

THE ZITHERPLAYER.



A Journal devoted to the interest of Zither playing.

O. G. Eckstein, Editor.

SUBSCRIPTION, SEVENTY-FIVE CENTS PER YEAR,
IN ADVANCE.

THE ZITHERPLAYER will occasionally contain a Musical Supplement.

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VOL. I.

WASHINGTON, D. C., APRIL 1, 1885.

NO. 4.

HAPPY DAVE.

[Written for the "Zitherplayer."]

Many stars looked down from the firmament,
As we sailed on the rippling wave,
And on pleasure our little crew was bent,
For we counted on Happy Dave.
Poor boy, he had little that earth holds dear;
But he thought himself richer far
Than many unable to count their wealth—
For he had his much loved Guitar.

His clothes were in tatters, his feet were bare,
But his heart was brave, and warm, and true,
And for rich apparel he did not care,
So long as he lived, and grew.
When wretched and worn from a hard day's toil,
(His weariness never a bar,)
He'd creep to his loft in the chill midnight,
And find comfort in his Guitar.

'Twas a homely and time-worn instrument,
Dearly purchased in days of yore
To add one link to the chain of content
The child-wife—his mother wore.
When death had clasped her in cold embrace,
She called her loved boy from afar, [hands
Kissed his brow, and placed in his trembling
Her highly-prized friend, the Guitar.

He looked on the gift as a sacred trust,
His worship so truly sublime,
That strangers who gazed on his up-turned face
Thought he seemed from an angel clime.
He was ready, and willing, and glad to serve
One and all—no pleasure to mar—
While on land or sea none failed to revere
His love for the poor old Guitar.

M. V. B.

WASHINGTON, D. C.,
March 30, 1885.

MAX ALBERT.

The subject of our sketch, MAX ALBERT, was born at Munich, Jan. 7th, 1833. When a boy he mastered the Zither, which was then very little known, without any instructor whatever, and in the concerts at the Royal Court of Munich he soon created quite a sensation. Such was his progress that in his eleventh year we find him already engaged as a teacher of the Zither, and drawn into the highest circles of society at the Bavarian capital. With the intention of making the study of medicine his profession, he visited the college at his native place, but did not neglect his musical talents, for the cultivation of which he found an excellent teacher in the person of Dr. Barrags, of Munich. Prompted by his love for the beautiful,

with his energy and high intellect, he labored from this time to improve the Zither, and it soon reached such a high degree as to give it not only prominence and position, but to make it an instrument by which art and science can display their best efforts. These ideas and occupations caused him at last to devote all his time to the study of music, especially as the Zither grew rapidly in public favor, and as it was by far the most popular instrument among amateurs in Germany.

In Munich the Zither was used principally for the reproduction of national Alpine songs and dances, and as it seemed most difficult to change this naturalism, as it were, Albert removed in the year 1853, to Berlin, where he was warmly welcomed, and soon succeeded in gaining many friends and pupils. From his arrival in Berlin dates the rapid spreading of the Zither all over northern Germany. He had his followers and pupils among all classes of people, from the imperial princes down to the humblest mechanic and laborer.

His playing was at once artistic and beautiful combined with a sweet richness of tone. His improvements of the Zither consist principally in the greater expansion in the volume of tone by means of a greater number of strings, of which he used forty-two, and in the enriching of the literature by melodious compositions and arrangements of classical music, and at last by introducing a new national method of instruction, which, not being perfected, he has left in the shape of an unfinished manuscript.

Outside of northern Germany, Albert's efforts became better known since the formation of the Federation of German Zither Associations, which he represented, and imagined to capture everything by storm through their influence. The members at large did not understand his motives and everyone who knows the history of the federation knows what accusations and persecutions this truly great man had to endure on this account, and the manner in which he was attacked, neither reflected credit upon his enemies, nor was it in the least deserved. Albert's genius was not annoyed by this narrow-mindedness and jealousy, and he simply refused to notice all efforts of his adversaries. One of his biographers and immediate friends through many years, states that he counts the hours spent in his company as the most fruit-

ful and most beautiful of his life. No doubt Albert was intentionally misrepresented by odious opponents, for the true features of his character were benevolence, sincerity and irreproachable impartiality. His knowledge was so far-reaching in every direction, that he could well afford to ignore everything coming from the above impure source.

Albert knew how to acknowledge and judge true merit, and nobody would be honored more by him than a true critic, whom he always tried to win for his reformatory ideas, and even if unsuccessful in this attempt, he would not feel in the least offended. If the history of the Zither will ever be written, it will have to say: "Max Albert was the foremost reformer in all matters pertaining to the Zither and its literature."

Only his intimate friends know what enormous endurance and energy he displayed in his work. After the foundation of the federation, his work grew to immense proportions, and up to his final resignation of the burdensome office, he used to work through whole nights, and thus more or less contracted the illness which hastened his end. Nearly all his essays were written during this period. During the day he instructed, and the night was set apart for the study of his instrument, and the ungrateful duties of his office. No wonder that he had no time to answer all the numerous correspondents, which was one of the causes of so many erroneous ideas being circulated about him. All those who knew him personally, and even those who were his opponents, honor themselves, if they honor this really great and true man, who has done more for his instrument, the Zither, than any other, and who had studied, to the highest degree, all the secrets of his favorite instrument.

He was a man of great genius, full of untiring energy, and if circumstances had been more favorable to him, would have been crowned with complete success.

On the fourth of September, 1882, after enduring with unusual fortitude, his last long and painful illness, he followed his friend, Anton Kabatek, who died a few weeks before him, and who fully shared with him the laurels which an admiring world bestowed upon the great genius. Kabatek considered it the highest work of his life, to organize and unite the numerous associations into one grand union, and by united and powerful action, introduce, and make friends for, the Zither; whereas, Albert's genius advanced the ideas for necessary reforms in the playing of the Zither, and these two friends, Albert, president, and Kabatek, vice-president, of the Federation of German Zither Associations, undertook, in the face of a strong opposition, to spread Albert's theories, and ever to

advocate progress in all matters pertaining to the Zither. In the midst of their untiring activity, their useful lives came to an untimely end. The cause of the Zither could not have been hurt more than by the irreparable loss of these two energetic men.

STYLE OF PLAYING.

Continued.

