

THE ZITHERPLAYER.



A Journal devoted to the interest of Zither playing.

O. G. Eckstein, Editor.



SUBSCRIPTION, ONE DOLLAR PER YEAR,
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THE ZITHERPLAYER will occasionally contain a Musical Supplement.



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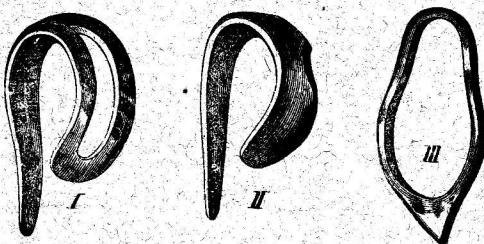
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PUBLISHERS AND IMPORTERS,

Washington, D. C.

THE ZITHERPLAYER.

A Journal devoted to the interest of Zither playing.

VOL. II.

WASHINGTON, D. C., AUGUST, 1886.

NO. 8.

YESTERDAY.

Yesterday, darling—only yesterday,
The heavens were bright, and all the earth
was fair;
Love's golden radiance fell upon our way—
Love's dreamy music filled the scented air :
A thousand wild flowers trembled around our
feet.
We saw the lilac boughs above us sway,
And heard the woodlark singing high and sweet
—Yesterday darling—only yesterday.
Yesterday darling—only yesterday,
With lips apart and hair of russet brown,
You came, dear heart, across the flower-deck-
way,
Sweeping the grass with your traillidg gown,
Upon your cheeks there was a wild-rose glow;
And in your eyes there was a sunset ray :
You came with arms ontstretched—you loved
me so,
Yesterday, darling—only yesterday.
Yesterday darling—only yesterday,
A soft breeze stealing from the sunny south,
Blew from your brow the tangled fring away,
And wod the kisses from your crimson
mouth.
The boughs caresse you as you came along,
The red sun kissed you with its parting ray,
The woodlark praised you in his happy song,
Yesterday darling—only yesterday.
Yesterday darling—only yesterday;
Ah, me! ah me! but yesterday is—dead.
The flowers still shines across the flower-deck
way,
And still the woodlark warbles overhead ;
But in the shadows of despair,
I weep, dear heart, upon the weary way,
For love's bright dream that made the earth
so fair
Yesterday darling—only yesterday.

—M. M. FORRESTER.

THE ZITHER.

VIEWS OF A CORRESPONDENT.

To the Editor of *Zitherplayer*:

Relative to the article in your edition of last month treating on the future and the art of Zitherplaying, will you kindly admit the opinion on above subjects of a player of twenty-four years experience, if you consider them of any benefit to your readers. In case the same should differ from others, I invite discussion on the subject, which can only lead to good results.

I begin by stating my belief, that during the present generation there is no prospect of seeing one Zither, one universal kind of stringing the same, and one way of writing Zither music, much as the former is to be desired, for only then will the Zither be regarded by musicians of learning as a perfect musical instrument which it is of course now but held down by the immense amount of mediocrity in the quality of Zither composition and Zither teachers, and of course pupil player's corresponding reluctance in giving away their secrets, or rather unwilling to expose their ignorance with regard to theory, it being possible to play one, or several or many pieces very well and very showy, and yet be a musical ignoramus, and there lies the trouble with the Zither. None of the schools contain sufficient instruction in harmony nor exercises in all the keys as they are taught on all other instruments, and why not? Because the teachers are afraid to lose their pupils. That is certainly the main reason why you don't find any Zither music with more than three sharps, nor hardly any with more than two flats. Let all your pupils, and all who wish to learn, understand that the Zither is a very difficult instrument but the most thankful of all, especially for self entertainment. Is it not true that you can charm an audience with a simple composition only tolerably well rendered on the Zither a great deal more than with an artistically rendered piece on the piano? The latter will not move the audience much more than a solo on a drum. Pianists admit that. But this ought not to satisfy the Zitherplayers.

We do not want to please only the audience but ourselves, and that we will do only if we continually improve. We are cultivating a noble art and there no is end in such pursuits; no one has yet reached the top of the ladder; there is always room to improve.

The one thing to be deplored is what is mentioned in the first instance,—the many different ways of building and stringing the instrument, but that shows that we are only in a transitory stage, and can hardly be otherwise. The Zither is very new with the North Germans, English French and Americans: they all take a great liking to it and I venture to say that the Zither, has a great future before it.

THE ZITHERPLAYER.

