

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.

PUBLISHED BY
FRANZ WALDECKER & CO.,
WASHINGTON, D. C.

THE ZITHERPLAYER.

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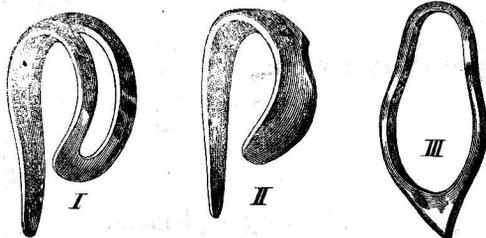
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ZITHER & MUSIC.

THE ZITHERPLAYER.

Part I.

NETT.

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.	
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.	

Part III.

Consolation; Song without words, M. Jacobi.	} 30
Inauguration Waltz, J. Arnold.	
Inauguration March, J. Maedel.	
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.	
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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FRANZ WALDECKER & CO.,

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VOL. I.

WASHINGTON, D. C., JULY 1, 1885.

NO. 7.

THE DEAD POET'S CREED.

Although this poem is not new to many of our readers, it is of the kind which never grows old—one of the sweetest poems ever written, and worthy of the fame of its immortal author. *Ed.*

My soul drinks in its future life,
Like some green forest thrice cut down,
Whose shoots defy the axmen's strife,
And skyward spread a greater crown.

While sunshine gilds my aged head,
And bounteous earth supplies my food,
The lamps of God their soft light shed,
And distant words are understood.

Say not my soul is but a cloud,
Resultant of my body's powers;
She plumes her wings to fly to God,
And will not rest outside His bowers.

The winter's snows are on my brow,
But summer suns more brightly grow.
And violets, lilaes, roses now
Seem sweeter than long years ago.

As I approach my earthly end
Much plainer can I hear afar
Immortal symphonies which blend
To welcome me from star to star.

The tomb is not an endless night;
It is a thoroughfare—a way
That closes in a soft twilight
And opens in eternal day.

Moved by the love of God, I find
That I must work as did Voltaire,
Who loved the world and all mankind;
But God is Loved! Let none despair!

Our work on earth is just begun;
Our moments will later rise
To bathe their summits in the sun
And shine in bright eternal skies.

VICTOR HUGO.

EDWARD BAYER.

Biography.

Edward Bayer was born on March 20th, 1822, at Augsburg, Germany. His father died when Edward was but 6 years of age, and his childhood days were spent under very modest circumstances. In his fifteenth year he entered

the engraving business with Schöppler & Hartmann of his native town, and his leisure hours while with that firm he spent learning the guitar with which he had become very fond, so much that he became enamored with it. Under the instructions of an excellent teacher by the name of William Schmözl, Bayer soon became an expert performer, and in addition, having a good voice, he soon made great advances in solo singing.

At his first appearance in public at a concert given for the poor, Bayer was well received, and earned great applause; and this, with his great love for music, determined him to leave the business of engraving, and to devote himself entirely to the art. In 1848 he undertook a concert tour through Germany, and also visited Switzerland, and in that tour, while at Zürich, he made the acquaintance of Franz Abt, who was then a musical director in that city, and who was so well pleased with the artist's performance that he wrote the following in his artist album.

"I have had the opportunity to hear Mr. Bayer on the Pedal-Guitar, as well as on the common Terz. Guitar, and must state that his great skill on these instruments has fairly astonished me, so that I can conscientiously recommend him to all, and wish that his great and many years study of these instruments will become appreciated, and hope that he will find everywhere a well deserved acknowledgement.

Franz Abt,
Musical Director.
Zurich, Dec. 7, 1848.

In Potsdam he gave twelve concerts, of which a critic in the Potsdamer Wochenblatte writes as follows:

"The excellent performance which greeted the audience of Mr. Bayer, stamps that artist as a rare genius. The instrument gave the most beautiful, clear and purest sounds under his magnificent touch, and in his execution he is not reached by any other artist. Several professional musicians were also of our opinion, that they had never believed such skill to have been possible on the guitar. It was not the sound of the guitar that we heard, it seemed to have been a whole orchestra of stringed instruments; once like the sound of the sweet Aeols, then the melody of a violin, and the accompaniment of a Cello. The melody of the most difficult pieces was

always so clear that we were tempted to believe that such a fullness of tone, such a richness of the combination of tones heard at the same time, could only be produced by two artists; in one word: Mr. Bayer is a master on his instrument, who leaves nothing wanting that will add to the beauty and power of its charms.

