

## THE LIFE AND TIMES OF JOSEF KASPAR MERTZ: New Biographical Insights

By *Andreas Stevens*

Biographical information about the German Romantic-era guitarist Josef Kaspar Mertz (1806–1856) has depended mainly on two texts until now. The first one, authored in Russian by Nicolai Makaroff, became the best known because it has been available in English since excerpts of it were published in the *Guitar Review* in 1947.<sup>1</sup>

By today's standards, Makaroff's recollections of the guitar's situation in the middle of the nineteenth century seem deeply subjective. Ever on the lookout for active exponents of the art of guitar playing, he met Mertz twice in Vienna and witnessed several private performances by Mertz. For better or for worse, his less-than-enthusiastic assessment of Mertz's playing has been taken at face value for perhaps too long, especially since (until now) there have been no contradictory opinions on the matter. Here is the faint praise that Makaroff initially penned:

As a performer, Mertz was without doubt, the best of the German guitarists I had heard. His playing was marked by power, energy, feeling, clarity and expression. However he had the defects of the German school—the buzzing of basses, the smothering of very rapid passages at times. With respect to the embellishment and polishing of musical sentences and periods, Mertz was not on a par with Zani de Ferranti or Schulz.<sup>2</sup>

As far as we know, Makaroff never listened to Mertz in a live concert. Their encounters were purely private. Mertz may have sight-read for his Russian guest a few of his compositions, some of which were not part of his active repertoire. Who knows? However, if one takes a look at a concert review of 1842 copied and preserved by one Eduard Fack, Mertz's ability as a performer appears in a much more favorable light:

With a skill that approaches the impossible he [achieves] an outstanding clarity of plucking; in the most difficult passages one can hear the upper voice, the middle voice and especially the ground bass—qualities that not even the most famous virtuosos of that instrument can achieve.<sup>3</sup>

We have every right to wonder, then, which guitarists Makaroff might have met before the encounter with Mertz took place. To whom was Mertz compared? The route of Makaroff's journey in 1851 included the cities of Hamburg, Cologne, Mainz, Frankfurt, Kreuznach, and Schoenebach.<sup>4</sup> In Mainz he met Kamberger, a guitarist “who, I had been told, was famous along the shores of the Rhine. He was a young man of thirty...”<sup>5</sup> Makaroff's description makes it probable that he was talking about Friedrich Karl Josef Kamberger (1824–1892), who was listed in the address books of the city as a piano teacher.<sup>6</sup>

Up to now only a single composition by Kamberger, *Bouquet de Mélodies, Livre 1*, has been discovered. It was announced as published by Appiano (Mainz) in the *Musikalischer Monatsbericht* (December 1852).<sup>7</sup> His activities as a guitar performer are not known.<sup>8</sup>

Two other names that can be found in Makaroff's *Memoirs* on the occasion of another journey in 1856 are Jansen and Fischer. The latter “was considered a great guitar maestro on the shores of the lower Rhine.”<sup>9</sup> But Makaroff does not seem to have provided even a single word of praise for this guitarist; not even his first name is known.

Neither of these guitarists seems to have made his mark in guitar history as a performer or composer. Fischer recommended to Makaroff the names of three guitar players

<sup>1</sup> Nicolai Makaroff, “The Memoirs of Makaroff,” trans. V. Bobri and N. Ulreich, *Guitar Review* 3 and 5 (1947): 56–59 and 109–113. The author's Russian name is also commonly transliterated as Makarow or Makarov. The relationship between Mertz and Makaroff was probably more complex than what the earliest biographies convey. See Matanya Opee, “The Memoirs of Makaroff - A Second Look,” *Soundboard* 9, no. 3 (1982): 226–233. See also the same author's newly published translation: “The Memoirs of Makarov,” in *Essays in Guitar History* (Columbus: Editions Orphée, 2016), pp. 115–164. Specific observations on Mertz occur on pp. 139–141.

