

# THE ZITHERPLAYER.



A Journal devoted to the interest of Zither playing.

*O. G. Eckstein, Editor.*

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### THE ZITHERPLAYER.

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NETT.

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Oh! My heart is lonely now, H. A. Gross.	
Cornet Solo, Strauss.	
Freiheit, die ich meine, Gross.	
Rose of Autumn, Ger. & Eng. text, Waldecker.	} 30
Kreuther Chimes, Waltz, Barth.	

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Sweet Spirit, hear my prayer! arr. J. Davis.	} 30
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Snowball Schottische, J. W. Maedel.	
Mein Schutzgeist, Ger. text, Waldecker.	
Fest-Polka, John Arnold.	

#### Part III.

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

#### Part IV.

Hedwig-Mazurka, A. Ziegler.	} 30
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# THE ZITHERPLAYER.

A Journal devoted to the interest of Zither playing.

VOL. I.

WASHINGTON, D. C., JUNE 1, 1885.

NO. 6.

## LITTLE ONES! BE KIND.

Softly fall the gentle dewdrops  
On the thirsty ground—  
Filling every flowing goblet  
Shedding fragrance 'round.  
Gently lie the sleepings  
On each mossey bed,  
There to linger growing glorious  
'Till the day is dead.  
Sweeter than the dew descending,  
Brighter than the beams,  
Kindness falls on aching spirits  
Where it seldom gleams.  
Dewdrops vanish with the morning  
Sunshine with the day  
But kindness ling'ring in the memory  
Never fades away.

*Eleanor C. Donnelly.*

## F. X. BURGSTALLER. A Brief Biography.

This artist equally eminent as composer and as virtuoso, was born Nov. 30th, 1814, in Erdt, a village near the romantically situated city of Vilshofen, Germany. Early in life he manifested unusual and extraordinary talent for music, so that his father, a Bavarian constable, sent the boy, when scarcely ten years of age, to Vilshofen to receive a general musical education. The gifted young Burgstaller, by diligent application and hard study, made rapid progress in instrumental music generally, and especially on the clarinet. In 1833, he left his old master and took up his abode at Pfarr-Kirchen, whither he had gone in order to perfect his musical studies under Prof. Both. During his three-years' sojourn at this place, Burgstaller devoted his time to the study of the Zither, to which he zealously applied himself, and in giving clarinet concerts.

About the year 1836, he went to Reichenhall, a summer resort, and there, for the first time, met the lately deceased Johann Petzmayer, from whom he received instructions in the higher art of Zither playing. We next find Burgstaller in Munich, to which place he had gone upon the advice of Petzmayer. Soon afterwards he married Anna Holzner, a noted singer, and in company with his spouse,

spent his happiest days in that city. It was also there that Burgstaller's fame and success began. Leaving Munich, he visited Schlangenbad, where at that time, the Russian court was stopping, and there before the Russian nobility, Burgstaller, assisted by his wife, gave evidence of his genius by his artistic playing, and in return was rewarded by many marks of genuine admiration.

Finally, Burgstaller with his wife and two sons, Eugene and Adalbert, located permanently at Frankfort on the Main, where also, as in other places, a new circle of friends and admirers gathered around him. He continued his studies unremittingly in the theory of music under the well-known Suppus, a scholar of Beethoven, and the concerts which he occasionally gave in the neighboring cities of Frankfort, were an uninterrupted series of triumphs. In 1864, he had the honor of playing before the King of Prussia. It was here at Frankfort that the best of those compositions which have since made him so famous, were written. He also actively engaged in giving Zither-lessons, and during the quarter of a century that he resided in Frankfort, he educated a large number of excellent players.

In 1874, death took from him his beloved wife and also his youngest son. This loss weighed so heavily upon his mind that he became despondent, and in the same year he followed his dear ones to the grave. Many were the mourners who had learned to appreciate the character of this good, honest, upright man.

In his compositions, numbering about 300, Burgstaller displays an original genius, and many prominent Zither virtuosos agree in their high estimation of his works, and do not hesitate to place him among the best Zither composers. There is a certain something in his compositions that belongs to him alone. Although they are not altogether faultless, yet such errors as he has made are not to be attributed to ignorance on his part, but, more or less, to the peculiarities and imperfections of the instrument.

**EINHEITLICHE BASSBESAITUNG.****The Uniform Bass Stringing of the Zither.**

[Written for the "Zitherplayer."]

*Continued.*

It now rests entirely with instructors and publishers to gradually introduce a uniform tuning (einheitliche Stimmung). If the teacher is accustomed to play with high g and f sharp strings and his repertoire includes Rieger, Eddinger and Umlauf's compositions, he is not by any means compelled to discard these pieces (with but few exceptions) should he wish to introduce the uniform (lückenlose) stringing, for the thorough bass notation is applicable to the broken (getheilte) accompaniment, and strictly adhering to the motive these pieces written for high strings, from their close harmony sound much fuller with the lückenlose stringing. Before beginning the study of the broken (getheilte) accompaniment the pupil would be taught that the distance of the intervals (tones) of an octave are represented in figures, and that a chord may consist of bass third (3)—fifth (5) and octave (8)—and consequently can be played so; for instance, the tonic chord in the broken accompaniment, where the third finger strikes the bass, and the first finger the fifth, consequently—the middle finger must strike the third, and the first finger the yet following octave simultaneously needs no figuring, and as tonic is to be played in any key with the given fingering. The dominant seventh chord which now follows where bass and octave are to be struck consecutively—third and seventh simultaneously can be indicated by 7, and called dominant-seventh chord, or chord of the seventh or leading chord, (Leitaccord,) for after it, true to the motive, the tonic follows again,— but as the chord of the seventh must be classed with the dissonances, and according to the rules of harmony cannot be doubled, the seventh must be omitted from the dominant chord when it already appears in the melody, bass and octave are then played consecutively, and third and fifth follows; the octave may be indicated by 8, third and fifth by 3-5, or, to simplify the notation a + may be employed for the third and fifth as the first finger is to be returned after the octave is struck, and may be called dominant chord and as practice for the right hand be played in all the keys usual to the Zither, alternating with the tonic, every other form of the broken (getheilte) accompaniment is readily altered by notation wherever it is offensive to the ear and can also be applied to the figured accompaniment, but the pupil has the advantage of becoming acquainted with the thorough bass notations and

