

THE ZITHERPLAYER



A Journal devoted to the interest of Zither playing.

O. G. Eckstein, Editor.

SUBSCRIPTION, ONE DOLLAR PER YEAR,
IN ADVANCE.

THE ZITHERPLAYER will occasionally contain a Musical Supplement.

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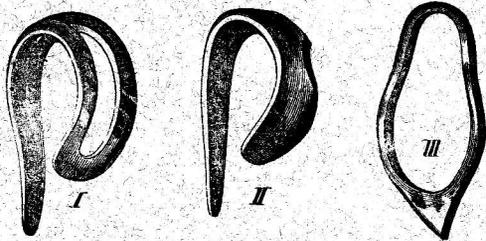
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THE ZITHERPLAYER.

A Journal devoted to the interest of Zither playing.

VOL. II.

WASHINGTON, D. C., JANUARY 1, 1886.

NO. I.

ON MUSIC.

[Tom Moore.]

When through life unblest we rove,
Losing all that made life dear,
Should some notes we used to love
In days of boyhood meet our ear,
Oh! how welcome breathes the strain!
Wakening thoughts that long have slept!
Kindling former smiles again
In faded eyes that long have wept.
Like the gale that sighs along
Beds of oriental flowers,
Is the grateful breath of song
That once was heard in happier hours;
Fill'd with balm, the gale sighs on,
Though the flowers have sunk in death;
So, when pleasure's dream is gone,
Its memory lives in Music's breath.
Music! oh, how faint, how weak.
Language fades before thy spell!
Why should Feeling ever speak,
When thou canst breath her soul so well?
Friendship's balmy words may feign,
Love's are even more false than they;
Oh! 'tis only Music's strain
Can sweetly sooth, and not betray.

J. B. TREU. BIOGRAPHY.

The subject of our sketch was borne April 14, 1823, in Oberunzburg, Germany, and descended from a noble family of illustrious artists. His father, subsequently administrator of Castle Fraunhafen, was the only son of the well-known painter and gallery inspector, Jos. C. Treu, of Baunburg, the children of whom devoted themselves to painting and music. His great aunt, the portrait painter Rosalie Treu, afterwards the wife of the painter and violin virtuoso Dorn, was called to Mainz by the sister of the Prince elect on account of her brilliant piano playing, her aptitude on the harp and particularly her exquisite singing, with whom she remained for three years. So we see that art, both musical and painting was hereditary in the Treu family, and in his earliest days our J. B. Treu, handled the violin

with perfect ease and marvelous execution, so that at the age of nine he was enabled to take a prominent part in concerts, especially in church choirs.

In spite of all his inborn love and talent, Treu decided to devote himself to a diplomatic career. He studied in Kempten, attended the University of Munich, where he studied law, but during the whole of this time his music was never neglected, the same becoming a necessary article of food to him, and in the course of time he became acquainted with most instruments, especially the Zither, and even the harp did not remain a stranger to him. The vacations of the University of Munich afforded him full opportunities to travel through the mountainous regions far and near, with his Zither. No hut, no house in which could be heard the sound of a string, was passed by him, and no "deandl," no "sennerbua" could go by before he did not sing his jodler and let his "juhschra" echo through the mountains, and when afterwards he performed on our small instrument these melodies, the character of which he knew so well by reason of his travels among these simple minded mountaineers, he created the greatest sensations, his "Sehnsucht nach den Bergen" and "Hab heunt die ganze nacht, vor ihra heu't'n g'wacht" being his best productions. He arranged and composed always in this branch, and although he was familiar and esteemed the classical music very highly, nothing surpassed in his mind these natural melodies, which were the very pictures of his serene imagination and soul, and which were with him seen in their best light. He composed many beautiful selections, and added materially to our Zither literature, but as his numerous works are well known to the Zither world it is unnecessary to enumerate them here.

The great protector of the Zither, Duke Max, presented him with a gold medal, and the Princess Luitfold gave him as a token of her esteem for his exquisite playing, a handsome gold watch. While following his professional duties as a lawyer, he also took part in many concerts and musical receptions, and was much beloved by reason of his musical knowledge, and particularly on account of his cosmopolitan manner in making himself at home in all classes of society.

In 1850 he removed to the Rhine where he first held an official position in Fraukenthal. Subsequently he was made Royal Secretary of the Government at Speyer, where in 1858 he married the daughter of a Government official. In 1859 he was Assessor of the District in Homburg, from which time he ceased to appear in public with his Zither, and lived only for the happiness of his family, and in the interest of his official position. He taught his children Matilda and Herman, the rudiments of music, vocal and instrumental, and as his young wife was the possessor of a good voice, his home resounded in many happy reunions. Unfortunately he did not live long enough to complete his children's musical education. His last three years in Speyer were happy, and in this time he wrote his last musical work—several quartets for the Zither, written for a musical club of intimate friends—in which he, with his family took part.

Returning from a vacation in Stornburg, he contracted a nervous disease, lung disease appearing several months afterwards as a sequence which made an early end to his eventful life.

A few days prior to his death he attempted to play the Zither, but after the first accords the tears flowed freely on the instrument. He could no longer master the instrument with which he had so often delighted others as well as himself. He died fourteen days after his appointment as judge of the District of Homberg, regretted by all who knew him on June 6, 1869, at only 46 years of age.

DEADENING THE ACCORD AND BASS STRINGS.

This subject has of late been thoroughly discussed, in several Zither schools, although until very recently no attention was given this important phase of Zitherplaying by instructors on this instrument.

