

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

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Masami Kimura

Tome, Japan 1946-2016

Photo: May 13, 2009

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*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).

example of pen names used by novelists in literary history. Therefore, my Mertz article in 1992⁵ was an objection against the name Caspar Joseph in Stempnik's dissertation.

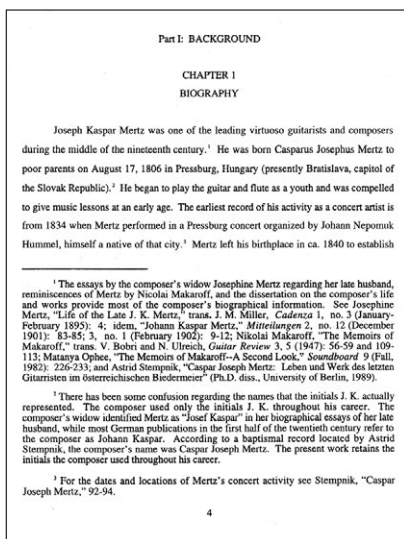
3) "J. K."

I am sure that the name "J. K." of Mertz in the dissertation⁶ title by Brian Torosian (New York b.1964) was a similar objection against the birth name "Caspar Joseph" in Stempnik's dissertation. It should be considered that the initials "J. K." of Mertz equate to "Joseph Kaspar." Initials typically suggest the original name, which is a very important rule. And so, we should follow this rule in the case of the initials "J. K."

Here is a facsimile of page 4 from "Part 1: Background, Chapter 1 Biography" in Torosian's dissertation. In the explanation of the Mertz name here I should elaborate, because the material cited by him could be supplemented. The name Joseph Kaspar appears at the top without a footnote. If it was important to write "Joseph Kaspar" as Mertz's name here, he ought to have added background on this "Joseph Kaspar" as the first words in this biography. For example, it is necessary here to explain about Mertz's first names of "Johann" and "Josef(ph)," the given name of Caspar Joseph, and also about the middle name of "Kasper" as it relates to guitar history. I explained the "Kasper" of Mertz's middle name in my Mertz article from 1992 in detail, which fortunately was cited in Torosian's dissertation. I had already identified the name "Joseph Kaspar" in 1986.

4) "Joseph Kaspar"

It is clear that "Joseph Kaspar" is more important than the other names of Mertz in 2) and 3) above. Moreover, I will explain them to you now in detail.



5 Masami Kimura, "Joseph K. Mertz, drei Biographien seiner Witwe," *Gitarre + Laute*, N.1 (1992): 42-45.

6 Brian Torosian, "Mertz in America: The music of J. K. Mertz in Early Twentieth-century America," Doctor of Music diss., Northwestern University, Evanston, Illinois, 2003.

1. Mertz was active as a guitarist using only the initials “J. K.” in Vienna.

As written in the introduction above, we should recognize that Mertz was active as a guitarist in Vienna (c.1840-56) using the name “J. K. Mertz,” which was written on most of his printed music and in the few other documents published during his life. I performed a detailed study of Mertz using many of his scores published in the 19th century using Stempnik’s dissertation⁷ mentioned above. As the result of this investigation, I can confirm that every one of Mertz’s works printed during his lifetime has the name J. K. Mertz, except for op. 14 and op. 15⁸ which were published with the name of G. K. Mertz by chez. J. Hoffmann, Prague. Probably, these two exceptions were a printing mistake or a confusion of J and G, at the time of printing. In connection with “G. K.” Stempnik writes nothing in her dissertation or article⁹ mentioned above. I could not understand why she had not touched on this name “G. K.” in her dissertation, and recently I have been thinking more about what she might have thought about it. I would like to point out a printed music edition without Mertz as the composer, but with a title inclusive of the name “J. K. Mertz,” as one of the few printed documents related to “J. K.” which she had not covered in her dissertation.

CAPRICCIO

tiré des oeuvres inédites de J. K. Mertz

arrangé pour la Guitare
à dix cordes par
N. Makaroff. Op. 9.



Regarding this printed title, I will add a little comment: it is sheet music with the title¹⁰ page published and dedicated to J. K. Mertz by Nicolas P. Makaroff,¹¹ who became acquainted with Mertz in Vienna and directly purchased some of his music manuscripts. It is clear that Mertz used the name “J. K.” as an active guitarist in Vienna, because it was used

⁷ See footnote 4.

⁸ Refer to p.CXCV-CXCVII, Bd. II: KATALOG in footnote 4.

⁹ See footnote 3.

¹⁰ Please refer to the facsimile title page.

¹¹ Refer to Philip J. Bone, “Mertz, Johann Kaspar,” *The Guitar & Mandolin, Reprint of Second Edition, 1954, enlarged with new Preface*, Schott, London 1972, 233-238. Also, refer to Makaroff literature on p.CCCXLIX and p.CCCL, Bd. II: KATALOG in footnote 3.

when not referring to one of his own compositions. Also, I insist that there is no sentence anywhere in Stempnik's dissertation which suggests that the birth name of Caspar Joseph is the same as the professional name of J. K. Mertz. At the same time, I cannot find any handwritten works with the full name of Caspar Joseph Mertz, including his autograph manuscripts. At the writing of her dissertation, it must have been disappointing to have not been able to find any Mertz autograph manuscripts with this name as evidence, so as to support this as his real name. So, she offered only an unknown handwritten copy written by someone as an example of the real name's use in her "Nachträge" from 1988, which is written only as "K. Mertz." However, from my reading of her dissertation, she seems to have been successful making many of its readers believe as if the professional or historical name of Mertz were the same as Caspar Joseph at his baptism. For some examples, see Mertz items with the name of Caspar Joseph Mertz written in *Baker's Biographical Dictionary of Musicians*¹² by music history specialists,¹³ into *The Classical Guitar* by Maurice J. Summerfield,¹⁴ and so on.

In July 2005, I accidentally found a small item of Mertz in one of the most famous American music dictionaries and a German guitar book in the music library attached to the concert hall Tokyo Bunka-Kaikan. Its discovery was the realization of the anxiety of which I was always afraid since receiving of Stempnik's dissertation on December 17, 1990. The birth name Caspar Joseph Mertz was written in a short Mertz entry in Volume 4 of *Baker's Dictionary* as the professional or historical name of Mertz. The German book was *Die klassische Gitarre (1750-1850)* by Gerd-Michael Dausend.¹⁵ Only Stempnik's dissertation was cited; of course, my two Mertz articles were not named. At that time, I immediately determined to prepare my Mertz articles in English and include new data and my new ideas developed after publishing my original two articles, although most of the details had already been written by me in the German guitar magazines *nova giulianiad* and *Gitarre + Laute*.

12 "Mertz, Caspar Joseph," *Centennial Edition, Baker's Biographical Dictionary of Musicians*, New York 2001, Vol.4 Levy-Pisa, 2418.

13 See footnote 6. Its music history specialists are NS=Nicolas Slonimsky, LK=Laura Kuhn (Classical Editor) and DM=Dennis McIntire (Associate Classical Editor) according to the CREDITS.

14 Refer to Maurice J. Summerfield, "Caspar Joseph Mertz," *The Classical Guitar: Its Evolution, Players and Personalities Since 1800*, 5th Edition, Ashley Mark Publishing Company 2002, 194.

15 Refer to Gerd-Michael Dausend, "Schriftenreihe Gitarre Band 2," *Die klassische Gitarre (1750-1850)*, Verlag Hubertus Nogat K&N 1461 2002, 75.

In connection with Summerfield's book, I'd like to comment on the sketchy portrait of Mertz not being an important document. This Mertz entry by Summerfield has an unusually sketchy portrait of Mertz without an original source that I've confirmed in the 3rd and 5th editions. This sketchy portrait often appeared in *Gendai Guitar*, Tokyo, up until now, and clearly cannot be an historical portrait of Mertz, because it was copied in about 1970 by one of the editorial staff at *Gendai Guitar*, Jiro Watanabe (Yamagata b.1946), based on the cover page of *Altmeister der Gitarre: JOHANN KASPAR MERTZ* by Erwin Schwarz-Reiflingen (1891-1964), published in 1920. Compare the two Mertz portraits below: the original in black and white on the left and the sketch copy from Summerfield's book on the right. In other words, there is only one Mertz portrait on the cover page of the Mertz anthology and we have not found another yet. However, to say it more clearly, there is no reliable proof that it is in fact a portrait of Mertz. We imagine it as a Mertz portrait only by reason of its existence on the cover page, because there is no mention by Schwarz-Reiflingen in the album's "Zur Einführung [Introduction]." In other words, Stempnik and Torosian in their dissertations still haven't found another portrait or even the original source of this portrait by Schwarz-Reiflingen.



Altmeister der Gitarre



Summerfield

In connection with this portrait of Mertz, there is another personal story too, which was my sending a photo of the Mertz portrait to Stempnik for her dissertation. This original photocopy was sent to her through my hands with Jiro Nakano's kindness. The original Mertz album this was from had been in Morishige Takei's (Tokyo 1890-1949) Guitar and Mandolin Collection previously, which was in the possession of Hiroshi Kawai (Nagoya, 1904 - Tokyo, 1987) in the 1980s. Moreover, this photo in black and white was taken by Jiro Nakano (Nagoya 1902-2000), who directly



Cover of Schwarz-Reiflingen, Erwin. *Altmeister der Gitarre: Johann Kaspar Mertz*. Magdeburg: Heinrichhofen's Verlag, 1920. (Bickford Collection, VOB1802, Special Collections and Archives, Oviatt Library, California State University, Northridge)

presented two photocopies to me in the 1970s. However, the original page is printed in black and red, and the ellipse around Mertz has red patterns of triangles. This photo from me in black and white was used as the Mertz portrait on the cover page of Stempnik's dissertation.

As discussed above, we should first of all seriously consider the professional name of Mertz following the example of a pen name for a novelist in literary history. Then, we should define it strictly: using what criteria can an historical researcher change the pen name of a novelist in historical literature to his real or birth name?

2. "Johann Kaspar" was a misreading of the initials "J. K." of Mertz by the editor of the German guitar magazine *Der Gitarrefreund*.

The detailed Mertz biography¹⁶ by Mertz's widow was published in December 1901 in *Der Gitarrefreund*.¹⁷ Here I will offer an analysis of this Mertz biography using the original text quoted from *Der Gitarrefreund*, which should allow it to be more easily understood than in my 1986 Mertz article in *nova giulianiad*, which did not reference the original material. Please see the original pages from *Der Gitarrefreund* in Appendix: 1 and note the title "Johann Kaspar Mertz" around the middle of the first page. It is clear that this title was the most important information, with the erroneous name "Johann" circulated for a long time. In other words, it is certain that the editor interpreted the initials "J. K." printed on the covers of Mertz's works as "Johann Kaspar," by reason of the following custom in the German language: "J." from the initials "J. K." could generally be either "Johann" or "Joseph" ("Joh." or "Jos.") and then "J." by itself is usually assumed as "Johann." At the same time, it is apparent that the editor of *Der Gitarrefreund* was clearly representative of his guitar colleagues and magazine subscribers in Europe including Germany at the time. Furthermore, he hadn't known Mertz's biography including his full name

16 "Johann Kaspar Mertz," *Der Gitarrefreund, Mitteilungen des Internationalen Gitarristen-Verbandes*, Heft 12, December (1901): 83-85. Continued in Heft 1, February (1902): 9-12.

17 First refer to p.CCCLVIII, Bd. II: KATALOG in footnote 4. This spelling: *DER GUITARRE=FREUND* [*The guitar friend*] is really correct as the name of this issue itself and footnote 16 [Heft 12 December 1901]. I use *Der Gitarrefreund* as the spelling of the magazine's title in section 2 because it was used longer than *Der Guitarrfreund* by the IGV. *Der Guitarrfreund* was the name from "Heft 5 September 1900" until "Heft 3 May-June 1910" at which point it changed to *Der Gitarrefreund*, which then continued until the last issue in 1931. Therefore, it seems that *Der Gitarrefreund* is better as the name of this magazine. It seems to be generally spelled as *Gitarrenfreund* in German today.

until that time, which is clear by the following sentence at the beginning of the introduction under the title “Johann Kaspar Mertz” on page 83:

“Wir bringen in Nachstehendem eine interessante Biographie des berühmten Componisten und Guitarvirtuosen aus der Feder seiner in Wien lebenden Witwe Josephine Mertz, ...”

[We bring the following interesting biography of the famous composer and guitar virtuoso from the pen of his widow Josephine Mertz living in Vienna, ...]

The editor must have already known the three works of Mertz¹⁸ printed in New York in 1900, which used the name “Joseph K. Mertz.” A “Notiz. [Note]”¹⁹ in the February 1901 *Der Gitarrefreund* (facsimile on this page) had been published prior to the Mertz biography in December 1901. It seems that the editor had possibly thought that for the reader of his magazine it was easier to understand the name “Johann” rather than the correct name “Joseph” or perhaps he had simply thought that the name “Joseph” was a misprint of “Johann” in the publication of these three works.

I will explain in more detail about the composition of the Mertz biography article in *Der Gitarrefreund*. Roughly, this article contains two parts. In the first half there is an introduction by the editor regarding Mertz’s biography and the Sernetz letter, and in the later half is the biography of Mertz written by Mertz’s widow. First of all, it is plain that there are three first names of Mertz in the article as follows: “Johann” in the article’s title, “Joseph” under the date “Wien, August 4, 1901” on page 83, and “Josef” on the 18th line from the bottom of page 84 in the text body. However, while very strange to say, famous guitar historians in the past missed such a simple problem and went on to take up “Johann” as the first name of Mertz in their writings for a long time, with the exception, as far as I know, of A. Bertinelli²⁰ in *Il*

Notiz. Im Verlage von G. Schirmer, New-York
sind folgende Compositionen aus
dem Nachlasse des Meisters J. K. Mertz er-
schienen:

- 1) J. Montecchi e Capuletti, Fantasie Dollar 1.—
- 2) Fantasie Dollar — .75
- 3) Grand Fantasie Dollar — .75

18 See the facsimile cover Appendix: 8 at the end of this article. Also refer to p.LXVI, p.CCCIII and p.CCCVII, Bd. II: KATALOG in footnote 4.

19 This exists in *Der Gitarrefreund, Mitteilungen des Internationalen Gitarristen-Verbandes, München*, Heft 7 February (1901): 39. In this German reference, the full name of Mertz is not used, but it can be seen on the original cover pages of these works.