The study of the accentuation of whole parts, measures and single notes, is too closely connected with harmony, to continue it here. The marks of expression, time, etc., the meaning of which can be found in every instruction book, partly replace the want of this knowledge, but not entirely. Nevertheless they are sufficient for simple pieces. These marks are not only to be carefully noticed, but the player should take care that he does not stop with noticing them, which happens frequently when the fingers have not acquired independence enough to obey the will of the player. Here the fingering plays a principal part. Upon taking up a piece, the fingering must be carefully considered. The fingers should not be raised before it is absolutely necessary, and the correct fingering in all positions should be well impressed, by which the left hand attains the necessary certainty on the frets, and will ensure a fluent style of playing. The fingering in the different positions cannot always be strictly adhered to, but it should only then be changed when it would materially effect the fluency of the playing. The greatest disturbance is caused by the raising of the finger from the note last played, and is therefore to be avoided, except at rests, where the fingers must be raised. In great extensions, long passages and cadenzas on one string, jumping is excusable, but never from one string to another.

The tremolo is also greatly misused, and often entirely incorrect. It is generally produced by pushing the string from one side to the other, whereas the vibration should be brought forth by a contraction of the muscles of the hand. The tremolo serves two purposes; first, as a measure of accentuation, and next, as a means of expression, as the sounds thereby become more prominent, and the length of the vibration is increased. As a means of accentuation, care should be taken not to apply it to notes which ought not to be accented, for the tremolo would lengthen them beyond their real value. As a means of expression, it should be reserved for those parts needing a greater expression. The soft nature of the instrument, easily leads to a sentimental style of playing which is only proper in certain compositions, but which on the whole is musically incorrect, no matter how pleasing it may be to the layman.

All compositions should not be played in the same style. Attention should be given to the character of the piece. Besides this, it is not advisable for Zither players blindly to imitate each other, but rather, if possible, to improve their taste by listening to good music on other instruments.

J. A. M.

“THE ZITHER.”

The following are a few extracts from an absurd address delivered by a young lady to an enlightened literary club of Washington, regarding the Zither, under the above quoted heading. We consider it to be our duty to refute such misrepresentations in the severest terms.

“The Zither is perhaps the least known and the least appreciated of all modern instruments.—The name is derived from a German origin and means ‘to tremble,’ and is thus called because of the trembling character of its music. The German nation claims the honor of first presenting the world with a Zither.”

Here follows a faulty description of the instrument, in which the fair authoress states that it has from thirty to fifty strings, and that some of them vibrate almost as loudly as the chords of a piano forte.

“It would hardly be suitable or appropriate for a large hall or concert room, but is merely suitable for a private parlor. To thoroughly learn to play the instrument, requires a great deal of patience and perseverance, it being more difficult than any other instrument; and secondly, it sometimes completely destroys the shape and also the feeling and sensibility of the finger tips; these I presume, being the reasons why so few care to learn to play the instrument.”

Now, in the name of all that is wonderful, who ever heard of such ridiculous nonsense? Like all people who never study up their subjects, even in an elementary sense, she falls into the many errors of all such persecuting folks, and lays herself open to ridicule and severest censure, and makes herself the laughing-stock of all well-informed people. She, it seems, is entirely ignorant of the first rudiments, in theory and otherwise, of the subject which she endeavors to impress upon the minds of an enlightened audience, and while some of her assertions are so evidently at variance with all accepted principles regarding the Zither, as to at once become apparent to even a casual listener, yet very many are so clothed by an assumption of absolute knowledge as to mislead anyone who has not taken a keen enough interest in the Zither to inform themselves, and is calculated to create an antipathy to an instrument which it is to the interest of all lovers of true music to propagate and foster to the highest degree.

In the first place, any English scholar would understand that every word ending with “er” is derived from the Greek; and had she read the Bible sufficiently to become accustomed to its language, she would soon have discovered that the word “Zither” is mentioned therein; not in the sense in which it is now employed, but as a class-name for stringed instruments of every description. The German Nation does claim the honor of presenting the world with the Zither of the present day, and glories in such honor.

The inconsistency of her assertions, as regards the vibrative power of this instrument, becomes pitifully apparent when she states at one place that the instrument vibrates “almost as loudly as a piano forte,” and immediately follows up with a contradiction of this statement, by saying that “the Zither is merely fit for parlor use.”

The climax is reached, however, when she assures her auditors, that playing on our instrument destroys the shape and touching sense of the finger tips. This, of all her statements, is the most unwarranted, and approaches less nearly the true facts in the case.

When a person writes an essay on any particular subject, to be delivered before an audience, whether of immediate friends or not, it is generally supposed that such an essay is only presented after careful and thorough researches in all branches of the subject, and the audience, or friends, have a right to expect the essayist to make every reasonable effort to make his, or her, production an authentic and exhaustive paper.

The incongruities of these statements are apparent to every reader, and clearly show the sadly deficient knowledge of the essayist, and we can dismiss them without further comment.

We are not actuated by any partisan feeling, but it is well however, to antagonize all such misrepresentations, otherwise some other young debutant might fall into the same errors, the magnitude of which are hardly to be excelled.

ZITHER SOUNDS.

From the Upper Mississippi.

To the Editor of *The Zitherplayer*:

It may not be too late to congratulate you on the reappearance of the charming ZITHERPLAYER, which owes its origin to your lamented father, and you have my earnest wishes for its success.

While the Zither is represented in nearly every part of the Union, the upper Mississippi region claims the honor of having reveled in its sweet tones so long as thirty years ago. Such a period has elapsed since Bairish Seppel first introduced the instrument at Dubuque, the “Key City of

Iowa," where he lived until a few years ago. Sessel, a native of the Bavarian Alps, the home of the Zither, was an excellent player of those ländler and dances, which natives of that country and of the Tyrol play with a peculiar fervor, characteristic only of themselves. By his wonderful renditions he won many friends for the Zither but no followers in his art, for he either would not, or could not, teach it, so the charming instrument, for a time, made no progress in Dubuque, in the absence of a teacher.

A few years ago, however, a Mr. Flechsie, an excellent player as well as a thoroughly competent teacher, took up his residence there, and the Zither has at last attained its well merited recognition; and it is my sincere hope that a good Zither club may soon be formed, and thus unite the single hands in one harmonious accord.

As to myself, I regret exceedingly that business and an isolated location deny me the opportunities to aid more materially the furtherance of the welfare of the instrument, than can be done by occasional private entertainments at Dubuque, and elsewhere.