In studying the Zither literature and music, one cannot help but notice the absence of short accord and bass notes, even in the works of celebrated composers of the present day. Unfortunately there are still many performers, otherwise quite competent, who will remark if they chance to find any eighth or sixteenth notes in the works of younger composers, "He who wrote this probably cannot perform it himself."

It is sad that every thing new is regarded with suspicion, but it is twofold so, when that which

has so long been accepted in general music and in the history of musical instruments, is not treated with a little more confidence when applied to the Zither. How can we make the Zither compare favorably with other instruments? The answer is—simply by neither exaggerating nor neglecting anything. We exaggerate if we endeavor to introduce that which is not suitable for its nature and construction; we neglect, if through mere laxity, we omit what may be accomplished with some perseverance.

The deadening of the accord and bass strings is one of the many points that are, or at least were neglected in general Zither instruction, as before mentioned, some attention has recently been given this subject in the Zither instruction books, but unfortunately opinions are still divided, and no definite result has been attained.

Each individual player, in case he thinks it necessary (which he rarely does) deadens his strings in whatever manner he chooses, one with the fourth finger on the left hand, another with the little finger and a third perhaps only in thought.

Several performers, such as the late Franz Steiner, understood this perfectly, and therefore could do full justice to the composition rendered.

Mr. Bernhard Fritz of Regensburg, and several gentlemen of Munich understand the art of deadening their notes in the same manner. It is true that it requires considerable time to learn to execute this with precision, but it can and should be done. Mr. August Huber deadens his bass notes very neatly with the little finger of the left hand, which we have ourselves witnessed.

The question "Is deadening really necessary?" is answered by the fact that each string sounds as long as the vibrations last, and it may often become necessary to stop these vibrations, and thereby make the sound cease sooner than they otherwise would. For instance, how could one characterize an eighth rest, if the preceding bass or accord note is allowed to sound on during the rest. Just as we preserve an eighth or sixteenth or any other short note on the fingerboard by immediately lifting the finger from the board, and not allowing the string to continue its vibrations, we can and must preserve a similar note in the bass and accord strings by covering the same.

It is our opinion with that of the Editor of the *Signal* that each finger should deaden the note it has struck by covering the same for a proper length of time after it has been struck. It is true that the technique of the Zither makes good deadening rather difficult, which the writer particularly emphasizes. Ed.

In marches and dances and some other compositions, the characteristic, sharply emphasized rhythm, is attained by characterizing the shorter accompaniment and by making distinct the pauses in the bass and accord notes, as is done on the piano and almost every other superior musical instrument.

The covering and deadening of the bass and accord strings of the Zither, requires a great deal of exercise and study, still it is not an impossibility as so many teachers believed and still believe. This method of execution should be taught the pupil at the proper time, just as everything else that is required in good Zitherplaying, and is not impossible to execute. And it is possible to learn to deaden the strings, one might say just as easy or just as difficult as any other phase in Zitherplaying. It is as easy to learn to perform badly on a Zither as it is difficult to play and deaden properly, which requires much practice, patience and time. Like everything else, it depends upon the individuality of the pupil, his preserverance, and the method of the teacher.

A pedal, such as that of a piano, would of course be the best means of deadening with ease and precision, and perhaps in time some ambitious and competent instrument maker will introduce a pedal that will be of practical use to Zitherplayers. Many attempts have been made in this direction, but up to the present time pedals have not been generally introduced. We have in fact a Zither without pedal, and deadening is not made as easy for us as for the piano player. But should we neglect it on this account, merely because the trouble is a little greater?

I believe that I speak in the spirit of every ambitious Zitherplayer when I say to all who are interested in this instrument, teachers, pupils, and amateurs; "let us strive to perfect Zitherplaying as much as possible, and if we do this we can surely not neglect this phase of Zitherplaying." Thorough study of this subject in good Zither schools, as well on the part of teachers as pupils, and a final adoption of one recognized system of deadening would be as useful as it is necessary.

Ist Wiener Zither Journal.

BETHOVEN.

AN INCIDENT OF HIS LAST APPEARANCE IN PUBLIC.

On one of the last appearances of Bethoven in public, he was announced to play a new work of his composition for piano and orchestra. It having been reported, and, truly, as it turned out, that owing to his increasing deafness he would

seldom be again heard in a concert-room, the attendance was naturally large, and the reception of the composer when he took his place at the instrument was most enthusiastic. By some unaccountable freak of enthusiasm, however, he fancied himself officiating as conductor, and on coming to a "fortissimo" passage suddenly crossed his arms and let them go right and left with such force as to send the candles on each side of the piano flying about the room. Irritated by this interruption, but happily unconscious of the merriment he had excited, he recommenced playing; two boys, candle in hand, having meanwhile been stationed beside the instrument. On the reoccurrence of the passage in question, he performed the same manœver as before, and although one of the candle bearers prudently kept himself out of harm's way, the other, less fortunate, was literally knocked head over heels. This time the mirth of the audience knew no bounds, and Bethoven, in a transport of fury, after venting his rage on the piano by entirely demolishing half-a-dozen notes, and without taking the slightest notice that anyone was present, strode indignantly out of the room, leaving his astounded fellow-musicians to appropriate the public as best they might.—*Musical Visitor.*

WHERE DO THE OLD YEARS GO.

Where do the old years go?

They come with the sunshine,

They come with the storm,

They come with the rain and snow,

They come with the first

Breaking blush of the morn,

But where do the old year go?

Where do the old years go?

They come with the shadows

Which flit o'er the hills,

They come with the waves as they flow,

They come with the splash

Of the murmuring rills,

But where do the old years go?

Where the ivy vine creeps.

