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

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“J. K. Mertz”

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

INTRODUCTION

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

1) “Johann”

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

2) “Caspar Joseph”

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

¹ As an example, see the quoted article “Johann Kaspar Mertz” by me at the end of the Introduction.
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 1992 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 dissertation 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.

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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 dissertation\(^7\) 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. 15\(^8\) 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 article\(^9\) 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.

\[\text{CAPRICCIO}\]

tiré des œuvres inédites de J. K. Mertz

\[\text{arrangé pour la Guitare à six cordes par N. Makaroff. Op. 9.}\]

Regarding this printed title, I will add a little comment: it is sheet music with the title\(^10\) 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.
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* by music history specialists, into *The Classical Guitar* by Maurice J. Summerfield, 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. 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*.

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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.


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.

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
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 biography by Mertz’s widow was published in December 1901 in Der Gitarrefreund. 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


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 Gitarrefreund by the IGV. Der Gitarrefreund 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 Gitarrefreund 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:

“We bring in Nachstehendem eine interessante Biographie des berühmten Componisten und Guitarrevirtuosen 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 Mertz printed in New York in 1900, which used the name “Joseph K. Mertz.” A “Notiz. [Note]” in the February 1901 Der Gitarreffreund (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 Gitarreffreund. 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. Bertinelli in Il

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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 Gitarreffreund, Mitteilungen des Internationalen Guitarristen-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 Zuth\(^1\) (1879-1932) in Vienna, the editor Erwin Schwarz-Reifflingen (1891-1964) of the German guitar magazine Die Gitarre (Berlin 1919-30), Fritz Buek\(^2\) and Philip J. Bone (1873-1964). Also, there are some guitar specialists who more recently used the name Caspar Joseph Mertz, including Maurice J. Summerfield\(^3\) (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 article\(^4\) 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).


\(^2\) Refer to Fritz Buek, Die Gitarre Und Ihre Meister (Robert Lienau, Vormals Schlesinger Berlin), 36-41.


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.

26 See footnote 16.
En 1856 a été ouvert à Bruxelles par M. 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. 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. Bender, Blaës, Demke, Kuffrath, Leonard et Servais.

Ce jury, Présidé par M. 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, 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 figuraient à ce concours. Ce sont:

Les Fenêtres d'Automne... op. 27.
Fantaisie Symphonique... op. 28.
La Chasse des Sylphes... op. 29.
Grande Sérénade......... op. 50.

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

Ces morceaux paraîtront successivement.
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 Plantin. Look for the city name Dresden (1842) on the left side of page 85. The following sentences by the editor are here:


[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 1942 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. (Internationnalen 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 Wurzbach\(^\text{29}\) 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 dissertation\(^\text{30}\) 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 “Frl. Josefine 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.

\(^{29}\) Refer to Dr. Constanze von Wurzbach, *Biographische Lexikon des Kaiserthums Oesterreich* (Siebzhnter 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.

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 Gitarreffreund, 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 Gitarreffreund 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 Gitarreffreund.

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)
from Chocen 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.


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).


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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:


[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

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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 article\(^\text{36}\) 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.

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:

\[
\begin{align*}
\text{Warsdau} & \rightarrow \text{Warschau} \\
\text{Medlin} & \rightarrow \text{Modlin} \\
\text{Attenburg} & \rightarrow \text{Altenburg}
\end{align*}
\]

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 Übersetzeng 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 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”!]

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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 Gitarreffreund 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 covers 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,” “Kasp ar” 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. Incidentally, Stempnik points out a Carl Merz, a “clavier composer,” on page 58 of her dissertation.

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.
Selected Bibliography


Appendix
Mitteilungen
des Internationlen Guitarristen-Verbandes (e. V.)

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 20 Pfg. ohne Markbeilage, erhältlich beim Secretariat.