At Elkader, Iowa, a few weeks ago, an extemporized musical entertainment was arranged, at which the Misses Hellwig, of McGregor, Mr. J. F. Kenkel, of Elkader, and myself, executed the program, which was rendered before a highly appreciative and distinguished audience. Among the selections, besides a number of soli for the Zither, were two pieces for Zither and piano, Ed. Bayer's Melodien Kranz, and Reminiscenzen ad. Zillertal; and for Zither and flute, Schweizer-Klänge, and Abendempfindung auf den Alzer, by F. Feyertag. On this occasion, our little instrument won hosts of new and admiring friends, who had never before heard the witching strains it is so well calculated to pour on listening ears.

Again reiterating my best wishes for the success of your charming and entertaining paper, "THE ZITHERPLAYER," I beg leave to subscribe myself

Your friend

North Buena Vista, Ia. DR. ROBERT MEUTH.
March, 1885.

OUR GUITAR COLUMN.

The Guitar, though totally dissimilar in construction to the harp, is closely allied to it so far as tone is concerned, and should, of right, be classed in the same family. This instrument is of Oriental origin, and was first introduced into Europe by the Arabs. In its primitive form, it had a pear shaped and arched body, and this style is yet, to some extent, exhibited by Asiatics among their other instruments, and is still retained in the manner of stringing, as in the Mando-

lin; the more modern Guitar, on the contrary, taking to itself a flat top and a flat sounding-board, while yet another shape exists which appears to be a combination of Mandolin and Guitar. In Europe, the Guitar was the subject of a hard-fought conflict, before it had established the slightest footing, and it suffered from many ill-founded and unjust criticisms. A celebrated writer, under the name "Quinterna," describes it with some bitterness, as an instrument only used by vagabonds, in order to accompany themselves in singing some foolish and obnoxious song.

The small beginning made in the eighteenth century by the Guitar, was due to the fact that the Duchess of Sachsen Weimar brought one of the instruments with her from Italy, in the year 1788, it being then looked upon as a newly invented instrument. It was not, however, until the nineteenth century, that a solid foundation was laid, and the Guitar became appreciated and was recognized as a true and faithful interpreter of loves sweet messages in verse.

The modern Guitar has six strings, and in order to qualify it for concert use and distribute the sounds in a larger circumference, several deeper strings (the so-named contra-bass strings) are used to augment the accompaniment sound in more frequent relation.

The Guitar is not so generally used as are many other much less beautiful mediums of sound, and it is reasonably presumed to be largely due to the fact that its beauties are so little known. In the first place, most persons, acting upon the popular fallacy that it is only fit for use as an accompaniment for the voice, take little interest in it as an instrument; if any undertake to learn to play it, as a rule, they either have no ambition to study further than to master ordinary chords for accompaniments, or else, just manage to play a little by ear, and in this way obviate the necessity for good teachers, and utterly preclude the possibility of ever being classed in that category themselves. The small number of good teachers of the instrument is in this manner easily accounted for. Few ambitious, paying pupils—few pains-taking, earnest masters. Just here it might be well to dissent, at some length, upon the so-called "patent systems" for teaching the Guitar. A real musician must know that the complete mastery of any instrument cannot be truthfully guaranteed to any person in a given time. Due allowance must be made for different temperaments, quick perception, retentive memory, and suppleness, as well as development of essential muscles, going far towards making an expert of a student, while the absence of one or more of these most important requisites, might effectually prevent a person from

ever attaining a high degree of executive ability on an instrument.

Some schemers, who are desirous of success in money-making ventures, without a high sense of honor as a basis for their operations, advertise to a great extent, and readily dupe many unsuspecting and superficial individuals who lack the energy to engage in any undertaking that, to their shallow minds, carries the conviction that it will demand unwearied perseverance, and are glad to embrace any opportunity offered for *jumping* at perfection. For such weak specimens of human nature, they advertise in the leading journals, to make proficient pupils on the Guitar in one course of lessons, say twenty in number, and it would appear ludicrous to enlightened people, to realize how many respond and make their cash payment in advance, for work which can never be done as represented. The first move, in a system largely adopted, is to set before the pupil a sheet of music representing some popular melody, and instead of the first rudiments, as taught by musicians. The lines are made to correspond with the strings on the Guitar; a round open note to be pulled without the intervention of a fret, and a black, closed note to be pulled with another sign to locate what fret is to be used. The measures are divided at random, and nothing but a quick ear, aided materially by the well-known melody, enables the pupil to execute the piece. The real value of the notes, the true essential in the theory of music (for, however brilliant in execution, a performer is nothing if not a correct timist) is entirely lost sight of, as will be readily seen from even this slight allusion to this weak method, for the distinction as to form and coloring of the real notes of music which go to show their true value, as whole, half, or quarter notes, in this style simply goes to describe locations of sounds on the Guitar, with or without frets, and there is no explanatory mark to show *how long* a string should be held. Hence the mastery of such a method, would be as unsatisfactory to a *true musician*, as it always is to attempt to render a composition by ear.

While in many cases, with quick perception and retentive memory, as heretofore cited, one might make a creditable showing, yet in no instance would he possess the guarantee that the piece was correctly rendered—a sublime satisfaction only to be attained by a thorough knowledge of the art, and correct interpretation by sight reading. It is not for one moment to be supposed that the class of intelligent musicians, comprising the corps of subscribers to such a journal as "THE ZITHERPLAYER" require any such suggestions for *their own* guidance, as have just been advanced in opposition to such a course as a "patent system" on the

Guitar; but the article may fall into the hands of some who have been deluded by just such sharpers as are herein described, or perhaps into the hands of others who might have been otherwise similarly tempted.

In conclusion I would say a few words as to the selection of a good Guitar. Dealers will often bring out a handsome, high-priced instrument which, beyond the showy appearance, has little to recommend it, yet lying beside it may be one which would appear excessively plain, and cost one-third less in price than the first, yet would be a superior instrument. The great secret lies in the fact that some, although superb in finish, as in the Tilton patent, are made with combinations of metal, which give a ringing sound and spoil the true sounds of the notes. The Martin Guitar has always borne an excellent reputation which has held its own through many years. Always avoid any style that is ornamented with silver or other metal, and even though the finish is inferior, ample compensation will arise from the clear and well defined tones that emanate from it, in comparison with those from a metal combination in a handsomer Guitar.

M. V. B.

HANS GRUBER.