<sup>2</sup> “The Memoirs of Makaroff,” *GR* 3 (1947): 59. In the new Opee translation (*op. cit.*, 141) we read: “Particularly in the finish and roundness of musical phrases and periods and in the soothingness and softness and the singing of tone, he was far below Zani de Ferranti and Schulz. And as a performer, he was incomparably below the latter. On the other hand, as a composer, he stood immensely higher than him, by his inspiration, by his originality, by his knowledge of music in general and by understanding the properties of the guitar.”

<sup>3</sup> “Mit einer Fertigkeit, die an das Unglaubliche grenzt, verbindet er eine ungemaine Deutlichkeit des Anschlages und in den schwierigsten Passagen hört man die

Oberstimme, die Mittelstimme u. vor allem den Grundbass, Vorzüge, die sich selten, selbst bei berühmtesten Virtuosen auf diesen Instrumenten vereinigen.” Eduard Fack, “Materialien zur Geschichte der Gitarre und ihre Meister mit Abbildungen von Eduard Fack Berlin 1884,” transcribed manuscript available as a download. The original concert review appeared in the *Vösische Zeitung* (July 1842). Consulted January 2016. <http://www.lautenbau-leipzig.de/fack.html>

<sup>4</sup> *Der Gitarrefreund* Heft 6 (Nov.-Dec., 1910): 45.

<sup>5</sup> “The Memoirs of Makaroff,” *GR* 2 (1947): 32.

<sup>6</sup> Email from the City Archive of Mainz, 6 June 2007.

<sup>7</sup> Email from Axel Beer, 20 July 2015, and emails from Grégory Leclair, July 2015.

<sup>8</sup> Some manuscripts of Kamberger's compositions can be found in the *Gitaristische Sammlung Fritz Walter und Gabrielle Wiedemann*, Bayerische Staatsbibliothek, Munich (henceforth *Sammlung WW*).

<sup>9</sup> “The Memoirs of Makaroff,” *GR* 5 (1948): 110.

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whom he considered of importance: Rilling in Fulda, Brand in Würzburg, and Franz in Munich.

About Rilling we have no information so far. Friedrich Brand<sup>10</sup> was active as the choirmaster of the Würzburg Cathedral and had a great reputation as a guitar virtuoso and composer. He also performed quite often as one of a touring guitar duo with Adam Darr, an exceptional performer whom Makaroff overlooked completely.

Selected compositions of Josef Franz were published by the Augsburg *Free Society for the Promotion of Good Guitar Music (Freie Vereinigung zur Förderung guter Gitarremusik)*.<sup>11</sup> But to date no real research on the works of the aforementioned composers has been carried out.

For reasons that remain unclear, Makaroff did not actually meet the three recommended guitarists; he did not follow the advice of Kamberger. Makaroff also missed the opportunity to visit Eduard Bayer, regarded in later publications as “the last virtuoso” of the guitar in Hamburg.<sup>12</sup> So it appears that Makaroff, by choice or by oversight, simply did not meet most of the significant German guitarists of his era. As a result, his reports about the few guitarists he did encounter in Germany seem less credible than we might wish.

### §

Without a doubt Josephine Mertz (1819–1903), who had been touring Germany with her husband from 1842 until his death in 1856, was an especially privileged witness to Mertz’s guitar playing and composing. Her brief recollections of him represent the second source of first-hand information we have on J. K. Mertz.

Surprisingly her memoir first appeared in print in English. Josephine sent it to J. M. Miller in the United States in 1891. It was translated by the recipient and published in *The Cadenza* in 1895.<sup>13</sup> Soon, in 1901–02, a comparable German version would be printed.<sup>14</sup>

It was over a century later, in 2011, that I discovered Josephine’s correspondence with the Internationalen Gitarristische Vereinigung (I.G.V.) among the materials

that I helped to make available to the Bayerische Staatsbibliothek.<sup>15</sup> Her letters accompanied and lent authority to the publication of her biography and the sale of some manuscripts to the association. What follows is a selection of pertinent recollections from her letters, published here in English for the first time.