Manuskripte, Zuschreiben, Sendungen von Rezensionsanregungen, Annenzen, sowie Beitragsanregungen zum Verbande bitten wir zu richten an:
Eduard Nekles, München, Innere Wienerstrasse 15 oder an F. Spreegnger, Augsburg, Stadtsachsenbad, Rücksendung erfolgt nur, wenn Porto beigestellt.

Für Form und Inhalt der Aufsätze sind die Verfasser, für Annenzen die Leserreten verantwortlich.

Die Leserschutzgebühren betragen 30 Pfg. für die dreigliedrige Petzelle.

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Johann Kaspar Mertz. — 3. Congrès international de Guitaristes (Suite). — III. Gittarristen-

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

Johann Kaspar Mertz.


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


Durch eine Notiz in der „Neuen Freien Presse“ auf den III. Gittarristen-
tag aufmerksam gemacht, erlaube ich mir folgendes, wie ich glaube für die Sache nicht Uninteressantes mitzuteilen. Interessant insofern, als es sich um einen, soweit mir bekannt ist, einzigen da-

Dieser Virtuose war Joseph Kaspar Mertz.

Da nun ein grosser Teil der Compositions dieses berühmten Gitarristen (ein Teil desselben wurde bei Haslinger, Wien*, Abi in München und André, Offenbach verlegt) noch im Besitze der nunmehr 82-jährigen Witwe sind und ich der Ansicht bin, dass diese Compositionen (Concertpeices und drei Walzer) im Manuskript für den Gittarristenttag resp. für die Ausstellung von grösstem Interesse sein werden, umso mehr als sämtliche Compositionen und Duette für Gitarre und Clavier als einzig da-
stehend 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 Anniezen der Firma Schlesinger & Cie., Berlin. (Dies Red.)

neigt wären, diese Manuskripte zur Ausstellung und eventuell, wenn sich Interessenten finden, zum Verkauf zu bringen, wenn er der Verband nicht vorziehen sollte, diese Manuskripte 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 beistimmen und Sie zu bitten, im Interesse der Witwe dieses grossen Gitarristen zu wirken und vielleicht zu ermöglichen, dass dieselbe weniger sorgenfrei und verschont durch die Anerkennung ihres seelischen Gatten durch die Nachwelt, ihre letzten Lebensstage verbringen kann.

Frau Mertz erklärte sich bereit, falls es wünschenswert wäre und sich ein Partner finde, der die Eignung besitzt, Compositionen ihres Gatten auf der Terz-Gitarre zu spielen, gegen Ersatz der Reisekosten zu dem geplanten Konzerte 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 Bestätigung um der guten Sache willen, die ich zu vertreten glaube, entschuldigen zu wollen, empfinde ich mich etc. etc.

Hans Sernetz.

Die betreffenden Musikalien lagen bei der Ausstellung öffentlich auf, nämlich:
2. Walzer im Ländlerstil do.
3. Fantasie aus »Monteichi«.
4. Fantasie aus »Norma«.
5. Originalfantasie in D-moll und 1 Mazurka.

Das concerto für Gitarre und Klavier.

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

7. Thema aus »Il Pirata«
8. »Elixire 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 Schefflein beizutragen, um einerseits die wertvollen Compositionen des berühmten Gitarristen Mertz für unsere Bibliothek ankaufen zu können, andererseits aber der Witwe einen deutlichen Beweis zu geben, dass der Name Mertz bei allen Gitarristen in hohem Ansehen steht.


*)


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


(Fortsetzung folgt)

3 me Congrès international des Guitaristes. (Suite.)

L'exposition de guitares dans la salle de marque de l'hôtel «Bayischer 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 maîtres exposants de Munich et de l'Étranger méritent toutes nos félicitations tant par le soin de leur fabrication que par la clarté de leur exposure.

L'union des guitaristes peut être d'avoir été l'initiative de cette exposition dans le but de faire remarque 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 si intéressante.

L'installation par elle-même d'un Monsieur Eidelmann était très réussie. Le festival donné dans la grande salle de l'hôtel «Bayischer Hof» qui n'est pas de façon si brillante contribua dans ce même ordre d'idées à faire renaître le gout de la guitare.