also more familiar with the study of harmony, and thereby receive an incentive to think for himself. In this way pieces which have become dear to us for the sake of their pleasing melody, but of which the accompaniment is not satisfactory can easily be altered where it appears necessary, and so preserved to us until we have sufficient well set music for our favorite instrument. That the lückenlose stringing will eventually receive its due recognition is doubtless, for we have already found like composition in two editions, the original by the composer and the other arranged for the present Zither. This of course is double expense to the publishers and double the trouble to the composer, and makes the change to the lückenlose stringing very desirable even at this early date.

**THE TUNING FORK.**

In order that music may be properly executed by an orchestra, (and this can be applied to all musical bodies, whether composed of two or more performers) it is necessary, first, that the instruments harmonize, or rather agree in pitch. This concord or agreement is obtained as all know through the medium of the tuning fork, which is usually tuned for the a of the third violin string. Those who have given the subject any attention, know that the vibrating power of the different tuning forks used in various countries is very different, and it is well known to musicians that the question of the standard of tuning forks has never yet been definitely settled.

For the present year however a meeting of musicians and Physicists has been called to meet in Vienna in order to fix a standard of the tuning fork, and it is expected that some good results in this direction will be obtained.

Sound is produced by the vibration of a body or material substance, and the tensity of that sound is caused by the number of vibrations employed. Music is merely a succession of sounds. But to proceed with our subject; in the year 1700 Sauveur found 810 vibrations for the tuning fork; other Physicists of the 18 century found tuning forks whose vibrations were between 820 and 850. In the year 1833, the celebrated Henry Scheiller found forks in Paris of 853 to 881 vibrations, in Vienna 867 to 890 vibrations, and in Berlin 883 vibrations. And in 1857 Sissajous, to whom the branch of physics which is known as Acoustics is so much indebted, found the following vibrations of the tuning fork:

Paris, great opera	896	vibrations.
Berlin, opera	897	" "
Milan, scala	903	" "
London	910	" "

Seeing these great differences, it can readily be seen, that it should have been found necessary to adopt a standard tuning fork.

Sauveur proposed a fork having 800 vibrations, but finally decided in favor of one a., of 853½ vibrations. This fork has been adopted by the Physicists, to the vibrations of a tuning fork a., 853½, we have for c., the vibrations, 512, and obtain it in the following way; taking the octaves of unity, 1, 2, 4, 8, 16, 32, 64, 128, 256, 512. This c., has certainly many advantages for determining notes, as has been clearly demonstrated.

In the year 1834, the German Naturalists, decided to adopt a normal a. of 880 vibrations, and this a. fork has now been adopted in all the German Orchestras. In the year 1859 the Government of France established by law the normal a. of 870 vibrations.

In order to see the relations, we give the following table of vibrations.

Notes.	Natural Scale.
c'	528
d'	594
e'	660
f'	704
g,	792
a'	880
h'	990
c''	1056



If we take c' 528', and a' 800 we shall have for the scale;

Notes.	Scale.		
c'	528	or	523
d'	593	"	587
e'	665	"	659
f'	705	"	698
g'	791	"	784
a'	880	"	880
h'	997	"	988
c''	1056	"	1046

**A FANATICAL AMERICAN ZITHER REFORMER DISMASKED.**

*Omaha, Nebr. May 10th.*

Dear Zither Player:

Seldom has a scheme which should have been worthy of a higher elevation, taken a more miserable end than the projected reorganization of the American Zither playing and society life by a 27 year old printer apprentice, Julius T. Festner of Omaha; Nebraska.

Provided with a moderate musical education and without any technical experience whatever on the Zither worth mentioning, this fantastical youth, perhaps led to these extravagances by the inspection of his head by a phrenologist which had been done and occasioned by his own desire, after some unfortunate attempts to be elected President of the United States concluded to take up the cause of the Zither, with the one belief that his name was as great, if not more so, than that of Petzmayer, Darr and Burgstaller.

A Zither club organized in Nov. of the preceding year comprising 34 members, among whom could be counted the most respected sons and daughters of the city of Omaha, and of which the above mentioned Festner was the head light, had to be dissolved on the 6th of April, after having lived not quite five months, because incapacity in leading, and the absence of any sense of regard to the members composing the club, rendered it impossible to exist any longer.

About the same time with the formation of the Zither club, this fanatical person obtained possession of his father's press, and began editing, Oh, how cruel! a Zither paper without any aim or tendencies whatever, called the Zither Journal, or better, quarrelling paper, to the terror of whole human race, and which has since that time occasioned quarrels among half the Zither players in this Country and over the Ocean, and has in the most frivolous manner made known its unliterary effusions by spreading it among Zither playing public. Where to shall this barbarious knowledge of art lead, than to the same miserable and most despicable end, which we have seen in the above mentioned Zither club.

No difficulties will present themselves to the alleged Editor of the Zither Journal, in finding the cause and reasons why the number of subscribers did not exceed 100, although the subscription prices was very low, and musical supplements were given.