Mr. Hans Gruber, the celebrated composer and virtuoso, gave one of his concerts at Meran, Germany, Saturday, February 28th, 1885, assisted by Mrs. Gruber and Mr. Joseph Schenk. Such a delightful evening as was given us is of rare occurrence, particularly in this branch of music, and the liberal applause that greeted the performances of Mr. Gruber, showed the appreciation of the large and extremely critical audience. It is remarkable, with what ease and facility the artist masters his instrument, and his delicate touch acts like magic upon the sensibility of the auditory who followed the performer in all the feelings and expressions of his selections. The interpretation now sounding the lovely and soft tones of an adagio in low piano, soon to be thrown into the breathless quiet of a magnificent *pianssimo* of an allegro, and so on through those difficult passages that show the wonderful beauty and expression of the artist's renditions. We might just as well carry owls to Athens, as to speak more of the skill and indisputable powers of this Zither virtuoso, when so many more experienced pens have, long ago, given him the exalted position he now occupies. The auditory consisted largely of the most distinguished citizens of Meran, and were more than pleased with the excellent performances of their favorite composer. P.

— 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 desire to call the attention of the Music Trade to our publication as an advertising medium. While specially devoted to the Zither, it yet circulates among all classes of musical enthusiasts, and the music trade in general, and its subscribers can be found in almost every city and hamlet in this country, and in the larger cities of Europe. We respectfully solicit advertisements, and will send rates on application.

THE EDITOR of the ZITHERPLAYER has been seriously ill with an attack of pneumonia the whole of the past week, but has been able to dictate the contents of this number to an assistant, and thus prevent a delay.

* * *

WE beg to announce to our readers and patrons the fact of our temporary removal to No. 1417 6th street, where our business will be conducted until we can make arrangements for opening the largest music store in Washington, which we contemplate doing next fall.

* * *

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 *Centralblatt* has shown a very commendable desire to leave its heretofore almost exclusive standpoint, and for the unity of all parties and factions, sacrifice its well established principle of advocating the bass key as the only true method of writing Zither music, which deserves to be acknowledged and praised in all circles. In its last issue the paper, which is the organ of the Union of German Zither Clubs, in all earnestness, proposes to the management of that association, that the rule prohibiting the playing in concert of any composition written in the violin key be abolished, and that the model compositions of that class be allowed. Excellent! We have always prophesied that the time would come when no more factions in this regard would exist, and we can

now see the dawn that is breaking. By such a concession and peace-making, the bass key gains many friends, and we will soon see the bass and violin keys go arm in arm, working in the same common cause.

* * *

THE disadvantage that clubs especially labor under, and to which, in many instances, may be attributed the failure of concerts given under the most auspicious circumstances, is the difficulty experienced in the selection of music composing the program, and one which the best instructor cannot always overcome. We refer to the custom of ordering from catalogues, without regard to the publisher's reliability, in many of which a collection of pieces is arranged irrespective of merit, as a Wagner composition jumbled indiscriminately in with the productions of the most humble composers. In our catalogues, we have always aimed to place before our patrons, only pieces of recognized standing in musical circles, and no foreign publication, and certainly none of ours, is allowed on our list without first undergoing a careful and rigid examination by our Critic Editor, and for the reason that we wish our patrons to always feel that in possessing one they hold a key to the best and latest Zither successes known in this and all other countries. In addition to this, a sufficient space will be reserved in each issue of THE ZITHERPLAYER for a notice of each new piece, and will embrace all publications for the month preceeding the issue of that number. By this arrangement we hope to enable our friends to better keep track of the drift of Zither music, and to at once possess themselves of the latest pieces. This space will contain comments on the various pieces, and in no instance will a solo, or other piece be recommended as first class until after a thorough examination and trial, we shall feel ourselves warranted in so denominating it. There is not the slightest ground for a poor repertoire at a concert when first class catalogues are referred to, but we desire to make success doubly sure by enabling Zither players to avoid too much repetition—that fatal pit-fall to even the best of music—and to present to their auditory, a program of varied, select and beautiful music, and believe that when this plan is carried out, and audiences no longer subjected to old and monotonous pieces, but presented at each concert with music fresh from the composer's pen, of classic worth, and at the same time harmonious and pleasing to the ear, the interest in Zitherplaying will be greatly augmented, and receive an impetus far exceeding any previous movement in its adoption among the music loving classes of the United States, and its nestor, our dear old Fatherland, Germany.

PERSONALS.

Mr. LOUIS MELCHER, lately of Berlin, a scholar of Max Albert, has permanently settled at Detroit, Mich., where he has been teaching successfully after the method of his deceased friend and teacher. He has also organized a Zither club of about fifteen members, which has been named after his patron.

Mr. A. HIRSCH, Waldecker & Co.'s agent, and correspondent for the ZITHERPLAYER in San Francisco, Cal., is an accomplished Zither performer, and is energetically at work promoting the cause of our instrument in conjunction with Prof. J. Gschwandner, in that city. He has a fine musical adaptability, and is generally successful in all his undertakings for which the public owe him many thanks.

Mr. PAUL REHBEIN, the efficient teacher of the Zither at Oshkosh, Wis., has been delighting his friends by his excellent playing, and to him is due a great deal of the praise that the Zither has met with so hearty a reception in that vicinity. His playing loses none of its lustre when compared with many performances of the other well-known players. The gentleman has quite a number of scholars who are already beginning to show the training to which they are subjected at his hands.

By an exchange we, are glad to see that our enterprising friend, Mr. A. HERZING, has been delighting the people of St. Mary's, Ohio, with some excellent performances on the Zither. He is one of the leading men of St. Mary's, and a progressive member of the "Musical" club of that place, as well as a gentleman of broad ideas and cultivated tastes. He is the possessor of a very fine Zither, lately purchased from our house, and a performer of undoubted merit, as was exhibited by the hearty reception he received after his execution of a beautiful solo by Darr, in a concert recently given by the Musical club, and accompaniments to others, on his favorite instrument.

Mr. F. MAHNCKE has lately made New Tacoma, W. T., his home, and is as yet the only Zither player at that place, but he has gathered together several scholars and is progressing nicely. That our instrument is becoming so beloved in the far west, is attested by the fact, that in playing in a concert lately, given for the benefit of the Grand Army of the Republic, the audience rapturously applauded the performer and welcomed him with many encores. His playing is in such a manner as to produce that under-flow of sweet sounds, so necessary, and yet so rarely heard in true harmonious music. We predict for him a brilliant future, and a foremost rank among our best Zitherists.

MUSICAL.

It is said that, before definitely retiring, Tamberlik will sing in two operas at the Teatro Real, Madrid.

Miss Alice Lakey, of New York, has just made a successful debut at the second American concert in London.