20 A. Bertinelli, “Joseph Kaspar Mertz,” *Il Plettro*, 9, No.6 (1914): 1. See footnote 9 of p.53, Bd. I: TEXTTEIL in footnote 4. Here she writes about the article by Bertinelli on p.53, as follows: “Weitere Kurzbiographien, meist in Lexika zu finden, bringen die wichtigsten Lebendaten von Mertz, ohne Neues bzw. bisher Unbekanntes hinzuzufügen:

Plettro and Domingo Prat (1886-44). Regarding these exceptions, I will describe them at the end of this article. Those historians who continued to use "Johann" are the first doctorate in guitar Dr. Josef Zuth²¹ (1879-1932) in Vienna, the editor Erwin Schwarz-Reifflingen (1891-1964) of the German guitar magazine *Die Gitarre* (Berlin 1919-30), Fritz Buek²² and Philip J. Bone (1873-1964). Also, there are some guitar specialists who more recently used the name Caspar Joseph Mertz, including Maurice J. Summerfield²³ (b.1940), and the Mertz entry in Wikipedia.

Dr. Astrid Stempnik as a Mertz researcher in the present was quite the same as researchers in past. The reader may feel strange to see Stempnik's name written by me here. However, in 1982 she had written a Mertz article²⁴ using the same name "Johann Kaspar Mertz" as that mentioned by Zuth and other guitar historians. Possibly, this was her first article on the guitar. However, it was regretful that the argument in her article was incomplete with both the name "Johann" and using unconfirmed sources. Perhaps she had been troubled about how she should mention it while writing her doctoral dissertation at Berlin Free University.

Over six months after my intensive reading of her German article mentioned above in *Gitarre + Laute*, I received Stempnik's address from my guitar colleague Jun Sugawara (Ichinoseki, 1956 - Tokyo, 2009).

z. B. A. Bertinelli in *Il Plettro* aus dem Jahre 1914, ... [Other biographies, usually found in many lexicons, add the important life data of Mertz without the addition of new or unknown details: for example, A. Bertinelli in *Il Plettro* from the year 1914, ...].” Indeed? Is it not important that “Joseph” was used as the first name of Mertz at the time? Refer also to footnote 28.

21 Refer to the obituary: “Dr. Josef Zuth,” *Die Gitarre*, Jg.13, Heft 3/4 (1933): 27-28, Josef Zuth, “Josef Zuth,” *Handbuch der Laute und Gitarre* (Wien 1926-28, Reprint 1978), 194, and Maurice J. Summerfield, *The Classical Guitar: Its Evolution, Players and Personalities Since 1800*, 3rd Edition (Ashley Mark Publishing Company 1992), 314. See also footnote 23.

22 Refer to Fritz Buek, *Die Gitarre Und Ihre Meister* (Robert Lienau, Vormals Schlesinger Berlin), 36-41.

23 Refer to Maurice J. Summerfield, “JOHANN KASPAR MERTZ,” *The Classical Guitar: Its Evolution, Players and Personalities Since 1800*, 3rd Edition (Ashley Mark Publishing Company 1992), 136. Pay careful attention to the entry name “Johann Kaspar Mertz” in the 3rd Edition, as well as the entry name “Caspar Joseph Mertz” in the 5th Edition in 2002 (see footnote 14).

24 Refer to A. Stempnik, “Concertino oder Trois Morceaux: Der 1. Preis im Makarov-Wettbewerb 1856, Zur Frage der letzten Komposition von Johann [sic] Kaspar Mertz,” *Gitarre & Laute*, No.1 (1982): 25-33, and the English version: “Concertino or Trois Morceaux?, The first Prize in the Makaroff Competition: Mertz’ Last Composition,” *Soundboard* Vol.9, No.1 (1982): 35-37, and also on p.CCCXLIII, Bd. II: KATALOG in footnote 4.

Immediately I wrote her a letter in German dated February 14, 1983, in which I included a copy of “Geschichtliches. [Historical]”²⁵ from *Der Gitarrefreund* and a copy of the introduction to op. 29 by N. Coste. See the facsimile on the following page. The gist of my German letter was as follows: First of all, I clearly pointed out to her that it is true that the Makaroff Competition Report of *Der Gitarrefreund* was quoted from the printed introduction of the works op. 29 and 30 by N. Coste. At the same time, it is true, too, that there is nothing of the three works’ names by Mertz in the French original by M. R. in the Coste edition. In other words, the three works’ names by Mertz were added by the editor of *Der Gitarrefreund* to the German translation and French version in “Geschichtliches.” Carefully look for three works’ names by Mertz in the German and French versions, and please ascertain that none of their names appear in the original French sentences by M. R. If you still have doubts about the name of “Josef(ph)” as insisted by me, it will become obvious to you by reading the German article with the Mertz biography,²⁶ word for word and without preconception. Regarding Coste’s works op. 29 and 30, refer to page 35 and 51 of Vol. IV *Facsimile Edition, The Guitar Works of NAPOLEON COSTE*, Editions Chanterelle S. A., Monaco, 1981. In point of detail, please refer to “Geschichtliches” on pages 58-59 of Heft 10 August 1901, *Der Gitarrefreund*.

This is my conclusion about the first name “Johann” of Mertz. I will say again the following: guitar historians in the past almost uncritically adapted the editor’s decision of the Mertz name “Johann” for a long time, except J. M. Miller in the “Notiz” above, A. Bertinelli in footnote 20, Domingo Prat,²⁷ and, more recently, Peter Pieters (refer to footnote 38), and Brian Torosian, as far as I have been able to find. In connection with Miller and Peter Pieters, I will describe them at the end of this article in detail. I am very disappointed by the guitar book of Harvey Turnbull,²⁸ who I highly value more than many other researchers of guitar history, because there is not even a mention of Mertz in his book.

25 Refer to *Der Gitarrefreund, Mitteilungen des Internationalen Guitarristen-Verbandes*, Heft 10, August (1901): 58-59.

26 See footnote 16.

27 Refer to Domingo Prat, *Diccionario de Guitarristas de Domingo Prat, Romero y Fernandez, Buenos Aires 1934. Reprint of First Edition with new Introduction* (Editions Orphée, Columbus 1986), 203. Also, refer to p.54, Bd. I: TEXTTEIL in Stempnik’s dissertation.

28 Harvey Turnbull, *The Guitar from the Renaissance to the Present Day* (C. Scribner’s Sons, 1974, The Bold Strummer, Connecticut, 1991).

En 1856 a été ouvert à Bruxelles par M^r de MAKAROFF, noble Seigneur Russe, un concours auquel ont été conviés tous les guitaristes de l'Europe.

Dans le but d'exciter l'émulation de ces instrumentistes, M^r de MAKAROFF avait offert généreusement deux prix destinés à ceux qui produiraient les meilleures compositions pour la guitare.

31 concurrents, de différentes nations, ont présenté 64 pièces qui ont été soumises à l'examen d'un jury composé de M.M.^{rs} BENDER, BLAËS, DEMKE, KUFFRATH, LEONARD et SERVAIS.

Ce jury, Présidé par M^r de MAKAROFF, s'est assemblé le 10 Décembre 1856 pour prononcer définitivement sur le mérite de ces 64 compositions.

J. MERTZ de Vienne, mort depuis l'envoi de ses oeuvres, a obtenu 4 voix pour le premier prix contre 3 qui ont été données à Nap. Coste de Paris et lui ont valu le second prix.

Par le fait du décès de MERTZ, Napoléon Coste est donc resté l'unique lauréat de ce concours Européen.

M. R.

Quatre compositions de Nap: Coste figurèrent à ce concours. Ce sont:

Les Feuilles d'Automne... op: 27.

Fantaisie Symphonique... op: 28.

La Chasse des Sylphes... op: 29.

Grande Sérénade..... op: 30.

Une cinquième, *Le Départ*, n'a été achevée qu'après le délai fixé pour la réception des Oeuvres.

Ces morceaux paraîtront successivement.

Napoléon Coste à Monsieur Nicolas de Makaroff.
Sérénade pour la Guitar, Op. 30.

Geschichtliches.

Im Jahre 1856 wurde in Brüssel durch den russischen Edelmann Herrn von Makaroff eine Preisbewerbung veranstaltet, zu welcher alle Guitarristen Europas eingeladen waren.

Um den Wetteifer dieser Instrumentalisten regezu machen, hatte Hr. von Makaroff in freigebiger Weise 2 Preise ausgesetzt, welche denjenigen bestimmt sein sollten, welche die besten Compositionen für Guitarre verfassten.

31 Bewerber verschiedener Nationalität hatten 64 Stücke vorgelegt, welche der Prüfung einer Jury, zusammengesetzt aus den Herren: Bender, Blaës, Demke, Kuffrath, Leonard und Servais, unterzogen wurden.

Diese Jury, unter dem Vorsitz Herrn von Makaroffs trat am 10 Dezember 1856 zusammen, um definitiv über den Wert dieser 64 Werke zu entscheiden.

J. Mertz von Wien, welcher nach der Absendung seiner Werke: 1) Fantaisie Hongroise, 2) Fantaisie Original, 3) Le Gondolier starb, erhielt 4 Stimmen für den I. Preis gegen 3, welche auf Nap. Coste von Paris entfielen und diesem somit den II. Preis eintrugen.

In Folge Mertz's Ableben ist also Napoleon Coste der einzige Preisgekrönte bei diesem europäischen Wettbewerb geblieben.

M. R.

4 Compositionen von Nap. Coste lagen zur Preisbewerbung vor:

«*Les Feuilles d'Automne*» . . . op: 27.

«*Fantaisie Symphonique*» . . . op: 28.

«*La Chasse des Sylphes*» . . . op: 29.

«*Grande Sérénade*» . . . op: 30.

Eine fünfte, Le Départ, ist vor Ablauf der Frist zur Einsendung der Werke nicht fertig geworden.

En 1856 a été ouvert à Bruxelles par Mr. de Makaroff, noble Seigneur Russe, un concours auquel ont été conviés tous les guitaristes de l'Europe.

Dans le but d'exiter l'émulation de ces instrumentistes, Mr. de Makaroff avait offert généreusement deux prix destinés à ceux qui produiraient les meilleures compositions pour la guitare.

31 concurrents, de différentes nations, ont présenté 64 pièces qui ont été soumises à l'examen d'un jury composé de M. Mrs. Bender, Blaës, Demke, Kuffrath, Léonard et Servais.

Ce jury, Présidé par Mr. de Makaroff, s'est assemblé le 10 Décembre 1856 pour prononcer définitivement sur le mérite de ces 64 compositions.

J. Mertz de Vienne, mort depuis l'envoi de ses œuvres, 1) Fantaisie Hongroise, 2) Fantaisie Original, 3) Le Gondolier,

“Geschichtliches” in *Der Gitarrefreund*, Heft 10, August 1901, p.58

(continued on p.59).

Now let's return to my story on the first name of Mertz and identify whether or not “Josef” was written by Mertz's widow. As above, *Der Gitarrefreund's* article with the Mertz biography by Mertz's widow contains two parts. The second part starts from the following sentence under the mark “*” on the right side of page 84:

“Ueber das Leben und Wirken des Virtuosen J. K. Mertz können wir folgende interessante Aufreichungen seiner Witwe mitteilen.”

[On the life and works of the virtuoso J. K. Mertz we can give the following interesting remarks of his widow.]

On the frank reading of this article, it is obvious that Mertz's biography by his widow begins with the name “Josef” following the editor's sentence above:

“Josef Kaspar Mertz erblickte zu Pressburg am 17. August 1806 als Sohn armer Eltern das Licht der Welt.”

[On August 17, 1806 in Pressburg, Josef Kaspar Mertz, the son of poor parents, was born.]

Let's consider “Josef” more deeply here. If the name “Josef” were written by Mertz's widow, what was the reason for the spelling's difference between “Josef” written by his widow and “Joseph” written by Sernetz and Miller? Compare the Sernetz letter and the composer's name in Appendix: 8 carefully. My answer about this question will be at the end of this section. Now, this Mertz life sketch starting from “Josef” is suddenly stopped at the city of Dresden (1842) with the encounter of Mertz and Miss Platin. Look for the city name Dresden (1842) on the left side of page 85. The following sentences by the editor are here:

“Hier war es, wo er Flr. Josefine Platin, seine spätere Gattin kennen lernte. Frau Josefine Mertz teilt uns hierüber folgende Einzelheiten mit.”

[Here he met Miss Josefine Platin, who later became his wife. Mrs. Josefine Mertz tells us the following details.]

It is noteworthy that my doubt increased, once I had noticed this sentence inserted by the editor. In short, I had confirmed that Mertz's biography by his widow starts from the following sentence at “Im” on the left side of page 85:

“Im Sommer 1842 machte ich eine Kunstreise nach Steinermark, Kärnten, Böhmen und Sachsen. ...”

[In the summer of 1842 I made a concert tour of Steinermark, Kärnten, Bohemia and Saxony. ...]

In reading the Mertz biography it becomes clear that it is composed of two parts written in distinct styles. This caused me to think while writing my Mertz article in 1986 that perhaps the first part of the Mertz life sketch was quoted by the editor from other literature or information. In short, could I decide that the name “Josef” was written by Mertz's widow, when there are clear differences of “Josef's” spelling (not the same as “Joseph” by Sernetz and Miller) and of the writing style of the two parts in this Mertz biography?

Next, I will investigate the name of “Joseph” written by Sernetz and Miller. First, there is “Joseph” in the Sernetz letter quoted word for word in the editor’s Introduction, from the date “Wien, 24 August 1901” on the left side of page 83 to the signature “Hans Sernetz” on the left side of page 84. In summary, it is a purchase request for 10 Mertz manuscript works from the I.G.V. (Internationallen Guitarristen-Verbandes) to Mertz’s poor widow. Second, there is “Joseph” in the letter from Mertz’s widow to Miller. I will describe Miller in section 4 in detail at the end of this article. It is quite plain that these two instances of “Joseph” are more reliable and accurate than “Josef” at the beginning of the Mertz biography.

Now, as mentioned above, what source did the editor use for the first part of the Mertz biography? It was Wurzbach²⁹ that I immediately suspected as the source, because I had been investigating guitar literature and information, including sheet music, in Vienna from December 1970 to March the next year using Heck’s dissertation³⁰ as a reference. However, in the Wurzbach copy from the library in Vienna, I could not find the full name of Mertz, but only the initials “J. K.” in the entry together with his widow, Josephine Mertz. Please confirm this in the facsimile provided, where neither the full name of Mertz nor details on his life was written. Also, note the spelling of his widow, “Josephine.”