"Where wind has been sown, a storm must be expected," A celebrated musician and com-mois-seur of America once wrote me, and this phrase is more than will apply to Festners project, which will no doubt be buried in oblivion before this year has come to an end.

I will not mention anything about the many manufactors, musicians etc., who have lost more or less hairs by being deceived by the boastings and deceptions practiced by this fanatic who is very skillful in this kind of work. May other in very distant ports not fall in the trap, at Omaha the pug dog has done its duty.

*Ph. Born,*

*Zither Teacher.*

### Aesthetic Signification and Correct Application of the Term "Tremolo".

BY M. ALBERT.

Language is often spoken of as "Loud thinking" in the same way we may speak of music as a loud perception or sensibility. None of the arts enables us to give a more exact representation of our soul, none can display and call forth our affections, our dispositions of the mind and all the sensations of the heart better and more readily than the art of music!

Sensations of the mind are produced principally by means of Harmony; sensations of the heart by means of rhythm connected with expression; but the melody paints such sensations and awakens in our fantasy such ideas as the composer perceives flashing before him, and as the artist displays in his execution while under the inspiration of the music.

All the varieties, the different colorings and and the embellishments of sound are used to produce the active animation of melody, which, in connection with the dynamical modifications of the tones as a representation of the great variety of expression, can be displayed in a musical execution.

These expressions result from the nature and and peculiarity of the tone instruments, among which the zither is one of the most expressive.

A peculiarity of the zither playing is the sliding "Portamento," which expresses in the various modifications, lamentations, misery, entreaty, flattery, a longing or yearning; but it also expresses the very reverse of these sensations such as, exulting joy, unbounded delight etc. The peculiarities of a zither and all the expressions of different sounds in which each tone of the zither is distinctly produced, may receive many different aesthetic significations. One of the peculiar productions, which is very useful and is often exhibited on many instruments, but especially on the zither is the "Tremolo." This term is derived from the Italian word "Tremolare" and signifies a trembling or quivering. It is not only produced by the quivering motion of the fingers and the musical chord but, also by a quiverine or trembling of the voice.

It expresses the noblest and most sublime passions and emotions. Founded in Nature, and borrowed from her, it is changed into a great and worthy production of art. When the overpowering feeling of grief, misery and despondency creeps into the inmost depths of the soul, and when the most excessive joy and delightful inspiration vibrates each tender fibre the voice involuntarily pours forth into a quivering or trembling ca-

dence. Such an inundation of emotion finds an outlet of its true musical expression only in the "Tremulando" of the tone. It is, however, applied with great success only, in intense dramatic moments, accordingly, the opportunity of using a strong "Tremolo" in a musical composition should rarely occur. It may however express different degrees of emotion; a moderate "Tremolo" gives an expression of tenderness; diminished to a very slight degree, resembling the vibration of the tone in the humane voice, it enlivens the sound of the chord and makes it more melodious.

A natural prolongation of the tone is produced thereby, and the ear becomes sensible of the echo of the expiring sound, called forth by the soft vibration of the tone. But, if it is desirable to produce an even, plastic, musical sound, the "Tremolo" must not be used with every tone, but must serve only to embellish the strongest and most important tones. It may be more or less used with the accented tones, and according to the degree of accentuation.

A correct application of it determines not only an exact knowledge of all the accents, rhythmical, melodious, harmonious, and pathetic, but also the rules which govern these accents. A correct knowledge of these rules is the more necessary to the player and composer as the regular accents must be marked and the "Tremolo" must be explained in each composition. That a correct accent is very important may be easily perceived by comparing its analogy with the syllables, words, and even sentences in language either written or spoken. One and the same word, by accenting it differently will receive an entirely different signification, and a sentence by the proper accent or stress will receive its correct meaning: exactly the same relation exists in the accents or stress used in music. The sense or expression of a tone is shown by the kind of accents; the degree, by the intensity of the expression which is placed in the accented tone and both may be produced by the power of the "Tremolo." The strong forcible "Tremolo" aids the pathetic accent, and confines itself only to it.—The other accented tones can only be animated by a soft gentle vibration like that of a swaying zephyr. The "Tremolo" must not be used with non-accented tones, so as not to produce a whining expression and awaken in the hearts and minds of the hearers a woeful and wretched sensation!

These remarks will perhaps stimulate the reader to reflect somewhat upon this subject. Something more will be said of the application and especially of the technical use of the "Tremolo" but—at another time.

## A NEW AMERICAN OPERA.

We desire to call the attention of our readers to a composition which is gaining deserved notoriety at present, and in which we feel a deep interest from the fact that both the composer and librettist are fellow citizens, and warm personal friends. We refer to the new opera called *Desiree* by Mr. John Philip Sousa and Edward M. Taber, the plot being partially taken from an old drama written by John Maddison Morton of London, England. Mr. Sousa was born in the city of Washington, D. C., and is now the efficient leader of the U. S. Marine Band. Mr. Taber was born in the city of Auburn N. Y., but came to Washington at an early age, where he has since resided. He is at present a clerk of prominence in the U. S. Pension Office, and is regarded as a young man possessed of talent of a rare order. *Desiree* is an opera in three acts, and is founded on facts occurring in the year 1634 in the town of Amiens, France, during the time of the Cardinal Richelieu, and during a war between France and Spain. Mr. Sousa's music is light, melodious, full of fire and vivacity and presents an entirely new phase of individuality to those who have followed the varying moods of Offenbach, Suppe, Lecocq, Planquette and Sullivan. His work marks the entrance of a new epoch in American art. From the very nature of things, this country has not, and cannot expect to have for years to come, a school of music which shall be classed as distinctively American. *Desiree* is however a long step in the right direction. Captious critics may carp and wax wroth over the advance which the composer has made in the field hitherto exclusively held by foreigners, but the sober fact will remain that these two Washingtonians have produced the first work deserving the name of an American comic opera. Mr. Sousa has seen fit to introduce several selections which would seem to be made suitable for a grand opera. The contrast is, of course, striking and startling, and it is largely a matter of taste as to the propriety of such an action. We desire to call attention to a notable peculiarity of his music, aside from its spontaneity and brilliancy. A vein of originality runs through it all, from the opening to the closing measure, which is totally different from that found in the works of any other composer of comic opera. It is a difficult matter to describe this vein, which is neither circumscribed to the tuneful and bright sparkling melodies, nor to the magnificent massing of the instrumentation in the concerted pieces. It is however a distinct and more enjoyable portion of the representation of the opera, and one which will completely