His artist's album contains the most flattering compliments, among which may be found one from Graben Hoffman, who lived at that time in Potsdam. He writes:

"The undersigned will always remember with pleasure the great professional enjoyment which he has had from your skill on an instrument of whose magical affects he had never before had any knowledge. He who has ears to hear will always appreciate and thank you for your services to the art. To others we can but say: what care we for those who are on the side."

Graben-Hoffman,
Royal Professor.
Potsdam Mch. 28, 1854.

In a similar manner have other great authorities, such as B. Nincenz Lachner, Franz Brendel, J. H. Lubeck, Alois Taux, C. L. Drobisch, expressed themselves, and entered their names in Bayer's album.

Bayer has played before the following well known royal personages.

Thrice before his Majesty, King George of Hannover; twice before his Royal Highness, the Duke Maximilian of Bavaria, twice before the Grand Duke, and the Duchess of Hesse Darmstadt; the Royal Highness, the Crown Princess of Sachsen; the Princess Mary of Baden; the Grand Duke of Sachsen-Weimar; The Duke of Sachsen Altenburg; the Duke Hamilton.

Ed. Bayer visited the greater part of Austria, the largest cities of Germany, and from the year 1856 resided permanently in Hamburg, where with the great fund of knowledge he had acquired in his travels and his great diligence, he soon became the most respected and popular teacher on the guitar, besides occupying his time with singing, and the piano.

From this time however, he cultivated especially the guitar, in addition to his Zither. His compositions are very pleasing, and are much played, his best work being his "Guitar School" which appeared recently, and is the most complete work of its kind in existence. It is written with great care, and judgment, and he uses his own valuable experience as concert performer and teacher to excellent advantage. Only true love for the art and a vast amount of theoretical and practical knowledge could produce such a work.

In a recent letter to Mr. Stomps in Luxemburg, Bayer writes:

"I have spared neither time nor labor, and have produced a work which will please the purchaser, and I hope will bring honor to you and to me." His latest work, "Immer bei dir" ("always with you") is now in press.

Bayer is now the most popular music teacher in Hamburg, and is known throughout Europe. From the German in the "*Musikalische Zeitschrift*."

CLEAR PHRASING ON THE ZITHER.

The art of clear phrasing in music, as it is taught by Kinberger, Weber, Marpur, Marx and others, can be strictly applied only where music is considered and felt to be an abstract art, a product of the free individuality of the human mind, severed from all external fetters. But as a faithful reproduction of such a mental work is not conceivable without the aid of certain material objects, called instruments, it follows that here as elsewhere the animated mind must yield to the requirements of the inanimated object, in so far as it is necessary for a harmonious union of the two; in other words, the composer must not allow his fancy to stray according to the laws of the musical phrase alone, but must also take into consideration the individuality of the instrument for which he is composing, and thereby endeavor to do justice to both. This can be done in a great many cases; in others however it is very difficult. It will be a success where the writer has for the reproduction of his compositions an instrument which can fulfil his intentions in every respect; where the probable faults and shortcomings of an instrument hinder the free development of the rules of music, it will be more or less a failure. The greatest and most complete musical instrument is the orchestra, i. e., a union of the most varied instruments to an entire whole. Here the composer has the greatest possible liberty for the development of his ideas, directed by the rules of art; what is not suited to one instrument he gives to another, where one tone coloring is insufficient he chooses another etc.—Part of an orchestra is already less productive, both in volume as well as coloring of tone; for instance the string-quartette; a horn-quartette etc. These require a certain stereotyped form and particular character of original pieces written for them, and preclude all else which cannot be made accessible in the form of an arrangement. But the composer has the least freedom for the artistic development of his ideas when he intends his composition for one instrument. This places a bar to his fancy, in every direction which becomes

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more embarrassing the more he endeavors to look to easy rendition of his work, and the less perfect the instrument is.