Next, look for the spelling “Josefine” from “Fr. Josefina Plantin” on page 85, and compare the former Josephine with the latter Josefine. This spelling is an important example similar to “Josef” in the Mertz biography by his widow. In conclusion, it seems his widow’s name had been written with two spellings and she was quite careless using “f” and “ph” in her name. It

2. J. K. und Josephine Mertz, Ersterer ein Guitarre-Virtuose, Letztere, seine Gemalin, eine treffliche Pianistin, und in Wien, wo sie lebt, vornehmlich für den Unterricht sehr gesucht. Mertz, der erst vor wenigen Jahren (etwa 1860) gestorben, ist ein geborner Preßburger, der Sohn eines dortigen Bürgers. In seiner Vaterstadt erhielt er die erste Ausbildung im Violin-, Violoncell- und Guitarrspielen, dann später bildete er sich selbst fort und vervollkommnete sich so sehr, daß er in den Monats-Akademien des Preßburger Kirchenvereins, dessen Mitglied er war, öffentlich auftrat und großen Beifall erntete. Am 27. September 1840 spielte er in Preßburg zum letzten Male, dann trat er seine erste Kunstreise nach Wien, und als er dort sehr gefiel, in's Ausland an, wo sein Spiel gleichfalls Anerkennung fand. Nun kehrte er nach Wien zurück, wo er, wie auch seine Frau, Unterricht in der Musik erteilte. M. mochte, als er starb, etwa 50 Jahre alt geworden sein. Er hat auch Einiges für sein Instrument componirt. Die Original-Compositionen sind ohne Werth, hingegen hat er beliebte Constücke, insbesondere aus Opern, für sein Instrument gesetzt, und eine „Opern-

29 Refer to Dr. Constanz von Wurzbach, *Biographische Lexikon des Kaiserthums Oesterreich* (Siebzehnter Theil Wien, 1867), 412. I have included only the first page with the name. Also, see footnote 10 on p.53 of Stempnik’s dissertation which is similar to my description.

30 Thomas F. Heck, “The birth of the classic guitar and its cultivation in Vienna, reflected in the career and compositions of Mauro Giuliani (d.1829),” Ph.D.Diss., Yale University, 1970. 2 vols, UMI order no. 71-16249. Also, refer to the second edition: *Mauro Giuliani: Virtuoso Guitarist and Composer* (Editions Orphée, Columbus, Ohio, 1995).

is plain that this is similar to the difference between “Josef” and “Joseph.” My description of Mertz in Wurzbach is similar to the one on page 54 of Stempnik’s dissertation, except for the spelling above.

Now, regarding the source of the first part of the Mertz biography, I was at a loss in the investigation for a little while. However, I noticed the plural form “Aufzeichnungen [reports]” in German after multiple readings of this article, which was written by the editor at the beginning of the Mertz biography starting from “Josef” on page 84. Why is this word plural? In short, there were two “Aufzeichnungen” by Mertz’s widow in the hands of the editor at *Der Gitarrefreund*, which had clear differences of the spelling of “Josef” and in writing style, as mentioned above. Furthermore, he hadn’t found a Mertz biography with his full name until then, as is apparent in the sentence at the beginning of the introduction under the title “Johann Kaspar Mertz” on page 83. So, I can imagine the following:

After the receipt of the Sernetz letter, the editor of *Der Gitarrefreund* had requested Mertz’s widow to write a biography. However, he made a second request to her for a longer and more exact biography than before, because the first reply from her would be too short for an article in his magazine. Perhaps, its length and content would have been similar to Miller’s letter (Appendix: 2) from Mertz’s widow in *The Cadenza*. The second reply formed the second part of the biography starting from the following sentence with the word “Im” on the left side of page 85: “Im Sommer 1942 machte ich eine Kunstreise nach Steinermark, Kärnten, Böhmen und Sachsen. ...”

It seems probable that this was true. I am convinced now that his widow used the spelling “Josef” in the first letter to the editor of *Der Gitarrefreund*.

3. “Caspar Joseph” should not be used as the professional name of Mertz.

“Caspar” would not be a name in German, for it would generally be spelled “Kaspar” in German at the time. In other words, the name he used as a guitarist ought to have generally followed the custom of the language (German) where he was primarily active. As an example of a similar case we can look to Wenzeslaus (Wenzel) Thomas Matiegka³¹ (1773-1830)

³¹ Thomas F. Heck, “Matiegka, Wenzel Thomas,” *The New Grove*, First Edition Vol. 20 1980, Macmillan Publishers. Related to this, Matiegka’s Nocturno for flute, violin and guitar op.21 is the original of F. Schubert’s Guitar Quartet. Refer to Fr. Reinhard van

from Chocẽ in Bohemia, who was already active earlier than Mertz in Vienna as a famous foreign guitarist. The name above is the German name of Matiegka, and his Czech name seems to have been Václav Thomáš Matějka.³² There does not exist anything in the printed or handwritten Mertz works having the full name “Caspar Joseph” or the initials “C.J.” This is also true in Stempnik’s dissertation. Refer to page 58 of her dissertation for details. Also, this name “Caspar Joseph” is not found anywhere except for the baptismal document³³ of Mertz, though it is very important as a Mertz historical document.

To be clear, why would Stempnik insist on the new name “Caspar Joseph” as both a professional and historical name of Mertz in her dissertation? Is it by reason of her discovery of the birth name of Mertz? In short, I will repeat the same sentence in section 1 again: using what criteria can an historical researcher change the pen name of a novelist in historical literature to his real or birth name? Should the name “Caspar Joseph,” as insisted by Stempnik, really be used following this principle? I cannot find a legitimate reason to change his professional and historical name to his birth name.

4. The name “Joseph Kaspar Mertz” in Stempnik’s dissertation.

- 1) “Joseph K. Mertz” on the cover pages of *Three Compositions For Guitar*, Edited by J. M. Miller, New York, 1900.
- 2) “Josef(ph) Kaspar Mertz” in *Der Gitarrefreund*, Heft 12, December (1901).
- 3) “Joseph Kaspar Mertz” in A. Bertinelli, “Joseph Kaspar Mertz,”³⁴ *Il Plettro, Bollettino dei Mandolinisti e dei Chitarristi*, Milano, No.6 (1914): 1.
- 4) “Mertz, Joseph Kasper,” in the 5th Edition, 1958 and 6th Edition, 1978, *Baker’s Biographical Dictionary of Musicians*,³⁵ New York.

Hoorickx O.F.M. (Ghent), “Schubert’s Guitar Quartet,” *Revue Belge de Musicologie*, XXXI (1977): 111-135, and Erwin Schwarz-Reifflingen, “Das Rätsel des Schubert-Quartetts gelöst!,” *Die Gitarre*, Jg.13, Heft 1/2 (1933): 1-4.

32 Ibid. However, I cannot confirm his name in Czech, because I quoted from the article using a Czech-English dictionary.

33 Refer to pages 57-58, Bd. I: TEXTTEIL in Stempnik’s dissertation. Neither of the pages in footnotes 2 and 3 have the baptismal evidence of Mertz in facsimile, in spite of a copy of his death details on p.91 in footnote 4. It is very mysterious to me and I would like to know the reason Stempnik couldn’t provide a copy to us, or why she did not mention it there.

34 See footnote 20.

35 Refer to p.53, Bd. I: TEXTTEIL in Stempnik’s dissertation and find the words “Joseph

5) “Josef(ph) Kaspar Mertz” in my Mertz article in *nova giulianiad*, Nr.9/10 (1986).

The name “Joseph K. Mertz” on the cover page of 1) is clearly quoted from the letter received from Mertz’s widow. Please see Appendix: 2 from *The Cadenza*. The name “Josef(ph) Kaspar Mertz” from 2) was already described in section 2. “Johann Kaspar’ was a misreading...” Also, it seems that the name “Joseph Kaspar Mertz” from 3) was quoted from 1) and 2). The next name “Joseph Kasper Mertz” from 4) was really quoted from the same letter from Mertz’s widow to J. M. Miller as well as from 1). Please refer to Appendix: 2, and the sentences for footnote 36 by Matanya Ophee. The name “Kasper” had already been discovered by Stempnik. However, it is regrettable that she didn’t connect it with Miller’s letter from Mertz’s widow in spite of discovering other important information. She had not known of Miller’s letter in *The Cadenza* at the time. Regarding the last form in 5), of course Stempnik didn’t use the exact title of my 1986 Mertz article 5), and insisted on using the birth name of Mertz, as mentioned above. In her dissertation my name appears only once, excluding the Bibliographies, in footnote 4 on page 51 of the text in her dissertation as follows:

“Dem Schreiben Sernetz’ und dem Lebensbericht von Josephine Mertz widmet Masami Kimura einem article, In: “nova giulianiad”, Bd. 3, Nr. 9/10 1986, S.85ff. ...”

[Masami Kimura dedicates an article to Sernetz’ letter and the life story of widow Josephine Mertz, in “nova giulianiad”, Bd. 3, Nr. 9/10 1986, page 85...]

In short, perhaps she was concerned about having to detail both “Johann” and “Josef(ph)” which would have required referencing my article titled “Johann K. oder [or] Josef(ph) K. Mertz?”

I will investigate the letters again in detail, in order to demonstrate a very interesting and important explanation about Mertz’s name. First of all, we know already her two letters to the editor of *Der Gitarrefreund*, for I described them in detail in section 2. The next to cover is the one received and translated by J. M. Miller in *The Cadenza* Appendix: 2 (the first translation) as well as Appendix: 4 (the second translation).

The problems regarding Miller’s letter in *The Cadenza* are more complex to understand than the letters in *Der Gitarrefreund*. I was beside myself with joy learning that Miller translated the German letter from Mertz’s widow into English twice, and that both of the two translations

Kasper” as an almost correct name of Mertz. Refer also to footnotes 3 and 10.

had been printed. The existence of two translations becomes clear in that there are a number of differences in the published texts. Regarding *The Cadenza* translation, Stempnik describes on page 52 of her dissertation as follows:

“...Der Brief enthält eine kurze Zusammenfassung der wichtigsten Lebensdaten von Caspar Mertz. Das Fehlen jeglicher Mitteilungen privater Natur legt den Schluß nahe, daß es sich um ein offizielles Schreiben handelt, möglicherweise um einen Teil der Korrespondenz mit dem Münchner Verein, die der ausführlichen biographischen Skizze vorangegangen sein dürfte. Der Brief enthält einige Daten, die im ausführlichen Bericht nicht vorkommen.”

[...The letter contains a brief summary of the important life data of Caspar Mertz. The lack of any communication of a private nature suggests it is an official letter, possibly part of the correspondence with the Munich Society, which should have preceded the detailed biographical sketch. The letter contains some data that does not appear in the detailed biographical sketch.]

I will describe the second translation (Appendix: 4) by Miller, which was already known by my guitar colleague, Jun Sugawara, before I wrote my first Mertz article in 1986. I found its exact title as well as its source in the Bickford Collection, according to an article³⁶ by Matanya Ophee (1932-2017) in *Gitarre & Laute* as follows:

“...Weiter informiert mich Ron Purcell, daß sich unter den Zeitungsausschnitten in der Bickford-Sammlung ein clipping aus einer bisher nicht identifizierten Zeitschrift befindet:”

[Further, Ron Purcell informs me that among the newspaper excerpts in the Bickford Collection is a clipping from an unidentified magazine:]

LIFE OF J. K. MERTZ, CELEBRATED / GUITARIST AND COMPOSER. / Translated from a German MS. Letter from Mrs. J. K. Mertz / Wien, Austria, Europe, to J. M. Miller, Vinton, Iowa, USA / J. M. Miller.

36 Refer to p.37 from Matanya Ophee, “Neues über Caspar Joseph Mertz,” *Gitarre & Laute*, No.2 (1991): 35-37. Also, refer to the original English version: “Stempnik on Mertz,” *Soundboard*, Vol.18, No.1 (1991): 75-81.

Upon reading a 1980 edition by Ron Purcell, I noticed the strange name which was “Johann Kasper Mertz.” I also noticed the following problem: Why is this name not “Joseph” but “Johann” here in spite of the translation by Miller? Here it ought to have been “Joseph” to match the name in the letter translated by Miller in *The Cadenza*.

By the existence of “Kasper” in the second translation published in *S. S. Stewart’s Journal* it could be considered as a quotation source for 4). There is a very strong possibility that the *Baker’s* Mertz entries were written by Mrs. Bickford or the data on Mertz was offered by Mrs. Bickford to the dictionary entry writer. My thoughts are that the *Baker’s* Mertz entries were written by Mrs. Bickford in both the 1958 and 1978 editions.³⁷ In point of detail, refer to my 1992 Mertz article.

Now, I will return to the story in *The Cadenza* again. There are still three other words clearly misread by Miller in this translation in *The Cadenza*, which somebody knowing German could easily find out even without having the original letter by Mertz’s widow. Here, I point out all of them now as follows because in my previous 1992 Mertz article I wrote only two of the misread words:

Warsdau → Warschau

Medlin → Modlin

Attenburg → Altenburg

It is plain that Stempnik didn’t know in her 1990 dissertation of the existence of two letters translated by Miller, for the translation in *The Cadenza* was first quoted by me in my 1992 Mertz article. However, she knew only the contents of the letter with the name “Kasper” as an ambiguous letter without an addressee written by Mertz’s widow, at least as mentioned on page CCCXLI, Bd. II: KATALOG in her dissertation: “Brief an den IGV, ca 1900. (?) [Letter to IGV, ca 1900. (?)]” Moreover, she did not connect this same spelling of “Kasper” to that in 4) and writes about this unclear translation in footnote 3 of page 52 in her dissertation as follows:

“...Der Brief liegt nur in einer Übersetzung vor, innerhalb einer Facsimile-Ausgabe der “6 Ländler” op. 9 von Mertz, herausgegeben von Peter Danner. Vermutlich war Danner der Übersetzer des Briefes.”

37 Editor: Kimura was not able to review all *Baker’s* Mertz entries prior to the 1958 edition. It is possible Bickford sourced her information from J. M. Miller’s articles.

[...The letter is only available as a translation in a facsimile edition of “6 Ländler” op. 9 by Mertz edited by Peter Danner. Danner probably was the translator of the letter.]

However, it is clear as explained above that Miller, not Danner, was the translator of the letter by Mertz’s widow. Furthermore, Ronald C. Purcell (1932-2011) commented on Mertz’s biography based on this letter, and changed the original name at the beginning on Miller’s letter Appendix: 6 from “Joseph” to “Johann” before “Kasper.”

Now, Stempnik knew of the existence of 1) - 5) with respect to Mertz’s name at least in 1989, but she quoted the source of the name “Josef(ph) Kaspar(K.)” from items 1) - 4) and finished writing her doctoral dissertation in the end without any reference to my research. Clearly, Stempnik didn’t like to touch on the name of Mertz in detail, as mentioned above. After a while, I accidentally discovered the very interesting Notes number 1 in

Notes

1. At the time of handing in the present text, Astrid Stempnik has already obtained her Ph.D. with a thesis on Mertz. She is, however, still preparing her text for publication, so I haven’t been able to read it yet.