I will explain the Zither which I have been playing on for the past six months, and which I think the best thing so far—of course not advisable for a beginner with a very small hand. It has 7 strings on the fingerboard, 2 E, 2 A, 1 D, 1 G, 1 C. The high E, though rarely used is very handy when you have to play in high positions, the tones come out nice and clear and a trill is hardly to be played as high as C or D on the A strings, but say very easily on the E string as they are on the 8 and 10th fret there, but much higher up on the A. The accompaniment has the same system three times instead of twice, as on most other Zithers. That gives me a contrabass for every one of the keys. On most Zithers the lowest basses are also the so called auxiliary strings beyond the G sharp (so called) commonly strung, ranging downward in chromatic order; but arranged in fifths like the whole accompaniment system on the Zither. This I consider more correct because otherwise you have two systems, and here you have only one but three times repeated, and more easily played too, even on the most distant strings, (which can hardly be played simultaneously with fingerboard).

Any player with only little practice can strike the basses even if they are two inches remote from the 4th finger of the right hand and those are the strings farthest away; first strike the base and then the harmony on finger board or accompaniment. It will not work with a very quick tempo of course, but then the lighter basses are sufficient. Then I have the great advantage of being able to bring all the chords in the several positions on the accompaniment. Does it not strike one at sight in looking over a composition to always see the same bass on an octave higher or lower and always the chord in the same position? And then the monotony of the sound. On the accompaniment part is where the reform is greatly needed on the Zither, and every player should devote half of his practising time to that.

Lastly, I cannot refrain from calling attention to the great, and perhaps the greatest drawback to our instrument. Why print unmusical music? Why teach pupils to read music other than correct? Is the use of the violin clef for the accompaniment on the Zither anything else? It is a musical immorality of the darkest hue. Why compel anyone to read music a full octave lower than it is printed. So long as that remains will the accompaniment part on the Zither be treated in a slighting manner, (with the exception of a few composers) by composers, teachers and pupils. They will read and play it carelessly be-

cause they consider it a side show, whereas theory teaches us that the bass is most important in harmony, and the Zither cannot afford to overstep these rules without being treated instead of a musical instrument as a pet toy for superficial musicians and amateurs. I invite special discussion on these points because I know most Zitherist differ, and for just so many reasons I have arguments in store against these when they come out.

Being an amateur myself and having no pecuniary interest at stake in the matter only wishing to further the cultivation of the art, I hope no one will take any of above remarks amiss, but I have the most sanguine hope that the Zither has, as before expressed, a noble future it being in the hands of the composers, teachers and music dealers to hasten or retard it.

It will give employment to many more instructors if properly brought out and perfected, so as to become acknowledged by the musical authorities and taught in the conservatories of the Old World, and bring joy to the multitudes of people. These results can and will certainly be brought about, but united efforts on the part of those in whose interest it is, are necessary, if we are to see only part of above results during our lifetime.

EMIL GEIST.
St. Paul, Minn.

ABBE LISZT.

A brief sketch of the great Composer and Pianist, who died July 31.

FRANZ LISZT better known as Abbe Liszt was born near Sopron, Hungary, some forty miles from Vienna, October 22, 1811. His father, like most Hungarians, was a musician of some note, and his son at an early age displayed a wonderful facility for music and possessed an accurate ear. His father cultivated the hereditary talent and gave him a very careful instruction in the piano. Like the youthful Mozart, when the future Abbe was only nine years old he performed in public, and his concert at Pressburg was attended by some of the Magyar nobleman who were so impressed with the boy's talents that they sent him to Vienna to receive the best musical education to be received there.

He studied hard and diligently and in 1825 went to Paris and produced an opera entitled "Don Sancho, or the Chateau of Love." It was atrociously bad, and only the extreme youth of the author tempered the severe criticisms which were heaped upon his head. Recognizing that his power lay in the mastery of the piano, he

wisely concluded to abstain from further operatic productions, and started on his great career as a pianist. Few men have lived who were so eloquent at the instrument as the great Hungarian. In his fingers was concentrated the passion which seemed to sweep through him like the wind over the boundless *Pustas* of his native land. When he sat at the piano he and his theme became one, and his music spoke more forcibly than words.

Liszt has been one of the most prolific composers of the age, his productions numbering several hundred. They are all characterized by an individuality and a peculiar style of treatment. In parts they are soft and dreamy—there is almost the languidness and indolence of the South—and then there is a dash and impetuosity which is a proper feature among the Hungarian. It was as an interpreter of his own works that Liszt excelled; in them he threw his whole heart and soul.

The musician was also an author, his "Life of Chopin" and the "The Gypsies and their Music" having been highly praised both for their literary style and interesting way in which his subjects were treated. A love affair drove him into the church and gave him his title of Abbe.