O're the crumbling pave,

Midst records of sorrow and woe,

Where youth and old age

Fall alike in the grave,

Oh, that's where the old years go.

HAINES.

With the next number of "The Zitherplayer" will be given the first musical supplement for this year.

K. F. HECKEL.

The well known court musical publisher, K Ferdinand Heckel of Mannheim, died on Nov. 6, 1885, after long and great suffering at the age of sixty-one. It is no flattery when we state that the deceased was one of the most eminent pioneers of our art, and was one of the first who made it his duty to produce nothing but the very best class of compositions. Through his Mannheimer Zither Journal, edited by J. B. Treu, assisted by F. X. Burgstaller, A. Darr, Von Edlinger, Feyertag, Kroll, and other eminent men, many beautiful selections were published, for which the Zither world will always be thankful, and which gained him a world wide reputation.

In 1865 he received a golden medal from Duke Maximilian, and many other medals were given him in the course of the past few years. He was highly respected in Mannheim as will be seen by the many dignities with which he was invested. His business will now be conducted by his brother Emil, assisted by his two sons who were initiated in the mysteries of the profession by the deceased.

In the death of Mr. K. F. Heckel, the Zither cause has lost its most able worker and benefactor, he, who above all others, by reason of his untiring zeal and energy, has elevated the Zither literature from the lowly place it formerly occupied in the estimation of the musical world, to its present standard. Our publishers having possessed the sole agency for his many publications, were thus placed in an intimate relations with him, and soon learned to appreciate his worth as the foremost Zither publisher of the day. Our readers will unite with us in extending to the deceased our heartfelt sympathies.

OUR RULE.

Our rule relative to the filling out of orders is, that those received prior to ten o'clock will be filled out the same day and shipped, and those received after that hour will be mailed the following morning. We will adhere strictly to this, and our customers can rest assured that in the future their orders will be more promptly filled out, and we guarantee a perfect satisfaction.

FRANZ WALDECKER & CO.

THE ZITHERPLAYER FOR 1885.

We have twelve complete sets of the Zither-player for 1885 with musical supplements, which we will sell at one dollar per set.

INSTRUCTION ON THE ZITHER FOR CHILDREN.

[From the German of Julius Blechinger.]

What Johnnie does not learn, John will never learn in his life—so peaks an old proverb. What man commences to learn in his childhood, and completes in his youthful years, will be his property as long as he lives, and it seems, if we may be permitted to say so, as if he was born with his accomplishments. It will always remain fresh in his memory, not soon to depart from it. We observe this in aged man on the verge of second childishness, whose memory is so weak that he cannot state what happened yesterday, or several days ago, but yet he will remember distinctly what happened in his childhood days and during the time before he arrived at years of maturity; it seems, in fact, as if he were living his youth over again. The pictures of those distant and happy times will ever remain vivid in his memory. So it is with the learning of any art or science. What the man has mastered in his first years he will never lose. The sorrows of life are perfect strangers to the child. When morning dawns and the bright light appears, the innocent child opens its eyes with a holy smile and thinks not what the day might bring. It is innocent of the main happenings of the day, and through this want of thought, it is capable of turning its attention to one subject from which nothing will detract it and thus grasping the subject with undivided energy and force it heeds not the obstacles to attain its end, which will astonish older people who will consider it almost impossible of accomplishment. The child does not consider whether the problem is difficult of solution or not. This leads us to consider:

As soon as we perceive that there is difficulty in the study of a certain subject, we naturally feel a certain shyness in attempting the mastery of it. The gymnast who does not consider the height of the string placed before him to leap, will jump a hundred times easier and surer than the one who first measures the height, and then considers it. Because the child does not think so deeply as a matured person, the why and wherefore does not occupy such a great part in his mind. The child does not ask, why must I use this particular finger to strike such a Key, to produce such a tone? But it employs that particular finger because it must be so, and not otherwise. It thus becomes trained to that particular

kind of fingering, merely because the teacher insists, and wants it that way, and the teacher surely ought to know. The child is fully conscious that it is bound to obey. In the school room it is drilled to obey any order whatsoever, and thus obedience becomes a second nature, and on account of which the teacher has less sorrows and troubles with the child than the older pupil, who obstinately crosses his plan of teaching, and pursues his own way, only to his detriment.

Added to this we must consider the flexibility of the fingers. These little fingers may be bent, stretched and worked into every possible position without annoying the child in the least. Compare this with a grown man, one accustomed to perform manual labor, and he will feel how difficult of mastery his fingers have become, unfitting him entirely from performing on this tender and soft instrument. To a child this danger can never occur. A very great lever to assist a child in learning, is ambition and jealousy of others an element always predominant in a child's mind. One always endeavors to keep ahead of the other, and it is therefore of great advantage to have several children to instruct. Another interesting observation made in my experience with children is, that they are not so much afraid of appearing in public as grown persons. It is a pleasure to witness a child as it prepares for a rendition, but on these occasions the teacher must be present, he being that column which sustains the child, this present alone being to it the very essence of success. In fact, the teacher is really the soul of everything, and if he does not know the manner in which the child should be treated, all the labor is lost.

It is necessary to have a talent or art for teaching, as well as experience and practice, for every pupil will grasp the subject in an entirely different manner, and therefore requires a distinct method of treatment. In order to be able to understand this treatment of children in the proper light while teaching, it is necessary to select the best possible method, which to the teacher is undoubtedly the most difficult part of all, because the teacher is absolutely compelled to use a method of his own. I have established a method of my own, but which I have re-written three different times, and use the work for all my pupils. This is the great problem in writing a work of instruction, to adopt it to all classes of pupils.

