us at times to place matters in their true light, and we are sorry to say that some ugly facts occasionally come to surface, and the one we are about to dwell on is the most inveterate and dangerous of all to the peace and prosperity of Zither organizations and the continued reign of this regal little instrument; that is, the inharmony and discord that

small minded individuals create in our Zither clubs. From the fact that being possessed of no marked ability of their own, when they join an organization like a Zither club, they endeavor by a show of bluster to impress people with the idea that they know more than all the other members combined.

In Zither clubs and among Zitherplayers this is especially true. Why it should be so is a conundrum, for one would think music itself would produce harmony out of discord, when there was anything like refined taste and sound judgment, elements necessarily wanting in those who allow jealousy and conceit to get the mastery of them in some discussions of the society. There are several cases in point, the prime prompters of this article where the organization apparently had its full quota of taste, sound judgment and discretion at the start, but as the facts developed the possession of small minds and conceited natures, were only playing "possum" and instead of putting their shoulders to the wheel of the clubs interest they waited patiently until the club had established a firm reputation and then for some weak and imaginary grievances resolved to break up the organization, and as a rule, like a flock of simple minded sheep, the weak ones followed. We mention no names, all Zither clubs being more or less thus afflicted with these turbulent spirits.

From the letters we receive relative to petty strifes in the various clubs scattered over this country, and from our own experience, we are almost lead to believe that all the discord of this world has been transferred to Zither organizations. Whether the discovery that Adam courted Eve to the tune of a Zither, or that he had one strapped to his shoulder when he made his celebrated raid on the apple tree, and therefore only Zither clubs must suffer for his sin, which we believe was a fondness for green apples, and seems ever to be regarded as an individual heirloom of the small boy, is beyond our understanding, but we are convinced that if all Zither clubs suffer with the disadvantages and want of sound judgment as described in our correspondent, we will get up a suitable obituary at once, and gladly, as the Zither will thrive best where people organize to hear its melody, to educate their tastes and are sensible enough not to fly off the handle if someone proves more efficient than themselves.

Zitherplayers link themselves together, for the main object of self cultivation, and for the advancement of the instrument. A member should not act like a spoiled child when the majority oppose his views. Stop this squabbling and wrangling. It does you no good, and makes you ridiculous in the eyes of those who have more sense.

PERSONALS.

Mr. August Meyer, the well known teacher and technist of St. Louis, has been very reserved lately. What is the matter?

Prof. Steinbach has become reconciled to the climate of Des Moines, Iowa, and intends remaining there during the coming winter, thus delaying his departure to Washington until next spring.

The Zither has taken a decided foothold upon the affections of the citizens of Syracuse, N. Y. Mr. F. X. Beyrer, the director of the club there, has a large number of pupils and is continually adding to his list. The Syracuse club, which under his fostering care has become such a stable organization, has much to do with popularizing the instrument.

Mr. A. Progner, director of the New Orleans Zither club, has become one of the most progressive members of our Zither fraternity, and has lately been interesting himself for the "Zither-player" which has until recently been quite a stranger in his city. His last concert, a program of which will be found in another column, was very successful.

Mr. Kilian Arnold has probably more Zither pupils than any teacher in America, and besides devoting his entire attention to the Zither, he has an inventive tern of mind, having recently patented what he calls a piano Zither. His invention consist of an ordinary instrument placed into a kind of table, with an additional part setting for the Contra bass strings, which works with a treadle, and the accompaniment strings are raised one octave higher or lowered by a connection propelled by foot power, as are also the bass strings. It increases the sound, and makes the bass one octave lower. We reserve a full description for a future issue

Mr. J. F. Streicher, the well known Secretary of the Buffalo club, is only nineteen years of age and is perhaps the most energetic Zitherplayer holding such a position that we know. He has only been playing since July 1883, but since that time has become so fondly attached to the instrument, and applied himself so energetically that he is now considered one of the most efficient players in Buffalo. He early devoted considerable time to composition, and his first selection, "Souvenir" which was performed at the first concert of the club, was well received, and appears to have decided merit. If he continues to devote himself so zealously as he has in the past, we predict a future for him.