THE MILWAUKEE SÆNGERFEST.

The Twenty-fourth Festival of the North America Singerbund was held in Milwaukee, last month, and proved to be one of the greatest and most successful gatherings of the kind ever held. Chicago sent fifteen singing societies, St. Louis thirteen, Cincinnati eight, Buffalo eight, Cleveland five, Wheeling three, Philadelphia three, Erie two, Louisville two, Alleghany two, Columbus, Ohio two, Dayton two, etc. The total membership of the societies was about 2,500. The festival was a success, musically and financially. At the opening concert, on Wednesday evening, the Exposition building in which the Festival was held, contained more than 1,200 persons. The Conductor was Prof. Catenhusen, with Prof. Jacobson, of Boston as Concertmeister. All business was given the go-by during the Festival, and the whole city devoted itself to entertainment.

A NEW METHOD OF TESTING THE VIBRATION OF PLATES.

At a recent meeting of the Berlin Physical Society, Herr C. Baur described experiments h-

ad made with water-jets, which, issuing from a conically-pointed tube in parabolic curves, were acted upon by certain musical tones, so that, at some distance from the mouth of the tube, they showed a rotation, and that the jet, though broken into drops behind the apex of the parabola, contracted into a continuous jet. The thinner was the jet the higher must be the tone towards which it was sensitive; the thicker the jet the deeper the tone. Herr Baur had instituted further experiments with water-jets, which he caused to fall on plates. Under certain circumstances there thus arose quite pure tones, which continued as long as the jet hit on the plate.

The experiments succeeded best with a Weissmann apparatus, when the jet issued under a pressure of 10cm. water from a lateral opening of 4mm. in diameter without tube. Thin window-glass plates and metal plates, which, resting on pedestals, had free movement of vibration, were best suited as receiving plates. The tone was most certain of occurrence when the node lines of the plates were supported. In the jet itself appeared nodes and ventral segments at some distance from the opening. They were most distinct and regular at its middle; away in the direction of the plates they again became indistinct. If the metal plate and the water, acidified beforehand, were connected with a galvanic cell and a telephone, then no interruption of the current could be recognized during the time of the sounding. The contact of the water-jet with the plate must necessarily, therefore be continuous. Herr Baur deemed this mode of excitation very well adapted to the purpose of studying the vibrations of plates.

Herr Johann Strauss's new opera "Rosa Saimon," is progressing towards completion.

"What is a home without a piano?" asked an exchange. We have never been in the place, but from the familiar descriptions of it we fancy such homes must be very much like heaven.

There is no doubt that Mr. Gustav Hinrichs, choral conductor of the American Opera Company, will become a great authority on American voices. During the stay of the company in Chicago, nearly every one who has a voice, and many who have none to speak of, were applying for engagements with the company. It must be remembered that this process of voice-trial has been going on since Mr. Hinrichs joined the company and something of the huge work he has undertaken may be imagined.

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MONTHLY.

O. G. ECKSTEIN, Editor.

SUBSCRIPTION, \$1.00 PER YEAR IN ADVANCE.

Subscription for less than 1 year will not be received

FRANZ WALDECKER & CO.,

PUBLISHERS AND PRINTERS,

Washington, D. C.

We will esteem it a kindness if all Zither players, teachers, directors of clubs, and others will send us all items of musical interest, that transpire in their immediate vicinity, such as personals, club reports, concert reports, and short or lengthy contributions that may interest the musical fraternity in general. Every reader should make it his special object to spread the love for our instrument.

The new editions of Waldecker's arrangements of the popular operas *Martha*, *Il Trovatore* and *Freischütz* have just been finished and are now ready for the trade. The arrangements are superb and have had the largest sale of any music in our publisher's stock. They are especially well adapted for concert purposes, and prove valuable to every player's repertoire.

* * *

In our last issue we published a concert program headed "Philadelphia Zither club." This was an error. The concert was given by Mr. Henry Myers, the talented young Zither player assisted by the Zither club, and it is due to that energetic gentlemen that the proper credit is given. The concert was a musical as well as a financial success.

* * *

We publish in this issue the contribution of Mr. Emil Giest. We are glad that this gentleman has taken the initiative in a discussion of this character, which will always be our endeavor to promote. Mr. Giest's remarks are excellent, though in several we disagree with him. He opens the field and invites discussion. This will be of immeasurable benefit to Zither players in general, as such argument would bring out the relative merits of the different methods, and will tend to instruct players of the advantages and disadvantages of the system which they themselves advocate. We invite responses to this article for which purpose the pages of the Zither-player will always be open.