Of all harmonic instruments known at this time the organ offers to the composer the most abundant and applicable tone material; after it the piano forte, and—we can unhesitatingly admit it, on the lowest degree of artistic development is our Zither; This is apparent from the fact that there are very few found in musical circles; it is also shown by its varying and in most cases faulty stringing; and with few exceptions by its whole literature.

The less a musical instrument fulfils the higher requirements of art, the more leniently the rules of the latter may be applied to it. What would be gross offence against the laws of a clear phrase in an orchestral score would be much more excusable in a piano extract, and in a Zither arrangement would perhaps be absolutely necessary owing to the stiffness of material. This of course must not be understood as if the Zither composer should not make the same extensive studies in theory and the other branches of musical science, as the piano, or orchestra composer; no, on the contrary he is the very one that can least dispense with the widest knowledge in those mentioned branches, coupled with the greatest routine, if he hopes to introduce his compositions as well as his instruments to higher esteem in musical circles. For by these methods only can all the secrets of the art, to the smallest details, become familiar to him; by them only is he enabled to model the numerous rules of harmony and composition with their many exceptions and modifications to the requirements of his instrument, by this means only can he subject his spirit to the stiff mechanism of his instrument, and thereby be enabled to unite in his production, theory and practice to a beautiful harmonious whole, and to create for the Zither, music that is pleasing and may be practically rendered without displeasing a well cultured ear, and without in any degree violating the rules of clear phrasing.

This is really no easy question. The Zither with its tone material, which although melodious and capable of being harmoniously used, is yet very difficult to master, and presents in its demands of a pure sentence, so many obstacles that the composer is forced in many cases to permit himself more than common liberties, if he does not wish that his compositions should be considered impossible of execution, and hardly find a publisher, much less a public, and thereby entirely go wide of his mark. On the other side, the foundation laws of the art of Harmony and of

its pure sentence must be considered in their objective meaning. Never should this liberty, which necessity dictates in the handling or execution of these laws, be so far expanded that a neglect of them should be induced, whereby the art in its true beauty will be hurt, and weakened in its consequences.

To the beginner and music loving friend, for whom the Zither was always, and is to the present day especially made, good music should be given with easily understood exterior clothing; to him it must be given in a pleasing manner, and fascination, and other than by neckbreaking work and great exertion, but the art must be given him unchanged. The Zither composer must therefore not enrich the literature with finger-breaking feats of dexterity by following the letter of the law too pedantically, but he must to some extent neglect the laws of harmony by having too much regard to the convenience of the player, and in order to accomplish this he must have a thorough knowledge of the instrument, and the laws of composition in all its phases.

To be applied practically and to be correct theoretically, are the two dangerous but imparable rocks in the path of the Zither, between which we must find the golden medium, which is the great problem of the Zither composer.

From the German of August Bielfeld.

Owing to death in the family, Mr. Gustav Revene was unable to prepare his scientific article on stringed instruments for this issue.

Owing to trouble we have experienced in regard to our music type compositing we were unable to send a musical supplement with this issue. We will however send two with the September number of the Zitherplayer, and one more at the end of the year.

It gives us pleasure to inform our readers that the Zither has already become known in Africa. The well known firm of G. H. Jachem of Worms, has lately shipped a beautiful Concert Zither to that country per order. We may soon expect concert reports from that country.

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.

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MONTHLY.

O. G. ECKSTEIN, Editor.

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FRANZ WALDECKER & CO.,

PUBLISHERS AND PRINTERS,

Washington, D. C.