refute any change that this part of the work is in any degree reminiscent. We must especially commend the admirable manner in which the musical shading is blended to the sentiment of the text, whether it be the stirring march movement, the intoxicating swing of the waltz music, or the delicate jingle of the comedian's songs. The score of *Desiree* offers something to the student of music far above the average of such works, and in the concerted numbers the composer has been peculiarly fortunate in his selection of odd effects, none of which, by the way, detract in the slightest degree from the general popularity of his music. The libretto of Mr. Taber is by far the best that has yet been produced on this side of the water. His lyrics are superb both in originality of ideas and versification, and are far too good to be sandwiched between some of the dialogue from the gifted pen of Mr. J. Maddison Morton, which ordinarily might be turned fairly satisfactory, but from the very fact of its close proximity to the delicate wit and playful humor of the American librettist it seems stilted, old fashioned and awkward. In very many respects the libretto certainly surpasses Gilbert's jingling rhymes and quaint versifications. It is written without a pun or a shadow of indelicacy, either in scene or text, and deserves recognition from all persons capable of appreciating good work in this line. We regret that limited space prevents our giving a complete synopsis of the opera as we deem it well, worthy a lengthy notice, but we trust that our readers may have opportunities of hearing it during the coming season. It was first produced in May 1884 by John A. McCaull in Washington, D. C. in November at Haverly's Theater in Philadelphia, and shortly afterward in Boston, and was everywhere presented to large and appreciative audiences. We prophesy for Messrs. Sousa and Taber a brilliant future for their little sunbeam, *Desiree*.

♦♦♦♦♦

### NOTICE!

On and after the 1st day of July, 1885, the subscription price of *THE ZITHERPLAYER* will be increased to \$1.00 per year, and all those desiring to take advantage of one year's subscription at the low rate at which it is now issued, should send in their subscriptions immediately, or before the day above mentioned. Subscribers, for their benefit, should solicit subscriptions from Zither players of their acquaintance, as the journal will certainly improve exactly in proportion to the number of names on our list of subscribers.

## THE ZITHERPLAYER.

MONTHLY.

O. G. ECKSTEIN, Editor.

SUBSCRIPTION, 75 CENTS PER YEAR IN ADVANCE.

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.

Mr. Gustave Ravene of Washington, is preparing a series of popular scientific articles bearing upon musical subjects for the Zitherplayer, the first of which will appear in the next issue.

Prof. Ph. Born of Omaha will please accept our heartiest thanks for recent favors extended to us in the interest of our publication. We appreciate his unsolicited interest, and trust that all Zither players would think so kindly of our undertaking as this gentleman has done.

The Echo vom Gebirge while one of the youngest Zither journals in Europe, dating its existence only from the year 1883, is perhaps the most successful of all the Zither papers. It is edited by Mr. Franz Fiedler, and is ably conducted by that gentleman. It has endeavored to be conservative and none partisan in treating upon the different methods of notation, and to this may perhaps be attributed its great success.

Mr. F. Waldecker, junior member of our firm, will take passage on one of the German Lloyd Steamers for Germany this month, though his departure has not yet been definitely settled upon. His trip will be purely a business one, his main object being to personally superintend the selection of a large collection of Zither music, instruments etc., and as all the publishers will be visited, our patrons may be assured that we will soon have the best collection of music etc., in the world.

Mr. Umlauf by his offensive self elating utterances as lately expressed in a letter published in this country, and which appeared verbatim in the March number of the Zitherplayer has stirred up the smothering wrath of many years in the breast of all the Zithers players of Germany.

His personality, methods and compositions have been denounced without stint in the Zither papers of the Fatherland, and they have indeed made it hot for him. His vanity deserves the severe shaking up which he is receiving.

The Editor "Zither player" will accompany the Washington Saengerbund of which he is an active member, to the Saengerfest to be held in Brooklyn next month, and if business arrangements permit will visit some of the Zither clubs situated through the East. There will undoubtedly be many zither players attracted to Brooklyn by the festivities, and possibly many belong to the various societies taking part. It will be a source of pleasure for him to be able to meet his fellow enthusiasts, and cordially invites them to make themselves known.

We will be pleased to publish the occasional proceedings of the Zither clubs, and the Secretaries and Directors are respectfully requested to furnish us with such reports or other matters of interest to Zither players. We desire to make our papers the official organ of all the clubs of this country, and its columns are always open to them. In fact we desire to make the American Zither society life a special feature of our paper, as it is certainly always interesting for our colleagues to note the progress and doings of the clubs in the various cities.