Nevertheless she was kind enough to send me some extracts concerning the work for guitar and piano and I thank her sincerely. She also pointed out that Mertz’s first name is Joseph Kaspar and not Johann Kaspar, which is used more often than not.

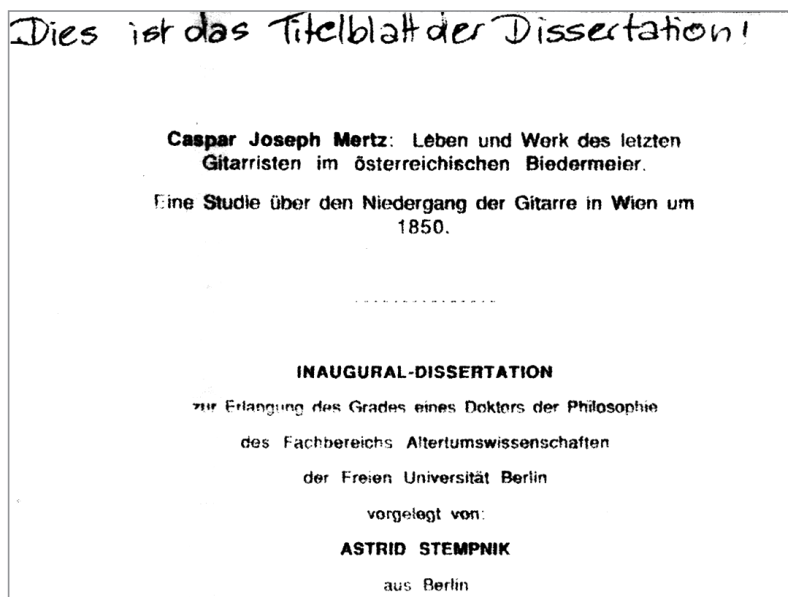
the Introduction written by Peter Pieters (1951-99)³⁸ which seemed to say that Stempnik was writing her dissertation using the name “Joseph Kaspar.” I was very surprised, and then doubted the description of this Note by Pieters. Would she have forgotten the sentence written by herself in the Nachträge? At the beginning of the Nachträge she writes:

“Mertz’ Name ist weder “Johann Kaspar” noch “Joseph Kaspar”, sondern “Caspar Joseph”!”

[Mertz’s name is neither “Johann Kaspar” nor “Joseph Kaspar”, but “Caspar Joseph”!]

38 Refer to Peter Pieters, “Introduction,” *Johann Kaspar Mertz: Duette für Gitarre und Pianoforte. Unterhaltende Tonstücke verschiedenen Characters; Mazurka, Barcarole, Divertissement, Einsiedlers Waldglöcklein, Wasserfahrt am Traunsee*, (Alamire 1990). Also, see footnote 5 on p.236 of Stempnik’s dissertation. Peter Pieters (Kortrijk, Belgium, December 6, 1951- Ghent, Belgium, June 9, 1999) studied musicology at Ghent University finishing in 1974. From 1975 until 1977 he studied at the Ghent Conservatoire then continued the study of baroque guitar at the Paris École Normale de Musique [Information supplied by Jan de Kloe (The Hague, b.1943)].

I immediately requested the Freie Universität Berlin to send me a copy of the cover page for her 1989 dissertation (not the published version in 1990). Carefully read Notes 1 above and the cover page of her dissertation sent from the librarian below. It was the same as the title of the later published version.



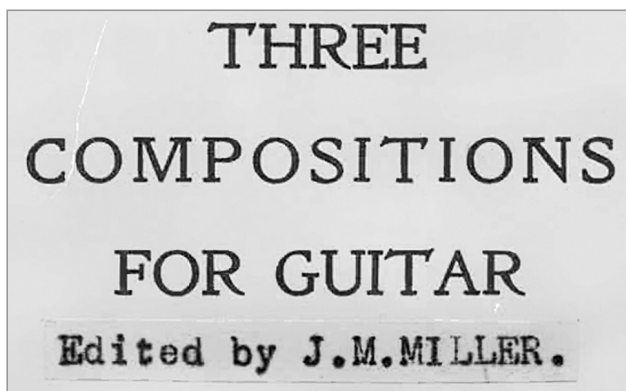
It appears that the Freie Universität Berlin approved an improper name as an historical name of Mertz in Stempnik's doctoral dissertation in 1989. Who were the members of the doctoral examination at the university, and in particular the lead professor for her doctorate? Was the authorization of the university truly and historically reasonable? This is a fundamental problem in historical research.

5. The "J. K." of Mertz suggests "Joseph Kaspar" based on the initials.

In my 1986 Mertz article, I had insisted that the initials J. K. were from "Josef(ph) Kaspar." It was proven by my accurate analysis of some sentences in the Mertz biography article including the introduction by the editor of *Der Gitarrefreund*. The decisive proof is from three letters: the first is the letter quoted exactly (im Wortlaut [word for word]) from Hans Sernetz; the second is the letter buried in the Mertz biography from Mertz's widow,³⁹ which was sent to the editor of *Der Gitarrefreund*; and the third is the letter to J. M. Miller from Mertz's widow, earlier than the

³⁹ Refer to section 2 above.

Der Gitarrefreund letter, which was printed in the Jan.-Feb. 1895 issue of *The Cadenza*. Mertz's full name was spelled literally as "Joseph Kaspar Mertz" by both Mertz's widow and Hans Sernetz. Related to this, the name "Joseph K. Mertz" was used on the covers⁴⁰ of *Three Compositions for Guitar* edited by J. M. Miller in 1900, who received the letter above from Mertz's widow. As the results of my research, I insisted on "Joseph Kaspar" as the name of Mertz in my 1992 Mertz article. I should sincerely thank Dr. Stempnik for awakening in me the connection between the *Three Compositions for Guitar* above and Miller, because the following words on the Library of Congress copyright submissions are not on my copies from the Nakano Guitar Collection: "Edited by J. M. Miller." Despite the quality of the facsimile it is clear a label was added. A faint trace of the label can be seen in the enlargement on this page. Only the copyright submissions had the labels affixed and none of the prints found in various libraries mention Miller.



Since initials always suggest the original name, we should follow this rule in the case of the initials "J. K." for "Joseph Kaspar." In other words, the initials are acceptable only on the assumption that they align with a specific name that truly exists. For instance, the beginning of the Mertz biography written by me is as follows:

"Joseph Kaspar Mertz, baptized Caspar Joseph, was active as a guitarist "J. K. Mertz" in Vienna (1840-56)..." (Then my description about the different Mertz names follows this regarding "Johann," "Josef(ph)," "Caspar," "Kaspar" and "Kasper.")

40 Refer to Appendix: 8.

Another question is: why did Mertz change his name? A possibility might be that Mertz wished to distinguish his name from Friedrich Wilhelm von Mertz who was a Viennese musician at the time. See the facsimile here from page 410 of Wurzbach.⁴¹ Incidentally, Stempnik points out a Carl Merz, a “clavier composer,” on page 58 of her dissertation.

Mert, Friedrich Wilhelm von (f. f.
Feldmarschall-Lieutenant und
Commandant der Festung Komorn
im Jahre 1848, geb zu Hanau 28. De-
cember 1777, gest. im Jahre 1859).
Trat, 19 Jahre alt, am 1. April 1796,
als Freiwilliger in die österreichische
Armee. Im Jahre 1800 war er zu
Brescia kühnlich, im Jahre 1803 in

I am grateful to have received valuable advice and assistance from several of my guitar colleagues, including those from other countries. I sincerely hope that the arguments in this article are endorsed by many guitar colleagues around the world.

POSTSCRIPT

Based on the following information (1880 United States Federal Census for John M. Miller) from Peter Danner (b.1936), I at last learned the specific name of the initial J. and the birthplace of Miller, unknown to me at the time of my 1992 Mertz article:

“John M. Miller (ca.1830-?) was an immigrant from Denmark and living as a music teacher in Flint, Genesee, Michigan, in 1880.”

I would like to take this opportunity to thank Mr. Danner. In addition to this information, I found additional details about Miller on page 142 and in footnote 14 on page 143 in the Ferranti biography by Marcus G. S. Van de Cruys: *The King's guitarist: The life and times of Marco Aurelio Zani de Ferranti (1801-1878)*.

“... About J. M. Miller himself little is known, except that he was a teacher of music at the Iowa State Institute for the Blind until 1911...”

41 See footnote 29. Here I show only the beginning of the entry with the name “Friedrich Wilhelm von Mertz” from the Wurzbach book.

“Recently Brian Torosian confirmed that Emma Miller was indeed a daughter of John M. Miller and also a noted guitarist. He dedicated a chapter to the Miller family in his dissertation for Northwestern University *Mertz in America: The music of J. K. Mertz in early twentieth-century America* (Evanston, Illinois, 2003) page 75.”

Editor: Recent research on Miller, in cooperation with Angie Pedersen, a descendant of his first marriage to Anna Bruce, has led to the discovery of his death certificate which states he was born April 30, 1833 and that he was living in the Presser Home for Retired Music Teachers in Philadelphia, Pennsylvania from September 27, 1916 until his death on January 23, 1923. Jan de Kloe has obtained work records for Miller from the Iowa College for the Blind in Vinton, Iowa confirming that he worked there from October 1893 through May 1912.

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Appendix

Mitteilungen

des

Internationalen Guitarristen-Verbandes (e. V.)

herausgegeben

unter Mitwirkung hervorragender Kräfte auf der Gitarre und angrenzenden Gebieten

vom Secretaria des I. G. V.

München, innere Wienerstr. 15.

Mitglieder erhalten das Organ gratis; für Nichtmitglieder beträgt der Preis der einzelnen Nummer 30 Pfg. ohne Musikbeilage, erhältlich beim Secretariat.

Manuscripte, Zuschriften, Sendungen von Recensions-exemplaren, Annoncen, sowie Beitritts-erklärungen zum Verbands bitten wir zu richten an:
Édouard Kähles, München, innere Wienerstrasse 15 oder an F. Sprenglinger, Augsburg, Stadtschachplanerlei,
 Rücksendung erfolgt nur, wenn Porto beiliegt.

Für Form und Inhalt der Aufsätze sind die Verfasser, für Annoncen die Inserenten verantwortlich.

Die Insertionsgebühren betragen 30 Pfg. für die dreispaltige Petitzeile. —

Inhalt von Heft 12.

Dezember 1901.

Johann Kaspar Mertz. — 3^{me} Congrès international de Guitaristes (Suite). — III. Guitarristentag (Schluss). — Neuzugang von Mitgliedern. — Kleine Nachrichten. — Annoncen.

Musikbeilage: Romanze für Gitarre-Solo von *J. K. Mertz*. (Die Herausgabe erfolgt etwas später.)

Johann Kaspar Mertz.

Wir bringen in Nachstehendem eine interessante Biographie des berühmten Componisten und Gitarrevirtuosen aus der Feder seiner in Wien lebenden Witwe Josefine Mertz, deren Adresse wir bekanntlich auf Grund unseres Ausschreibens der Gitarrenaussstellung durch Herrn Sernetz-Wien ausfindig machten.

Es dürfte unsere Leser in hohem Grade interessieren, den Brief des Herrn Sernetz im Wortlaut kennen zu lernen; derselbe lautet:

Wien, 24. August 1901.

Durch eine Notiz in der „Neuen Freien Presse“ auf den III. Guitarristentag aufmerksam gemacht, erlaube ich mir folgendes, wie ich glaube für die Sache nicht Uninteressantes mitzuteilen. Interessant insoferne, als es sich um einen, soweit mir bekannt ist, einzig dastehenden, leider schon vergessenen Gitarre-Virtuosen handelt, welcher nicht nur Gitarre-Conzerte allein, sondern auch solche mit Clavierbegleitung veranstaltete und den Beweis erbrachte,

dass die Gitarre von Meisterhand gespielt, ungeahnte Erfolge zu erzielen vermag.

Dieser Virtuose war Joseph Kaspar Mertz.

Da nun ein grosser Teil der Compositionen dieses berühmten Guitarristen (ein Teil derselben wurde bei Haslinger, Wien*), Aibl in München und André, Offenbach verlegt) noch im Besitze der nunmehr 82-jährigen Witwe sind und ich der Ansicht bin, dass diese Compositionen (Concertpièces und drei Walzer) im Manuscript für den Guitarristentag resp. für die Ausstellung von grösstem Interesse sein werden, umso mehr als sämtliche Compositionen und Duette für Gitarre und Clavier als einzig dastehend in ihrer Art überall riesigen Beifall fanden, erlaube ich mir nun an Sie die höf. Anfrage zu richten, ob Sie, resp. der sehr geschätzte Verband ge-

*) Vergleiche auch die Annonce der Firma Schöninger & Cie., Berlin. (Die Red.)

1: „Johann Kaspar Mertz,“ *Der Gitarrefreund, Mitteilungen des Internationalen Guitarristen-Verbandes*, Heft 12, December (1901): 83-85.

neigt wären, diese Manuscripte zur Ausstellung und eventuell, wenn sich Interessenten finden, zum Verkauf zu bringen, wenn es der Verband nicht vorziehen sollte, diese Manuscripte für sein Archiv anzukaufen. Durch den Verkauf der Compositionen würde der Witwe, die nicht in den glänzendsten Verhältnissen lebt, nachdem sie durch ihr hohes Alter gänzlich erwerbslos ist, ein grosser Dienst erwiesen werden und darum erlaube ich mir Sie zu belästigen und Sie zu bitten, im Interesse der Witwe dieses grossen Guitarristen zu wirken und vielleicht zu ermöglichen, dass dieselbe weniger sorgenvoll und verschämt durch die Anerkennung ihres seeligen Gatten durch die Nachwelt, ihre letzten Lebensstage verbringen kann.

Frau Mertz erklärte sich bereit, falls es wünschenswert wäre und sich ein Partner fände, der die Eignung besitzt, Compositionen ihres Gatten auf der Terz-Gitarre zu spielen, gegen Ersatz der Reisekosten zu dem geplanten Concerte nach München zu kommen und die betreffenden Musikstücke auf dem Clavier zu begleiten. Für diesen Fall würde sie vorher Probestücke einsenden. *)

Die genannte Dame steht ganz allein, besitzt keine Verwandte, die sich ihrer annehmen könnten und aus diesem Grunde erlaube ich mir für sie einzutreten und vorliegende Zeilen an Sie zu richten.

Indem ich Sie bitte, mir meine Belästigung um der guten Sache willen, die ich zu vertreten glaube, entschuldigen zu wollen, empfehle ich mich etc. etc.

Hans Sernetz.