Sometime ago we criticised the Cleveland Zither club because they had allowed their enthusiasm to get the better of their judgement in neglecting to provide numbers on their programs, outside of the Zither parts. We have subsequently received letters criticising us for so doing. We certainly intended no harm, but on the contrary wished to assist that club and others with the benefit of our advice, so that they may not fall into errors which we and many others have experienced. This has taught us that even the best when overdone, sometimes becomes monotonous. If Zither clubs performed only for the benefit of their fellow enthusiasts, it would perhaps be wise to fill the program alone with Zither parts., but it is entirely different with an audience composed to a great extent of the general public. Certainly they come mainly to hear Zither music, but clubs make a decided mistake when they endeavor to give too much of this. Other instruments or vocal music will not detract from the beauty of the Zither, by a comparison, indeed the Zither is heard to better advantage when the monotony is broken, and its sweet strains are again borne to the delighted audience. A little and you want more, too much and you become tired.

* * *

The Central Blatt, organ of the bass key party, in its issue of June asserts, that Mr. August Bielfeld, the writer of the well known Zither Instructor "Die Kunst des Zitherspiels in ihrem gesamt Umfange," now writes in the bass key, and greets with pleasure the fact that the manager of the A. Kabatek firm has undertaken to produce the latest works of that gentleman in the bass key, and is especially well pleased because the gentleman is a respectable composer, as it calls him.

Our cotemporary is generally well informed upon musical matters, and we cannot understand why that paper in its zeal should publish an assertion which is so utterly at variance with the true facts. Why we do not doubt but that the bass party is desirous of seeing Mr. Bielfeld's compositions and other works produced for their manner of notation, and that they would be

greatly benefited by such a valuable acquisition to their ranks, yet that gentleman who is one of the bulwarks of Zither playing, has no intention whatever of becoming a convert to the charms of the bass key, and the readers of the Central Blatt will soon discover that its momentary vision of happiness was illfounded. The compositions in regard to which that paper is in error are a few arrangements (not original compositions) in which the accompaniment is written in the bass key. They are merely several landlers which were taken from his above mentioned school. No compositions originate from Bielfeld with the notation in the bass key, and none will ever appear.

* * *

One of the greatest difficulties experienced by the beginner on the Zither, and one which has caused many persons of real talent to fill only a mediocre position in the musical world, when they might just as easily have filled a brilliant one, is the procurement of capable and efficient instruction. How often have we heard a person spoken of as having remarkable tastes for this thing or that, if they would only cultivate them, and how often have we ourselves listened to the rendition of some soul inspiring passage from the great composers, which seemed to lift one's soul beyond the earthly, and for the time being, soar among things ethereal, and just at the time when most deeply interested, we have felt a jarring sensation as it were, come with a suddenness that left us uncertain as to the cause; but which, when sifted, we find has resulted from the performer neglecting some one of the many rules, which must be strictly obeyed, and above all, carefully studied and learned, before any one can hope to attain success on any instrument.— No instrument, we may safely say, requires so strict an attention to those seeming small technicalities as the Zither, but no instrument on the other hand, gives so beautiful a return for our trouble, in the variety and sweetness of its tone, and we cannot too much impress upon those desiring to become proficient upon our soul inspiring instrument, the importance of securing at the out-set, the best procurable instruction, it is possible to obtain, and not to allow themselves to be influenced by the price of one instructor being lower than that of another; for, if they possess real musical talent, it takes the best instruction to develop it, while, if they commence wrong, the probabilities are that they will always be faulty in their playing, and never can occupy the position of high distinction, which had they started aright, they might otherwise have attained.

PERSONALS.

The colored cook of the Pennsylvania Institute for feeble minded children, Mr. Alex. Davidge, has become a student of the Zither.

Mr. A. Hirsch of San Francisco, Cal., has been unusually silent, the past few months, as has also Prof. Gschwander of that city.

Mr. Edward Caldwell, of Hot Springs, Dakota, we understand is a finished Zither performer, and is doing good work in his vicinity.

Mr. Adolph Maurer, of Chicago Ill., who left this country May 11th, for a concert tour through Europe, has been very successful so far.

Mr. Horace S. Pratt of Binghamton, N. Y., is a zealous advocate of the charms of the Zither, and is doing good work in that city for his favorite instrument.

Mr. F. Waldecker left Baltimore Md., for Germany June 17th 1885, on the America. He makes and extended tour through that Country, and returns about September 1st.

Mr. Wm. H. Bilbrough, of Lansingburg, is a very active Zither player. Judging from the number of the strings he breaks he must be unusually busy with his instrument.