All desire to improve their taste and knowledge of music, but there are nevertheless many members of the various Zither clubs who are very derelict in this way, and despite the efforts of a few, the interest lags, and the club room becomes merely a meeting place for a few individual members. There is a reason for all this, and we find it only in the fact that the same old hackneyed selections are played over and over again, until at last the sense of taste is stultified, and it becomes at best, but a mere mechanical movement on the part of the players and a monotonous task for even the best regulated member. What they want is something new and pleasing, for to rightly comprehend the beauty of music, the uneducated must first learn from the side of melody, and to this failure of providing themselves with new music may be attributed, the neglect of members to attend the rehearsals. This should be overcome, and Directors should endeavor to place something new and interesting before the members. As soon as the rehearsals are taken out of the rut of monotony, so soon will the interest brighten, and members will attend with pleasure and profit.

## PERSONALS.

Prof. John Arnold was very fortunate in his last Concert financially and musicaly, the program being a decided improvement over the last.

Mr. Adolph Maurer, of Chicago, left for Europe last month, to make a concert tour of Germany. He will return in the fall.

Mr. Louis Vogel of Savannah Ga., after a long continued silence has again come to the fore in the interest of the Zither, and is doing excellent work for the instrument in his city. We would like to hear more from Savannah.

Prof. Ph. Born, Omaha Neb. has perhaps taught more pupils than any other person in this country. We understand that he will soon endeavor to resurrect the Omaha club, and organize on a basis of stability. He deserves success.

M. Fedor Willimek, soloist, scored another very flattering success in concert May 22nd at Auburn, N. Y. The press speaks very highly of the character of his performances and especially of his execution of Fittig's Reverie Op. 115, in which he was heard at his best.

Mr. Jul. Streicher, the efficient Secretary of the Buffalo Zither club recently organized, is perhaps the most useful and active member connected with this organization, as a model Secretary should always be. The club will no doubt continue its remarkable prosperity if its present standard is maintained.

Mr. W. Reuter, one of the founders of the Davenport, Iowa club has been very silent the last few months. He certainly has not allowed the club to remain in any stagnant condition, which would be utterly at variance with his usually active mind and energy.

Mr. George R. Kröning, Denver Col., late a scholar of Franz Waldecker, with his colleagues is very energetic in his love for the Zither, and has succeeded in establishing a firm footing among the better class of citizens of Denver. They appreciate his interest in endeavoring to present them with the higher class of Zither music, and it is hoped they will not hesitate in giving him substantial encouragement in his undertakings.

Mr. Maurice Jacobi, owing to the death of his devoted mother was unable to appear with the Germania Amateur Orchestral Society in their Concert April 28, 1885, and Mr. H. Meyer an efficient soloist was substituted. He ably rendered the difficult Zither obligato in the Fantasie "Visions in a Dream," by Lumbye, and well deserved the recognition which was given him. This work seems to be getting very popular, as it has been delivered in several concerts in the past month. Mr. J. Maedel, Director of the Capital club being one of the first to essay the part.

## MUSICAL.

The latest comic opera success in Vienna is "Venice," by M. Julleston, which has made a hit.

"Nanon" will be done at the New York Casino June 22nd, with Francis Wilson in the leading comedy role.

Otto Steinberger, a ten-year-old blind boy, is creating a furore in Vienna, with his little violin. His performances are said to be remarkable for technique and tone.

Dubois is the name of a new tenor who has just been discovered at Frankfort-on-the-Main. His voice is said to be of exquisite tone and compass.

Clara Poole, who played *Iolanthe* at the Boston Bijou on its first production there, made her debut in Italian opera at Fortuna, Italy, on April 11th. The opera was "Martha," and she scored a hit.

A fatality seems to have been connected with the opera "Noe." Halevy died before he had completed it. Then Bizet, his pupil, finished the score, but before it could be produced he also had died. It is now running at Carlsruhe.

The Leipzig Conservatory is the happy recipient of a donation of 300,000 marks, for the erection of a new building. Leipzig needs new premises, and there is now a good prospect that she will soon have them. The generous donor withholds his name.

The correspondence of Richard Wagner, edited by Herr Emerich Kastner, of Vienna, will soon be published in that city. The composer's letters, covering the period from 1830 to his death in 1883, and for the most part hitherto unpublished, supply many details concerning Wagner's life and work, and will form a natural commentary on his artistic efforts.

Minnie Hauk has been singing with great success at the Imperial Opera House, Berlin, in "Carmen," "Mignon," "The Daughter of the Regiment" and "Faust." The emperor has conferred upon her the honorary title of "Imperial chamber Singer," a distinction shared by only three other foreign prima donnas, Adelina Patti, Mme. Jenny Lind Goldschmidt and Artot-Padilla. In the autumn she will return to Berlin, and create the part of *Manon* in Massenet's opera.

A company of Spanish artists—Senorita Dona Lola de Bernis, Dona Josefa Lopez de Hernandez Dona Maria C. Simonni and Senor Anibru—are arranging to come to the United States in July and visit the summer resorts. Miss Bernis is a professor in the "National school of Music" in Madrid. She brings with her the monumental harp, valued at \$2,000, which took the premium at the Paris Exposition Universelle.

## WHIM.

"I would die for you," she exclaimed, pillowing her head on his shoulder.  
 "Oh no you needn't, darling," was the quick reply.  
 "I like red hair."

Shall I play "Over the Garden Wall"? asked the enthusiastic organ-grinder "No" replied the agonizing and satirical citizen "I would rather hear you play in the next street."