Col. Mapleson's spring season at the Academy of Music, New York, will commence April 20th and continue three weeks.

Liszt's symphony of Dante's "Divina Commedia" had its third performance in London, Feb. 5. It was first heard in England in April, 1882.

Millocker's opera of "Gasparone" has had about 150 performances thus far in Berlin, and his "Der Feldprediger" has nearly reached its 50th show.

A tablet in memory of J. S. Bach is to be affixed to the south side of the Johanneskirche, Leipsic, where he was buried on the 31st of July, 1750, though the exact spot is not now known.

Herr Abrams Abramoff, the Russian basso, has been engaged by Mr. W. J. Damrosch for the German Opera Company. He was to make his first appearance in Chicago on March 4 in "Lohengrin."

The new opera, "Das Andraesfest," by Carl Grammann, was produced at the Vienna Opera on Jan. 31. The work is said to occupy a position intermediate between the old and the Wagnerian schools.

The Italian papers assert that there will be an Italian opera company after all in London this season, even should neither Gye nor Mapleson run one, and that among the artists engaged will be Etelka Gerster and Campanini.

Next week a new Easter mass, by M. Charles Gounod, will be performed with great pomp at St. Eustache in Paris, composed at the special desire of Cardinal Guibert. It is most austere in character, and all theatrical effects are excluded.

At the Grand Opera House in Little Rock, Ark., the other night, during the play of "La Traviata" by Emma Abbott, the scenery caught fire from the toppling over of a candle used to light up the fire-place. As the flames sprang up the audience rose to their feet and commenced a stampede. The house was crowded, and for a moment it seemed as if nothing could prevent a death-dealing rush for the doors. Miss Abbott, who was then engaged in dying, sprang from the couch and threw a heavy woolen blanket over the flames, smothering them completely. The audience stopped half way in its flight, and, seeing her standing with the smoking blanket in her hand, commenced to cheer. The applause rose and swelled into one long continued roar.

The name of the new Gilbert and Sullivan opera which is about to be made public is "The Mikado; or the Tom of Titipi." This title deserts the magical eight letters made prominent by every other title, as well as the lucky letter P. Mr. Grossmith will play the part of the lord high executioner. Mr. Dunsard Lely will appear as his long lost son; Mr. Rutland Barrington as a Japanese nobleman who is a pluralist politician, holding all the fat offices, and Mr. Temple as the Mikado. Miss Leonora Braham plays the enforced fiancée of the executioner. The Mikado is in love with her. His son has disappeared in the disguise of a troubadour because he was ordered to marry Miss Brandram, an elderly spinster at court. He meditates suicide, and is apparently beheaded. Finally the pluralist officeholder signs a number of documents allowing him to return again to life and marry Miss Braham. The Mikado acknowledges him, and Mr. Grossmith marries Miss Brandram. The plot is full of laughable confusion and hits at English abuses and humbugs under Japanese license. Miss Jessie Bond has a fine part. There is a sweet trio between her, Miss Braham, and Miss Brandram. There is much original treatment, both in the libretto and the music, with Japanese scenes, dresses, and a ballet.

MISCELLANEOUS.

Mr. J. E. Bennert has become the fortunate possessor of two ordinary and one Violin Zither from the effects of Mr. Petzmayer.

Petzmayr has willed the whole of his music, compositions, etc., to F. Feyertag who will soon have them published by G. Haslwanter of Munich.

We are in receipt of seven new compositions by that prince of American Zitherists, Maurice Jacobi, which will soon be published by us, and presented to the public.

Invitations to the musical entertainment of the Evansville (Ind.) Zither Club, have been received. We thank the club for their courtesy, and wish it success. The club has always been held in great esteem by us, and we hope our friendship will never be severed.

The instrument manufacturer, Lindemann, in Klingenthal, makes known that he has invented a Zither for the Public, (as he styles it) on which anyone can play at once, without any musical education or study. *Vivat Sequens*, as one of our contemporaries says.

We are indebted to Mr. John Day, a Zitherist of Logansport, Ind., and editor of the *Deutsche Zeitung* of that place, for the kind and unsolicited

notice of our journal in his valuable paper. It would please us to hear more from the Zither players of that city.

Several members of the Munich Zither Club have established among themselves, an association with the purpose of playing only the better class of compositions, and to introduce especially the Zither into all musical circles. The name is "The Munich Zither Quartette," and is under the direction of Mr. Heft.

The *Centralblatt* contains a continuation of the excellent and learned discussion of the manner of striking the fingerboard strings by H. Müller Brannan; Different Modes of Playing the Zither (continued); description of a journey to England; excellent hints as to the manner of fastening the needles on the Zither, by Bruno Huschke; and club and concert reports.

The *Echo vom Gebirge*, for March, is quite voluminous, and contains an interesting article by R. v. B. regarding the works of Franz von P. Ott, in relation to the Zitherplaying of the future, a continuation of the learned discussion on harmonious melody; Feuilleton, by Bennert; and an article about the Zither ring, by Mrs. Minna Dittmer. A pretty little Fantasia, composed by Petzmayer, is given as a supplement.

The *Musikalische Zeitschrift*, edited by Mr. J. W. Stomps, for March, contains, The Glockentöne on the Zither, (conclusion) Blechinger; continuation of the article by Schraen, entitled Eine Verkannte; and an illustrated story on the Zither. We thank the paper for its complimentary notice of our journal, and hope that its friendship toward us may long continue.

Petzmayr's repertoire consisted of twenty-seven extended concert selections, seventy-five romances and songs, fifty-eight Alpenlieder, thirty-four Waltzes, forty-eight mostly self-composed ländler, to which may also be added a numerous collection of potpourris, variations and divertissements with which in his younger years he delighted the public, and particularly in north Germany, where his celebrated name will be so long remembered.

We wish to acknowledge the kindly favors of the following newspapers, in so favorably noticing our journal: Marietta Zeitung, Marietta, O.; Logan County Volksblatt, Lincoln, Ill.; Cincinnati Volksfreund; Der Westbote, Columbus, O.; Nordwestlicher Courier, Fon du Lac, Wis.; Every Evening, Wilmington, Del.; California Journal, San Francisco, Cal.; Westliche Blätter, Cincinnati, Ohio; Der Central Missourier, Boonville Mo.; and many others which our space will not permit us to mention. They will please accept our sincere thanks.