The teacher must also have love for the child, otherwise it will be nearly impossible to treat it in the proper manner. The soul of a child being so tender and susceptible, a single word of reproof or encouragement will have a more decided

influence upon its mind, than all the lengthy sentences that can be produced. Impertinent and obstinate children are not to be taught at all, the labor being merely lost, for to appreciate the beautiful one must have a good and susceptible heart. Where there is no feeling, the soul is unpolished, and there is no foundation whatever upon which to build the art.

The proper instrument to be used is a very simple prime Zither. This is all that is required for the child. In case the hands are too small and the fingers too short, then, at the beginning of the instructions, the first bass strings may be omitted. I have for example, already used the f accord in place of the first chord, and afterwards placed the strings back one screw, and have employed the b accord for the first accord, and so on in the same manner, until the instrument is strung in a normal manner. This is a very exceptional help to the teacher, but it is always preferable to use the normal stringing, than renewing and changing the stringing of the instrument. Instruction in tuning the instrument should be begun as soon as possible, beginning first with single strings, than with whole accords, and so on until the child is capable of tuning the whole instrument itself.

By teaching children to play this instrument, it is introduced into the families, and the interest for the same is thus spread over a great field, and so soon as the little pupil arrives at the age when it becomes necessary to depart from the parental roof to battle with the world he has no time to study art, but he has already an accomplishment which lightens his burdens, and the experience and practice he has acquired in early years he will never lose. Then he may reap the fruit of his diligence.

The chamber virtuoso **Lo har Kreischmar**, once had the opportunity to perform before the composer of the opera "Czar," **Lortzing**, and requested the latter's opinion and judgment on the Zither. He stated that he found the tones of the Zither to be most melodious and bewitching, and said most emphatically, that every one who had a soul or perception for poetry, and for the pure and simple, the instrument to him must be a most bewitching force of attraction. **Lortzing** also stated that about 1830 he heard a Zither virtuoso in Berlin, but had unfortunately forgotten his name, (probably **Petzmayr**.) He regretted exceedingly that the want of educated players made it impossible to introduce the Zither into an orchestra.

THE ZITHERPLAYER

MONTHLY.

O. G. ECKSTEIN, Editor.

SUBSCRIPTION, \$1.00 PER YEAR IN ADVANCE.

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.

The strings manufactured by Messrs. Waldecker & Co., have given general satisfaction, and are pronounced by competent authority to be the best yet put upon the market. To introduce the strings, the above firm have fixed the price at minimum at which they can be made, and we recommend them to all Zitherplayers as a first-class string, at a price which they have hitherto paid for an inferior article.

With this number, we send our friends, one and all, greetings for the New Year now bursting upon us in all its beauty, A Happy New Year! The words, revived casually, seem hackneyed, yet comparing one year with another, we can truly feel that there are few expressions which convey so sincere a wish for the welfare of our fellow beings as this one so simultaneously uttered by friends as the old year is drawing to a close.

Some of our readers may wonder why we publish the programs of concerts given by Zither clubs of this country, though the majority of players doubtless appreciate this phrase of our work, as it is a material assistance to them. We have several reasons for so doing, first, that players may learn of the operations of their fellow enthusiasts, may observe what class of music is being mastered and performed, and may watch the strides made in the march of progress. The pieces usually performed at the club concerts,

either solos or concerted arrangements, are generally selected from among the best of their repertoire, because of their adaptability to the needs of the performers, the beauty of the compositions and their character as to pleasing the public. They are usually selected after cool deliberation and mature thought—Our principal motive therefore in showing these programs in our columns is to aid performers materially in the art of good selections, for where a person would be somewhat at a loss to determine from a simple catalogue of music as to the true beauty or merit of a composition, the general guarantee of the operations of good clubs would be a safer rule to aid in the selection.

Since our last issue we have received many complimentary letters praising our little Journal, and we tender thanks to our patrons for their praiseworthy yet unsolicited congratulations. But as we have once before intimated, we doubt the propriety of publishing such communications, though they are as highly appreciated as if they had been put in print. We venture to suggest to our patrons that they would assist the cause of Zitherplaying far more materially by introducing THE ZITHERPLAYER to their friends, and thus aid in a pecuniary manner by obtaining a larger number of subscriptions.

We have not commenced the New Year as we had anticipated, whether it is because individual players do not care to be enlightened further on the subject, or that they are not so much infatuated with the Zither as to care for its advancement, when the question is raised of an outlay of one dollar per year. We trust at least the last is not the case.

Our columns are open to one and all, and we earnestly solicit contributions from the Zitherplayers upon any subject that might prove of general interest to their class. We must state in this connection however; that we will not be responsible for opinions expressed in contributions or in our published correspondence, but we will be pleased to have them appear in our paper even though they run contrary to our settled opinions on any particular subject, and thus give our readers ample opportunity for drawing their own conclusion from the matter at hand. We cannot please all, though we aim to do so, and are always open to criticism which we will publish, and all grievances call for a prompt complaint, and prompt and careful consideration and action.

PERSONAL.

What has happened to our Chicago correspondent?

Henry F. Walliser, the wellknown Zitherplayer of Philadelphia is still in Chicago.

Mr. George Michaelson, long since a teacher of the Zither in Washington but lately a resident of Boston, has returned to the former city to reside permanently.

Mr. William Lohmeyer of Baltimore was in the city during the week preceding Christmas week. Owing to sickness, our editor was unable to see the gentleman, much to our regrets.

Our friend Mr. George Bender of Hoboken has promised us several contributions. He is in a situation to give Zitherplayers some excellent advice, and we anxiously await something from him. Why is he so silent?