"Do you play very much now Miss Smith?" he asked, as they seated themselves after a waltz. "Only occasionally" she replied, "I have neglected my music shamefully of late, and am getting quite out of practice" "I was passing your residence last evening" he went on "and stood at the gate for a moment, to hear you play, and instead of getting out of practice, I think you are improving—if any improvement is possible," he added, politely, "Last evening?" she asked. "Yes about nine o'clock," "You are mistaken I was at the opera last evening," she said, in a strained voice, as she accepted an invitation to dance from another gentleman. "It was the man tuning the piano, you heard."

A musician was stranded in a city, and applied for help to a rich man who had attended his concert the night before. "I should like to make a small raise, sir" he remarked "whats the matter?" "Why sir, you see, I want to leave town, and have no funds. I'm only a poor musician, sir and"—"Oh—ah—yes—yes, I understand, sir, I heard you play last night."—*Every Saturday.*

When lovely woman throws a rock,

A contumacious hen to scare,

It gives th' artistic eye a shock,

To mark her attitude and air,

But be not to your danger blind,

If you should be beside her then;

At once a place of safety find,

That is to say, stand near the hen.

*"National Republican."*

"Did you attend the grand opera?" "No: I wasn't able to". "But I thought you said you were going?" "Yes, I did, but you see my wife concluded that she would rather go to the shore this summer, and so we did not go." "Well, I don't know but that you were wise. I should have liked to go out of town myself."

Three Good Little Boys.

A New York Sunday-school teacher told her pupils that when they put their pennies into the contribution box she wanted each one to repeat a Bible verse suitable for the occasion. The first boy dropped in his cent saying: "The Lord loveth a cheerful giver." The next boy dropped his penny into the box, saying: "He that giveth to the poor lendeth to the Lord." The third and youngest boy drooped in his penny, saying: "A fool and his money are soon parted."—*Detroit Journal.*

## CORRESPONDENCE AND CLUB REPORTS.

A Zither club was organized in Plattsmouth Nebraska recently, comprising six active members. Though small in number, the individual members are enthusiastic over the subject, and we wish them success.

Mr. F. Schwarger, the enterprising Zitherist has succeeded in organizing a Zither club at Washington, Mo. Nine members assisted in the organization, and the officers are F. Schwarzer, President; Otto Krumpe, Director; Henry Ewald, Secretary; Albert Krog, Treasurer; Chas. Rumpelt, Librarian.

The article of your correspondent "B" in the last number of the Zitherplayer regarding the defunct Omaha Zither Club and the causes that led to this dissolution is in the main correct, although I look upon this as being more of a private nature and as for a cause as leading to the disbursement of the club I think it has had no very great tendency. The great trouble lies in the fact with a man of Mr. Festners poor calibre at the head of a Zither club or any other club for that matter, it is an utter impossibility for it to exist any length of time. The man plunges headlong into everything without principle or calculation and wants to run a club for his own interest so that he may be the one shining, to make it short he styles himself the Zither club; of course that will never do, and is to see that an organization, no matter how small it may be which is controlled by a poor manager, must necessarily run itself into the ground, unless the members adopt measures to the prevent this. But in this case, it seems they were not equal to the task which gives me an opportunity to show another reason why this club died so young. Its members were not experts by any means, as you call them in your editorial article, but on the contrary they were nearly all beginners and half of them little boys at that, who probably had no more idea of how a Zither club should be organized and governed, than the man in the moon. The club also had about 6 lady members, who I believe were the best players, to my knowledge only two prices, the Leopolds Marsch and Roccoca Waltz—were possible for the club to play. The Zither Quartette, composed of the four best players in the city, the only remaining members of the first Zither club with one or two exceptions, and who by the way politely declined to become members of Mr. Festners, club for very good reasons—is rehearsing regular once a week at its room, and I am happy to say is making

fine progress. We contemplate giving a concert or two during the summer months, providing other musical events do not crowd us out. In conclusion I must compliment you on your bright little journal which certainly deserves the hearty support of all Zitherplayers. A.

Among the most progressive exponent of the Zither in New York City, the Bethoven Zither Club is worthy of special notice. It was organized about two years ago., by Prof. J. Eberle under whose able leadership it still continues to flourish, and now numbers over 20 members, of whom six are ladies. Prominent among these we find the accomplished sisters, Misses Annie and Lina Müller whose vocal talent and accomplished Zither playing have done much to build up the reputation of the club. The pianist and violinist of the club are Nathan Mann and Richard Malhin, and their ability to perform their respective duties is well appreciated.

Through perseverance and unity of action the society has brought itself prominently into public favor and we confidently predict a continued successful future. The officers are experienced in their several positions and fill them with general satisfaction. G.

The Washington Zither Club appeared before a large and select audience composed of the Elite of this city on Wednesday evening May 20th at an entertainment given by the popular military organization, the National Rifles, at their Armory hall, and the question as to whether the rendition of selections on the Zither were suitable for a large hall was settled affirmatively to the satisfaction of all present. The first number given was Prinzen Gavotte by Rixner, and the superb harmony and telling execution rang out over the surrounding space, and when the climax was reached and the last notes had died away, they were answered by a deafening outburst of applause. The Club gracefully responded with a very pleasing selection embodying the melody "Pretty as a Picture" with variation, which was also highly appreciated.

Prof. B. Bohnert, in Cleveland, O., has organized a Zither Club under the name of "Arion Zither Verein," it is composed of seven Ladies and five gentlemen.

#### MISCELLANEOUS.

The St. Louis Zither Club assisted the "Plattdeutscher Club" of that city at their last anniversary concert. The selections rendered, were received with hearty applause.

Miss Kittie Berger, it is expected will start for America in September next, and make a concert tour of the United States.

A zither club under the directorship of Mr. Eugene Alter, and bearing the name "Ampion," has been in existence in Berlin since September 1884, having an active membership of twelve, three of whom are ladies. The club advocates only the Munich tuning, and the Violin key notation.