Die betreffenden Musikalien lagen bei der Ausstellung öffentlich auf, nämlich:

1. Original-Walzer für Gitarre u. Klavier.
2. Walzer im Ländlerstil do.
3. Fantasie aus »Montechi«.
4. Fantasie aus »Norma«.
5. Originalfantasie in D-moll und 1 Mazurka.
6. Fantasie: »Les Adieux« mit Flageolet.

Duo concertant für Gitarre und Klavier.

*) Hiefür war es leider schon zu spät. (Die Red.)

7. Thema aus »Il Pirata«.

8. »Elixir d'amore«.

9. »Lucia di Lammermoor«.

10. Romanze für Gitarre-Solo. *)

In der am 3. November d. J. in Tutzing abgehaltenen Sitzung der Centralleitung wurde angeregt, eine Subscription zum Ankauf der Mertz'schen Compositionen für die Verbandsbibliothek zu eröffnen.

Da im Budget pro 1902 ein Posten zu diesem Zwecke nicht vorgesehen werden konnte, so stellen wir an unsere Mitglieder die Bitte, ein Scherflein beizutragen, um einerseits die wertvollen Compositionen des berühmten Guitarristen Mertz für unsere Bibliothek ankaufen zu können, andererseits aber der Witwe einen deutlichen Beweis zu geben, dass der Name Mertz bei allen Guitarristen in hohem Ansehen steht.

Die Redaction des Gitarrefreund eröffnet die Subscripten mit Mk. 20.—. Von Herrn Otto Hammerer, Augsburg-Tutzing, sind fernerhin eingegangen Mark 30.—. Weitere Beträge bitten wir an Hrn. Dr. Otto Edelmann, München, Nymphenburgerstr. 57 zu richten.

* * *

Ueber das Leben und Wirken des Virtuosen J. K. Mertz können wir folgende interessante Aufzeichnungen seiner Witwe mitteilen.

Josef Kaspar Mertz erblickte zu Pressburg am 17. August 1806 als Sohn armer Eltern das Licht der Welt. Schon in frühester Jugend genoss er Unterricht im Gitarrespielen und Flötenblasen. Namentlich auf letzterem Instrumente brachte er es bald zu einer grossartigen Virtuosität. Bereits in seinem zwölften Lebensjahre erteilte er Lectionen auf der Gitarre und Flöte, hauptsächlich um seine Eltern zu unterstützen. So verbrachte er seine Jugend unter mannigfachen Entbehrungen als Lehrer, bis er im Jahre 1840 nach Wien kam, wo er in einem Wohlthätigkeitsconcerte unter dem Protectorate Ihrer Majestät der Kaiserin Carolina Augusta im Hofburgtheater als Gitarresolist auftrat und wahre Beifallsstürme entfesselte. Hiedurch ermutigt begab sich Mertz auf eine

*) Wurde als Musikbeilage für den Gitarrefreund angekauft.

Kunstreise nach Mähren, Schlesien und Polen, wo er in den Städten Breslau, Krakau, Warschau mit grossem Erfolg concertierte, so auch in der russischen Festung Modlin unter dem Protektorat des Fürsten Urusoff. Von hier wandte er sich über Stettin nach Berlin, wo er im k. Hofopertheater spielte und weiter nach Dresden (1842). Hier war es, wo er Fräulein Josefine Plantin, seine spätere Gattin kennen lernte. Frau Josefine Mertz teilt uns hierüber folgende Einzelheiten mit.

„Im Sommer 1842 machte ich eine Kunstreise nach Steiermark, Kärnten, Böhmen und Sachsen. In Dresden angekommen, war es mir unmöglich, einen Saal zu bekommen und ich wurde dieserhalb beim Musikreferenten des Polizeiamts vorstellig. Hier erfuhr ich, dass ein österreichischer Gitarrekünstler ein Concert zu veranstalten beabsichtige und es wurde mir geraten, mich an denselben zu wenden. Auf die Empfehlung des Polizeibeamten lud mich Herr Mertz, der Veranstalter jenes Concertes, ein und ich war von seinem zauberhaften Spiel vollständig berückt. Wir beschlossen, die Kunstreise gemeinschaftlich fortzusetzen und so reisten wir in Begleitung meiner Schwester mit der Post nach Chemnitz. Hier angekommen befand uns ein leises Bangen für unser Concertunternehmen, denn man sah den ganzen Tag über keine lebende Seele, nur ein Geisbock sprang lustig auf dem Hauptplatze umher. Das Concert fand denn auch diesen Verhältnissen entsprechend statt. Wir reisten weiter nach Altenburg und verlobten uns im Postwagen. Da wir in Altenburg einen ähnlichen Andrang des Concertpublikums befürchteten, fuhren wir weiter nach Leipzig. Zwei Tage nach unserer Ankunft erkrankte Mertz und das projektierte Concert im Gewandhaus musste abgesagt werden. 14 Tage verstrichen bis zu seiner Genesung. Wir gaben noch ein Concert in der Buchhändler-Börse, Mertz spielte eine Fantasie über Montecchi, Les Adieux und Carnaval von Venedig. Ich spielte Sonate Cis-moll von Beethoven, dramatische Scene von Kalkbrenner und übernahm die Begleitung zu den Liedern, die Herr Breitung sang. Nach dem Concert beschlossen wir, da ich einsah, dass die Gesundheit meines Bräutigams sehr angegriffen war und keine weiteren Concert-

reisen mehr vertragen zu können schien, nach Wien zurückzukehren. Unterwegs liessen wir uns noch in Prag trauern (14. XII. 1842), gaben daselbst ein gut besuchtes Concert und reisten nach Wien weiter, wo wir uns häuslich niederliessen, um uns dem Unterrichten zu widmen.

(Fortsetzung folgt.)

3^{me} Congrès international des Guitaristes.

(Suite.)

L'exposition de guitares dans la salle de marbre de l'hôtel «Bayrischer Hof» a exercé sur la fabrication de ces instruments une influence dont on ne saurait trop apprécier la portée et à ce point de vue les maisons exposantes de Munich et de l'Etranger méritent toutes nos félicitations tant par le fini de leur fabrication que par la clarté de son obtenue.

L'union des guitaristes peut être sûre d'avoir été l'initiatrice de cette exposition dans le but de faire renaître cette industrie et de lui donner un nouvel essor.

La section historique était rendue particulièrement intéressante et instructive par la sélection faite par Monsieur Paul de Wit. (Musée historique de musique à Leipzig) dans sa collection et que celui-ci avait mise à notre disposition de façon si courtoise et désintéressée.

L'installation par elle-même dû à Mr. Edemann était très réussie. Le festival donné dans la grande salle de l'hôtel «Bayrischer Hof» qui s'est passé de façon si brillante contribuera dans ce même ordre d'idées à faire renaître le goût de la guitare.

Le caractère historique du programme choisi et composé de morceaux d'une musique très fine facilitait l'étude de l'ancienne et nouvelle littérature sur la guitare. Le morceau d'ensemble donné par une vingtaine de guitaristes témoignait le résultat d'une étude sérieuse. Des morceaux anciens pour luth (Mr. Dr. Rensch) et des chansons populaires, vieilles allemandes (Mr. Dr. Baner) suivies d'une pièce populaire vieille italienne dont le jeu était plein de nuances variées et brillantes (Münchener Mandoline-Club) formaient la première partie.

La place d'honneur était réservée comme de juste au très estimé président de l'union internationale des guitaristes Monsieur Otto Hammerer qui par l'exécution modeste d'un Concertino, solo de guitare prouva que cet honneur n'était nullement déplacé à son égard-ce que redoutent encore plus évident les applaudissements enthousiastes du public.

La deuxième partie consistait en un ensemble de mandolines ainsi qu'en un Rondolletto du célèbre Giuliani, exécuté d'une façon brillante par Monsieur A. Mehlhart, le distingué vice-président de l'union internationale de guitaristes ce qui mit malheureusement les Steyrer-Ländler dans une position très délicate.

Le Quatuor lombard de M. Albert et consort (Mandolines et guitares milanaises) présenta une délicieuse exécution et enfin un dernier Ensemble aussi parfait que le premier

The Guitar To-Day.*)

By A. F. Cramer.

Professor of the Guitar, 10 Vigo St. W. London.

There was a time in the musical history of England when the guitar enjoyed greater popularity than the pianoforte. British officers returning from the Peninsular are credited with its introduction, and in 1820 Ferdinand Sor drew crowded houses to hear his guitar concerts in London. Later came Leonard Schulz, Regondi, and Catherina Josepha Felzer, whose performances were most favorably commented upon by the press and the public. With this auspicious introduction, with its merits indisputably proved, it is a mystery to me why the guitar, after partial retirement should be so slow in returning to popularity.

It is quite true that at the present day we have no greater masters than of yore, but we certainly have more of them, and this is a significant fact. The professors of today have reaped the benefit of their predecessors' life labours; their methods of imparting knowledge are more advanced, and they can furnish their pupils with a larger and more varied repertoire from the very numerous standard publications of the day. In view of these realities, why should anyone hesitate to venture upon the study of the guitar? Is it because so-and-so says it is not up to the musical standard? Inquire how so-and-so accounts for Paganini and Beethoven and Berlioz and Bach and Mozart and Haydn and Tully and many others of their class having devoted so much attention to it! Is it fancied to be unworth of the patronage of the educated and elite? How then is it that our Princess Louise and the members of the Royal Family and nobility of England and on the Continent are among its devotees? Does anyone say it will not combine with other instruments? Then explain why Hummel set from the Orchestral accompaniment the piano part to Giuliani's 3rd Guitar Concerto; why Moscheles and Giuliani composed a Grande Duo Concertante for Guitar and piano; why Paganini wrote six string quartets to include the guitar, and six sonatas for violin and guitar? How Kreutzer's works happen to include piano and guitar duets? How Weber's name appears on compositions for guitar and violoncello, guitar and flute etc.? Why Rossini wrote a quintet for violins and guitars? Is it not recognised by the best conservatoires in Europe and America as of sufficient merit to be associated in their curriculum with other orchestral instruments.

In my experience of 15 years it has been a notable fact that there exist many teachers throughout the country whose knowledge of the Instrument is limited almost entirely to accompaniment playing. They are accordingly unable to exhibit its merits or capabilities, and in one term of lessons can invariably impart to the pupil all they know. Hence the supposition in so many circles that the guitar is not a solo instrument, but for accompanying only.

The intending pupil is informed of and believes this, and is persuaded to try some superior instrument. The thought seldom occurs when selecting the instrument for study that it is better to play on one of lesser merits thoroughly, than one of superior attributes not so well. I con-

sider it an absolute waste of time to attempt the violin unless the time at disposal for practice is adequate.

Supposing two pupils — all conditions regarding talent, instructorship, etc. being equal — commence studying respectively the guitar and violin, with an hours practice in every twenty four. The inevitable result will be that at the end of the year the guitarist has acquired an interesting repertoire for drawing room performance, and is able to accompany most of the popular songs, while the violinist, after having probably caused much annoyance to members of the household or to neighbours, can scarcely do otherwise than scrape.

No unprejudiced musician would dare to say, for instance, that the guitar is superior to the pianoforte, but — says the Westminster Review — if instruments were estimated by effect in proportion to magnitude the guitar with its hundred tones would hold a high rank, notwithstanding its comparative inferiority in some keys. But the pianoforte cannot warble, nor articulate, nor sigh, nor wail, nor tremble, as does the human voice under emotion. The forte of the late family of instruments is interpreting the passions and not in producing the effect of chirping birds, rearing lions, of approaching trains — of material things.

Many who teach the banjo, mandoline, and guitar inclusive say that with them there seems to be a struggle for supremacy between these instruments, whereas the specialist seems to think his is the most popular. Be this as it may, each instrument has its merits and its devotees, and fill its respective place, but I am convinced that the guitar, surrounded as it is with antiquity, poetry, and romance, is gradually winning a position in the public estimation which can never be usurped.

Johann Kaspar Mertz.

(Fortsetzung.)

In Wien war uns das Glück günstig; wir bekamen zahlreiche Schüler, von denen es die meisten bald vorwärts brachten. Ein bedeutender Gitarreschüler meines Gatten war J. Dubetz; eine Mandolinenschülerin, Gräfin Ledochowska brachte es zu bewunderungswürdiger Virtuosität, sie besass auch Compositionen für 2 Mandolinen, Gitarre und Klavier, von denen ich keine Abschrift habe.

(Neben Gitarre und Flöte spielte Mertz noch Violoncello, Zither und Mandoline und schrieb auch für die Zither: »Gebirgsbleateln« bei Haslinger erschienen.)

Bei einem Konzert, das wir am 15. März 1843 im Musikerevereinsaal gaben, genossen wir die hohe Ehre, unter unseren Zuhörern Ihre Majestät die Kaiserin Carolina Augusta zu sehen. Als ich den bösen Kritiker Saphir in der ersten Reihe sitzen sah, schlotteten meine Kniee unter dem Piano so, dass ich kaum das Pedal zu finden vermochte.

*) Die Übersetzung musste wegen Raummangel für die nächste Nummer zurückgestellt werden. (Die Red.)

Bei einem anderen Konzerte setzte mich einmal mein Gatte in arge Verlegenheit. Nach wiederholten Hervorrufen mussten wir eine Piece zugeben und besprachen uns, eines unserer Duos über »Der Pirat« zu spielen. Wir fingen an, auf einmal spielte mein Gatte in übermütiger Laune, zwar wunderschön, aber etwas, was ich noch nie in meinem Leben gehört hatte; ich spitzte meine Ohren, um nur in der richtigen Tonart einfach zu begleiten. Als mir aber der Spuk zu lange dauerte, warf ich meinem Gatten einen Seitenblick zu, und da fiel es ihm ein, dass auch ich etwas zu reden hätte, und er lenkte in das wirkliche Duo ein, so dass ich mich mit meiner Variation breit machen konnte. Nach Schluss aber sagte ich ihm, ein andermal, wenn du wieder improvisieren willst, thue es allein! Er aber sagte ganz lakonisch, ich wusste schon, dass du bei der Sache seist! — Nun arbeiteten wir ruhig weiter bis zum Jahre 1846, da erkrankte mein Gatte wieder. Ein berühmter Arzt konstatierte Gesichtsschmerzen und verordnete Strychnin. Ich kannte dieses Mittel nicht, konnte es auch nicht versuchen (meine Gewohnheit war nämlich, jedes Medicament zuerst an mir zu probieren, bevor ich es dem Patienten gab), denn es schien mir, als hätte sich der Apotheker vergriffen, weil so wenig in dem Papierchen war und so fürchtete ich, es bleibt nicht genug übrig und gab ihm die ganze Dosis ahnungslos ein. Es dauerte keine 5 Minuten, als Erscheinungen eintraten, die mir klar machten, dass eine Vergiftung vorliegen müsse. Es wurde schnell ein anderer Arzt gerufen und ich gab in der Verzweiflung meinem Gatten recht viel Wasser zu trinken als Brechmittel. Es fehlte nicht viel, so wäre der Tod eingetreten. Alle Mittel wurden angewendet, ihn am Leben zu erhalten, doch war die Nachwirkung derart, dass er beinahe 1 1/2 Jahre unfähig war, etwas zu verdienen. Ich nahm eine Wohnung auf dem Lande, damit er in besserer Luft seine Gesundheit pflegen könne; meine Mutter und Schwester waren bei ihm, während ich Früh mit dem ersten Wagen in die Stadt fuhr, um meine Lektionen zu geben, und Abends mit dem letzten Wagen nach Hause kam, um die Pflege während der Nacht zu übernehmen. Mit aufmerksamster und aufopfer-

ster Pflege gelang es, seine Gesundheit soweit herzustellen, dass er seinem Berufe wieder nachkommen konnte. Am 6. Februar 1848 gaben wir in Schweighofers Klavier-Salon ein Concert. An dem Tage war ein so grosses Glatteis, dass wir sehr schwer einen Wagen bekommen konnten, und unsere Concert-Besucher mit Lebensgefahr in unser Concert rutschten, und doch war es gut besucht. Eine meiner Gesangsschülerinnen erzielte grossen Beifall. Nun kam der für uns verhängnisvolle 13. März 1848. Wir verloren unsere Lektionen, sassen traurig beisammen und fabrizierten während des grössten Tumultes lustige Walzer. (Es handelt sich um die in unserer Verbandsbibliothek befindlichen und an Liebhaber verkauften Originalhandschriften. Anm. der Redact.)