Mr. George Mallet, president of the New Orleans club, is busily engaged in recruiting the membership of his club, and expects soon to be able to say that the club of his city is second to none. We wish all such energetic Zitherists success.

Mr. Jos. Maerz, the Director of the Zither club of East Saginaw Mich., is to be congratulated on his extraordinary success in introducing the Zither to the public of his city. East Saginaw is one of the most flourishing Western cities, and the field is ripe for Zitherplaying, and through the exertions of Mr. Maerz and his co-laborers, it has now become a settled institution in his city.

Mr. John Arnold is very busy, as usual, with some new arrangements. Last summer he turned his attention to a new industry, making wine for family consumption. His last attempt proved a failure however, as the genial professor stated to us on a recent visit to his home, which he regretted, as he was very solicitous of our comfort, and could offer us none. Next time professor you will be more fortunate.

Mr. Edward Egge, the manufacturer of Zither jewelry of New York, who has recently given us the sole agency for his beautiful jewelry, spent a week in Washington last month, and it afforded us much pleasure to be able to show him the beauties of the Capital city in all its splendor. The gentleman is a very energetic business man and is also an excellent connoisseur of wine, of which we became aware in a very short time. We hope the gentleman will soon again honor us by another visit.

MUSICAL.

By special desire of the Empress of Russia the Order of St. Andrew has been conferred upon Teresina Tua, the violinist.

The newly discovered tenor, Herr Mühlenfeld, an ex-officer in the German Army, made his debut in "Der Freischütz" recently in Berlin, and obtained a flattering success.

Madame Balfe receives a pension from the British Government in recognition of the musical distinction of her late husband, M. W. Balfe, the opera composer.

M. Rubinstein has now prepared the programs of seven historical piano recitals he will give in London in May. They cover the music of about three centuries, from the Englishman, William Byrd, who flourished from 1538 to 1623, to the advance composers of our own day.

Emma Nevada had a regal entrance into Virginia City on the occasion of her recent concert there. Two thousand people assembled at the depot, and crowds saluted her as she drove in an open carriage, drawn by four splendid black horses, to the residence of one of her school-mates.

Brahm's fourth symphony was produced for the first time in public by the Meiningen orchestra on Sunday, Oct. 25, under the direction of the composer. It is too early yet to write the detail of the work, which will be produced in London after the new year, either under Mr. Manns or Herr Richter. A private performance as a piano duet was given a week or two previously at the Salle Ehrbar, and it was then alluded to as even less complex than the No. 3, which is the simplest of all Brahm's symphonies.

England, after all, decided to take part in the congress on musical pitch. France, Belgium, Spain, and some of the German States have declined. Russia will be represented by M. Leschetitsky, the pianist and teacher of Madame Essipoff. Italy has sent Signor Boito and Professor Blasnera. Prussia has sent six delegates, and Saxony two. No other state has at present joined. It is supposed that Mr. Alexander J. Ellis, one of the greatest living authorities on the subject of pitch, was among those sent from England. But, as the avowed intention of the Congress is to fix a lower pitch than the regulation army and concert pitch existing in England, and perhaps lower even than the diapason normal, it is difficult to understand how the British Government will be able to compel English concert givers to accept it.

MISCELLANEOUS.

A new Zither club has been organized in Basil Germany, under the leadership of Mr. Pftzinger.

During the past thirty years, not less than 1026 operas have been published in Italy for the stage, of which, it is needless to say, only few were worthy of existence.

An Imperial Composer.—The Sultan of Turkey, has recently composed a piece for his private orchestra which he has dedicated to his favorite wife, a daughter of Abdul Aziz. As we hear, a bass Zither will appear in this selection.

Mr. Chr. Ludwig Steffen of Stettin, composed and sent to the General Field Marshall of Germany, Count von Moltke, on the occasion of his 85 birthday, a Jubel-Gavotte, and received from his Excellency, a flattering letter of thanks. The Gavotte will be published by the composer for piano, as well as for two Zithers.

Franz Liszt on his recent trip to Italy, found occasion to stop at Innsbruck, and honored the publishing house of Joh. Gross by a visit. As a remembrance, he accepted the gift of a complete collection of Tyroler National songs from the publisher. The master had the kindness to perform several of his compositions, among which was "Zweites Liebens lied." The Zither has a strong advocate in the "abbe."

A singular occurrence happened at the competition for the prize given by the Vienna conservatory, in that the judges unanimously awarded the first prize for violin playing to a ten year old boy. The name of this genius is Fred Kreisler, son of a Vienna surgeon, born Feb. 2, 1875. In his first years, this boy manifested extraordinary musical talent, and at 7 years he entered the first class of the conservatory, leaving the same after three years study, with the report of an artist, and the possessor of a golden medal.

A very peculiar communication appeared in a theatrical journal published in Florence, Italy, to the following effect. A society of Zitherplayers has been organized, consisting of the ladies of the most aristocratic families in Florence, and which, under the leadership of a competent musician, intend making an extended concert tour through Europe. Berlin will be one of the first cities which will be visited by this Zither Orchestra, comprising the higher classes of society. This sounds very flowery, but we imagine it is not very trustworthy.

WHIMS.

The beautiful maiden is shopping to-day,
Quite busy, and to her surprise,
While through the thronged street she is taking
her way,

Her bean in the street she espies.
Good gracious! 'tis awful! He's coming, no doubt,
And swift to her heart strikes the pain:

The eyes of affection will single her out.
He'll see her and speak, that is plain:
She halts, blushes redly, than crosses the street,
Avoiding the youth that she loves:
The maid it would mortify much should they
meet;—

There were holes in the tips of her gloves!
—*Boston Courier.*

A trim ankle is as pretty a hose carriage as we
want to see.