Le caractère historique du programme choisi et composé de morceaux d'une musique très finø facilite l'étude de l'ancienne et nouvelle littérature sur la guitare. Le morceau d'ensemble donné par une vingtaine de guitares témoignait du résultat d'une étude sérieuse. Des morceaux anciens pour luth (Mr. Dr. Ressl) et des chansons populaires, vieilles allemandes (Mr. Dr. Bann) suivées d'une pièce populaire vieille italienne dont le jess plein de ses manoeuvres variées et brillantes (Mâthémone Mandoline-Club) formait la première partie.

La place d'honneur était réservée comme de juste au très estimé président de l'union internationale des guitaristes, Monsieur Otto Hammert qui par l'exécution modale de son Concertino, solo de guitare prouve que cet honneur n'estait nullement déplacé à son égard et que rendaient encore plus evident les applaudissements enthousiastes du public.

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

Le Quatuor lombard de M. Albert et consorts (Mandolines et guitares minstrels) présente une délicieuse extention et enfu un dernier Ensemble aussi parfait que le premier.
HISTORICAL ASPECTS OF THE NAME J. K. MERTZ

1: "Johann Kaspar Mertz (Fortsetzung.)," Der Gitarrefreund, Mitteilungen des Internationalen Guitarristen-Verbandes, Heft 1, February (1902): 9-12.
verzweifeln! Mit Mühe arbeiteten wir uns wieder empor. Im Jahre 1851 raffen wir uns auf, gaben im Musikvereinsaal drei Concerte nacheinander, ein Wohltätigkeits-concert im Palais des Fürsten Esterhazy, eines im Salon Schweighofer und wurden auch zu einem Wohltätigkeitsconcert nach Pressburg gerufen, wo besonders unser Duo aus Elisire d’amore reichen Beifall fand.


Die allerletzte Composition, die Mertz
Concertumschau.


1: (1902) continued.
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 Planin, 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, having been translated 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. 18th, 1843, 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 duets 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.

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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 birthplace 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.

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 Dresden from Carlsbad and Tepilitz, 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 honour 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.

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, Warsaw, Modin (a Russian fortress) and then to Breslan and Berlin, at which latter he played in the Royal Theater.

In 1842 he went to Dresden, giving concerts in the Royal Theater, 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 continued to Chemnitz, Battenburg and Leipzig. At the latter place Mr. Mertz was taken sick and compelled to cancel his engagement at the Gewandhouse 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 1845 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 1843 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 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, 1855.

JOSEPHINE MERTZ NEE PLANTIN.
Widow of the deceased Guitar Virtuoso.

JOSEPH CASPAR MERTZ.

HISTORICAL ASPECTS OF THE NAME J. K. MERTZ

Impressioni e giudizi

di un compositore mandolinsta

Caro Vietrini,

Ho letto con molto interesse tutto quanto si scrive in favore del mandolino e della sua impaginata promozione dal Pletto — sarra
giornalera di musica riconoscenza. Mentre di tanto in tanto si cerca di risvegliare un interesse genuino per la musica, non so se conosce il mandolino, una delle più antiche strumenti musicali.

Pensavo che certamente dovessi che dopo molti anni di studio e di perfezionamento sarebbe stato l'atto più adatto per inaugurare un nuovo periodo in questo campo che ha attratto tanti amanti.

Ho scritto molti pezzi per il mandolino, e sono lieto di vedere che il pubblico ha accolto con favore questo strumento. Sono entusiasta di sentire che il pubblico si sta interessando al mandolino.

Però non posso fare a meno di chiederti se hai mai sentito parlare di un compositore mandolinsta. Io sono uno di coloro che conoscono questo meraviglioso strumento e lo ritengo molto apprezzato dall'ascoltatore.

Ti saluto caramente,

Ludovico Boccaccio

Sestri Levante, 7 Giugno 1914.