Ein Freund, der uns besuchte, äusserte: Bei Euch geht es aber fidel zu; es war aber der reinste Galgenhumor, und eigentlich sollten die Walzer »Verzweiflungswalzer« heissen. Mein Gatte musste sich in die Legion einreihen lassen, was mir keineswegs angenehm war. Am Einrückungstage postirte ich mich mit dem Bratspieße in der Hand an der Wohnungsthüre, fest entschlossen, jeden niederzustechen, der mir meinen leibeigenen Gatten entführen wollte. Als der Spektakel immer grösser wurde, packte ich meinen Gatten samt Reisetasche zusammen, um nach Baden (bei Wien) zu flüchten, was aber nicht mehr möglich war, da die Schienen aufgerissen waren. Da ergriff uns namenlose Furcht und wir fuhren mit dem Fiaker zum Nordbahnhof, kamen aber viel zu bald an, Obwohl wir gar nicht weit entfernt davon wohnten (der Zug nach Brünn ging erst um 10 Uhr Abends ab), getrauten wir uns in einer Zwischenzeit von 4 Stunden nicht mehr nach Hause, um mehr Wäsche mitzunehmen, ich hatte in der Eile sehr wenig eingepackt. Nun sassen wir in Brünn beschäftigungslos und aus langer Weile lehrte mich mein Gatte Billard spielen, wobei er mich um alle Ecken jämmerlich herumzog, da ich keinen Ballen zu machen wusste. Ob meiner Begriffstutzigkeit überdrüssig, gab er den Unterricht auf. Nach einem vollen Monat konnten wir hoffnungslos, mit leeren Taschen zurückkehren. Da war es wüst und öde, unsere Schüler nach allen Winden zerstreut, es war zum

verzweifeln! Mit Mühe arbeiteten wir uns wieder empor. Im Jahre 1851 rafften wir uns auf, gaben im Musikvereinsaal drei Concerte nacheinander, ein Wohlthätigkeitsconcert im Palais des Fürsten Esterhazy, eines im Salon Schweighofer und wurden auch zu einem Wohlthätigkeitsconcert nach Pressburg gerufen, wo besonders unser Duo aus Elisire d'amore reichen Beifall fand.

In der folgenden Zeit ging es wieder ruhig den gewohnten Gang. Wir leierten unsere Lectionen handwerksmässig herunter bis 1855. Im Juli dieses Jahres reisten wir nach Salzburg und hatten die hohe Ehre, in den Appartements Ihrer Majestät der Kaiserin Carolina Augusta zu spielen unter Anwesenheit des Königs Ludwig I. von Bayern, des Herzogs von Sachsen-Weimar und anderer hoher Herrschaften. Se. Maj. König Ludwig interessierte sich ungemein für das Spiel. Er drehte die Guitarre in der Hand herum nach allen Seiten und wollte nicht glauben, dass dies eine Guitarre sei, wegen der 10 Saiten und der veränderten Form.

Mein Gatte spielte die Fantasie mit den Flageolet Tönen, den Carneval und Duo aus dem Piraten und Lucia di Lammermoor, und wir ernteten den allerhöchsten Beifall. Dann gaben wir im Salon des Herrn Präsidenten v. Scharschmid ein Concert und spielten noch bei einer Vereins-Veranstaltung. Auf der Weiterfahrt nach Reichenhall wurden wir auf der Grenze angehalten wegen unserer Gitarren; dies wollte der Finanzwache nicht eingehen, wozu 2 Gitarren? Da deutete mein Gatte schelmisch auf mich! Als aber die Futterale aufgemacht wurden und eine solche Unmasse von Saiten (Mertz hatte nämlich die Gewohnheit, bei seinen Reisen einige Bündel Saiten mitzunehmen) zum Vorschein kam, da wurde der höchste Verdacht in dem Zollbeamten rege. Ob wir etwa Handel trieben? wozu so viele Saiten? fragte er, ich bin doch auch musikalisch, reiche aber auf der Violine mit einer Saite ein ganzes Jahr aus! Dies erregte bei meinem Gatten die übermüthige Laune und er erzählte, er habe eine neue Methode erfunden, womit er die Saiten mit den Fingernägeln bearbeite, dass sie die wundervollsten Töne geben, dabei aber schnell zu Grunde

gehen. Die Neugier des Finanzmannes war aufs höchste gespannt, und er wollte sogleich eine Probe davon hören. Da aber ein furchtbares Gewitter am Himmel stand, und es schon zu regnen anfang, mussten die Futurale geschlossen und auf den Wagen unter meinen Rücken verborgen werden. Es brach ein Wolkenbruch los, der uns beinahe von unserm kleinen Wägelchen hinuntergewaschen hätte. In Reichenhall war wegen vorgerückter Saison nichts mehr los und wir fuhren nach Gmund, gaben auch da ein Concert und spielten in einer Soirée beim Grafen Julien. Von Gmund aus fuhren wir per Wagen nach Hall, doch mussten wir alle Steigungen zu Fusse gehen, da ein Pferd den Huf verloren hatte, das mittlere lahm war und das dritte nicht gehen konnte. Da es noch ziemlich warm, zog mein Gatte seinen Ueberzieher, in dem sich die Brieftasche befand, aus und trug ihn auf dem Arm. Als wir in Hall ankamen, war die Brieftasche verschwunden und ich hatte kaum soviel Geld in meiner Kleidertasche, um den Kutscher bezahlen zu können. Ein Concert in Hall ersetzte den Schaden und wir fuhren nach Wien.

Ueber Winter ging es mit der Gesundheit meines Gatten zusehends abwärts und er alterte förmlich. Im Juli 1856 machten wir eine Erholungsreise nach Grein a. d. D., gaben auch dort ein Concert, aber es strengte ihn das Spielen schon bedeutend an, so dass die Concert-Besucher, obwohl sie noch sehr gerne eine Pièce gehört hätten, äusserten, ihn lieber nicht mehr anstrengen zu wollen. Wir fuhren auf der Donau nach Hause, hatten aber das Malheur, dass der Dampfer bei Tulln auf eine Sandbank auffuhr, und mussten die ganze Nacht stehen bleiben, da der Dampfer nicht flott gemacht werden konnte. Am 18. September 4 Uhr morgens, da es schon sehr kühl war, mussten wir auf ein offenes Schleppschiff umsteigen, das gab meinem armen Gatten den letzten Rest, er erkältete sich und kam todkrank nach Hause, wo er sich sofort zu Bette begeben musste. Der Arzt erklärte, Leberverhärtung hätte er schon lange, und einen Herzfehler habe er auch. Am 14. Oktober 1856 trat der Tod durch Berstung der Aorta ein. —

Die allerletzte Composition, die Mertz

einige Wochen vor seinem Tode schrieb, war ein Concertino für Gitarresolo, mit dem er sich um den von Herrn von Macaroff in Brüssel (vergl. No. 10 S. 58 des Gitarrefreund. Die Red.) ausgeschriebenen Preis für die beste Gitarre-Composition bewarb. Es wurde ihm auch unter sämtlichen Bewerbern der erste Preis mit 800 Francs zuerkannt, doch erlebte er den Bericht über die Preisverteilung nicht mehr, da er zwei Tage vorher starb.

Josephine Mertz-Wien.

Conzertumschau.

Moskau. Am 27. Dezember 1901 fand, wie alljährlich, das Gitarre-Conzert der Gruppe Solowiew statt, dem auch Herr Staatsrat Stockmann aus Kursk beiwohnte. Das uns vorliegende hochinteressante Programm weist 7 Gitarresoli auf, ausgeführt von den Herren Nassilow, Tomilin, Hippus, Dr. S. Sajaizky, S. S. Sajaizky, B. S. Sajaizky und A. P. Solowiew; ferner je ein Duo, Trio, Quartett und Quintett für Gitarren, darunter Arrangements von Compositionen Mozarts und Beethovens.

München. 28. Dezember 1901. Weihnachtskonzert des Gitarreclubs (Programm liegt dieser Nummer bei). Das Conzert fand diesmal nur vor geladenen Gästen statt. Die Gitarren-Ensembles fanden wie immer den lebhaften Beifall des Publikums, insbesondere wirkte das Weihnachtslied »Stille Nacht« (für 6 Gitarren) sehr stimmungsvoll. Herr Dr. Bauer führte uns wieder mit 3 altdeutschen Liedern und einem Volkslied die Gitarre als Begleitungsinstrument zum Gesang in wohlgelegenster Weise vor. Mit der correcten Wiedergabe dreier Stücke aus dem unter dem Pseudonym E. Adege-Haë erschienenen Album des verstorbenen Majors Schwarzmann (30 vierstimmige Stückchen für Gitarre) zeigte Herr Mehlhart, dass diese äusserst schwierigen Stücke, die in musikalisch-correctester Weise gesetzt sind, ihr dankbares Publikum finden. Zu erwähnen sind ausser den Herren Kern und Dr. Edelmann die gediegenen Vorträge unserer beiden befreundeten Mandolinclubs, namentlich erzielte die Besetzung des »Il ritorno«

(1 Dutzend Mandolinen, 1 Dutzend Gitarren) eine pompöse Wirkung. Sämtliche Nummern ernteten reichen Beifall.

München. 13. Januar 1901. Conzert der »Mandolinisti Monaco«. Die »Münch. Neuest. Nachr.« schreiben: Das Conzert war sehr gut besucht. Es war dies das erste Mal, dass der Club an die Oeffentlichkeit trat, und die Vorträge müssen ganz vorzügliche genannt werden. Die Herren Stoll und Karl Albert als Solisten schienen etwas befangen, was jedoch in Anbetracht der diffizilen Ausführung der ihnen zukommenden Pièces leicht erklärlich war. In Ausführung und Nuancirung am besten gelungen waren die Ouverture von Heinrich Albert, Gavotte für vier Gitarren von H. Scherrer, amerikanisches Negerlied und die beiden Ensemblenummern von Negri und Marzuttini. Besonders zu betonen ist der weiche, sympathische Ton der Mailänder Mandoline, welche sich dem Klangcharacter der Gitarre sehr gut anschmiegt. Alles in Allem genommen haben die Mitwirkenden keine Mühe und Zeit gescheut, das immerhin schwierige Programm durchzuführen, und wurde denselben und ihrem verdienten Dirigenten Herrn Heinrich Albert die verdiente Anerkennung in reichem Masse gezollt.

Neuzugang von Mitgliedern.

(Die Li-te der neu beigetretenen Mitglieder in Nr. 12 ist leider insoferne unvollständig, als bei einer Reihe von Namen der Stand nicht angegeben ist. Wir bitten unsere verchrl. Mitglieder uns stets den vollen Namen, Stand und die genaue Adresse aufgeben zu wollen, damit wir in dem am Jahreschlusse erscheinenden Mitgliederverzeichnis das Versäumte nachhol'n können.)

München: Richard Derreth, k. Postexpeditor I. Kl. — Dr. Carl Kühles, Rechtsanwalt. — Lorenz Obermaier, Zithervirtuos. J. S. Schmid, Kunstmaler. — Rudolf Ferling, Kaufmann. — L. Pacher, Kunstmaler. — Jos. Willroder, Kunstmaler. — Dr. Ad. Schäfer, Rechtsanwalt. — Otto Recknagel, Bankbeamter. — Julius Krumbach, Apotheker (früher in Pfarrkirchen).

Sheffield (England): W. B. Shore.

Kroitsch (b. Liegnitz): Ehrenreich, Pharmaceut (früher in Gnadenfrei).

THE CADENZA.

In reality, we are like our surroundings, and our surroundings are what we make them. The spiritual part of man is what governs him, and if he is disorderly, untidy and dirty outwardly, it is because he is so inwardly. This is a hard saying, but it is true, nevertheless.

Then, beware to be like the long-haired and eccentric individual who calls himself a professor of music! Do not let his crazy deportment and bombastic air mislead you to do likewise. A genius, as well as a first-class teacher, can wear his hair cut properly and possess a modest and gentlemanly appearance, without having his abilities diminished thereby. Indeed, it is often the clever and accomplished teacher who is the most retiring and unassuming in his manner. He shrinks from any undue display, but can do his work conscientiously and well.

Life of the Late J. K. Mertz.

GUITAR VIRTUOSO.

By Josephine Mertz, nee Plantin, widow of J. K. Mertz, deceased.

(This is the only history in this country of J. K. Mertz, the noted guitarist and composer. It was addressed to Mr. J. M. Miller, a guitarist of ability, now of Vinton, Iowa, by Mrs. Mertz. The original is now in Mr. Miller's possession, he having translated it from the German especially for "THE CADENZA.")

Joseph Kaspar Mertz was born on August 17th, 1806, in Pressburg, Hungary, from poor parents, and was obliged at an early age to give music lessons. He left his birth place in 1840. Arriving at Vienna he took part at a concert, given for benevolent purposes on Nov. 29th, 1840, in the Court Theatre under the protection of her Majesty the Empress Carolina Augusta, after which he went on a concert tour through Moravia, Telesin, and to Cracow, Warsdau, Medlin, (A Russian fortress) and then to Breslau, Berlin, at which place he played in the Royal Theatre.