The firm of M. C. R. Andorff of Nordhausen, Germany, were recently granted a patent for a new zither table.

The newly invented zither rings now manufactured by Mr. T. H. Loos, of Swingenberg, the inventor, are considered as the best and most practical of any put into the market. The six different sizes, are all of such a character as to perfectly fit the thumb, and give a clear and melodious tone, but it appears that a backward touch cannot be given with the same, which is probably the only objection to the ring.

The Signale contains the continuation of the "Elementary Theory Teacher" by Schlesingerr Alexis's, Concert Program, etc. and a study for the Zither by Edward Bayer with illustrations.

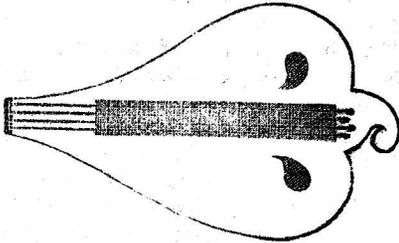
The Echo vom Gebirge, contains, "Franz v. Paula Ott and his compositions" by W. K., an interesting article by George Breit, Director of the South German Zither association, regarding the disturbing elements lately matured between Mr. Umlauf, and the Zither public in general.

"Musikalische Zeitschrift"—"Illustrated story of the Zither" by J. E. Bennert "The Zither in Munich" by F. Feyertag," and the usual number of entertaining letters and concert reports.

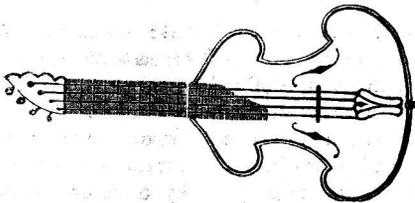
The Centralblatte has not reached us up to the time of going to press.

The Zither composer Jacob Gruber received from his Highness, Prince Bismark, a beautiful and flattering letter of acknowledgement, for the excellent march composed by the celebrated composer, on the occasion of Bismark's 70 birth day. This march will soon be published by W. Dietrich in Leipsig.

A great concert was given may 19, 1885 in the large Jaraslaw theatre under the direction of the band leader of the 40th Regiment Patzkego for the benefit of the theatre, in which several of Raimund Ritter von Baczinski's symptoonic compositions received their first introduction to the musical world. This is the latest work of the talented and accomplished composer and author, which with the majority of his compositions and his new works—"General music stories" and "Book for Zither Friends" have received the highest recommendation, and acknowledgement in the music world.

**THE ZITHER.****Its Form, Size, Stringing and Tuning.***Continued.***VIOLIN (STREICH-) ZITHER.**

This instrument is but little known, and has only quite recently received more attention. It is not only a very pleasant solo instrument, but in concerted pieces with discant and elegie Zithers, it is almost indispensable, as it fills the place of the first violin in the orchestra. The above cut shows that it is shaped somewhat like a heart. The instrument is placed on a low table so that it projects about 3 inches over the the edge of the table towards the player. The left arm must be held rather high so that the bow may freely pass beneath it. The measurment of the finger-board is the same as that of a discant Zither. The instrument has four strings which may be either *c, g, d, a*,—*g, d, a, a*, or *g, d, a, e*. We prefer the last method of tuning, which is the same as that of the violin, as in the first position it already offers a much greater compass than any of the others. Those players who are accustomed to the use of a discant or elegie Zither can readily manipulate the violin Zither, as they have merely to acquire the management of the bow, the fingering with the left hand being the same as on an ordinary Zither. No Zither club should be without a violin Zither, as it greatly improves the effect of concerted pieces, and offers a very pleasant change in solo productions.

**VIOLIN-MELODIEN.**

This Instrument differs from the violinzither in its outer form as well as in character of tone.

The tone is stronger and fuller, but lacks the mellow sweetness of the violinzither. Its manipulation, however, is the same.

**THE MERRY WAR.**

It is not generally known that the leading *Motif* of the charming Valse, in the second act of "The Merry War," is tht composition of Mrs. Jacopy, the talented lady amateur of New York city.

It so happened on one occasion that this lady and John Strauss were passengers on board the same steamer, and she possessing a really marvelous gift of musical improvisation, was frequently in the habit of amusing herself at the piano. The Viennese composer happened to be present when this delightfully dreamy yet piquant Valse occurred to her, and he was so struck with it, that he begged permission to record it in his sketch book. His request was complied with and he afterwards presented Mrs. Jacopy with an interesting autograph including the melody in question and a delicately worded compliment to the fair *improvisatore*. Afterwards he used it in his opera, of which it forms the most popular number in the entire work.—*Musical Echo*.

**ZITHER CONCERTS.**

A grand Zither concert was given on Thursday May 17, at Henkels' Casino, Jersey City Heights, by the scholars of the popular teacher Prof. J. Eberle. They were assisted by the Beethoven Zither club of New York, who opened the concert with an excellent rendition of "Bartl's Fest marsch." The spacious hall was well filled by an inthusiastic and appreciative audience, every available space being occupied, and a perfect ovation greeted the performers for the brilliancy for their exertion after nearly all the selections. The second number on the program "Vergiss mein nicht" by Renk was ably executed by the Professor's Jersey City scholars, and the following number, a vocal duet "Ich wollt mein Lieb, by Mendelssohn was charmingly rendered, by the Misses Lina and Annie Müller who immediately became the favorites of the evening, Rosen Zauber by Gutman, Zither duet, by H. Zornig and J. Eberle' was marked by the beautiful execution for which these gentlemen are noted, and the audience found another favorite in little Minnie Rosin a Miss of ten summers who sang "Mignon" accompanied on the Zither by Prof. Eberle. She was lustly encored and was forced to render an encore. The first part of the program was closed by the Beethoven Z. C. with "Opera Potpourri" by Lerich.