CORRESPONDENCE AND CLUB REPORTS.*Denver, Col.*

DEAR ZITHERPLAYER: Allow me to compliment you upon the last issue of your most valuable journal, which contains twelve pages of the most instructive reading to any person who is at all interested in our sweet-toned little instrument. Our Quartette is vigorously at work, under the able directorship of Prof. Martius, and we hope soon to be able to show the music-loving population of our city what can be accomplished on the Zither. I am sorry to state, however, that there are several persons—"cranks"—in our city who who call themselves musicians, and who profess to say that our instrument is adapted entirely to very light and simple music, such as songs and easy arrangements of dances. This is no doubt due to the fact that they have only heard the instrument in low and degraded places, and played or rather attempted to be played, by persons of the same calibre as the place. This obstacle we will undoubtedly overcome, and place our highly prized little instrument in rank with the foremost musical instruments of the day.

In conclusion I would say that I sincerely hope that your valuable journal will meet with the same appreciation elsewhere, that it has among the few Zither players we have here.

Yours,

G. A. KRÖNING.

PLAYING ON THE ZITHER.

The following is a rather unique and ludicrous description of our instrument, and a rehearsal of the Syracuse Zither Club, as it appeared in a paper in that city, not long since under the above heading. The reporter has evidently sadly neglected his early education in composition writing, and was probably affected by the heat or some heating beverage when he wrote such an absurd article. We cannot but imagine that it was written only to help fill the paper, and to ridicule the Zither. Such incompetent reporters do more to harm our instrument than anything else, and the Syracuse club should tar and feather him. Comment is unnecessary.

"One evening recently, a King Charles Spaniel, with all the pride and crankiness of his race, was lying on the top floor of a house in Salina street, and cocking his ears to listen to some music. It was a hot night, and every few minutes the dog would retire to the hall for a little alleged fresh air, but the music would bring him back again every time. The music that so fascinated the dog was that of the Zither club that meets every week at its pretty club rooms on N. Salina street.

The club numbers seventeen members and is

the largest of the kind between New York and Buffalo. In the Fatherland every body plays the Zither, but the young people who compose this club have the gratification of knowing that they are engaged in a work not common in this country. Of the young ladies and gentlemen of this organization, fourteen play the Zither, two the Guitar, and one a Flute.

A Zither is strung like a piano, and has thirty-one strings, five for the air and twenty-six for accompaniment. If a ham was cut in two vertically it would be something like the shape of a Zither. The material used is rosewood, and the best instruments are made in Germany. Those used by the Syracuse club vary in price from \$25 to \$100, the one used by the leader being a particularly fine instrument. Not only do the instruments have to be imported, but also the music, for the Zither music is not published in this country.

The tuning up of the club is a rather tedious process, and the King Charles Spaniel always stays below on the side-walk while it is going on. Each one of the thirty-one strings of the fourteen instruments have to be tuned separately from the pitch given by the leader.

The club takes four parts, those playing the 1st, 2d, 3d and 4th, being arranged in their own line of tables. A bass Zither is somewhat larger than the others. The players sit at rows of tables in parallel lines, and the Leader sits at the head, at a little table of his own. The tables on which the Zither is placed to be played, is hollow, built of Norway spruce, and act as sounding boards.

The finger-tips of an old Zitherplayer are calloused. On his right thumb he puts a little ring, of tortoise-shell or silver, and with a flat pointed hoop that comes on the outside of the thumb. The air strings are on the part of the Zither nearest the player, and he, with his thumb, armed with his hook, picks out the air, and with the fingers of the same hand, plays the accompaniment. The fingers of the left hand are used to change the chords. The strings are very stiff, especially the wires made of pure steel, and it is a great strain on the fingers to produce the tremulo effect.

Considerable volume of tone, and delicacy and variety of effect, can be obtained where there are Zithers enough to take the four parts. The music is unique, and while capable of softness and fineness, the bass strings give breadth and strength.

This club has been working in a modest, unobtrusive and industrious fashion for some time and has a stage with scenes and decorations of its own manufacture. The President of the club and its Leader, and Instructor as well, is Mr. F. X. Beyrer, Jr., one of the best Zither players in this country."

IN REGARD TO STRINGING.

THE ZITHERPLAYER writes that it will occupy a neutral position, and leave to the judgement of its readers what method they will adopt as the most preferable. This looks well; but from my experience such a position will be very difficult to follow. When THE ZITHERPLAYER continues to be neutral in regard to the question of Keys, it should be highly recommended, and deserves the praise and patronage of all persons, because both the violin and bass key can well co-exist, and in time this question will undoubtedly solve itself. In Germany they have already come to this conclusion. The inimical condition between the parties no longer exists. On the contrary, they have united in order to combine their efforts against the common evil of Zither playing, the Vienna system.

In regard to the stringing and writing, you should however take a decided and definite position, otherwise you will make your editorship of the same very difficult.

The only correct manner of stringing, to which I refer, is the one not only urged by the *Centralblatt*, but also by the *Signale*, as well as by all those who have made the Zither their especial study, and by adopting the same, you will find other obstacles to be mostly all eliminated. This is the so-called *Lückenlose* stringing, and can be seen in Rudigier's or Biefeld's compositions. This will in the course of time supercede and surpass all other methods, and the sooner you adopt it the greater will be the service you will do the Zither and Zither music.

As to the projected congress of Zither players in this country, which has been proposed by the *Zither Journal*, I am entirely of the same opinion as THE ZITHERPLAYER, namely; that it is as yet much too early to successfully accomplish any good for our instrument. From that paper it cannot be clearly seen what is purposed by such a congress. With a great concert, as suggested, we would do more harm to the Zither than good. Aside from the fact that it is no instrument for such a concert, there are not from one to two hundred good players in Chicago, but at the very highest only twelve or fifteen, of whom perhaps about one-half would take part in the exercises.

I therefore ask that you open the pages of THE ZITHERPLAYER to the subject of stringing, and begin by asking all the composers to send only works having been written for the *Lückenlose* stringing.

AD. MAURER.

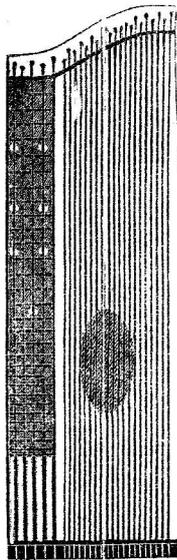
Mr. Maurer, the representative of the *Centralblatt*, has been our personal friend for many years, and has few equals in anything that pertains to the Zither in this country. He has made it his life study, and we are always happy to receive his valuable suggestions. They coincide entirely with our views, and in our next issue we will fully illustrate the method to which he refers.—Ed.