In 1842 he came to Dresden, gave concerts in the Royal Theatre, and at Board of Trade Building. At that time I was travelling giving concerts, and arriving at Dres-

den from Carlsbad and Teplitz, I met and became acquainted with Mr. Mertz, whom I married, and then we continued our concert tours, going to Chemnitz, Attenburg, and Leipzig. At this place he was taken sick, and was compelled to cancel his engagement at the Gewandhouse concert. On his recovery we gave a concert at the Booksellers Board of Trade Building, Nov. 13th, 1842, then went to Dresden and Prague, where after a successful concert, he was obliged on account of his broken health to return to Vienna, where we arrived in February, 1843, and were induced to play at a concert at the Musical Society in the presence of her Majesty the Empress Carolina, after which we settled down to give music lessons.

In 1851 we gave three concerts at the rooms of the Musical Society, and also a concert at the palace of the Grand Duke for benevolent purposes. In 1853 we took a trip to Salzburg, and had the honor to play at the residence of her Majesty the Empress, and in the presence of the King of Bavaria, and Grand Duke of Hessen-Darmstadt, and other notable persons, on which occasion we performed with great success several duetts for guitar and piano, of our own composition, and were invited by the President Ritter Von Scharschmidt to give a concert at his mansion, to a very distinguished and select audience. At this place we subsequently played for a concert given for charitable purposes. On our return to Vienna the health of my dear husband grew much worse. He suffered from heart troubles; and undertook a trip for his health to upper Austria, but was obliged to return, and died on October 14th, 1856.

He composed a little poem,

And although it's feet were lame,

He thought that not to publish it,

Would be a burning shame.

He took it to the "sanctum" and

A warm reception got,

For though the muse's foot was lame,

The editor's was not. *K. C. Journal.*

Life of the late J. K. Mertz, Guitar Virtuoso.

BY JOSEPHINE MERTZ, nee Plantin, Widow of J. K. Mertz, deceased.
Translated from the German by J. M. Miller, of Vinton, U.S.A.
Reprinted from "The Cadenza."

Joseph Kaspar Mertz was born on August 17th, 1806, in Pressburg, Hungary, from poor parents, and was obliged, at an early age, to give music lessons. He left his birth place in 1840. Arriving at Vienna he took part at a concert, given for benevolent purposes on Nov. 29th, 1840, in the Court Theatre under the protection of her Majesty the Empress Carolina Augusta, after which he went on a concert tour through Moravia, Telesin, and to Cracow, Warsdau, Medlin, (a Russian fortress) and then to Breslau, and Berlin, at which place he played in the Royal Theatre.

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3: J. M. Miller, "Life of the Late J. K. Mertz, Guitar Virtuoso," *The Jo*, Vol.2, No.8, March (1895): 32. (Bickford Collection, Box 137, Folder 7, Clippings E-Jo, 1895-1960, Special Collections and Archives, Oviatt Library, California State University, Northridge)

LIFE OF J. K. MERTZ, CELEBRATED
GUITARIST AND COMPOSER.

Translated from a German MS. letter from Mrs J. K. Mertz,
Vienna, Austria, Europe, to J. M. Miller, Vinton,
Iowa, U. S. A.

J. M. MILLER.

Joseph Kasper Mertz was born on August 17th, 1806, in Pressburg, Hungary, of poor parents, and was obliged at an early age to give music lessons. He left his birth-place in 1840, and arriving at Vienna, he took part in a concert given for benevolent purposes, November 29th, 1840, in the Court Theater, under the protection of Her Majesty, Empress Caroline Augusta, after which he went on a concert tour through Moravia, Telesin, and to Cracow, Warschau, Modin (a Russian fortress) and then to Breslau and Berlin, at which latter he played in the Royal Theater.

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At this time I was traveling giving concerts and, arriving at Dresden from Carlsbad and Teplitz, I met and became acquainted with Mr. Mertz, whom I then married. Our concert tour was continued to Chemnitz, Battenburg and Leipzig. At the latter place Mr. Mertz was taken sick and compelled to cancel his engagement at the Gewandbause concert. On his recovery we gave a concert in the Bookseller's Board of Trade building, November 13, 1842; then went to Dresden and Prague, where after a successful concert he was obliged on account of his broken health to return to Vienna. We arrived there in February, 1843, and were induced to play at a concert given by the Musical Society in the presence of Her Majesty Empress Carolina, after which we settled down to give music lessons.* In 1851 we gave three concerts at the rooms of the Musical Society and also a concert for benevolent purposes at the palace of the Grand Duke. In 1853 we took a trip to Salzburg and had the honor to play at the residence of Her Majesty the Empress, and in the presence of the King of Bavaria, the Grand Duke of Hesse-Darmstadt, and other notable persons, on which occasion we performed with great success several duetts for guitar and piano of our own composition. We were also invited by the President, Ritter von Scharschmidt, to give a concert at his mansion before a very distinguished and select audience. At this place we also played subsequently at a concert given for charitable purposes.

On our return to Vienna the health of my dear husband grew very much worse (he suffered from heart trouble), and he then undertook a trip for his health to upper Austria, but was obliged to return, and died October 14th, 1856.

JOSEPHINE MERTZ NEE PLANTIN.
Widow of the deceased Guitar Virtuoso,
JOSEPH CASPAR MERTZ.

4: J. M. Miller, "Life of J. K. Mertz, Celebrated Guitarist and Composer," *S. Stewart's Banjo, Guitar and Mandolin Journal*, Vol.19, No.9-10, Nov.-Dec. (1902): 6. (Bickford Collection, Box 137, Folder 10, Clippings N-S, 1882-1994, Special Collections and Archives, Oviatt Library, California State University, Northridge)

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Bollettino dei Mandolinisti e dei Chitarristi

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Un episodio interessante della vita artistica del celebre chitarrista Tárrega

Sono lieta di aderire al desiderio del « Plettro » e dare ai suoi lettori questo delizioso quadretto del mio venerato Maestro Tárrega in mezzo ad alcuni dei suoi ammiratori, direi quasi, adoratori.

Veramente era degno di adorazione quest'Uomo rivelatosi dall'Arte, che sorpassa mari, monti e non è confini!

La sua cortesia dolce e un po' malinconica, il tono dimesso e persuasivo della voce, lo strano sorriso

calmo e senza gaiezza, di uomo triste ma rassegnato alla sofferenza spasmodica e continua di una malattia rara; tutto attirava in Lui per un fascino, fatto di bontà, così adatto alla dolcezza dell'istrumento che Egli amava come forse nessun altro mai, l'uomo così. Fino alle due, le tre di notte, Egli era curvo sulla chitarra, a trarne i suoni che suscitavano meraviglia, ammirazione e stupore. Le sue dita volavano in un turbinio di lavoro, con la precisione di un meraviglioso orologio meccanico, e quello che solo poteva distinguere da questo, era la sensazione dei suoni, animati dalla sua grande anima, che sembrava volare, posare, martellare, adattarsi, indagarsi fionemente, strisciare quale dolce carezza, o trillare sonoramente sulle corde della chitarra! E di queste sensazioni divine parlano i visi di quegli uomini, tutti intenti a scrutare, con avidi sguardi alcuni, con occhi pensosi altri, da quali portentose



mani, siano mosse quelle sole sei corde, per trarne sì ricche e smaglianti polifonie!

Una più degli altri, mi è vivo nella memoria: quegli quasi assorto in celestiale beatitudine, appoggiato dietro la seggiola del Maestro, e che di poco lo precedette nella tomba consumato da quel male che non perdona: anima di sensitiva più cara fra gli amici, a Lui al quale somigliava nel sentire.

Sulla tomba del grande Maestro, si doveva scrivere questa epigrafe:

« Passant, si tu n'as pas entendu ses merveilles, Apprends qu'il ne devait jamais finir son sort, Et qu'il aurait charmé la mort: Mais, hélas! par malheur, elle n'a point d'oreilles! »

La « discipula predilecta »

MARIA RITA BRONDI

LA CHITARRA ED I CELEBRI CHITARRISTI

JOSEPH KASPAR MERTZ

Qualunque chitarrista o amante di chitarra conosce certamente le molteplici e geniali composizioni di Joseph Kaspar Mertz per averle suonate o sentite suonare e non sarà discaro se su queste colonne del « Plettro » apparirà oggi qualche notizia su la vita intima di questo celebre compositore e concertista di chitarra.

Pressburg, città importante dell'Ungheria,

situata su le ridenti rive del Danubio contornata dai Karpathi, diede i natali a Joseph Kaspar Mertz nel 17 Agosto 1806.

Fin dalla sua prima gioventù, il nostro artista, mostrò grande inclinazione per la musica e sebbene i genitori fossero piuttosto poveri, da un maestro, che s'interessò subito del giovane, ebbe le prime lezioni di flauto e chitarra.

Man mano occupandosi il giovinetto con indefesso studio e maggior diletto della chitarra, giunse ben presto a presentarsi in pubblico ove ebbe incoraggiamenti e scolari che gli procurarono modestamente i mezzi per vivere ed aiutare i suoi genitori.

Ma l'artista sognava maggiori successi ed alti ideali e si decise perciò lasciar la sua cara patria.

Infatti nell'età di 36 anni recossi a Vienna e poté subito prender parte come solista di chitarra in un concerto di beneficenza sotto l'alto patronato di S. M. l'imperatrice Carolina Augusta.

Il successo di questo concerto fu infatti grande non avendo il pubblico fin'allora sentito un artista sì geniale pieno di sentimento e che sapesse sprigionar da uno strumento ritenuto semplice tanti effetti di sonorità con grande sicurezza e soavissima delicatezza.

Così, sempre più incoraggiato il Mertz intraprese un viaggio di concerti visitando la Moravia, la Slesia, la Polonia, Breslavia, Gracovia e Versavia, come pure la fortezza russa Mödlin dove suonò col patronato del Principe Urusoff. Da qui egli proseguì per Stettino e Berlino ove diede concerti nel Teatro Regio e quindi a Dresda ove conobbe l'artista Josephine Plantin che in breve fece sua sposa proseguendo indi assieme a dar concerti in Altemburg, Lipsia ecc. Infine si stabilì colla consorte a Vienna dando lezioni di chitarra, la di cui scuola si rese celebre. In questa epoca la chitarra venne sempre più apprezzata e perfino coltivata da persone di talento che si resero, sotto la scuola Mertz, celebri come il Dubetz e la mandolinista Contessa Ledochowska alla quale, come prediletta scolaria, il Mertz dedicò composizioni speciali per due mandolini, chitarra e piano rimaste fino ad oggi inedite.

In uno dei famosi concerti dati dal Mertz nella metropoli austriaca, ove presero parte i suoi migliori scolari, intervenne ripetutamente l'Imperatrice Carolina Augusta, la quale, appassionata dell'arte ed ammiratrice del Mertz, in ogni circostanza lo incoraggiava colla sua augusta presenza dando così al concerto maggior importanza artistica ed obbligando le più alte personalità ad intervenire.

Tante soddisfazioni, successi, allori, furono improvvisamente interrotti da una prolungata malattia che costrinse il Mertz, per ben due anni, ad una completa inazione, trascorsi i quali la fibra dell'artista ne fu assai scossa.

Ristabilitosi alquanto, proseguì la sua professione di maestro insegnante nella città di Vienna recandosi di quando in quando a dar concerti in parecchie città e perfino nel Castello imperiale di Salisburgo alla presenza della sua

5: A. Bertinelli, "Joseph Kaspar Mertz," *Il Plettro, Bollettino dei Mandolinisti e dei Chitarristi*, Milano, No.6 (1914): 1.

protettrice Carolina Augusta che in quella circostanza era attornata dal Re Ludovico I di Baviera e dal Duca di Sassonia Weimar colle rispettive corti. Ma nell'anno 1856 la salute del Mertz cominciò a deperire maggiormente tanto che dovette tralasciare non solo le lezioni, ma rifiutare anche le continue richieste di concerti. Infatti il 14 Ottobre dello stesso anno morì per vizio cardiaco lasciando un gran rimpianto in quanti ebbero la fortuna di apprezzare le sue qualità artistiche e la bontà del cuore.

A questi pochi cenni biografici su la vita del geniale artista, aggiungiamo che in una gara bandita dall'Editore Macaroff di Bruxelles per un pezzo di concerto per chitarra con un premio di 800 franchi, il Mertz guadagnò il concorso ma non poté apprendere la bella notizia arrivando essa fatalmente due giorni dopo la sua morte.

Lipsia, maggio 1914.

A. BERTINELLI

La fotografia di Mertz che non ci fu possibile trovare né presso i suoi editori di Vienna, né presso i suoi parenti, all'ultimo momento ci viene promessa da un editore di Berlino. Appena ci giungerà la pubblicheremo sul Plettro.

n. d. r.

Vedi a pagina 12 repertorio Tárrega e Mertz.

Impressioni e giudizi di un compositore mandolinista

Caro Vizari,

Ho letto con molto interesse tutto quanto si scrive in favore del mandolino e ti assicuro che la simpatica propaganda promossa dal «Plettro» sarà propaganda di giusta rivendicazione.

E che posso io dirti in merito? Tu sai come io sia entrato in arte timidamente col liuto, e come da questo popolarissimo strumento ne abbia tratte le prime soddisfazioni.

Posso con certezza affermare che dopo molti anni di cammino duro a traverso le infinite asperità di una vita d'arte agitata, rimpiangendo con lacrime amare le mie tempi passati, quando il tenue suono di un mandolino bastava per internermi, per commuovere l'anima mia allora così giovane, così libera da quelle strane discipline di origine esotica... che oggi rendono maniera, convenzionale ogni spontanea manifestazione del cuore.

Ho scritto molto per mandolino, e ancora dedico qualche ora del mio tempo a questa arte trascurata da molti, vilipesa da moltissimi. Il perché di questo ingiustificato disprezzo è causato dalla popolarità stessa del mandolino, tanto che bastava una volta qualificarsi compositore o concertista di mandolino per essere deriso e... compianto!

La verità sta nel fatto che se il mandolino può essere in pochi giorni di studio «strimpellato» dal più umile dei barbieri, è altresì strumento di grande difficoltà quando diviene mezzo per interpretare nella più elevata forma d'arte qualunque brano di musica.

Il mandolino, se suonato da mano esperta, dà effetti sconosciuti, imprevisi.

Rammento non senza commozione, l'entusiasmo destato dal Prof. Giuseppe Mazzoni in una serata di concerto mentre eseguiva col mandolino uno dei più difficili brani del Paganini!

