

Tárrega and Mertz

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*Dedicated to Mr. Hiroshi Kawai
(Nagoya, 1904 - Tokyo, 1987)*



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Cover:

Tárrega portrait

Author: Antoni Esplugas

Fons fotogràfic del Palau de la Música Catalana, Centre de Documentació de l'Orfeó Català.

Mertz portrait

Undocumented anonymous portrait of J. K. Mertz from the cover of *Altmeister der Gitarre: Johann Kaspar Mertz*.

Back:

Cover of Schwarz-Reiflingen, Erwin. *Altmeister der Gitarre: Johann Kaspar Mertz*. Magdeburg: Heinrichhofen's Verlag, 1924. (Bickford Collection, VOB1802, Special Collections and Archives, Oviatt Library, California State University, Northridge)

Preface

Generally, most people would say that the Grimm Brothers' fairy tales (Original title: *Grimms Kinder- und Hausmärchen*) read in our homes or kindergartens are some of the best fairy tales to cultivate our children's aesthetic appreciation of the world. Certainly, I would simply have agreed to that assessment in the old days, but my historical thinking then was much different than now. Some time ago I was attracted to the cover of a Japanese book¹ which I felt shared the same historical perspective as the themes I am covering in this book. I will translate the cover page into English, and the reason will become clear: "All people, including their children, are shocked by the first edition of the Grimm Brothers' fairy tales. A world of cruelty, sex, madness and horror hidden for a long time." In other words, we should be aware from our modern point of view that the first editions² of the Grimm Brothers' fairy tales probably were not the best for children, even though not so many of the original publication were sold. We should be aware that gradually many historical facts are transfigured through time and society, as exemplified by historical books such as Grimm's tales. In short, historical facts are not limited to one view, but can potentially grow many facets with time and society.

First, I will talk about Francisco Tárrega (1852-1909), one of the most famous composers in guitar history. All of Tárrega's printed birth dates since his death continued to be incorrect until the publication of Prat's book³ in 1934, in spite of the correct date of November 21, 1852 already on the "placa conmemorativa" (memorial plate) installed on the wall of Tárrega's birth house in Villarreal in September 1910, the year after his death. This memorial plate is quoted first by Prat, then by Pujol, and next by Rius in three Tárrega biographies.⁴ For example, the following quote is

- 1 This book was translated, edited and commented by its author and includes only 9 tales. Yura Yayoi, *Otona mo zottosuru shohan Gurimu dowwa [The Grimms' First Edition That Would Frighten Even Adults]*, 2nd ed. (Tokyo: Mikasa Shobo, 1999).
- 2 The Grimm Brothers' fairy tales Volume I with 86 tales was printed in 1812 and Volume II with 70 tales in 1815.
- 3 Domingo Prat, "Tárrega Eixea, Francisco," *Diccionario de Guitarristas* (Buenos Aires: Romero y Fernandez, 1934), 311-319. Reprint of First Edition with new Introduction (Editions Orphée, Columbus, 1986).
- 4 Refer to the footnote above and Emilio Pujol, Tárrega, *Ensayo Biográfico* (Lisbon, 1960). The Japanese translation by Jiro Hamada was printed by the guitar magazine Gendai Guitar, Tokyo in 1977 and 2009. This Japanese translation of Tárrega's biography lacks

The birth and death dates of Francisco Tárrega

*Who was the earliest guitar historian to write the correct
birth and death dates of Tárrega?*

INTRODUCTION

December 20th, 1986, was the most memorable day of my life. It was because of being chosen by Mr. Hiroshi Kawai (Nagoya, 1904 - Tokyo, 1987) to inherit all publications (except for sheet music) in his guitar collection,¹ including four German guitar magazines² published in Germany 1900-33. This was his present to celebrate the publication of my first Mertz article³ in December 1986 in a German guitar magazine. For three years, reading through the magazines using a German-Japanese dictionary, despite only having a short time almost every day, I continuously discovered many important and valuable articles, as well as some things published in several recent guitar magazines. For example, first, there are articles related to F. Schubert's Guitar Quartet. To be more clear, these guitar magazines often participated in the following controversy⁴ between