MUSICAL.

Clara Louise Kellogg is ill and has been compelled to cancel several western dates for concerts.

The one hundredth performance of "The Mikado" took place at the Fifth Avenue Theatre New York, on Wednesday Nov. 18. In spite of many predictions to the contrary, this opera when well done, is proving a great popular success.

Franz Liszt the pianist, completed his seventy-fourth year Oct. 30, but never was in better health, and visited four German cities last month. Next he will go to Rome for the Christmas holidays, and next April he proposes to produce in London his oratorio, "Saint Elizabeth."

Manager Adolph Neuendorf has brought out at the Boston Bijou Theatre a new opera by himself, entitled "The Rat charmer." It is founded on the same legend as "The Rat Catcher of Hamelin," the Kiralfy's new spectacular. Among those in the cast at the Bijou are W. H. Fessenden the tenor, formerly of the Ideals, and Georgine von Januschowsky.

"Amorita," the new opera brought out at the New York Casino October, 16, has had pronounced on it by the New York critics the same verdict which they have given on nearly everything that has been produced at the house heretofore. They say the music is commonplace and not at all striking, and the libretto rubbish, but that the mounting and acting of the piece will probably make a moderate success of the opera.

Mlle. Donita, who was born in New York, and whose real name is Constance Seebass, made a highly successful debut in opera in Turin last Saturday night. The *Gazetta Piemontese* says: "Mlle. Donita has a happy, natural and confident style, and has studied seriously, and the result is completely astonishing. Her interpretation was esthetic, and, for a neophyte, she displayed great courage. She has an exquisitely artistic taste."

New Yorkers are at last to have grand Italian opera, or what Col. Mapleson desires people to regard as such, at popular prices. The new scale went into effect Monday, November 16th Col. Mapleson, in his circular making the announcement, says it is his intention that Italian opera shall become as truly the music of the people in this city as it is in the most favored European capitals, where it is regarded as an educational institution.

MISCELLANEOUS.

The Zither teacher, Mr. Kehl has organized a Zither club in Munich composed only of ladies with eleven active and eight passive members.

Mr. G. H. Jockem of Worms was awarded the first prize, a silver medal, for the best instrument and strings at the World's exposition held at Antwerp recently.

E. Bayer's latest production "Immer bei dir" has received a very flattering reception in Germany. It is an excellent work, and in the harmony Mr. Bayer has in fact surpassed himself.

The Gesellschaft Erato, under the direction of the Zither teacher, Theodore Kehl, celebrated their anniversary last month. The society is in a flourishing condition with twenty five active members.

Once again Duke Maximilian of Bavaria honors the Zither. In a recent communication of our esteemed friend Ernst Eulenburg of Leipzig, His Grace expresses his gratification of the recent publication, "Frühlingsblumen," published by the aforesaid, in which he styles it the pearl of our treasury of songs, for violin Zither, composed by Jos. Bartl. Though this is becoming monotonous yet the composition in fact cannot receive to much praise.

Death has visited the ranks of the Zither's friends, and taken from us many devoted exponents during the past year. It becomes our sad duty to chronicle the sad end of another of our friends, Mr. Egmont Sohroen, who died August 18, in Leipzig, a young man who has written many interesting articles on the Zither, and promised to have been one of its ablest exponents. He is perhaps little known in America, but in Germany his worth was appreciated, and among the Zitherplayers there, he was much honored. Requiescat in pace.

In Austria, and especially in Vienna, a strong current against the tuning of the Vienna system and in favor of the Luckenlos stringing is manifested. The two composers, A. R. Lerch, J. Hanstein have already published text books written according to a normal tuning of their own invention, differing only from the Luckenlos chromatic in this, that before our first bass string the small f and e are substituted and large f and e are made to take the place of the 15th and 20th bass strings. We hail this departure to a unity in proper the direction with extreme gratification.