A Dresda si trovano infatti 5 pezzi per Mandolino di Beethoven

Da Dresda ci si informa che possiamo ricevere un richiamo antico e dibattito di quella città si trovano, già tempo, cfr. dengan, che non è possibile giudicare di questo pezzo, il quale ha elenchi di molti allievi e altrui strumenti di grande difficoltà quando diviende mezzo per interpretare nella più elevata forma d'aria quale valida possibilità.

Il mendicante, se non da e fiori, ma da sfere sperimentati, Infine, non senza la conferma, l'insistenza, senza dubbio del Prof. Giuseppe Mazzoni e una serata di concerto, in cui essa è stata eseguita sul mandoli uno dei più difficili brani del Fagottino!

Come francusco egli era insuperabile: Egitto non lasciando occupato in nessun modo avverte il trammu del piatto, e il suo speciale - la chiave - dà la doppia impulsi di un accento stranamente suggestivo. Vedi com'è l'aspetto, di là, dove non puoi capire la flotta notizia, alla sua leggerezza e calma in apertura. E se è possibile riconoscere che alcuni esempi di compositori non siano esclusi dai ruoli d'orchestra, che quali gruppi e colorati che fossero non verranno mai a più mandolini accoppiati a mandoli, mandolini, mandolini, mandolini, mandolini, mandolini, mandolini.

E se da questa complessità di suoni e compositore non sappiamo meditare, considerandole sia come esempio all'insaputa della grande compagnia, ma con qualche gruppo specializzato.

E così compito, specialmente con tue, amico mio e affettuoso amico, l'armonoso e col giudizio di questi nobile campionato a pro del man
dolino, cara a noi vecchi miliari, cara agli numeri e appendici studi, a tutti quanti sacrificiamo lavoro e danaro per le pubblicazioni periodiche, infatti, che il Pletto in maniera dolce e affabile resta uno studio che merita il suo posto nella complessa e vasta forzatura di com

Il successo universale

Recitò di: Prima e Giancarlo di Baravalle.

Mandolino, Violino e Canto (con "Il Mandolino e Mandoli alle due") ed accompagnamenti di Pianoforte o Chitarra.

1° 1. Strauss, O. Segno d'un Valzer: Canta nel nulla.
2. Lebier, F. Con la Composizione di libretto, Viva il cabaret.
4. Lebier, F. Con la Composizione di libretto, Ah in trenta.
5. Thomas, K. Non conoci più,
6. Gounod, C. Ave Maria, Meditazione su J. S. BACH.
7. 2 m. a., Leggenda Volturna.
11. Massag, P. Ave Maria.
12. Farmidi, M. Giornalino ogni giu
dolino.
13. Forster, R., Mandolista.
15. Zanetti, F. Adio, mio bella Napoli.
17. Vicente ed il « Coro della Napoli ».
22. Kiry, Q., Valeo bravo (La Danza brava (Cautela de la trema)).
24. Stanz, C., Sopra il Seppi. Man
dolista Napoli.
25. Tasti, F. P., Mascherine. Canto Na
politano.

Per Mandolino o Violino: Canto solo. Fr. 6,00 o.

Nel numero seguito con Esclusi le parti di Mandolino 5, Mandolino e Chitarra.

ed. di Pianoforte (accompagnamento). 4, 8.

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5. continued.
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, Warsaw, 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 Trellitz, I met and became acquainted with Mr. Mertz, when I then married. Our concert tour was then continued to Chemnitz, Rattenberg, 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 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 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, née Plantin,
Widow of the deceased guitarist,
Johann Kasper Mertz

\[1\text{From a collection of copies of letters in the Vahdah Olgott Bickford Archives, California State University, Northridge, Oviatt Library.}\]

HISTORICAL ASPECTS OF THE NAME J. K. MERTZ

Baker’s Biographical 5th 1958

Mertz (märts), 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.

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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. 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:

- An old typescript apparently based on Appendix: 4 and compiled by an unknown researcher. Bickford Collection, Box 137, Folder 8, Clippings Justin Holland, 1887.

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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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