* * *

In the death of Franz Liszt better known as the Abbe Liszt, the world loses one of the greatest composers and pianists—the Zither an

ardent admirer. Only in our last issue we published a few extracts showing his love for our instrument. Few men were as eloquent in music as the departed Abbe, and the music world mourns us his departure. May he rest in peace.

* * *

The Public Ledger of Phil. Pa., in commenting on a concert in that city some months since used the following—

ANTHONY TROLLOPE says somewhere in one of his novels, that the Zither speaks to you in strains that unite the full sweetness of the human tone revealing with wonderful versatility "the grief into which it enters with rapture." This is doubtless meant to apply to the Zither as an instrument of reverie and solitude, by which, the sympathetic player communes with his inner self.

Mr. Henry Myers, who has the reputation of being the leading Zitherist in this city, gave a concert last night in the hall of the Academy of Fine Arts, a concert in which the Zither was heard singly, in duets, trios and in chorus.

Mr. Myers played with considerable feeling and finish a reverie by Umlauf, and a not dissimilar selection for an encore.

The Philadelphia Zither Club played a march composed by its director, and members of the club were heard in duet, trio, and septet. There were also vocal, piano, violin, and harp solos, and the audience which overflowed the hall, bestowed applause on all.

* * *

Feeling confident that the Van Eps music leaf turner, will supply a long felt want, we earnestly recommend it to the music profession in general. The invention is a perfect and simple device for turning music leaves automatically, thus doing away with all delay and confusion in turning music, which every performer has hitherto had to contend against. The base of the turner is like the ordinary base of the music stand, and has four prongs into which the leaves fit and which are attached to a small lever. This lever the player need only touch when the sheet turns of itself. It is simple and cannot possibly get out of order and is made of the best material, nickel plated, and being finely made, it serves as an ornament.

Mrs. President Cleveland uses the music turner, and says it is "admirable and practical, and certainly proves very useful." It is endorsed in high terms by prominent musicians and Messrs. Sohmer & Co. and Behr Bros. piano manufacturers say "it is the most practical instrument of its kind." Every musician should have one.

See advertisement.

MUSICAL.

Christine Nilsson is about to marry for the second time. The happy man is a Count of the Roman Empire.

Meyerbeer's widow succumbed to the laws of nature, June 28, at Wiesbaden; age, eighty two. She had thus outlived her distinguished husband twenty-two years.

Mr. D' Oyly Carte, the operatic impresario, is making arrangements for the production of the whole series of Gilbert and Sullivans operas in Germany. "The Mikado" which is now running in Berlin, has proved so successful as to induce him to attempt the above.

Jules Levy is playing at the Mannerchor Gardens, Philadelphia, under the management of Harry Wannemacher.

Mons. Herve, London, the composer of "Chilporic," "Le Petit Faust," and other popular works, celebrated his birthday —June 30,—by watching the performance, for the first time, of his latest opera "Frivoli." The music is described as tuneful and catchy, and the libretto is described as an exceedingly weak and vapid effort, "without coherence, sequence or story." The ballet of "Frivoli" is highly spoken of.

The Munich correspondence of the Chicago Tribune says: "The recent events have worked odd changes, not only in things political, but also in matters social and artistic. One of the most startling is the revulsion of feeling here with regard to Wagner. The composer, who was once a god in Munich, is now not only disliked but abhorred, and his very name is an object of execration. Not a single court singer or court musician of any kind will, I am told, attend the performances at Bayreuth this month. The music of the future seems so far as Munich is concerned to have become the music of the past. Indeed the palmy days of music generally seem about over here."

Rubinstein is again praised for his generosity in donating considerable sums in Paris before he left the city. People don't understand Rubinstein; to him, giving money all round is second nature. Ritter's widow, the Pasteur Institute, the Musical Artists' Association, the Orphan Asylum of Roussel and an artist each received \$400.

He also gave three concerts for charitable purposes.

Hieronymus Truhn, musical critic and composer, and a pupil of Mendelssohn, lately died at Berlin; at the age of 75. He was best known in Germany as the writer of many popular songs and choral works.

WHIMS.

A bicycle, a boy;
Great pleasure, great joy;
A stone in the street—
Stone and wheel meet,
A bicycle—no boy;
No pleasure, no joy;
A funeral—sad tale!
A bicycle for sale.

A dude stood on the steamboat deck,
His baggage checked for France,
He fell on a banana skin, broke his neck,
And slid through his pants

"Pa" inquired a little boy, "if you can say that people run for office, why can't you say that people walk for office?" "Because they are in too big a hurry to walk," explained the intelligent father.