THE ZITHER.

Its Form, Size, Stringing and Tuning.

Continued.

ELEGY, OR BASS ZITHER.



This style, resembles the Traveling style in appearance. An Elogy Zither is rarely made with a large curve. This instrument is, however, different in size, character of tone, and pitch, from all other styles of Zithers. The fingerboard strings are 20 inches in length; the bass strings 21 inches. The fingerboard strings are consequently $4\frac{1}{2}$ inches longer than those of a Discant Zither. It is obvious therefore, that the greater distance from tone to tone requires a larger hand as well as more strength in playing. The long strings of the Elogy Zither cannot stand the tension of concert pitch; therefore an Elogy Zither is tuned $2\frac{1}{2}$ tones lower than a Discant, or Concert Zither. If Discant

and Elogy Zithers are played together, the former must be played in C-major, the latter in F-major. The tone of an Elogy Zither is of a melancholic character, and this instrument is therefore best adapted for elegiac or tranquil compositions, and most especially as an accompanying instrument. As pleasant as the effect may be in playing elegiac compositions, so unnatural is the impression made upon the hearer if a lively piece is played on an Elogy Zither. The longer the strings the greater the vibrations, the sounds are interrupted by rapidly following touches, destroying the volume and beauty of tone. As no one desires to hear sentimental music constantly, and lively music is necessary to the entertainment of players and auditors, as light and shade to a picture, we would not recommend the exclusive use of an Elogy Zither; but would advise persons desirous of purchasing but one instrument, to make a selection from the preceding three styles. Many players claim that for the sake of convenience, and precision in playing, the same instrument should be used all the time. In our opinion, however, this only applies to artists and concert players, from whom we expect to hear the very best of performances; but with those who play only for amusement, the case is entirely different. Were the above rule universally applied, we would have to forbid violinists to play on a viola, cello, or contra-bass. We are rather inclined to advise players with large hands to use both instruments, as the difference of character between a Discant and an Elogy Zither offers the greatest diversity of entertainment. In Zither clubs, however we would not advise the constant change of Instruments.

[To be continued.]

ZITHER CONCERTS.

The concert of the Arion Zither Club, of Chicago, has been postponed to April 12th, from March 29th, on account of some of the participants not being able to take part on that date.

Oshkosh, Wis.

The Philharmonic Club, of Oshkosh, Wis., gave its second concert March 9th, 1885, at the residence of the president. The concert was well attended, and proved satisfactory in every detail, the Zither parts being especially well rendered and appreciated. The following program has been sent to us for publication, and embraces the best talent Oshkosh can produce:

PART I.

1. *Trio for piano, flute and violin; Adjutant Hunters March*.....*Rixner*
Miss Arnold, Messrs. Doenike and Severance.
2. *Concert Waltz, Cornet solo*.....*Riggs*
T. Quinn.
3. *Piano Duet, Sonata*.....*Diabelli*
Misses T. and R. Conrad.
4. *Soprano Solo, I will remember thee*.....*Nic. Heins*
Miss Alvina Kremer.
5. *Trio for 2 zithers and guitar, Sparrow Waltz*..*Meyer*
Messrs. Rehbein, Moll and Weber.
6. *Flute Solo, Air Varie*.....*Henry Ernst*
A. Severance.

PART II.

1. *Male Quartette, Beim Wein*.....*C. F. Zelter*
Messrs. Rehbein, Doenike, Marquart and Derleder.
2. *Violin Solo, Love's Sorrow*.....*Th. Oesten*
Chas. Doenike.
3. *Piano Duet, Storm Imitation*.....*H. Weber*
Misses Arnold and Derleder.
4. *Tenor Solo, Bringing Pretty Blossoms*..*Westendorf*
C. Marquart.
5. *Piano Solo, William Tell*.....*Rossini*
Miss Arnold.
6. *Zither Duet, Fantasie, "German Dreams on the Potomac River"*.....*Waldecker*
Messrs. Rehbein and Moll.

Philadelphia Zither Club.

The Fifth Annual Concert of this popular organization, on March 16th, 1885, was attended by a large and select audience, and was pronounced to be one of the most successful ever given by this meritorious club. This assemblage of Zitherists can hardly be surpassed by any concert organization in this country, and fully sustained the high reputation it had earned heretofore. The program was artistically arranged by Mr. Jacobi, the able director of the club, on which was also printed the names of the various members of the club participating, and the audience were evidently highly gratified by the excellent renditions of the varied and beautiful selections comprising the same, as attested by the enthusiastic applause each performer received.

Messrs. Deeg, Meyer, Graf and Faltermayer are deserving of special notice for the superior manner in which they executed several difficult selections, while Mr. Jacobi, as usual, neglected nothing that would add to the success of the evening. Signor Giovanni Setaro probably ranks next to Mr. Jacobi in artistic ability, and fairly captivated his audience by a harp solo of more than ordinary pathos and sweetness. The chief club number of the evening was the "Introductory," composed by the director, which was characterized by its exquisite expression, great brilliancy of execution and faultless *technique*, and received a well deserved recognition.

The solo selections of Miss Josphine Richardson, soprano, and Mr. H. Herzberg, violin, in the first part, were ill chosen and failed to receive that approbation which a piece better suited to their powers and adaptability would have called forth. The lady redeemed herself, however, in her subsequent solo, which was very sweetly delivered.

The only one serious mistake made by the club, was in the failure to provide a Zither solo, which is to be regretted, as the public undoubtedly appreciate a solo on this instrument as much they would a concerted number, and because the beauties of our instrument can not be better seen than when played singly. This is especially the case where there are so many concerted pieces as in this concert. The program is as follows:

PART I.

1. *Zither, Introductory*.....*Jacobi*
Philadelphia Zither Club.
2. *Soprano Solo, In vedder v' amata stanza*...*Thomas*
Miss Josephine Richardson.
3. *Zither, Erinnerung an Wiesbaden*.....*Grassmann*
Messrs. Deeg, Meyer and Jacobi.
4. *Harp Solo, Ballo in Maschera*.....*Verdi*
Signor Giovanni Setaro.
5. *Zither, Serenade*.....*Umlauf*
Messrs. Deeg, J. and C. Faltermayer, Graf, Meyer
Klingenstein and Jacobi.
6. *Violin Solo, Scherzo*.....*David*
Mr. H. Herzberg.
7. *Zither, Concert Waltz*.....*Jacobi*
Philadelphia Zither Club.