The American Zither public are beginning to appreciate Mr. Jacobi's compositions. They are really beautiful, and the gentleman deserves the recognition of all Zither players in this country.

Prof. Martin, now of Denver Col., is an excellent teacher of the Zither and piano, and contemplates coming East. If any of the Zither clubs could secure him as Director, they would do well.

Messrs. Maedel, Lerch and Eckstein, of the Capital Zither club leave Washington on Friday July 3rd, with the Sangerbund, for New York, and will visit the Zither clubs in the vicinity of New York, stopping also in Philadelphia.

Mr. Walliser one of the leading Zither players of Philadelphia Pa., stopped in Washington for three days last month, while on his way west on a combined business and pleasure trip, and was the guest of the Editor, "Zitherplayer." While not afflicted with convivial proclivities to any great extent the host and guest enjoyed many pleasant hours in each others society, testing the hospitalities of Washington in various ways. He left for the West, June 18th, and intends remaining in Dayton, Cincinnati and Chicago several months, where he will visit some of the Zither players.

MUSICAL.

It is stated that Gus Williams intends entering the comic opera field. He devotes several hours daily to vocal culture.

Von Suppe has written a new operetta called "The Return of the Sailor." It has been successfully given at the Stadt theater, Hamburg.

Johann Strauss's newest comic opera, "The Gypsy Baron," will be first produced at Vienna next September. The composer's friends think it his best work.

A new tenor has been discovered at Toulouse, France. His name is Sacko, and he is a shoemaker, and the manager of the Grand Opera at Paris has secured him.

At the last meeting of the committee of the French Association of Composers of Music it was decided that a commemorative tablet should be placed on the house in the Rue Saint-Georges, in Paris, where Auber spent the greater part of his life and where he died.

Antoinette Trebella, daughter of the celebrated contralto, has been engaged for a season of two years at the Grand Opera in Paris. She will be assigned light soprano roles, and her voice is described to be one of great promise.

Ponchielli, the Italian composer, who is known in this country only through his "La Gioconda," has written nine operas, the last being "Marion Delorme," recently produced and said to be destined to become his most popular composition.

Otto Goldschmidt, the husband of Jenny Lind, originator and musical director of the Bach choir, in London, since its commencement in 1876, has laid down the baton, and will be succeeded next season by Dr. Villiers Stanford. Many will remember the young man who accompanied Jenny Lind in her tour through America.

Ingleside, a weekly newspaper printed in San Francisco, announces that Mr. Thomas will certainly return to California in November, and give a six weeks' series of Wagner representations with Mme. Materna. The same authority sets the loss on the recent Thomas concerts in San Francisco at \$6,000. It also discerns a distinct resemblance between Mme. Nilson and Miss Juch. When the latter sings, says the critic, "her heart comes into her eyes and an expression of Greek pain flits over her face."

The latest thing in dramatic agencies in New York is one for child actors, which is run by a lady. She has a contract to provide 50 children for the production of the "Comedy of Errors," by Robson & Crane, at the Star theater in October.

MISCELLANEOUS.

The Petersburg Zither club, (Mr. A. Reiner, director) have excluded ladies from membership.

Mr. Rieger, founder and director of the Union of South German Zither clubs has resigned his position as director.

A ladies Zither club has recently been again organized at Ansbach, Germany, under the Direction of Miss B. Gentner.

The principal meeting of Southern German Zither clubs will meet at Ansbach, and not at Nürnberg, on September 6, 7, and 8th.

We hear that the "Zither Friend" which has already twice died, will again be given out. We hope the resurrection will be permanent.

The members of the Orefeld Germany Turnverein, have organized a Zither club among themselves of which Mr. F. Ramm is the director. The young club intends to enter the Zither union.

The Kabatek Zither club of Leipsig has again this year remembered the birthday of the deceased founder and director of the club, Anton Kabatek, and decorated his tomb with wreathes and flowers, on April 4th, of this year.