A Hoboken young man took a lady to a dance the other night, walked several squares and didn't say but three words. Don't think he was bashful, dear reader, he didn't have an opportunity to say any more.

The boy stood on his sister's neck;
Doing a song and dance,
His Pa came along with a rusty stick,
And scorched his Sunday pants.

No doubt, Sir Knight upon occasions rare
Striking is wise, expedient and fair;
But don't you think 'twould serve the public
peace
If more of it were done by the police?

—Wasp.

The effect of horseshoes upon luck is said to be illustrated in the case of a man who has one of the shoes of Maud S. He is reported to have married the woman of his choice and to have been successful in minor ventures.

Gather the family round ye Sunday marni',
Let the chi'der rowl upon the flure;
But moind, I give ye toimely warnin',
Niver take the horseshoe from the dure.
—Chicago Tribune,

My poor friend, you loved your wife so much! This separation must cost dearly. "Enormously. I have paid all her debts."

A young man advertised for a wife, his sister answered the advertisement, and now the young man thinks there is no balm in advertisements, while the old folks think it is hard to have two fools in the family.

THE ZITHERPLAYER.

OUR EDITOR NORTH.

Notwithstanding that Washington with its Summer specialties,—trees, pretty girls, and darkness—the asthetic trio—its flirtations, and beautiful parks where the poor Goverment clerk can rest his wearied brain after his arduous tasks are o'er, furnishes food for editorial study during the summer season, it is fashionable to leave town--those who cannot afford this luxury being put to the sad necessity of boxing up the front part of their palatial residences and living a weary existence in the rear. To our Editor this latter is especially irksome, the impulses of irresistible power being so great that he is thankful to be able to afford the luxury of living in the rear all the year around.

A glowing vision of what people do when they leave town having taken possession of our fertile mind and desiring to be initiated in the wonders of travel, we went on a strike—for money—wherewith to supply the necessary tickets.

Our publishers, having ascertained first however that there would be an excursion-cheap rates—to Toronto, Canada, supplied us with a liberal donation of Uncle Sam's money and told us to make ourselves scarce. We forgive them.

Our imagination wafted us to realms of bliss far away from journalistic cares and paste brush trouble, amid shady graves and invigorating atmosphere—a pleasant change from the baking streets and stifling temperature of a still baking city. The incentive however was the expected companionship of Zither players of other cities. A special train carried us North with a thousand others.

After a weary ride and a hilarious time, in which the roar of Niagara and the cruel cry of the CustomHouse Officials still ring, we arrived at Toronto.

Being very modest and therefore desirous of escaping any brass band that might be sent to escort us into the typical English city, we grabbed our carpet bag and Zither and slunk out by the rear way, in search of a friendly hash house, and also our dear friend of the Zither Player, Mr. Lloyd Watkins. We readily found the gentleman, but not so soon the hash house.

Toronto is a nice place—to be out of—on Sunday, the day we arrived. No person is expected to get sick on that day. This is bad for visitors, as it has always been experience that visitors feel indisposed on Sunday, and need stimulents.

But visitors must postpone sickness until Monday. You should also abstain from the use of tobacco, the day being exclusively devoted to the advancement of the spiritual structure, and as the street cars do not gambol on Sunday you are

even compelled to walk in heavenly meditation. These sacrifices are made to show a future penitent spirit for the Diety. There are but few Zither players in Toronto, though Kitty Berger performed there several months since with moderate success. The one drawback to her performances being that she does not cater sufficiently to the public taste. The compositions played by her would be appreciated by Zither enthusiasts, but they are not adapted to create a feeling of love for our instrument in the breasts of the average and ordinary audience, particularly when consisting of many persons who have never heard the Zither before.

Mr. Lloyd Watkins who took such good care of us is a well known music teacher of ability.

He has but recently taken up the Zither, but considers it the best of all instruments—this is because he is poetical. He is very quiet and a modest gentleman, unostentatious, but nevertheless a worker in the vineyard of music.

He makes it a point to thoroughly master everything he attempts. In his opinion every Zither player should subscribe to our journal.

Across from Toronto on Hanlon's Point, a beautiful resort for the good and worshipful people of that city, their lives another enthusiastic Zither player, Mr Chas. Heber—a hotel proprietor and dispenser of liquid refreshments of the unintoxicating kind. He is an excellent performer and a jolly good fellow. But good friends must part. On the eve of our departure we became enamored of the Canadian city, or rather, the two pretty daughters of our amiable hostess. Our susceptible heart beat quickly in their presence. We were loth to leave. The Mikado was in town. Here was the opportunity to show our devotion. Alas! A cruel relative stepped between us, and with oar thoughts turned to our lovely young friends, we bid adieu to the city.