The second part consisted of "König Karl Marsch" Beethoven Z. C. "Morgenstänchen eines Wanderen," a Zither duett by Master T. Rips and Prof. Eberle was enthusiastically received by the audience, who marveled at the dexterity and

feeling displayed by Master Rips. "Stänchen" by Renk, given by the Jersey City Scholars followed next, and the audience were treated to another fine Zither duett by Miss Annie Müller, and Prof. Eberle, ("Die Abend Gloche" by Kroll.) Then followed the "Parade March" by B. J. C.; Frohsinn Walzer, a vocal duett by the Misses Annie and Lina Müller, and "Wie der Wind" Gallop, as a final by 25 Zithers received uproarious applause. Dancing followed and was liberally indulged in through the "wee small hours," every one being satisfied, with having a good time, and voted the concert a splendid success.

### Washington, D. C.

An audience composed largely of friends greeted the Capital Zither club on the occasion of the second complimentary entertainment on May 28th '85., and as every number on the program was enthusiastically applauded necessitating an encore for each number, this alone would seem to indicate that the Zither club had touched the sentiment and depth of the auditor's hearts in the fullest sense. This was but a repetition of the former conquest, and the club thereby, gained many new friends in addition to their already large following. The program was as follows;

1. *Parade March*..... Baumgartner  
Capital Zither Club.
2. *Zither Duett, Fleur d'ete Waltz* .....Lerich  
Miss Hoffman and Mr. Rupprecht.
3. *Song, Thou art so near and yet so far*, Reichardt  
Mrs Ravene.
4. *Zither Solo, Schmerz-Vergessen, Reverie, Umlauf*  
Mr. Maedel.
5. *Piano Solo, La Truite*.....Schubert  
Miss Bertha Buxman.
6. *Zither Quartette, Concert Overture* .....Cramer  
Miss Hoffman and Messrs Maedel, Rupprecht  
and Waldecker.
7. *Song, Verlegenheit (Perplexity)*.....Abt.  
Miss Ravene.
8. *Die Sängerin, Mazurka*..... Gruber  
Capital Zither Club.

The program was not originally very long, but the encores served to lengthen it considerably. The opening piece was well rendered by the club, and the Zither duett by Miss Hoffman and Rupprecht also pleased the audience, both receiving flattering encores. Mrs. B. Ravene who has charmed so many European audiences then rendered the beautiful soprano solo "Thou art so near, and yet so far" in her usual good style, the audience fairly going into raptures over her sweet and powerful voice, and the singer again responded with the equally pleasing song. The other selections were equally well received. The Zith-

er solo by Mr. Maedel was noted for the brilliancy of execution, and marvelous fingering, and rarely to be excelled, though this selection was of a character likely to please a critical rather than an average audience. The piano solo by the favorite, Miss Bertha Buxman, was well received and appreciated, while the Concert Overture by Cramer, as rendered by Miss Hoffman, and Messrs. Maedel, Waldecker and Rupprecht was considered to be the gem of the evening. The piece itself is magnificent though difficult, and the exquisite execution by the quartette did justice to the ideas of the composer, and called forth admiration of the large audience to such an extent, that the performers were compelled to repeat the whole. The evening concluded with a pleasant hop, which will probably be the last of the season.

### Chicago, Ill.

1. *Concert Overture* .....C. Cramer  
Chicago Zither Club.
2. *Zither Solo—Concert Variatione*.....F. Abel  
Mr. Ad. Maurer.
3. *Violin Solo, Souvenir de Mozart, Fant*.....Alard  
Mr. Moebius.
4. *Trio on the Zither, Ein Frielingsmorgen*...Bartl  
Messrs. Schifferl, Muller and Baum.
5. *Guitar Solo, Theme et Varie*.....F. Sohr  
Miss Meta Bischoff.
6. { *a Jaegers Abschied*.....Mendelssohn  
    *b Mazurka*.....Behrmann  
Chicago Zither Club.
7. *Zither Solo, Souvenir de Spa*.....Sereais  
Mr. S. Eitlinger.
8. { *a Abendruhe*.....Ad. Maurer  
    *b Menuett*.....Boccherini  
Streich Quartett.
9. *Duet on the Zither, Die Dorfgeiger Laend-  
ler*.....M. Albert  
Messrs. Ad. and R. Maurer. .
10. *Gruesse von Nuernberg, March*..... W. Boeck  
Chicago Zither Club.

### Brooklyn, N. Y.

The great Zither, vocal and instrumental Concert of Prof. John Arnold which took place April 19th, 1885., was participated in by a large number of well known and experienced musicians, and was certainly a musical success. A large audience was in attendance and frequently expressed their appreciation in many emphatic encores, which were in most cases gracefully responded to by the obliging performers. The program as a whole was an excellent one and was exceptionally well rendered, most of the selections showing a brilliancy of execution hardly excelled, and





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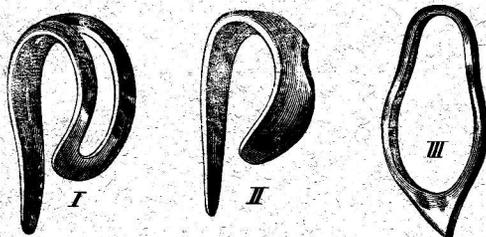
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NETT.

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| 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. | } 30 |
| 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 Stenzen, 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. | } 1.50 |
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