### J. K. Mertz as a Performing Artist

Without any doubt Josephine was intimately familiar with her husband’s musicianship. On the one hand she herself was a performing artist on the piano before she met him; on the other hand she became his duo partner. As we will see later, she also was the co-composer of the piano parts of their guitar and piano duos.

But was she objective? Or impartial? We learn from her letter dated September 1902 that Josephine seems to have fallen under the spell of her husband’s magical performances almost immediately. Even if her objectivity was somewhat impaired, she nevertheless wrote with disarming candor, as this sentence reveals: “The solo piece *Les Adieux* was played by my late husband so marvelously and delighted me so much that as a consequence we entered into wedlock.”<sup>16</sup>

However emotionally colored her observations may have been, they are nevertheless of special relevance. In combination with other concert reviews, they paint a more credible, more complete picture of Mertz’s instrumental capabilities than we have yet encountered.

It is unfortunate that the melody in harmonics that was a highlight of Mertz’s performance of *Les Adieux* is neither preserved nor even suggested in any known edition of the piece, including the available modern edition of 1985.<sup>17</sup> Josephine refers several times to it. In another letter she writes about the “Flageolet-Melodie” (melody in harmonics), and in yet another about the “Fantasy *Les Adieux* with harmonics.”

Whenever performed, this *moment musical* made the greatest impression on the audience: “The melody in harmonics aroused the most tumultuous ovations because even in the great hall they were heard like bell tones in the most distant corners.”<sup>18</sup>

<sup>10</sup> *Sammlung WW* has 33 Brand manuscripts.

<sup>11</sup> *Etuden* 2, 5, 6, 7, *Im Walde*, *Auf den Fluren*, *Marche sérieuse*. There are 85 manuscripts of Franz in the *Sammlung WW*.

<sup>12</sup> See Fritz Buek, *Die Gitarre und ihre Meister* (Berlin, 1926), 42.

<sup>13</sup> Josephine Mertz, “Life of the Late J. K. Mertz,” trans. J. M. Miller, *Cadenza* 1, no. 3 (Jan.–Feb. 1895): 4. Facsimile posted at [www.guitarfoundation.org/page/SbS02](http://www.guitarfoundation.org/page/SbS02). See also Masami Kimura, “Joseph K. Mertz: Drei Biographien seiner Witwe,” *Gitarre & Laute* 1 (1992): 42.

<sup>14</sup> “Johann Kaspar Mertz,” *Mitteilungen des Internationalen Gitarristen-Verbandes (e.V.)* 2, no. 12 (December 1901): 83–85; and 3, no. 1 (January 1902): 9–12.

<sup>15</sup> The *Sammlung WW*.

<sup>16</sup> “Die Solopiece *Les Adieux* mit der Flageoletmelodie spielte mein seliger Gatte so wunderbar, und entzückte mich dermaßen, daß in Folge dessen unsre Ehebund entsprang.” Letter of September 1902.

<sup>17</sup> Johann Kaspar Mertz, “*Les Adieux*,” in *Guitar Works*, Volume VI, Concert Works, ed. by Simon Wynberg (Heidelberg: Chanterelle, 1985).

<sup>18</sup> “Die Flageolet-Melodie (sic) erregte in unseren Concerten immer stürmischen Applaus, da sie selbst im großen Saal, bis in die entferntesten Ecken wie Glockentöne gehört wurde.” Letter of September 1901.

Later Josephine commented on a second version of the Finale of this composition: “when he played it in the concert, he aroused such a sensation that the whole audience stood up just to be able to watch his fingers. But he played at such a breakneck speed that one could not know if there were human fingers or billions of worms rushing around on the strings.”<sup>19</sup>

About the sound quality of her husband she wrote, “but he (Dubetz) could not achieve such a beautiful sound as my husband. In this respect he was incomparable, and even if he almost pulled the strings away from the frets with the greatest force, his tone always stayed wonderful; neither the orchestra nor the most powerful grand piano could overpower him.”<sup>20</sup> In light of this comment, we are entitled to wonder: On what occasion and when did Josephine have the opportunity to hear her husband performing with an orchestra?