Do they say in conjunction with our Zither friends in the language of the Mikado chestnut, "He never will be missed?"

During our sojourn at Saginaw Mich., we dropped in upon Mr. Joseph Maerz, the pioneer of Zitherplaying in East Saginaw and director of the club of that city. This club was organized Dec. 11, 1876 being thus one of the oldest club in the country, the members being Mr. Chas. Reuter Pres. Peter P. Heller, Vice Pres., L. Weber, Sec., Jos. Maerz, Director, W. Y. Baum, William Heim, G. Reuter and H. Ganss. The first concert was given April 26, 1877 which proved to be a musical and financial success, since which time with one exception the club has given yearly concerts, the one element to mar the brightness

of its existence being a *sine die* adjournment after each concert, so that very little practice is indulged in by its members until another concert is on the program, the interim being filled up by individual performances. Mr. Maerz has been at the helm since its first organization and it is hoped that he will soon awake the members from the present comatose condition. This gentleman individually is very pleasant. He was busy when we called, and we regret that we were obliged to decline his cordial invitation to call on him the next day.

We were happy to make the acquaintance of Mr. Frank C. Erd, who has recently paid marked attention to the Zither and has added that instrument to the many which he now plays. He is a wideawake intelligent young man and no doubt the instrument will fare well in his hands. We trust that it will prove to him a valuable acquisition pecuniarily.

Our next objective point was Detroit. Beautifully situated as it is among the Lakes and its grand inland scenery, it is not surprising that its inhabitants are imbued with poetic impulses, and that the gentle pleasures of life meet a responsive chord of appreciation.

Detroit is famed for its musical celebrities, whose stars some day will be set in the firmament of renown and we will be pardoned by particularizing the Zither advocates, prominent among whom are Dr. F. X. Spranger, Professor George Sihler, Louis Melcher, and Mr. H. Merz.

Our late lamented predecessor Mr. Waldecker, in his lifetime, frequently referred to Dr. Spranger, as the pioneer Zither player of Michigan, and one principal reason of our visit to the state was to form the acquaintance of one who ranked so exalted in the opinion of one so competent to judge. The Doctor possesses a large and lucrative practice, and is universally liked by all who come in contact with him. He is in the prime of life and has a commanding appearance, though as gentle as a woman in his speech and manner. Such of his time as is not occupied in administering to the sick and distressed of his city, is devoted to Zither playing and reading, which aid can only be accomplished at a time when the world is supposed to rest from its daily toil, therefore stamping him an indefatigable and earnest student of the Zither. All of our expectations of the Doctor were fully realized, and we regret exceedingly our limited stay prevented a more extended association with him but trust that in the near future we may become more closely acquainted.

While communing with our thoughts in a

large music store on Monroe Avenue, whither the gentle influences if the Muses had directed our footsteps, we were suddenly awakened from the reverie by the rapid entrance of a tall gentleman of military bearing.

This was Professor Sihler the eminent pianist and Zither-player and former director of the Detroit Zither Club.

The Professor is a most enjoyable companion a thorough musician, and an excellent teacher and composer.

Some few of his compositions and arrangements which he kindly rendered for us, were very beautiful, and gave evidence of becoming popular when published.

Mr. Louis Melcher, the director of the Max Albert Club, and only a recent resident of Detroit, is a very young and intellectual man.

While it was not Mr. Melcher's intention to adopt the Zither as a profession forthwith, the charms were to great to withstand, and he is now one of its most zealous devotees. He is wedded to Albert and Kindl, looking with askance at everything else as an interloper, his method being purely Max Albert. We agree with him that it is a good one, but are not so prejudiced in its favor as to deny the efficacy of all other methods. Mr. Melcher also ostracizes all music not written in the bass clef. Aside from this he has done much to advance the popularity of the Zither in his city, and is deserving of much commendation.

We met Mr. Henry Merz the director of the Detroit Zither club and the Alderman (Mr. Bauman) at a small gathering by invitation of Dr. Spranger. These gentleman are both expert Zither players and very agreeable companions. We were very unfortunate in not being able to visit the club over which Mr. Merz, so ably holds the banton, on account of the limited time at our disposal, but the warmth of our reception by these members and others more than compensated for that, placing us under many obligations for favors received during our delightful sojourn among the Zither players of Detroit.