Any wood butcher can nail up a counter, but it
takes a detective to nail a counterfeiter.

The seasick man who casts his bread upon the
waters will not find it after many days.

Clergymen are like railway brakeman in one
particular. They do a great deal of coupling.

A drummer seldom blusters, but you can catch
him with a bob-tail flush once in a while if you
care to call and see him.

A pawnbroker would make a poor base-ball
pitcher, as any good umpire would call three balls
on him to start with.

A young man wants to know how to raise a
mustache. As a matter of information we would
suggest that he go to the barber shop and have it
lathered nicely, and then let the barber "razor."
—*Evansville Argus.*

Guest: (To waiter.) "What is the matter, my
good fellow? "You seem dispirited."

Waiter: "Well, the fact is people snub me and
I have been cut so long that I'm not so fresh as I
used to be."

Guest: "Ah, yes. In that respect you resemble
this bread. Just get some fresh, will you?"—
The Rambler.

Miss Lillian Spencer, the actress, has written a
poem the last line of which is:

"She held in her hand my languishing heart."

We surmise that the scene was at a progressive
eucher party, and she sneaked the heart into her
hand when nobody was looking.—*The Rambler.*

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CORRESPONDENCE AND CLUB REPORTS.

LEADVILLE, COL., DEC. 17, 1885.

"To the Editor "Zitherplayer."

Since the departure of Mr. Henry Wirth, the leader, some two years ago, the Leadville Zither club has been disbanded on account of the limited number of members.

A new organization, composed of the best amateur talent in the city has recently been formed under the name of the Orpheus club. There are eleven members, representing 4 Zithers, 4 violins, 1 bass, 1 cornet and piano. under the able and efficient leadership of Mr. James B. Knoblock, the well known cornetist. Meetings are held every Thursday evening in a cozy hall, all members attending with a degree of regularity, that speaks well for the future. Being organized for our amusement and recreation, we do not participate in public concerts or entertainments, but friends and acquaintances are always welcome at our weekly rehearsals.

The club is in a flourishing condition, and has before it a bright and prosperous future.

"CLOUD CTRY."

Patti and Jenny Lind, says the *Wiener Zeitung*, recently had a little tiff at a private party. Patti had been singing with great brilliancy, and among other pieces an air of Mozart. Jenny Lind, at the conclusion, ventured to express the opinion that Patti had rather hurried the time in Mozart's music. "And lest you may think," she added, "that I am a blind man speaking of color, I may tell you that I am Jenny Lind Goldschmidt." Patti, somewhat nettled, is said to have retorted thus: "Oh, yes, I knew you were a famous singer—once. I have heard my grandfather speak of you."

Miss Victoria Morosini Schelling is to have a leading part in Strauss's latest and most successful opera, "The Gypsy Baron," when it is produced at the New York Casino. She is scoring a great success there.

Casterina Marco, the American artist, sang *Violetta* in "La Traviata" recently in Turin. The principal paper there said that "even Patti would have been satisfied with the applause with which the Prima donna was greeted by the crowded audience."

The mail of Mme. Patti, in Paris, is remarkable not only on account of its enormous size, but also on account of the queer things in it. About a dozen letters a week contain requests for her to become the godmother of babies just born, and also of babies who are expected. Among the piles of begging letters the most original so far is one from a dude, who sends his photograph as an irresistible plea for 500 francs.

CONCERTS.

The genial Prof. H. Steinbach has carried several Des Moines audiences by storm. He performed recently at a concert given by the Des Moines Turn Verein of which a local paper writes as follows:

"The hall was filled to overflowing by an appreciative audience, and without exaggeration it was perhaps the best concert ever given in our city. * * * * Betwicking were the Zither solos by Prof. Steinbach, who upon each of his renditions was compelled to respond twice and thrice with encores. His bass solo, "Wenn ich einmal der Herrgott wär" was excellent, and his cat duet was exquisite, and aroused the greatest enthusiasm. As an American would say, his Zither-playing was the hit of the evening."

At an entertainment given Dec. 15, 1885, by the Glenarm Reading club, the leading literary society of Denver, Mr. George R. Kröning and Miss A. Lowerre, performed a duet for Zither and piano, "Ill Travatore," and as usual were well received. Mr. Kröning is a Washingtonian, and is in great demand in his adopted city, where he has made the Zither so popular in the higher classes of society.

The Max Albert Zither club of Detroit Mich., of which the Zither Virtuoso, Mr. Louis Melcher is the director, gave their first grand concert Oct. 22, and it was a great success in every particular, the greatest praise being due the director for the excellence of the renditions. Some of the best players of Detroit are enrolled in the membership of this club, and their appearance in public are hailed with delight. A lengthy comment upon their concert has been received together with the program, but as so long a time has elapsed since the concert we do not feel warranted in publishing the same at this late date. Programs and comments should be sent us immediately after the concert, so that the same can appear in the next issue after the concert.

Complimentary concert given by Mr. A. Maurer, in Chicago, Dec. 7, 1885.

PROGRAM.