Come fraseggiare egli era insuperabile: Egli non lasciava in nessun modo avvertire il tremolo del plettro, e la sua speciale «cavata» dava l'impressione di un suono stranamente suggestivo. Volli conoscere dall'illustre professore il segreto per giungere ad «imitare» un così alto grado di perfezione di tecnica e di espressione. Provali, studiati molto, arrischiasti di concertare dinanzi ad un pubblico scettico e facile al dileggio, vinsi, ma non mi sentii mai abbastanza soddisfatto dei miei sforzi. La speciale «cavata» del Prof. Mazzoni non era possibile raggiungerla a traverso uno studio infessato giornaliero. Mi convinsi perciò che, come per tanti altri strumenti a fiato o a corda, anche per il mandolino bisogna possedere quella naturale disposizione che è caratteristica assoluta del concertista eletto. Questo dico a chi ora ancora considerava il mandolino come un semplice ninno da salotto.

Se è possibile riportare così svariate impressioni da un solo mandolino suonato da mano esperta, quali gradevoli e deliziose combinazioni foniche non verranno fuori da più mandolini accoppiati a mandole, mandoltoncelli, mandolini, e chitarre?

E' su questa complessività di suoni che il compositore deve soffermarsi e meditare, considerandola sia come complemento alla grande compagine orchestrale, sia come gruppo isolato specializzato.

E mi compiacio vivamente con te, mio amico, ed affezionato amico, dell'ardore con cui guidi questa nobile campagna a pro del mandolino, cara a noi vecchi militi, cara agli innumerevoli e appassionati studiosi, cara a tutti quanti sacrificano e lavoro e danaro per le pubblicazioni periodiche, aventi, come il «Plettro», la missione elevata di diffondere e popolarizzare uno studio che merita il suo giusto posto nella complessa e vasta fioritura di combinazioni strumentali.

Ti saluto caramente

UGO BOTTACCHIARI

Sestri Levante, 7 Giugno 1914.

A Dresda si trovano inediti 5 pezzi per Mandolino di Beethoven

Da Dresda ci informano che presso un ricco antiquario e bibliografo di quella città si trovano, già da tempo, custoditi con religiosa cura, cinque nuovi e differenti pezzi per mandolino e cembalo (pianoforte) rimasti sino ad oggi sconosciuti ed inediti. Ci riferiscono inoltre che detti pezzi sono assai interessanti ed alcuni anche abbastanza difficili nella parte che riguarda il mandolino.

Ben lieti di poter dare questa interessante notizia, speriamo poterla presto completare con nuovi e più ampi particolari.

Al presente numero va ammessa la seguente musica:

- a) Amadei - Aria di Danza del 1700
- b) Marinelli - Sérénade per Orchestra
- c) Ferrer - L'Assenza Andante per Chitarra

Chi scrive alla nostra Direzione per avere risposta, è pregato mandare cartolina doppia oppure unire alla corrispondenza il francobollo da cent. 10.

LA CHITARRISTA BRONDI A SAVONA

Abbiamo da Savona, 4 giugno:

Auspice l'associazione «Amici dell'Arte» si tenne stasera al Teatro Chiabrera un concerto di beneficenza riuscito splendidamente.

Vi parteciparono artisti distintissimi tra cui la valentinista concertista di chitarra nob. sign. Maria Rita Brondi la quale col'arte sua squisita ha suscitato ammirazione e meraviglia per la finezza del suono, per la delicatezza delle sfumature e per lo stile impeccabile. I pezzi eseguiti dalla Brondi furono la *Fantasia originale* di Mertz, alcune variazioni di Cortis, una *fota* di Tárrega e la *Marcia* Il *Reggimento passa*, tutti applauditissimi ed alcuni bissati.

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- 3. Straus, O., Sogno d'un Valzer: «Tui, tui! Zin! Zin!».
- 4. Lohr, Fr., Conte di Lussemburgo: «Sei tu, felicità».
- 5. Thomas, A., Mignon: «Non conosci il bel suo?».
- 6. Gounod, Ch., Ave Maria. Méditation sur J. S. BACH.
- 7. Braga, G., Leggenda Valacca.
- 8. Yradier, S. de, La Paloma. Celebre Habanera.
- 9. Pestalozza A., Cribiribiri. Canzonetta.
- 10. Gastaldon, S., Musica proibita. Romanza.
- 11. Mascagni, P., Ave Maria.
- 12. Ferradini, M., Giovannotto mio garbato tanto.
- 13. Förster, R., Mandolinata.
- 14. Straus, O., Sogno d'un Valzer: «Tu sei bella».
- 15. Cottrau, T., Addio mia bella Napoli.
- 16. — Santa Lucia.
- 17. Schubert, Fr., Celebre Serenata.
- 18. Vieni sul mar! Canzone Napolitana.
- 19. Costa, M., Il Capitano Fracassa. Valzer.
- 20. — Il Capitano Fracassa. Marcia.
- 21. Brahms, J., Ninn-nanna (Berceuse).
- 22. Bendel, Fr., «Qual mirabile fascino!».
- 23. Carosio, E., Trispolitana Bella!
- 24. Krier, G., Valse brune (La Danza bruna [Cavallerie de la lune]).
- 25. Fechner, A. M., Marche Gambrinus.
- 26. Senesi, C., Serenata dei Sospiri. Mandolinata Napolitana.
- 27. Tosti, F. P., Marechiaro. Canto Napolitano.
- 28. Gilbert, J., Pappa, tu sei il mio tesoro! (Pupphen).
- 29. Leoncavallo, R., Foglie d'autunno. Romanza.

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 MILANO

According to a letter written by Josephine Mertz prior to the third anniversary of the League of Guitarists (Augsburg) c.1900:

Johann Kasper Mertz was born on August 17th, 1806, in Pressburg, Hungary, of poor parents, and was obliged at an early age to give music lessons. He left his birth-place in 1840, and arriving at Vienna, he took part in a concert given for benevolent purposes, Nov. 29th, 1840, in the Court Theatre under the protection of Her Majesty, Empress Carolina Augusta, after which he went on a concert tour through Moravia, Telesin and to Cracow, Warschau, Modlin, (a Russian fortress) and then to Breslau, and Berlin, at which latter place he played in the Royal Theatre, and at the Board of Trade Building.

At this time I was traveling giving concerts, and arriving at Dresden from Carlsbad and Teplitz, I met and became acquainted with Mr. Mertz, whom I then married. Our concert tour was then continued to Chemnitz, Battenberg, and Leipzig. At the latter place Mr. Mertz was taken sick, and was compelled to cancel his engagements at the gewandhouse concert. On his recovery we gave a concert in the Booksellers' Board of Trade Building, Nov. 13th, 1842; then went to Dresden and Pragur, where, after a successful concert, he was obliged, on account of his broken health, to return to Vienna. We arrived there in February, 1843, and were induced to play at a concert given by the Musical Society in the presence of Her Majesty, Empress Carolina, after which we settled down to give music lessons.

In 1851 we gave three concerts at the rooms of the Musical Society, and also a concert for benevolent purposes at the palace of the Grand Duke.

In 1853 we took a trip to Salzburg, and had the honor to play at the residence of Her Majesty the Empress, and in the presence of the King of Bavaria, the Grand Duke of Hesse-Darmstadt and other notable persons, on which occasion we performed with great success duets for guitar and piano of our own composition. We were also invited by the President Ritter von Scharschmidt to give a concert at his mansion before a very distinguished and select audience. At this place we also played subsequently at a concert given for charitable purposes.

On our return to Vienna, the health of my dear husband grew very much worse (he suffered from heart trouble), and he then undertook a trip for his health to upper Austria, but was obliged to return, and died October 14th, 1856.

Josephine Mertz, nee Plantin,
Widow of the deceased guitarist,
Johann Kasper Mertz

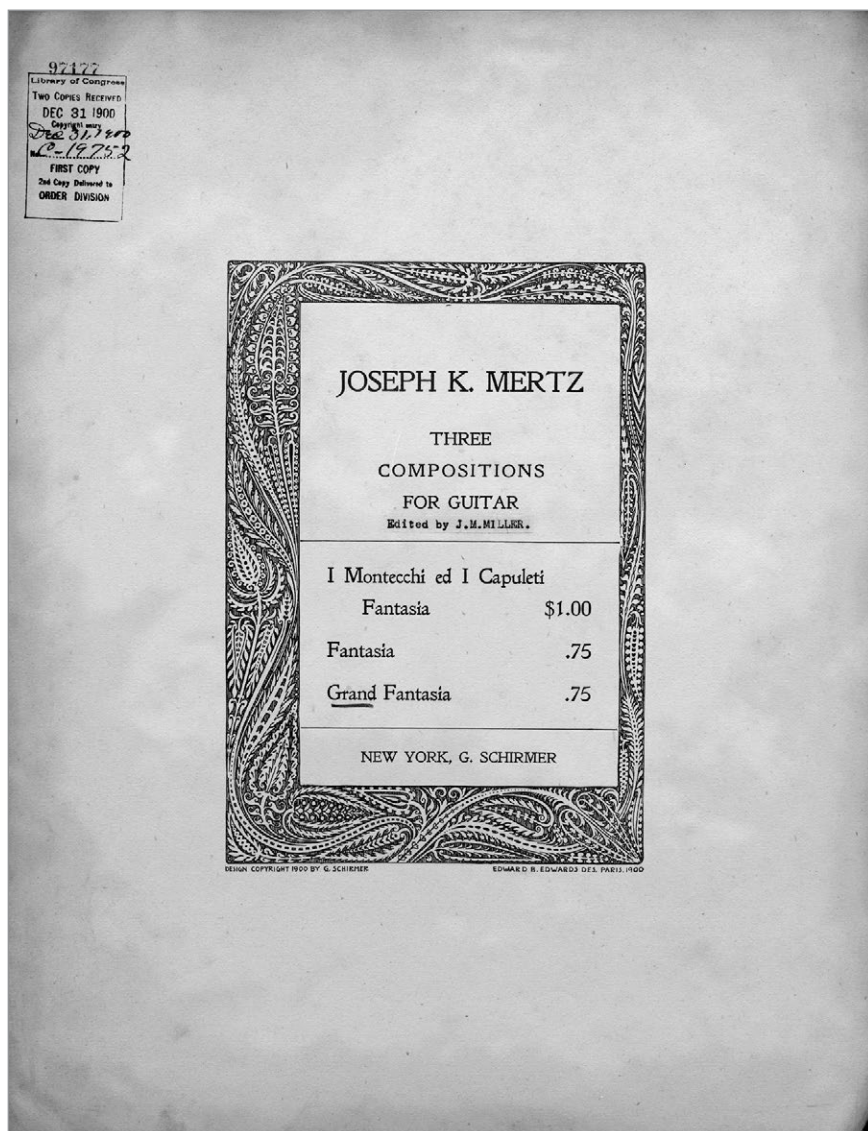
¹From a collection of copies of letters in the Vahdah Olcott Bickford Archives, California State University, Northridge, Oviatt Library.

Baker's Biographical 5th 1958

Mertz (mārts), Joseph Kasper, distinguished guitar player; b. Pressburg, Hungary, August 17, 1806; d. Vienna, Oct. 14, 1856. His parents were poor, and he was early obliged to give music lessons to support himself. In 1840 he took part in a concert at Vienna; then made a tour through Moravia, Silesia, Poland; gave concerts in 1842 at Dresden, where he met and married the pianist Josephine Plantin, with whom he played in Chemnitz, Leipzig, and Prague, before settling in Vienna.

Baker's Biographical 6th 1978

Mertz, Joseph Kasper, Hungarian guitar virtuoso; b. Pressburg, August 17, 1806; d. Vienna, Oct. 14, 1856. He supported himself as a youth by playing in popular theater bands; made successful tours in Bohemia and Poland; in 1842 he married the pianist Josephine Plantin, with whom he gave concerts in Germany before settling in Vienna.



8: Cover page of *JOSEPH K. MERTZ / THREE COMPOSITIONS / FOR GUITAR / Edited by J. M. MILLER*, G. Schirmer, New York, 1900. From the Library of Congress copyright deposits. Specifically note the piece of paper attached which has the words “Edited by J. M. MILLER.” in typescript.

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Acknowledgments

Masami and I worked on translations from the original Japanese for this book from August 2016 until his passing in November 2016. These articles represent the great amount of research he undertook over many years and greatly expand on topics he started researching since 1986 with his first article on Mertz.

Because he was not able to review some important references before his death, I continued to research until I uncovered the information needed to make this book complete. For the first time in one publication are all the original articles on Mertz from J. M. Miller as well as a color reproduction of the title page from *Altmeister der Gitarre: Johann Kaspar Mertz*, which has been located in only three libraries and one private collection.¹ There are only two known sources of the *S. S. Stewart's* article in this book, one of which is a clipping in the Bickford Collection and a complete issue of the journal in a private collection.

The references that Masami was not able to review are as follows:

- J. M. Miller, "Life of J. K. Mertz, Celebrated Guitarist and Composer," *S. S. Stewart's Banjo, Guitar and Mandolin Journal*, Vol.19, No.9-10, Nov.-Dec. (1902): 6. Bickford Collection, Box 137, Folder 10, Clippings N-S, 1882-1994.
- An old typescript apparently based on Appendix: 4 and compiled by an unknown researcher. Bickford Collection, Box 137, Folder 8, Clippings Justin Holland, 1887.
- A. Bertinelli, "Joseph Kaspar Mertz," *Il Plettro, Bollettino dei Mandolinisti e dei Chitarristi*, Milano, No.6 (1914): 1.
- *Catalogue of Title Entries of Books and Other Articles Entered in the Office of the Register of Copyrights*, Library of Congress, at Washington, D.C.. Vol. 26, No. 10, Whole No. 505, March 7, 1901. Washington: Government Printing Office, 1901.

¹ The libraries are: Danish Music Museum, Artesis Plantijn Hogeschool - Conservatorium and Bickford Collection (IGRA, California State University of California Northridge). The private collection is from Morishige Takei, which is now located in the Kunitachi College of Music Library, Tokyo. See the Mertz article for details of how this portrait ended up with Stempnik and other researchers.

I would like to thank the following people who provided invaluable assistance: Julieta Garcia at California State University Northridge for answering my many questions and her knowledge of the Bickford Collection; Angie Pedersen, a descendant of J. M. Miller from his first wife Anna Bruce, who discovered Miller's death date in Philadelphia; Brian Torosian, who has always been my guide for any research on Mertz, as he is the world's foremost Mertz scholar; Jun Sugawara, my friend and colleague, who introduced me to the guitar community and history of the guitar in Japan; Marco Bazzotti, who provided a copy of Bertinelli's article on Mertz in *Il Plettro*.

While Masami did not reference any of the Mertz books I have published, the editorial policy Brian Torosian and I followed was to not expand initials or adopt recently discovered alternate names. We maintained the name that Mertz himself used on his own editions, as well as how he was referred to in newspapers and journals of the time: "J. K. Mertz."

Robert Coldwell, editor
January 2018

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