During a peregrination through the streets of Buffalo a few days latter, deeply absorbed in the speculative future of the Zither in which the omens of Liszt, Meyerbeer and Trollope were depicted, we were suddenly and intuitively attracted to a small unpretentious store in whose window reposed our much beloved instrument, surrounded by tastefully arrayed Zither music.

The surface indications were that the place was devoted exclusively to our instrument, and our weakness being that way, we were soon in-

THE ZITHERPLAYER.

in side the door, and, grasping the hand of the proprietor, who, to our great surprise, was no less a personage than Joseph Koch, the Director of the Buffalo Zither club.

We were cordially received by Mr. Koch, who charmed and entertained us greatly by his conversation.

He is about twenty years of age, but possesses rare musical ability, and, being of the opinion that the Zither has a brilliant future in store for it, is devoting his entire attention to the instrument, and through his unaided efforts—now has it immutably established in his city, where its popularity is daily increasing, and rewarding him for his untiring efforts in its behalf, by a lucrative and growing business.

Our arrival in Buffalo was inopportune, inasmuch as most of the members of the Zither Club were in attendance on the Sängerfest in Milwaukee, but however we were fortunate to form an acquaintance of Mr. Edward Steinke, the intelligent president, of the club, Mr. John Snell, the genial secretary, and Mr. Charles Dushman, the able Soloist, and the moneyed man of the club.

These gentleman were unremitting in their kind attentions, and the hours spent in their company seemed but minutes, and shall always be remembered as a bright oasis in our trip.

If the other members of the club whom we failed to see, are so devoted to the Zither, it is not to be wondered that its success has been so phenomenal during its short existence.

The club room is a luxurious apartment, furnished to please the eye and senses, and, is in harmony with the melodious music wafted to its every corner and crevice. Each player has his own table, and they are so arranged as to produced the best effect.

Prior to our departure we visited Mr. Anthony Behringer, known as the Zither player of the city Buffalo, he having given his time to the instrument for the past thirty years. Mr. Behringer is a jolly old gentleman, whose eyes kindle with the fire of youth when the subject of Zither playing is under discussion. We passed a very pleasant time in his company.

Our trip was prolific of much enjoyment, and the great satisfaction it afforded in making so many new friends, who like the Zither, will grow on with age.

Yearly Congress of the South German Zither Association.

The yearly Congress of this association takes place on the 4, 5 and 6th of next month. The program is varied and attractive and will give our German composers a wide scope for instruct-

ive discussion. The Association has gained rapidly in membership by reason of its advanced positions on Zither questions, and the meeting of 1886 promises to be far ahead of all previous meetings, in point of numbers as well as in the advanced ideas of the delegates.

PROGRAM.

Sept. 4. Reception of members, five o'clock. general rehearsal, eight o'clock, entertainment of visitors.

Sept. 5th. 7.30 o'clock, first general meeting. 9.30 second rehearsal. 12.30 excursion to Schärding or Oberenzell and neighboring attractions. 8 o'clock musical entertainment.

Sept. 6. 7.30 o'clock meeting of the congress, 9 o'clock general rehearsal. 8 o'clock concert.

CONCERT PROGRAM.

1. *Zither Clubs Fest March, Op. 40.* *B. Fritz*
Three discant, one alt and two violin Zithers.
Ensemble—Members of the Union.
2. *Variazioni Brillante, Op. 4.* *H. Gruber*
(Solo) Mr. Albert Schübel—Ansbach.
3. a) *Concert Potpourri—Trobador.* *F. Steiner*
(Solo) Mr. Pfeiffer—Passau.
b) *Glocken und Harfen fantasia, duett.*
Miss. Reichenbach and Mrs. Prof. Grünert Kraus
—Passau.
4. *Gruss aus der Ferne.* *C. Kneipp*
Idylle for violin melodian, discant and alt Zither.
Messrs. Fiedler, Flossman and Meindl.—Tolz.
5. a) *Romanze, J. N. Humel.* arr. by P. Rudiger
Two discant, one alt and one violin Zither.
b) *Hoamweh—W. Lohr.* arr. by F. Steiner
Members of the Zither club of Ansbach.
6. *Overture, Zampa—(Herold)* *G. Breit*
Three discant, one alt and one violin Zither.
Dedicated to Duke Maximilian of Bayern.
Ensemble,—Members of the Union.
7. *Traumkönig und sein Lieb,* *H. Gruber*
Concert Fantasie. (Solo)
Mr. A. Haas—Straubing.
8. *Variationen über'n Wendelstein* *F. Burgstaller*
(Solo) Wm. Böck—Nürnberg.
9. *Musikalische Feinbäckerei Potpourri.* *Bill*
Zither ensemble and violin Zither and string quartette,
Zither club of Passau.
10. *Erinnerung an die Heimat—Fantasie* *B. Fritz*
(Solo) By the composer.
11. *Die Schmeichler, Polka Mazurka.* *J. Bill*
Two discant and one Alt Zither.
Ensemble—Members of the Union.