1. *Andante, from Symphony No. 7, G major...Hay-Messrs. A. Maurer, A. Mueller, L. Schifferl, [den. R. Maurer.*
1. Zither Solo, "Home Sweet Home"...Ad. Maurer
Mr. Ad. Maurer.
3. Duett, "In stiller Mitternacht".....Rixner.
Misses Emma Emschoff and Emilie Rommel.
4. Guitar Solo, *Fantasia from "Ernani"*.....Mertz.
Miss Meta Bischoff.
5. Quartette, "Nordische Romanze".....Pugh.
Messrs. Ad. Maurer, L. Schifferl, A. Mueller,
R. Maurer.
6. Duett, "Glocken and Harfenfantasie.....Rudigier.
Messrs. Ad. and R. Maurer.
7. *In die Ferne, 2 Zithers, Violin and Piano, Mayer.*
Messrs. L. Schifferl, A. Mueller Zithers, Ad. Maurer,
Violin. A. Zotzmann, Piano.
8. *Die Ehre Gottes. (Praise the Lord).....Bethoven.*
Messrs. Ad. Maurer, L. Schifferl, A. Mueller, G. Henrichsen, and R. Maurer.

DETROIT ZITHER CLUB.

The tenth Zither concert, given by the Detroit Zither club in Mechanics hall Dec. 28, 1885 was without question, one of the best which this

popular club has ever given. The audience as has always before been the case, was large, consisting of the best class of German American citizens of that city, who listened to the sweet tones of the instrument which so many musicians have insulted, but which the music loving populace of Detroit consider as one of the highest of all instruments, with attention and visible devotion.

This first number on the program, "Brennende Liebe," Rixner, performed by the club showed an excellent interpretation, and was exquisitely rendered, and the hopes of the large audience as to the excellence of the program, awakened by this first piece, were not deceived in the renditions of the subsequent numbers, all the members showing a technique only acquired by thorough study. The Zither Solo by Dr. F. X. Spranger, the old master of the Detroit club, was beautiful, and awakened a storm of applause. The solo by Mr. J. Jordan was also very successful, but the greatest success was the two trios, numbers 9 and 10, which were probably the most appreciated of the evening. But we must also laud the efforts of the singers as they contributed much to the brilliant success of the concert, especially the duett of the Mesdames Bindeman and Volker. The finale was a Xylophone solo by Mr. Jos. Tinnette, a master of his instrument. The director of the club Mr. H. Merz is to be congratulated upon the success of his club.

PROGRAM.

PART I.

1. Gavotte, "Brennende Liebe".....Rixner.
Detroit Zither Club.
2. "Herbstlied,"—Duett.....Franz Abt.
Mrs. C. Bindeman and Mrs. J. Voelker.
3. "Heimweh"—Zither Solo.....A. Bergman.
J. Jordan.
4. "Die beiden Grenadier"—Bariton Solo...R Schu-
Ed. Marschner. [man.
5. "Fruehlings Spenden,"—Walzer.....Wm. Beck.
Detroit Zither Club.

PART II.

6. "Die lustigen Aelpler"—Ländler.....Rixner.
Detroit Zither Club.
7. "Where are the friends of child hood"—C. A. White.
Mrs. C. Bindeman and Mrs. J. Voelker.
8. "Fantasie"—Zither Solo.....Umlauf.
Dr. F. X. Spranger.
9. "Wie der Wind"—Gallop, Trio.....Wm. Beck
Misses. S. Benoit, L. Roemer, M. Spranger.
10. "Norma"—.....arrg. by Band.
Th. Rheiner, F. Starke, J. Schenith.
11. "Cordelia Medley,"—Xylophone Solo...D. Mueller
Jos. Tinnette.

ST. LOUIS ZITHER CLUB.

A large audience greeted this popular organization on the occasion of their initial concert of this season, Dec. 20, at the St. Louis Turn Hal', and the Zither club scored another success, judging from the brilliant manner in which they were received. The program was of a varied character, and included some quite difficult music, the renditions being excellent, and the interpretations up to the standard. The Zither numbers were particularly well executed, the members displaying a precision that reflected great credit to the director, Mr. J. J. Koch, and speaks well for the musical abilities of the individual members of the club.

The concert was opened by Volrath's orchestra with an overture which was well rendered, after which, the club appeared with seven discant, two alt Zithers and Guitar, in a march from "Böck," which was probably the best appreciated number of the evening, and a storm of applause burst forth after the strains of the march had subsided, and the selection had to be repeated much to the satisfaction of the enthusiastic audience. The transcriptions, Hungarian Songs, by Umlauf, Zither Solo with Guitar accompaniment was also enthusiastically received, Mr. Koch showing a great command over the technique of his instrument, while the Guitar harmonized well with the Zither. As an encore a concert polka by Umlauf was given. This was followed by a potpourri from Rixner, by the club and the repetition of the piece was emphatically demanded. The finale a gallop, by the club, deserves mention, the piece itself being a good one and the execution all that could be desired. The selections by the Orpheus Sangerbund added materially to the richness of the program. A theatrical piece ended the program, and the festivities concluded with a dance.

The arrangement committee, Messrs. C. H. Linck, Wm. Heckel and F. Eichler, deserved credit for the perfect arrangements, tending to the comfort of the guests of the club. The following was the program:

1. Overture.....
 Bollrath's Orchestra.
2. *Pegnesischer Festgruss, March*.....*Böck.*
 St. Louis Zither Club.
3. *Der Sänger*.....*Billeter.*
 Orpheus Sangerbund.
4. *Transcription Ungarische Volkslieder, Zither Solo*
 [with Guitar acc....Umlauf.
 Messrs. J. J. Koch and Jno. Stock.
5. *Musikalische Brückstücke, Potpourri*....*Rixner.*

St. Louis Zither Club.

6. *Reck Turning*.....
 St. Louis Turn Verein.
7. *Heimliche Liebe, Gavotte (by request)*.....*Resch.*
 St. Louis Zither Club.
8. *A. Andie Freude* }*Orpheus Sangerbund*
 B. Kreislauf. }
9. *Teufels Gallop*.....*L. Mayer.*
 St. Louis Zither Club.