C. Ludwig Steffen the composer, sent a beautiful march, entitled "Ein Hoch deutsche Reichskanzler" to Prince Bismark, dedicated to the Prince's 70th birthday, and received a very flattering acknowledgement from him. This composition will shortly appear arranged for the Piano as well as for two Zithers.

Mr. Hans Gruber the celebrated composer and virtuose of Meran, Germany, played on the 18th of April, before the heir expectant, the Prince Hohenzollern and the Princess Maria Josepha, Duchess of Sachsen, on April 26th. Mr. Gruber was invited to come to the Villa Aders, where he performed before the Duke Carl Ludwig, and the Duke Carl Theodore of Bavaria and his wife. The Artist received the highest commendation by each of these high personages.

The Idylle "Der Abend" composed by Wiedemann, which was played at both concerts of the last year's Congress of German Zither societies with great success has lately been purchased by the Directors of the Union, and will in a short time appear in print. It is intended, instead of giving the original edition alone, which was arranged for six violin and one discant Zither, to issue a second edition for three violins, two discant and one Alt Zither in order that this beautiful work may be accessible to all clubs.

CORRESPONDENCE AND CLUB REPORTS.

Mr. Editor:

Phil. Pa.

I must call your attention to a talent of more than ordinary merit and recognition. He is an American, Mr Henry Myers, and is but a very young man. He has recently been elected a member of the Philadelphia Zither Club and the Young Germania Orchestra Society, one of the most flourishing and popular organizations of our city. There is nothing harsh or unpleasant in his execution, his touch on the fingerboard being the most perfect that has come to my notice, and in the use of the bass he stands unexcelled. He is without exception the pride of the Philadelphia Zither players, and if all goes well he will be the soloist at the next concert of the Philadelphia Zither Club. His repertoire consists of the highest order of Zither compositions, most prominent among which are Rudigiers, Lohr, Umlauf and Pughs. Mr. Myers was a scholar of P. L. Bracher.

Maurice Jacobi.

Editor "Zither Player:"

You state that you desire a short history of our club.

The youth of our organization precludes the possibility of having a very lengthy history, and I will therefore give you merely the surface facts.

Our beginning was of a very modest character, Mr. Joseph Koch an intimate friend, and a popular Zitherist of Munich Germany, and myself, both enthusiasts, and greatly interested in our beloved instrument concluded to organize a club, and immediately called a meeting of the Zither players with whom we were acquainted, August 23rd, 1884, to which only five gentlemen responded, Messrs. Joseph Koch, Wm. Herbolt, Frank Freidrich, John Stricht, and myself. After explaining our object we selected Mr. Koch, President and Director, J. F. Streicher, Secretary, and J. Sticht, Treasurer, for a term of four weeks, and at the end of that time we called another meeting to which ten gentlemen responded on September, 26th, 1884, and these gentlemen composed the nucleus of our present magnificent organization. The Buffalo Zither Club was organized on that date by the election of the officers selected at the preliminary meeting, for a term of six months, and the result of the subsequent election appeared in the May number of the "Zither Player."

Our first appearance was at two successive concerts given by the St Louis Church Choir, Feb. 15th and 16th, in which six of our members participated. Our performance was highly appreciated by the audience, and we were repeatedly

encored. We are now hard at work, and expect to give a grand concert in September, which by the way, will be the first Zither concert given in our city.

Hoping that your good work in the cause of the Zither will be successful,

I remain, yours truly,

Julius F. Streicher,
Secretary Buffalo Zither Club.

Denver, Col.

Dear Zither Player:

Since my last letter to you we have had quite an acquisition to our quartette by one Prof. Henry Steinbach who is a native of Frankfurt, A. M., and a scholar of F. X. Burgstaller, and for the last two years has been making a tour through European countries giving concerts at different points, spending the most of his time however in Spain, where he created quite a sensation by his excellent performances. He has been in this country but seven or eight months, coming by the way of San Francisco, where he gave several successful concerts, as he did also in Sacramento, Ogden, Salt Lake and Provo City, reaching here the latter part of May. Prof. Martius of our quartette hearing of his arrival in our city at once started out to find the gentleman, which he did at the St. James Hotel. After the usual ceremony of introduction had been performed Prof. Martius invited him to attend our regular weekly rehearsal which he very readily consented to do. It was an event long to be remembered for we had the pleasure of hearing what our sweet toned little instrument is capable of producing when performed upon by such an artist as Prof. Steinbach. He was quite enthusiastic over the performance of our quartette, and highly complimented the talent one and all, and the able directorship of Prof. Martius. After the solicitation of our support he at once started to make arrangements for a concert which took place at the Tabor Grand Opera House June 5th, the audience consisting of the elite of our city, and by the hearty applause received I should say that they fully realized the capability of the Zither. This was really the first time that the music loving people of our city had the opportunity offered them to hear our dear instrument at a good advantage as the Tabor Grand is without any exception the finest Opera House for the size of it in the country, and the acoustic qualities of the house are perfect. You can judge for yourself what an impression the instrument made, for since the concert he has secured twelve scholars, and we sincerely hope to induce Prof. Steinbach to remain with us, more especially since Prof.

Martius has entertained the thought of changing his residents to some Eastern city for the purpose of teaching our beloved instrument.

Yours truly,

George R. Kröning.

TWO QUESTIONS ANSWERED.

Two questions are very often asked, yet as often incorrectly answered, and as we think they are of considerable importance we will proceed to answer them to the best of our ability. They are 1st: Are the cracks in the top and bottom of the Zither injurious to its tone, and how can we repair and prevent them? 2nd; What remedy is there for tuning needles (Stimmstifte) which have become so loose as to give way, as soon as any tension is put upon the strings, thereby making tuning impossible? Let us take up the first question. The cracking of the top and bottom of the Zithers is a very annoying circumstance, against which no positive preventive has yet been discovered. Of course every Zitherplayer can in some measure prevent them by protecting his instrument from sudden changes of temperature (with which in this latitude we are very liberally blest.) If your Zithercase is not padded, you should have a flannel-cover laid upon your strings. You should not, when through playing, leave your instrument standing open on the table, and never have your instrument whether in case or not, near an open window, during rainy weather. These cracks have no effect upon the tone of the instrument, except when they are very large, or when the joining has given way, so that the loose parts vibrate while the instrument is played upon. In such cases, and especially when the crack is in the bottom, the tone becomes hollow and rattling. A repair is necessary and not very difficult. Any joiner can fit and glue into it a simple wedgelike piece of wood; repolish the whole, and the repair is complete. Very often instruments have gained in tone by this operation.—The small cracks in the top of the Zither are of no consequence at all (even though some Zitherplayers very erroneously pay so much attention to them) except when the joining has given away in which case the previous remedy must be applied. The small cracks are only in the veneering, and can be nicely and easily filled with a solution of shellac. The above are of course only remedies, and nobody can conscientiously warrant an instrument against cracking.

Let us proceed to the second question; the loosening of the tuning needles. The usual remedies applied such as: winding around with paper, or rubbing with chalk or rosin, are of very little avail. The best and surely the most certain remedy is to replace the loose needle with a new thicker one. As these needles can be had in any thickness and at a very moderate price (see advertisement) we would advise every Zitherplayer to keep on hand, in connection with his reserve strings, a few reserve needles of various strengths.

On the whole we would again say to the Zitherplayers: to keep your instrument in good condition, take care of it, and follow out the directions we gave you before in regard to care of Zithers.

Denver, Col. June 5th, 1885.

Programme.

PART FIRST.

1. *How I have Loved You*.....Mohving
Chorus—Denver Mannerchor under direction of Prof. Held.
2. *Theme and Variation*.....De Beriol
Violin Solo by Prof. Richter, of Tabor
Opera House Orchestra.
3. *Ave Maria*.....Gounod
Soprano Solo—Miss Hardy, by request.
Violin Obligato.....Prof. Richter
Piano.....Prof. Zietz
Organ.....Prof. Schmidt
4. *Il Traviatore*.....Verdi
Zither Solo—Prof. Steinbach
5. *Freya Marsh*.....Gresman
By Denver Zither Quintette.
Mrs. Mathius, Messrs. Mathius, Weber,
Kroning and Prof. Steinbach.