WHIMS.

She does not boast, makes no display,
But modestly she fills her station,
Though she's an object the people say,
Of wonder and of admiration;
As schoolmiss, maiden fair, or wife—
So every one declares that met her—
She never added in her life
A postscript when she wrote a letter.

—*Boston Courier.*

When the editor calls on his best girl he explains that he is merely "going to press"—an every day event.—*Lowell Citizen.*

Archdeacon Farrar is being banquetted so much since his arrival in this country that there is some danger of the Canon bursting.—*Norristown Herald.*

A religious weekly says; "The man who whistles hardly ever swears." It is different with the man who hears him. The latter hardly ever does anything else at such a time.—*Norristown Herald.*

Theatre Manager. "I can't use your play, it is too long for the stage." English Amateur Playwright—"But I say, aw, look here. and can't you lengthen the stage, you know?"—*New York Journal.*

A poet says: "There is always sunrise somewhere." This is comforting. To the man who is just going to bed there comes the happy consolation that somebody has to get up and go to work.—*American Hebrew.*

"Why do you sing *Solo*?" he cried,
"I like to Duett," the Bass replied,
"Well I must say, you sometimes bore us
But then don't stop you're right of chorus."

—*Musical Visitor.*

In the celebrated dialogue which occurred between Alexander and the robber, the latter explained that he stole from the rich to give to the poor. Our modern charity fairs are conducted upon the same principles.—*Boston Transcript.*

First Hotel Clerk—Did you ever see my *Pinafore*?

Second Hotel Clerk—No, but is that *Olivet*?

First H. C.—No, *Mascot* two of the stones and *Iolanthe* for the chain belonging to it.

Second H. C.—I suppose if he has *Patience* he will get his pay.

First H. C.—Of course he will but I must be off, *Billy Taylor* promised to drive by for me. There comes *Mikado* so I'll skip.—*Musical Visitor*

PHILADELPHIA.

What was conceded to be one of the most appreciated concerts ever given in our city was that of Mr. Henry Meyer's, Philadelphia's most promising soloist, and an honorary member of the Philadelphia Zither club, at the Academy of Fine Arts, November 19, 1885. The attendance was very large, even exceeding the capacity of the hall. The musical part of the concert had several disadvantages, the selections, as a rule, being poor and the interpretation not up to the standard. The "March"—Introductory (Jacobi), and Concert Waltz, (Jacobi,) encore number, by the Philadelphia Zither club were the best performed numbers of the evening. The members individually rendering their several parts with precision and good understanding. No. 6. Trio ("Weinlese"—Rixner) by Messrs. Deeg, Jacobi and Meyers, was passably performed. No. 1 part II. Duet ("Meditation"—Rixner), was a poor selection for the occasion, being a monotonous composition, having a tiring effect on the audience, and the Zither secondo, stumbling all the way through the selection. No. 5, (Serenade"—Umlauf), the well known and most beautiful selection suffered considerable over previous renditions in leaving out the violin Zither, a part arranged by Jacobi, giving a brilliant effect through out the piece. The execution was not up to the standard, a certain peculiar drag being noticeable.

The solo of Mr. Meyer was somewhat of a failure. We acknowledge that the gentleman is an accomplished Zither soloist, possessing an excellent technic and a good interpretation, yet, on this occasion we were somewhat disappointed, having heard him perform "Schmerz Vergessen" much better on previous occasions. He is however to be excused, the over excitement preceding the concert and the anxiety of the success of the concert no doubt produced the nervousness, he having arranged the concert with hardly any assistance. There is one point however to which we would like to call his and all Zitherplayers, attention, namely, the gross mistake of using too much tremolo. The player evidently thinking that he is playing wonderfully, but nevertheless torturing his audience by its too frequent application. This fault we hope will be corrected, as it detracts considerably from his otherwise nearly faultless execution.