ARION ZITHER CLUB.

The Arion Zither club of Cleveland Ohio under the leadership of Prof. B. Bohnert has been very active during the past month, having participated in three excellently arranged concerts, assisting the Cleveland Sangerbund Dec. 6, 1885, with "Ein hoch auf den Nürnberger Zither Verein" by Böck and "Gruss an Olmuetz" by Stranch which were well executed and were enthusiastically received. The Zither solos of Prof. Bohnert and Mr. C. Lex were also well rendered. The same selections were played for the Star Turn Verein to a large audience, the club being well received, and in their own concert, a program of which is published, the members ably sustained their several parts, and received a flattering recognition at the heads of the large audience assembled. The club by its excellent renditions has won hosts of friends and expects to fulfill many engagements during the season. The program of their last concert comprised some beautiful selections, and was as follows:

1. "Frei Weg"—*Marsch*.....*H. Gruber.*
 Arion Zither Club.
2. "Oberbairische Ländler".....*W. Beck.*
 Duett—Messrs. Ebert and Enkler.
3. "O Wald".....*Braun.*
 Cleveland Sangerbund.
4. "Immergrün"—*Fantasie*.....*Rabergruber.*
 Zither Solo—Mr. B. Bohnert.
5. "Wiedersohn"—*Song without words.* *Seb. Hanig.*
 Duett—Messrs. B. Bohnert and Pollitz.
6. "Der fröhliche Zither," *Baritone Solo with Zither*
 accompaniment, Mr. and Miss Enkler.
7. "Treue Freundschaft".....*Jos. Rixner.*
 Arion Zither Club.
8. *Polka*.....*Brunbauer*
 Duett—Messrs. Kramer and Antesberger.
9. "Abschied-Stänchen".....*Wildberger.*
 Cleveland Sangerbund.
10. "Tyroler Lied,".....*Kretschmar.*
 Duett—Miss May and Mr. Kramer.
11. "Aus dem Hochgebirg,".....*A. Rieger.*
 Duett—Messrs. Bohnert and Pollitz.
12. "Leopold's March,".....*W. Böck.*
 Arion Zither Club.

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Thumb protectors, to protect the thumb when sliding. Price 15 cts. each.

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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.

Petzmayr, Joh.—The beautiful and original compositions of the master arranged by the well-known composer Feyertag, from the much talked of manuscript left by the father of the Zither at the time of his death. They are excellently arranged, the publisher Haslwanger, being especially careful to present them in the best possible manner and as we have the sole agency for America, intermediate parties must obtain them through us. Every Zitherplayer should possess at least one of these relics of the old master, if not for its intrinsic value, but players can rest assured that they are excellent works, and will be a valuable addition to any player's repertoire. They average about (3) as to difficulty of execution.

- | | | | |
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Zithers. | 75 cents. |
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Rudigier, P.—Arrangements of Mendelsohn's works. It is needless to write of the merits of the original compositions, as every thorough musician is conversant with them. Mr. Rudigier is, as every Zitherplayer knows, one of the foremost composers of his day and suffice it to say that he has done justice to the great works of the master. The arrangements are of great beauty, and are of the highest order.

"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.

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.

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

Part II.

Sweet Spirit, hear my prayer! arr. J. Davis.	} 30
Perplexity (Verlegenheit) Ger. & E. text Abt.	
Snowball Schottische, J. W. Maedel.	
Mein Schutzgeist, Ger. text, Waldecker.	
Fest-Polka, John Arnold.	} 30
Consolation, Song without words, M. Jacobi.	
Inauguration Waltz, J. Arnold.	
Inauguration March, J. Maedel.	} 30
Russischer Barentanz, F. Willimek	

Part III.

Inauguration Waltz, J. Arnold.	} 30
Russischer Barentanz, F. Willimek	

Part IV.

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

Part V.

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

Part VI.

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

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 2. Fly Time Polka.....Wehrmann
 3. { Ein' feste Burg ist unser Gott.....Choral
Nearer, my God, to Thee.....Hymn
 4. Roccoo Waltz.....Fröschmann
 5. { Von meinen Bergen muss ich scheiden (Volks-
The Tyroler and his child.....lied.)
 6. { Morgen muss ich fort von hier.....Silcher
Loreley, "Ich weiss nich was soll es bedeuten."
 7. { Wenn's Mailüfterl weht.....Volkslied
Mein Oesterreich.....Suppe
 8. { Wedding Gallop.....Waldecker
Abend lied.....Volkslied
 9. { Listen to the Mocking Bird.....
Do I love thee.....
 10. { Kleine Fantasie.....Waldecker
Valentine Schottische.....
 11. { Hoch droben auf der Alm, "letztes Fensterl"
A Blümel am Mieder, "letztes Fensterl".....
 12. { When the swallows homeward fly.....Abt
Last Rose of Summer.....Flotow
 13. Evening Breezes, Schöttische.....A. Meyer
 14. Kentucky 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
 24. { Russian National Air.....Hymn
Hail Columbia.....A
 25. { Die Kapelle.....Kreutzer
Abendchor, "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 Glöcklein im Thale".....
 29. { Schlummerlied.....Kücken
Die Fischerin.....Mochenschläger
 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
Ariea. d. O. "der Adlers Horst".....Glaser
46. Funeral March.....Beethoven
47. { Der Tag des Herrn.....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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- The star spangled banner.
- Near the banks of that lone river.
- When you and I were young.
- Save the boy.