There can be no doubt, then, that playing in harmonics was a special feature of Mertz’s technique, most notably in *Les Adieux*. In another letter, Josephine remarks: “Also unrivalled were his harmonics.”<sup>21</sup>

## J. K. Mertz as a Composer

In some of her letters Josephine provides some dates of composition that appear to be erroneous. For instance, she writes in a letter of 17 February 1902, “The publication of the *Opern-Revue* started in March 1843 after we settled in Vienna, the *Bardenklänge* in 1845—the same year that he wrote a guitar method that to my amazement was not mentioned anywhere. As a consequence, I don’t know what happened to it. In 1851 or 1852 he wrote *Gebirgs-Bleameln* for the zither, also for the mandolin he wrote a lot ...”<sup>22</sup>

For the guitar Congress shortly to be held in Munich she recommended the *Walzer Partie* in C major (composed in 1848), “that in our concerts have been tumultuously requested for encores because they are so jolly.”<sup>23</sup> She

acknowledged the *Concert Duos* as the most demanding pieces for guitar and piano, adding that they “challenge the guitarist mostly and could be recommended as curiosities to the Congress, because nobody except myself has been so bold as to write such an accompaniment to the guitar.”<sup>24</sup>

Josephine also mentioned some compositions that have not yet been found: “My husband has also effectively composed quartets for two mandolins, guitar and piano, that we performed three times a week at Count Ledochowksy’s home.”<sup>25</sup> These works were in the private collection of Countess Ledochowksa, a mandolin pupil of Mertz’s, but copies of the pieces mentioned have not been located. For that unique combination of instruments none of them seems to have survived.

Among the many papers that Josephine kept, she discovered some score fragments from which she intended to reconstruct some of her husband’s compositions: “Among the large existing number of musical sketches written by the late J. K. Mertz, there still are some very lovely items that I intend to decipher little by little.”<sup>26</sup> Apparently she had every intention to complete this task, because she wrote on 1 June 1902, “Among the sketches are several very lovely items, but it is difficult and laborious to locate them; it takes time and patience.”<sup>27</sup>

In another letter she explained what she was doing in more detail: “Also on separate sheets (because he had a habit of sketching out pieces in this way) I found an original fantasy and several waltzes that I could reconstruct, thanks to my good musical memory. I also found a *Huguenot-Fantasy*, like the one that Thalberg wrote for the piano. He arranged it for guitar, but I still don’t know if it is complete.”<sup>28</sup>

Josephine also mentioned that she had sold or given away copies of her husband’s works on several occasions: “Through the mediation of a guitar manufacturer I sold in 1858 some copies of compositions that he has sent

<sup>19</sup> “...das wenn er es im Concert spielte, solche Sensation erregte, daß sich das ganze Publikum erhob, um seine Finger sehen zu können, nur spielte er es in so rasendem Tempo, daß man wirklich nicht wußte, ob das menschliche Finger seien, oder Milliarden von Würmern, die auf den Saiten herumwirbelten.” Letter without date.

<sup>20</sup> “Aber einen so schönen Ton erzielte er (Dubetz) doch nie wie mein Gatte. Denn darin war er ganz unerreichbar und wenn er auch mit der größten Kraftanwendung die Saiten beinahe aus den Bündeln hob, so blieb sein Ton doch immer wunderschön und er war weder mit dem Orchester, noch dem stärksten Konzertflügel zu decken.” Letter of 17 February 1902.

<sup>21</sup> “Auch unerreicht waren seine Flageolett-Töne.” Same letter, 17 February 1902.

<sup>22</sup> “Die Opernrevue erschienen von März 1843 an nach unserer Niederlassung in Wien, die Bardenklänge im Jahr 1845, wo er auch eine Gitarrenschule schrieb, und zu meinem Erstaunen nirgends eine Erwähnung gemacht wurde, folglich gar nicht weiß, was damit geschehen ist. Für die Zither schrieb er im Jahre 1851 oder 1852 die *Gebirgs-Bleameln*, für Mandoline schrieb er auch viel...” Same letter, 17 February 1902.