PART SECOND.

6. *Cheerfulness*.....Gumbert
Duet—Mrs. H. W. Carter, Miss Clara
Carter, of the Denver Concert
Company.
7. *Cats' Serenade*.....Steinbach
Zither Solo.
8. *Day Dream*.....Blumenthal
9. *Gypsy Dances*.....Sarasate
Violin Solo—Prof. Richter.
10. *Franco-German War*.....Steinbach
Grand Zither Solo

FINALE.

- Farewell*.....Kurchen
Grand Chorus—Denver Mannerchor.

Philadelphia, Pa.

The Unter Uns Zither club, of Philadelphia Pa., recently organized, and with an ambition that is commendable gave their first concert June, and were cordially greeted by an appreciative audience. Considering the short time that club has been in existence, the members sustained their several parts very credibly, and the program as a whole was well rendered and encores were numerous.

The guests of the club enjoyed a pleasant evening, and were delightfully entertained after the concert was over.

The following is the program :

PART FIRST.

1. *Leopolds March*.....W. Bock,
2. *Frankenwalzer*.....Unter Uns,

3. *Duet—Frühlingswonne*.....C. R. Andorff,
Herren A. Piezka und H. Helbig
4. *Polka, Little Willy*.....P. L. Brachet,
5. *Geseang, Der Meermadchen aus Oberon*, C. M.
.....Weber.
Fraulein Emma Hundertmark
6. *Piano Solo*.....
Fraulein Emma Hundertmark.

PART SECOND.

1. *Overture, Ernuhtingslust*.....B. Boyson,
2. *Concert Walzer*.....M. Jacobi,
3. *Irene Lied*.....Abt,
Fraulein Emma Hundertmark,
4. *Piano Vortrag*.....
Fraulein Emma Qeinhard,
5. *Cello Solo*.....Heinr. Werner,
Herr. Heinr. Schulze.
6. *Polka, Gruss an Olmutz*.....L. Stranch.

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Pic-Nic Polka.....	25
Remembrance of Niagara Falls Gallop	25

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SELECTIONS OF OPERAS;

No. 1. Daughter of the Regiment by Donizetti.....	20
" 2. Martha by Flowtow.....	20
" 3. Bohemian Girl by Balfe.....	20
" 4. Trovatore by Verdi.....	20

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" 11.	"	On Virginia's Blue Ridge Mountains, Fant. 1 Zither...	30
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" 14.	"	" " " 2 " ...	35

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" 31.	"	Sleep Waltz.....	15
" 32.	"	Storm Gallop.....	15
" 33.	"	Morning Glory Polka	15
" 34.	"	Sparrow Waltz	15
" 35.	"	Welcome March.....	15

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 2. Fly Time Polka.....Wehrmann
 - 3 { Bin' feste Burg ist unser GottChoral
 - { Nearer, my God, to Thee.....Hymn
 4. Rococco WaltzFröschmann
 - 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."
 { Wenn's Mailüfterl weht..... Volkslied
 - 7 { 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 Fenster!"
 { A Blümel am Mieder, "letztes Fenster!".....
 - 12 { When the swallows homeward fly..... Abt
 - { Last Rose of Summer..... Flotow
 13. Evening Breezes, Schottische..... A. Meyer
 14. Kentucky Jubilee Singers Schottische " "
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 the landing of Wm. Penn.....Jacobi
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 22. "Autumn Leaves," Tyroliene..... " "
 - 23 { La Marseillaise.....French
 - { The Star Spangled Banner.....A
 - 24 { Russian National AirHymn
 - { 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'hütt dich Gott".....Umlauf
 - { "Das Glücklein 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 Kücken
 - { "Song of the Bells," Chimes of Normandy.....
 - 42 { Zither Solo aus "die Traumbilder".....Lumby
 - { Flieg Vöglein durch den Böhmerwald Kücken
 - 43 { Peri Waltz.....Dalbert
 - { Integer vitae.....Flemming
 44. "Waltz," Chimes of Normandy.....Planguette

- 45 { Emma Polka Mazurka.....Waldecker
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.