- 1 This was collected by Kawai during high school in Nagoya and university in Tokyo. In those days, he had a great longing for the guitar. He was an international lawyer throughout his life in Tokyo and also was an assistant professor at his alma mater for a while, now known as Tokyo University. Also, he was a friend of Siegfried Behrend (1933-1990), guitarist, as well as Murao Sugita (Tama, 1903-1987). Additionally, later he was the inheritor of the guitar portion of the Takei Guitar and Mandolin Collection, while at the same time Sugita was inheritor of the mandolin portion. After their deaths, at the hands of Kawai's wife (the sister of Sugita), the guitar portion of the collection was again united with Sugita's mandolin portion. At last, all of the Takei Guitar and Mandolin Collection is now owned by the music library of the Kunitachi College of Music. Regarding Morishige Takei (Tottori, 1890 - Tokyo, 1949), refer to the articles by Robert Coldwell (b.1968) on his website listed in the Selected Bibliography.
- 2 These are *Der Gitarrefreund* (Munich), *Die Gitarre* (Berlin), *Österreichische Gitarre-Zeitschrift* (Vienna), and *Musik im Haus* (Vienna), which was continued later in *Der neue Pflug* (Vienna).
- 3 Refer to the Introduction of the Mertz article later in this book.
- 4 Refer to Fr. Reinhard van Hoorickx O.F.M., "Schubert's Guitar Quartet," *Revue Belge de Musicologie*, XXXI (1977): 111-135, and Erwin Schwarz-Reiflingen, "Das Rätsel des Schubert-Quartetts gelöst!" *Die Gitarre*, Jg.13, Heft 1/2 (1933): 1-4, which I accidentally found in the collection of Sukenori Kyomoto (Kitakyushu, b.1929), guitarist and guitar professor, during my investigation of *Der Gitarrefreund*, and of which I have a copy. Regarding the relation of "Schubert's Guitar Quartet" and Wenzel Matiegka's original,

Supplement to “The birth and death dates of Francisco Tárrega”

*With an investigation into works of other composers
previously attributed as Tárrega originals.*

79) and 80) in this list were found by me after the completion of the “Literature List of Francisco Tárrega” in my first article “The birth and death dates of Francisco Tárrega.” I will elaborate on additional important information about Tárrega discovered by me along with additional short commentary, because it may be difficult for my readers to find original sources for 79) and 80). Also, several music editions, albums and articles (81) - 94) were added because they were necessary for an investigation into many of Tárrega’s editions in Part II: “Works of other composers previously attributed as Tárrega originals.” Moreover, in Part II, I am including a copy of the valuable contents from 83) because until I had read the Japanese translation¹ of Adrián Rius’ Tárrega biography² in detail, I was not aware that his foundational references included new original compositions as a means to distinguish between the works by Tárrega and those by other composers. Besides the bibliographies in the biography by Rius there are still 93) and 94) as basic references. Tárrega’s manuscripts 93) is only listed because of its presence in Rius’ book. However, three autograph works, except the Haydn in 94), are absent from the “Tárrega Work Table” in his book. Why is this? Could Rius not find them when he was writing the biography?

SUPPLEMENTARY LIST

79) *La Guitarra: su historia, fomento y cultura*. Juan C. Anido. Dirección y Administración: Belgrano 426, 2º Piso – U. T. 3885, Avenida. Año 1, Julio De 1923, N.1.

* Quoted from the inside cover page.

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- 1 This Japanese translation by Takeshi Tezuka (Sapporo, b.1948), a guitarist now in Spain, was printed by the guitar magazine, *Gendai Guitar*, Tokyo in 2006.
 - 2 See 77) in the Literature List of Francisco Tárrega in the first Tárrega article in this book.

Historical aspects of the name “J. K. Mertz”

*A bibliographical proof positive of the legitimacy of the
name “Joseph Kaspar Mertz.”*

INTRODUCTION

I am concerned about the present state of the names used for Mertz, because it seems difficult to identify him by two different names insisted on by two Mertz authorities. For example, which from among four names of Mertz do professional guitarists and guitar writers use in their concert programs and guitar writings? Currently these four given names of Mertz appear in guitar publications and on websites.¹ I intend to critique all four names of Mertz individually.

1) “Johann”

Mertz was active as a guitarist in Vienna with the name of “J. K. Mertz,” which was written in many of his printed editions and a few other sources published during his life. This “J.” from “J. K.” was not “Johann” – this was a mistaken reading of the initials “J. K.” by the editor of the German guitar magazine *Der Gitarrefreund* in 1901. It has been proven that the “J.” of “J. K.” is not from “Johann” but “Josef(ph)” in my 1986 Mertz article.² Therefore, because “Johann” was not his name, it should be excluded from the names used for Mertz.

2) “Caspar Joseph”

The birth name “Caspar Joseph” of Mertz was first published in a German guitar magazine article³ in 1988 by Astrid Stempnik (Berlin b.1954), and next, it was in her Mertz dissertation in 1990.⁴ We should consider the professional name of Mertz to be “J. K.” following the

1 As an example, see the quoted article “Johann Kaspar Mertz” by me at the end of the Introduction.

2 Masami Kimura, “Johann K. oder Josef(ph) K. Mertz?,” *nova giulianiad*, No.9/10 (1986): 85-87.

3 Astrid Stempnik, “Nachträge zum Artikel ‘Johann K. oder Josef K. Mertz’ von Masami Kimura,” *nova giulianiad*, Bd.3 Nr.11/12 (1988): 173.

4 Astrid Stempnik, *Caspar Joseph Mertz, Leben und Werk des letzten Gitarristen im österreichischen Biedermeier* (Frankfurt am Main, 1990).