OUR RULE.

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

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ZITHER-MUSIC.

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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.	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 Bärentanz, 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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No.

- | | | |
|-----|---|----------------|
| 1. | Opening March..... | Jacobi |
| 2. | Fly Time Polka..... | Wehrmann |
| 3. | { Ein' feste Burg ist unser Gott | Choral |
| | { Nearer, my God, to Thee..... | Hymn |
| 4. | Rococco Waltz..... | Froschmann |
| 5. | { Von meinen Bergen mussich Scheiden(Volks- | |
| | { The Tyroler and his child..... lied.) | |
| 6. | Morgen muss ich fort von hier..... | Silcher |
| | Loreley, "Ich weiss nich wassoll es bedeuten." | |
| 7. | Wenn's Mailüfterl weht..... | Volkslied |
| 8. | Mein Oesterreich..... | Suppe |
| 9. | Wedding Gallop..... | Waldecker |
| 10. | Abend lied..... | Volkslied |
| 11. | Listen to the Mocking Bird..... | |
| 12. | Do I love thee..... | |
| 13. | Kleine Fantasie..... | Waldecker |
| 14. | Valentine Schottische..... | |
| 15. | Hoch droben auf der Alm, "letztes Fenster!" | |
| 16. | A Blümel am Mieder, "letztes Fenster!"..... | |
| 17. | When the swallows homeward fly..... | Abt |
| 18. | Last Rose of Summer..... | Flotow |
| 19. | Even'g Breezes, Schottische..... | A. Meyer |
| 20. | Kentucky Jubilee Singers Schottische | " |
| 21. | Twilight, Song without words..... | Waldecker |
| 22. | Parting from the woods, Song without words..... | |
| 23. | Hunter's return, Song without words..... | Wald. |
| 24. | Alone. | " |
| 25. | Ocean, Breezes, Tyroliene..... | Safford |
| 26. | "Bi-Centennial March," dedicated to | |
| | the landing of Wm. Penn..... | Jacobi |
| 27. | "Happy Moments" Polka Mazurka..... | " |
| 28. | "Autumn Leaves," Tyroliene..... | " |
| 29. | La Marsillaise..... | French |
| 30. | The Star Spangled Banner..... | A. |
| 31. | Russian National Air..... | Hymn |
| 32. | Hail Columbia..... | A. |
| 33. | Die Kapelle..... | Kreutzer |
| 34. | Abendchor, "Nachtlager zu Granada." | " |
| 35. | Gott Nacht du mein herziges Kind..... | Abt |
| 36. | Die Aufforderung zum Tanz, Walzer..... | Weber |
| 37. | "B'hütt dich Gott"..... | Umlauf |
| 38. | "Das Glöcklein im Thale"..... | " |
| 39. | Schlummerlied..... | Kücken |
| 40. | Die Fischerin | Mehenschliger |
| 41. | Polonaise..... | arr. Waldecker |
| 42. | Sleep Waltz..... | " |
| 43. | Storm Gallop..... | " |
| 44. | Morning Glory Polka..... | " |
| 45. | Sparrow Waltz..... | " |
| 46. | Welcome March, Trio "Mädele ruk, ruk, ruk." | |
| 47. | The Violet, Song without words..... | Jacobi |
| 48. | The Rose, Rondino..... | " |
| 49. | The Daisy, Waltz..... | " |
| 50. | Forget me not, Nocturne..... | " |
| 51. | "Glück auf," Polonaise..... | Waldecker |
| 52. | Silver Stars..... | |
| 53. | "Song of the Bells," Chimes of Normandy.... | |
| 54. | Zither Solo aus "die Traumbilder"....Lumby | |
| 55. | Flieg Vöglein durch den Böhmerwald Kücken | |
| 56. | Peri Waltz..... | Dalbert |
| 57. | Integer vitae..... | Flemming |
| 58. | "Waltz," Chimes of Normandy..... | Planguette |

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

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- Sweet by and by.
- My early fireside.
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- Star of the evening.
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- The cottage by the sea.
- The star spangled banner.
- Near the banks of that lone river.
- When you and I were young.
- Sava the boy.