Miss. Philippi exhibited an excellent technic on the piano. In Miss. Richardson we have a favorite vocalist. Mr. Darby did justice to his selection, and Mr. Herzberg rendered the 4th Nocturne in exquisite style, and last but not

least Sig. Setaro was the favorite of the evening. Considering the concert as a whole, it was a success, the audience departing well pleased with the evening's entertainment. We would in this connection request the Zitherist to study diligently and prepare for the annual concert of their club, and also to study the article in the June number of the "Zitherplayer," page 4, on "tremolo."
A. J.

PROGRAM.

PART I.

1. "March"—Introductory.....Jacobi.
Philadelphia Zither Club.
2. Piano Solo—Rhapsodie Hongroise, No 12...Liszt.
Miss. S. Philippi.
3. Zither Solo—Schmerz-Vergessen.....Umlauf
Reverie, Mr. Henry Meyers.
4. Contralto Solo—"The Arrow and the Song."
[Pinsuti.
Miss. Josephine Richardson.
5. Harp Solo—Fantasie from "Il Trovatore"..Verdi.
Sig. Giovanni Setaro.
6. Zither Trio—"Weinlese," Caprice.....Rixner.
Messrs. Deeg, Jacobi and Meyers.
7. Tenor Solo—"Anchored".....Watson.
Mr. H. Albert Darby.

PART II.

1. Zither Duet—"Meditation".....Edlinger
Messrs. Deeg and Jacobi.
2. Violin Solo—"4th Nocturne".....Field-Singer.
Mr. H. Herzberg.
3. Contralto Solo—Aria from "Il Propheto."
[Meyerbeer.
Miss. Josephine Richardson.
4. Zither Septette—"Serenade".....Umlauf.
Messrs. Deeg, Klingenstein, Boehm, Millinghausen.
Faltermayer, Jacobi and Meyers.
5. Harp Solo—"Old Folks at Home," with variations.
[Setaro.
Sig. Giovanni Setaro.
6. Vocal Duet—"My true love hath my heart
[Marziats.
Miss. Josephine Richardson and H. Albert Darby.
7. Finale March—"Im Flugelkleide".....Boeck
Philadelphia Zither Club.

Subscriptions to the "Zitherplayer" is only one dollar per year with four musical supplements, for the ensuing year. The subscription with the majority of our readers end with this number, and we request that they forward their subscriptions for the following year as soon as possible, so that we can determine about how many we can rely upon to support us.

EAST SAGINAW ZITHER CLUB.

EAST SAGINAW, MICHIGAN, NOV. 26, 1885.

Song and music closed the Thanksgiving day with singular appropriateness, and to Zither-players particularly so, as it was the sweet Zither's strains. Not only one of the largest but also one of the finest audiences that ever assembled at East Saginaw was present at Germania Hall to listen to the concert given by the Zither Quintette club. The concert throughout was a complete success, as all Zither concerts heretofore given by the club have been. The effect of careful training by their leader, Mr. Joseph Maerz, was shown in every number, and he should be gratified by his success.

The first selection in the program, Frieden's Schottische by Christiani, participated in by fifteen Zithers with Xylophone obligato was the masterpiece of the club, and was well rendered. Mrs. Slade's contralto solo, "At the Dawn," with violin obligato by Mr. Stringham was rendered in an effective and captivating style while the Zither Duett, Polka, by little Miss Katie Mueller and Master O. Ohland was decidedly the gem of the evening, and was heartily encored. They are but ten and eleven old respectively, and for that age their execution was marvelous and they reflected credit to their able teachers Messrs. Maerz and Heim. Frank Erd captured the audience as usual with his banjo picking. We would suggest however to Zitherist that banjo playing should have no place in Zither concerts, as it does not tend to advance the audience to the proper sphere of music.

The concert was a brilliant success, and was followed by a ball. The Quintette club are entitled to considerable credit for the excellent concert given by them, and it is hoped the same will soon be repeated.

PROGRAM.