PART II.

1. *Zither, March*.....*Gruber*
Philadelphia Zither Club.
2. *Soprano Solo, Nella fatal di Rimini*.....*Donizetti*
Miss Josephine Richardson.
3. *Zither, Abendlied*.....*Rixner*
Messrs. Deeg, Meyer, Graf and Jacobi.
4. *Harp Solo, Il Trovatore*.....*Verdi*
Signor Giovanni Setaro.
5. *Violin-Zither Solo, with Zither accompaniment, Traum der Rose*.....*Bartl*
Mr. J. Faltermayer, Violin-Zither,
Messrs. Deeg, Graf and Jacobi, Zithers.
6. *Violin Solo, Polonaise de Concert*.....*Hausknecht*
Mr. H. Herzberg.
7. *Zither, Gallop, Im Flugelkleide*.....*Böck*
Philadelphia Zither Club.

Capitol Zither Club.

After a silence of two long years, the Capitol Zither Club, of Washington, D. C., has again awakened, and in the enthusiasm of its reorganization, made its first appearance in a complimentary concert, under the leadership of Mr. J. Maedel, March 29th, 1885. Since reorganizing, some two months ago, the members of the club, collectively and individually, have striven to attain perfection in their art, and to place before their friends a repertoire of pieces which, though limited, are withal remarkable for their superior excellence of composition. The selections were all well delivered, being particularly noted for their brilliancy of execution, and as one sweet strain followed another, the careful study of the performers became evident, and was displayed to its full advantage, showing that the young leader thoroughly understands the art of effective management.

The hall was filled to its utmost capacity by a large and appreciative audience. Standing room could only be had long ere the performance commenced, and if applause means encouragement, the club certainly need have no fear for the future, for as the last soft note of a piece quivered and died away on the still night air, the acclamations from the delighted audience were something truly phenomenal, and caused dimples and blushes to chase each other over the fair visages of the ladies making them look more charming and bewitching than ever, while each of the gentlemen walked from the stage with kindling eyes, looking as though they were perfectly satisfied with all the world.

The program was selected with great care and good taste, and its successful rendition is largely due to the energy displayed by Mr. Maedel who stands in the first rank of Zither players in this country. The first piece on the program, and decidedly the gem of the evening, was the rendition of "Prinz Carl March" by the club. The various beautiful passages of this composition were given with a true fullness of expression, and with so correct an observance of time as to call forth the hearty plaudits of the house, and general commendation on the skill of the players. The Zither solo by Mr. Maedel, was an artistic treat, and one we have rarely had the good fortune to hear equaled. It was rendered with that careful attention to the smallest details of musical harmony, and accompanied by an eloquence of gesture that went far towards enthralling his hearers, and giving additional intensity to his interpretations. His execution and technique were faultless, and his fingering wonderful.

Mrs. Ravene, who is so well known as a concert singer, rendered her solos in her usual good style, and the inimitable Tim Murphy, Washington's favorite elocutionist, fairly convulsed his audience by his imitations of the popular actors, and other recitations.

The trio for Zithers should also be noticed as one of the best selections of the evening, and received a merited encore, which was also delivered with a masterly interpretation. Mr. Lutz the flutist of the club, added additional harmony to the club numbers, and Miss Buxman ably filled the piano chair.

Nearly every number was encored, and the concert was an undoubted success, far surpassing the

expectations of the most sanguine, and the club has only to keep on doing as well to be assured of success. The audience expressed a cordial wish that the concert would be repeated soon again, and every one went home feeling themselves amply repaid for coming. The program was as follows:

1. *Prinz Carl March*.....*Bartl*
Capitol Zither Club.
2. *Melodienkranz, Duet for Zither and Piano*..*Bayer*
Mr. Rupprecht and Miss Buxman.
3. *Soprano Solo*
Mrs. Bertha Ravene.
4. *Steyrer Ländler, Zither Duet*.....*Hauptman*
Misses Hoffmann and Henkel.
5. *Recitation*
Mr. Murphy.
6. *Herz und Hand, Polka Francaise, Zither*
Trio.....*Gruber*
Miss Hoffman and Messrs. Maedel and Waldecker.
7. *Trio for female voices*.....
Misses Reibsam, Moeller and Goechler.
8. *Traum der Vergangenheit, Zither Solo*..*Burgstaller*
Mr. J. Maedel.
9. *Prinzen Gavotte*.....*Rixner*
Capitol Zither Club.

A CORRECTION.

I notice that Prof. Arnold, in a recent letter, states that there are as many Zither players in New York as in Vienna, and that music in general, in this country, is not behind Europe in any of its phases.

In 1880, there were six hundred Zither teachers in Vienna, as the census shows, and I think he will be unable to find that many in the whole of the United States. A ladies club was in existence there during that year, composed of two hundred active members. While I agree with the Professor relative to writing the accompaniment in G clef, yet his other assertions I emphatically deny as showing a gross want of information.

A FRIEND.

East Saginaw, Mich.

EDWARD G. EGGE,

MANUFACTURING JEWELER,

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A large collection of really favorite pieces for the Zither, composed and arranged for the use of amateurs.

- | | | |
|-----|---|-----------------|
| 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. | Rococco 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, Schottische..... | 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..... | Krentzer |
| | { Abendchor, "Nachtlager zu Granada." " " | |
| 26. | Gut Nacht du mein herziges Kind..... | Abt |
| 27. | Die Aufforderung zum Tanz, Walzer... Weber | |
| 28. | { "B'hüt dich Gott?"..... | Umlauf |
| | { "Das Glücklein im Thale"..... | " |
| 29. | Schlummerlied..... | Kücken |
| | { Die Fischerin..... | Mechenschläger |
| 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"..... | Lunby |
| | { Flieg Vöglein durch den Böhmerwald Kücken | |
| | { Peri Waltz..... | Dalbert |
| 43. | { Integer vitae..... | Flemming |
| 44. | "Waltz," Chimes of Normandy..... | Planguette |

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

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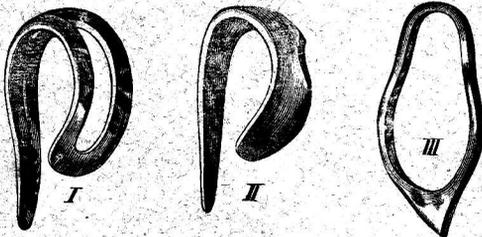
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