<sup>23</sup> “...die in unseren Konzerten immer stürmisch zur Wiederholung verlangt wurden, weil sie sehr lustig sind.” Letter of September 1901.

<sup>24</sup> “Die concertanten Duos für Guit. und Clavier stellen wohl große Anforderungen an die Gitarre und dürften vielleicht als Raritäten dem Congress empfohlen werden; da bis jetzt außer mir niemand so dreist war, eine derartige Clavierbegleitung zur Gitarre zu schreiben.” Letter of September 1901.

<sup>25</sup> “Wirkungsvolle Quartette für zwei Mandolinen, Gitarre und Clavier schrieb auch mein Gatte, die wir wöchentlich dreimal beim Graphen(sic) Ledochowsky aufführten.” Letter of 17 September 1902.

<sup>26</sup> “Unter den vorhandenen reichlichen Skizzen des sel. J. K. Mertz befinden sich noch manche sehr hübsche sachen, die ich mich nach und nach zu entziffern bestreben werde.” Letter of 1 June 1902.

<sup>27</sup> “Unter den Skizzen befinden sich noch mehrere hübsche Sachen, aber es ist schwierig und mühsam, unter dem Geschreibsel den Zusammenhang heraus zu finden, es gehört Zeit und Geduld dazu.” Letter of 3 May 1902.

<sup>28</sup> “Auch auf einzelnen Blättern (den dieß war seine Gewohnheit, Skizzen hinzuwerfen) fand ich noch eine Original Fantasie und mehrere Walzer, die ich vermögens meines guten musikalischen Gedächtnisses zusammen stellen könnte, und eine Hugenotten Fantasie, wie sie Thalberg für das Clavier schrieb, so arrangierte er sie für die Gitarre, ob sie aber komplett ist, weiß ich noch nicht.” Letter without date.

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together with his guitar to Russia (whither or to whom I know not). In 1891, I also sent copies of some pieces to Mr. Boije in Sweden and to Mr. Miller in America. The original manuscripts of my late husband are in possession of the *Gitarristische Vereinigung*.<sup>29</sup> In another letter she mentions this event again, without giving further details.

### What About a Mertz Portrait?

Josephine described her husband with the following words: “tall and of knightly stature, slim, not broad-shouldered, standing six feet minus two lines, with light brown hair, a high forehead, mischievous-looking grey eyes, a delicate little moustache, chin and cheeks beardless, and full soft red cheeks until his last breath.”<sup>30</sup> This description was written at the request of an American guitarist since a photo of Mertz was not available.

Josephine had repeatedly been asked for a photo of her husband. Her answer was the following: “Unfortunately I don’t possess any photo of my late husband, because the one that was made once was so bad that within a short time it faded and no facial features could be recognized anymore. I was not able to insist that he sit for another photo, because he was very frightened and believed that he would die soon.”<sup>31</sup>

Nine days later she wrote again on this subject: “With the greatest pleasure I would make a picture available to you if I had one, but 50 years ago nobody had an idea that a picture could be generated from such a thing, and because it was so ephemeral, I did not take any delight in it and did not keep it, whereas I carefully kept everything interesting that existed from my husband.” Josephine did not let the matter drop, but rather tried to see if any of her friends had a photograph of her late husband: “I have inquired of all my acquaintances if someone perhaps possessed a picture, but again without success.”<sup>32</sup>

We should certainly accept the fact that neither Josephine nor her circle of friends had access to the photo of him that had once been taken. With good reason, it is presumed lost. The portrait that was used by Erwin Schwarz-Reiflingen



Figure 1: J. K. Mertz

in his 1920 edition and often reprinted (in the Wikipedia article, for example; see **Figure 1**) without giving the source, is of questionable authenticity.

### Mertz’s True Name

Classical guitarists, lexicographers, and catalogers have long been confused about the first or given names of Mertz. His earliest editions consistently used “J. K. Mertz” as author on their title pages. Domingo Prat’s *Diccionario de Guitarristas* (1934) actually had two adjacent entries for him: MERTZ, Juan Gaspar [i.e. Johann Kaspar], and MERTZ, José Gaspar [i.e. Josef (or Joseph) Kaspar]. Prat must have been aware of the conflicting forms of name, but he made no effort to reconcile them.