Overture—"Lustspiel".....Latann.

Prof. Wesche's Orchestra

PART I.

1. Frieden's Schottische.....Christiani.
15. Zithers and Xylophone (obligato)
2. Quintette—"Idylle".....J. Blechinger.
Flute, 2 Discant, 1 Bass Zither and Guitar.
Messrs Theo. Heine, Joe. Maerz, Wm. Heim,
Dr. Luellermann and F. Erd.
3. Contralto Solo—"At the Dawn".....Theo. Ritter.

With Violin (obligato.)

Mrs. L. C. Slade, Mr. Joseph Stringham, (Violin)
and Mr. Peck, (Piano.)

4. Zither Duet—"Polka".....
Miss. Katie Mueller and Master O. Ohland.
5. Vocal Duet—"Treibe Schifflein".....F. Kucken.
Mrs. A. Freyer and Mr. Aug. Berger.
Mr. Peck, Pianist.

PART II.

6. Xylophone Solo—"Pretty Nelly".....Muller.
(with Orchestra accompaniment.)
Mr. Frank Erd, Xylophone.
7. Duet—Flute and Zither—A Spanish Dance.
[J. Bacciadly.
Messrs. Theo. Heine and Wm. Heim.
8. Soprano Solo.....F. Abt.
Nun bist du mir shon weider fern.
Mrs. A. Freyer.
9. Quintette—"Mazurka," Gruss an Mainz.
[L. Strauch
Quintette Club.
10. Banjo Solo—(By request).....By F. Erd
Mr. Frank Erd.

As Christmas will have gone before our next issue, we take occasion of wishing our readers and patrons a Merry Christmas.

If the subscription list for the ensuing year warrants us, we will arrange for many valuable contributions, technical and practical, from the best acknowledged authorities on the Zither in Germany.

Hereafter the Zither jewelry manufactured by Mr. Ed. G. Egge will be sold exclusively by us. Mr. Egge having given us the sole agency for his valuable and unexcelled jewelry. A sign of fraternity in the shape of Zither badges or charms are very desirable for club members and we can recommend these badges and charms as unexcelled in workmanship. They represent minature Zithers, very handsome, and can be used for badges, necktie pins, watch charms etc. Secretaries of clubs and individual members will do well by corresponding with us on this subject.

We hope the "Zitherplayer" has proved useful to its subscribers. If any desire to send us a Christmas present, nothing would be more acceptable than to send us the name of a new subscriber.

NEW ORLEANS ZITHER CLUB.

The notes of the Zither are again heard in New Orleans, and we prophesy a brilliant and busy season for our little instrument in the great Exposition city, and that from our labor of love, great expectations are promised. The new and energetic club of this city has planned several entertainments, and we will preface a short history of the club. Next April, the club will have been in existence one year, and before a permanent organization was effected with anything like stability, the club suffered many relapses and waded through many struggles, as is the case with all Zither clubs.

Prior to the organization, the Zither was seldom heard in unison, but proposals were made by lovers of the instrument to effect an organization, and the following Zitherists, Messrs. Jansen Progner, Mallet, Fuchs, Aschaffenburg and Wolf, were soon sufficiently enthused to exert themselves in favor of the same. While the start was small, it yet furnished a sure foundation for subsequent building. Mr. Progner was chosen leader and has filled that position with credit to himself and the members. The proceedings are in German though many Americans participate in our strifes, and declamations are combined with Zitherplaying

The club has given two entertainments both of which were very successful, and to show that Zitherplaying is being appreciated, we have received six new applications since the last concert the club now being 25 strong with the hopes of soon making it fifty.

The last concert given Nov. 8, was entirely a private affair, about 250 guests being present, who were extremely gratified with the excellently rendered program. The solos by Messrs. Jansen and Progner were well executed, while the club numbers, eight Zithers, showed thorough training, and deserved approbation. The trio by Messrs. Progner, Jansen and Fuchs was perhaps the most appreciated number of the evening, the gentlemen displaying a delicate preception of the composition, and excellent technic. The President, Mr. Geo. Mallet presented each with a medal after the rendition for the valuable services rendered the club. The following was the program.