It seems that with the dawn of the twentieth century various publishers made a common assumption about what J. K. stood for, taking it upon themselves to “establish” a plausible German form of Mertz’s full name: *Johann Kaspar Mertz*. The Library of Congress (USA) “established” the same form of name and created a “see reference” from J. K.

<sup>29</sup> “Durch Vermittlung eines Guitarr-Fabrikanten habe ich im Jahre 1858 Abschriften einiger Stücke verkauft, die er mit seiner Gitarre nach Russland geschickt (wohin? Oder an wen? Ist mir unbekannt). Im Jahre 1891 habe ich ebenfalls Abschriften einiger Stücke nach Schweden an Herrn Boije, und nach Amerika an Herrn Miller geschickt. Die wirklichen Handschriften meines selig. Gatten befinden sich in den Händen des Guitarr-Club.” Letter of 13 February 1902. About the gift of scores and a guitar to someone in Russia, little is known. But see **Figure 2**, at the conclusion of this article, for more information on the missing Mertz manuscripts. <sup>30</sup> “..hohe ritterliche Gestalt, schlank, nicht breitschultrig, 6 Schuh hoch weniger zwei Linien, dunkel blondes Haar, hohe Stirne, schelmisch blickende graue Augen, zartes blondes Schurbärtchen, Kinn und Wange bartlos, volle zart rothe Wangen bis zum letzten Lebenshauch.” Letter of 1 June 1902.

<sup>31</sup> “Leider besitze ich kein Bild von meinem selig. Gatten: da es einmal so schlecht gemacht war, dass es in kurzer Zeit ganz verblaßte und keine Züge zu erkennen waren, und ich durfte nicht in ihn dringen, sich noch einmal fotografieren zu lassen: da er sehr ängstlich war und glaubte, er müßte schon bald sterben.” Letter of 1 June 1902. <sup>32</sup> “Mit dem größten Vergnügen würde ich Ihnen das Bild zur Verfügung stellen, wenn ich es noch hätte, aber vor 50 Jahren hatte niemand eine Ahnung, dass man aus so einem Ding ein Bild machen könnte, und da es so Garnichts war, hatte ich keine Freude daran und bewahrte es nicht auf, während ich doch Alles, was von meinem Gatten Interessantes existiert, sorgfältig aufbewahrt habe.” “Auch ich habe mich bei allen meinen bekannten erkundigt, ob es vielleicht jemand ein Bild besitzt, aber ohne Erfolg.” Letter of 10 June 1902.

Mertz to the now common (if dubious) German form.

The credit must go to Astrid Stempnik for finding documentation of Mertz's true name, in 1982. She sent a communication to Thomas Heck, who described it this way in his "GFA Archivist's Report":<sup>33</sup>

As many readers know, Ms. Stempnik is doing doctoral research in Vienna on the composer we are all accustomed to referring to as Johann Kaspar Mertz. Alas, alas! What hath research wrought? First, the Library of Congress tells us that Fernando Sor's real name is Sors. . . And now Ms. Stempnik's research has revealed that Mertz's real name is CASPARUS JOSEPHUS MERTZ! To quote from Ms. Stempnik's letter, "Therefore the Schirmer editions are not wrong in giving Mertz's name as Joseph K. It is only interesting how the editor came to this name. I hope you find my information useful."