PROGRAM.

PART I.

- 1.—*Germania Marsch*.....*Flamm.*
New Orleans Zither Club.
- 2.—*Die Trennung*.....*R. Schroeter.*
Zither Solo, Miss Jansen.

- 3.—*Walzer Guirlande*.....*Recitation.*
C. Jansen, Geo. Fuchs und A. Progner
- 4.—*Die Roszdecke*.....*Recitation.*
George Mallet.
- 5.—*Schlaf wohl, Song Without words*.....*Abt.*
Zither solo, A Progner.
- 6.—*Gedenke mein. For violin and Zither.* *Jos. Rixner,*
Misses Jansen.

PART II.

- 1.—*Landjager Marsch*.....*Jos Rixner.*
N. O. Zither Club.
- 2.—*Die Klosterfinken, Landler*.....*Steiner.*
Zither Duett: G. Fuchs und A. Progner.
- 3.—*Mondus-Harmonicus*.....
Duett: Albert Aschaffenburg und Chas. Berlin.
- 4.—*Die Garbinnen-Predigt*.....*A Picture from Life*
George Mallet und C. Aschaffenburg.
- 5.—*Liebliche Einfachheit*.....*J. Blumlacher*
- 6.—*Liebchens Willkommen, Marsch*.....*Halzer*
Miss Cornelia Jansen, Geo. Fuchs und A. Progner.
M.

NEW MUSIC.
Critic.

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

Blechingner, J.—Op. 121 and 122. "Grüss dich Gott du Schöner Wald!" Idylle, Beim Liebchen daheim, Roudletto. For one Elegie and two Discant Zithers or one Elegie, one Discant and one Violin Zither, 3, A very pretty composition and very appropriately styled. The melody is well contrasted. Price 75 cents.

Op. 110. "Bei der Mutter Gottes im Walde." Fantasie for Zither and Piano, 3. While all pieces written for Zither and Piano are not so pleasing, this can be considered an exception to the rule, for it is of a high quality and has a very pleasing melody, and will take. Price 40 cts.

Barth, J.—Op. 112. "Ein wilde Rose." Concert Polka for one Elegie and three Discant Zithers. 3. This is very pretty polka, far above the average, the melody, and rythen being exquisite. Price 75 cents.

Op. 133. Die Lnstigen Bergla, Jodler for one Discant and one Violin Zither. The two instruments harmonize well and for this class of compositions it is good. Price 50 cents.

Op. 92. Schottische, 2, very easy of execution and very good. Price 15 cents.

- Op. 128. 2, Die kleine Marie, Polka. Two Zithers. This is also a very pretty and bright composition, and easy. Price 25 cents
- Stänchen, "Horch auf dem Klang der Zither" Opera, Don Juan v. Mozart. For 1 Discant and one Violin Zither, 3. The most popular melodies and pleasing airs of the two operas. A splendid work and is to be recommended. Price 20 cents.
- Conrad, W.—Heft 2—Ten Volkslieder, 4. A fair work Price 55 cents.
- Bielfeld, A.—Op. 145. Andante, pastorale for one Discant and one Violin Zither. 3, Correct and fair. Price 55 cents.
- Op. 146. "Fenella." 3, Polka Mazourka, one Discant Zither and piano. A characteristic composition by the well known composer. Price 45 cents.
- Op. 147. 3, "Grüsse aus der Ferne," Landler for one Discant Zither and piano. This composition is of great beauty and cannot fail to please. Price 57 cents.
- Hoeggstaller, J.—Op. 82. "Bismarck March," 3. Fair. 1 Discant Zither.....25cts
2 " " ".....40
3 " " ".....60
3 " " and 1 Violin Zither 75
- Gutman, F.—Op. 294. "Von Herzen zu Herzen," Romanze for one Discant and one Violin Zither, or Violin, 3, fair. Price 40 cents.
- Rudiger, P. Arrangements. Mendelsohn—Venetianisches Gondellied for one Elegie and one Violin Zither, 4. This is a very superior selection of high order, and can be made very effective, though somewhat difficult. It has met with a well merited recognition, and will be in demand. Price 55 cents.
- Op. 44. Arioso for Violin, flute and two Discant Zither, or 1st and 2d Violin Zithers, 4. An excellent club selection, and will please the most fastidious. Of such a character that it will cultivate the tastes of the performers as well as please them. Price 95 cents.
- Mendelsohn,—Adagio from the E dur sonate in 3-4. Two Discant, one Elegie and one Violin Zither. A very good arrangement of the well known sonate. Price 45 cents.
- Morgenebet—"Abschied vom Walde, 6 Thäler weit, o Höhen etc.," 4, one Elegie and two Discant or two Violin Zithers. Price 57 cents. For one Elegie and 2 Discant Zithers. 40 cts. It is needless to write of the merits of the original composition, as every thorough musician is conversant with them. Suffice it to say that the arrangements are of great beauty, and as all Zitherplayers should know, Mr Rudiger's works are of the highest order
- Jeibmann, R.—Op. 21. "Beim lieben Klarchen." Song without words, 2, very easy and fair. Price 12 cents.
- Kahmen, W.—"Glück und Freude" Waltz. 5. Very fair. Price 20 cents.
- Waltz Scherz und Ernst. Waltz 2, also a fair, work. Price 20 cents.
- Two Discant Zithers 40cts
Three " " 57
- Keppel, L.—"Abendruhe," Allemande and Steyerlust. Three pieces for two Discant Zithers Price 45 cents.
- Two Discant Zithers and Guitar 57 cts
One Discant Zither and one Violin Zither 45
1 Discant Zither, 1 Violin Zither, Guitar 57
2, fair, especially the last two arrangements
- Rixner, J.—Op. 516, "Recht Leib," Polka Française for one Discant and one Violin Zither. 2 Price 20 cents.
- Op. 519. "Grüsse an Leipsig" Waltz for one Discant and one Violin Zither. 2. Price 45 cents. Every Zither player is familiar with Rixner's compositions and the above are equal to his average. Quite easy in execution.
- Stranch, L.—Op. 32. "Grüss an Mainz", Polka Mazurka for two Discant Zither. 25 cts.
Two Discant and one Elegie 40
" " " " one Violin Zither,
Price 55 cents
A very fine work, and for Jance music is a gem. 2-3,
- Schoberl A.—Op. 7. 4, "Abenruhe", Stanchen, one Discant and one Violin Zither. A sweet little melody as its name implies, with winning qualities. Price 22 cents.
- Pugh, J.—Op. 51. No. 1. C. dur Nocturne. 3-4. Price 40 cents.
Op. 51. No. 2. G dur Nocturne. 3-4. Price 25 cents.
- Mr. Pugh is one of our ablest composers for the Zither, and these latest works are equal to his best. They have been much complimented in Germany, and deserve recognition by our American players. Interesting to the player and pleasing to the audience.
- Op. 45. No. 1. Nordische Romanze, for three Discant and one Elegie Zither. 4. Though somewhat difficult, when well studied it will be very effective and will be an excellent addition to any club's repertoire. Price 75 cents.
- Albert, M.—Andante sostenuto from XV Quintett arranged for 1 Discant and two Violin Zithers by G. Onslow, 4. A beautiful selection, the harmony being brilliant and the melody bright. Excellent for concert purposes. When well rendered cannot fail to bring an encore. Price 55 cents.

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

Part II.

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

Part III.

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

Part IV.

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

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. } 30
 Good news from home, Arranged, F. Brown.
 Still I love Thee, Arranged by A. John.
 Herzliebchen Polka-Mazurka, J. Arnold. }

Part VI.

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

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

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

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