There was some hope that in the fifteen preserved letters of Josephine there would be a first-hand indication of the complete form of her husband's given name. Such was not the case! She simply used the letters J. K. or called him "my late husband." Given Dr. Stempnik's research, it now seems clear that his name should be "established" as Josef (or Joseph) Kaspar Mertz.<sup>34</sup>

## A Closing Anecdote

The following story may not, at first sight, have direct relevance to the interpretation or reception of Mertz's compositions. But it shows that the couple had a special sense of humor—a quality that could also be found in their works. Josephine claimed for herself a "robust sense of humor" and lightheartedly referred to her own biography as "a walking disaster." She signed one of her letters as "piano-pounder and mandolin-picker."<sup>35</sup> Here is an especially interesting social occasion reported by her:

The mind-reading *séances* held nowadays remind me that in private gatherings we played similar jokes. I was the medium and had to figure out, through music, the words or phrases posed during my absence. A piano player or my husband played inconspicuous things from which I had to guess the correct words or phrases. On one occasion, the posed word was in Polish and I listened totally amazed. After the player

finished, I asked for help, because the word did not seem to be German. Everybody hesitated. I asked for a paper and pencil and wrote one letter after the other. Finally I said that I could not pronounce the word, but there it was! Everyone was amazed, and nobody—neither Johann Strauß nor Franz Suppé nor others—could figure out our joke.<sup>36</sup>

Aside from the entertaining quality of this anecdote, it recalls the musical circles in which the Mertz couple moved. Might it be possible, therefore, that in letters, diary entries, and biographies of other Viennese musicians during the years 1843–1856—like those of Johann Strauß or Franz von Suppé—more information about our couple will emerge?

The insights gained from reading these letters add a new dimension to our knowledge of J. K. Mertz, the eminent protagonist of the guitar in the Romantic era. The whereabouts of the autograph manuscripts that Josephine sold to the I.G.V. (**Figure 2**) remain a mystery. They were expected to be found in the *Sammlung WW*. If and when they finally emerge, we will be making serious progress in our quest to know more about the guitar and its repertoire at that pivotal period of its history.

J. K. Mertz'scher Nachlass (Originalhandschr.)	
243.	I. K. Mertz, »Original-Walzer« f. Gitarre und Klavier.
244.	— »Walzer im Ländlerstyl« für Gitarre und Klavier.
245.	— »Fantasie aus Montecchi«.
246.	— »Fantasie aus Norma«.
247.	— »Originalfantasie in D-moll und Mazurka«.
248.	— »Fantasie Les Adieux«.
249.	— »Thema aus Il Pirata«.
250.	— »Elixire d'amore«.
251.	— »Lucia di Lammermoor«.
252.	— »Romanze«.
253.	— »Walzer«, in den Skizzen gefunden und gestiftet von Frau Josefine Mertz.

**Figure 2:** List of manuscript scores of J. K. Mertz sold to the I.G.V. by Josephine. The numbers to the left appear to be inventory numbers.

<sup>33</sup> *Soundboard* 9, no. 4 (1982): 403.

<sup>34</sup> Astrid Stempnik, *Caspar Joseph Mertz: Leben und Werk des letzten Gitarristen im österreichischen Biedermeier* (PhD diss., Univ. of Berlin, 1989), published by Verlag Peter Lang, 1990.

<sup>35</sup> "unverwüstlicher Humor," and "Pechvogel," from an undated letter. "Claviertrommlerin und Mandolinenzupferin" from the letter of September 1901.

<sup>36</sup> "Die jetzigen gegebenen Seancen und Gedankenlesen erinnern mich, daß wir in Privatgesellschaften ähnlichen Ulk getrieben haben. Ich war das Medium und mußte durch die Musik, in meiner Abwesenheit, aufgegebene Worte oder Sätze errathen.

Ein Clavierspieler oder mein gatte spielten ganz unauffällige Sachen, aus denen ich das Wort oder Satz herausfinden mußte. Ein Mahl wurde ein polnisches Wort aufgegeben, ich horchte ganz verblüfft, nachdem der Spieler aufgehört und, fragte ich, das Wort scheint nicht Deutsch zu sein, da stutzten schon Alle. Ich bat um Papier und Bleistift, der Clavierspieler fing wieder an, spielte aber ganz andere Sachen, und ich schrieb das Wort auf. Nach Abschluss sagte ich, das Wort kann ich zwar nicht aussprechen, aber hier steht es! Großes Halloh und Staunen und keiner, weder Johan Strauß noch Franz Suppé und alle anderen konnten unseren Ulk ergründen." Letter of 13 February 1902.