

1212.¹ NOTES BY MARIA ANNA,² IMPERIAL BARONESS VON BERCHTOLD ZU SONNENBURG,
FOR FRIEDRICH SCHLICHTEGROLL³ (VIA ALBERT VON MÖLK⁴), GOTHA

[St. Gilgen, around April, 1792]

No 1.⁵

1. Johannes Chrisostomus Wolfgang Gottlieb Mozart⁶ was born on 27th January, 1756 in Salzburg.

- [5] 2. His father, Leopold Mozart, son of a book-binder from Augspurg, was born there⁷ on 14th November, 1719. As far as I know,⁸ he came to Salzburg for university studies,⁹ then became valet to the esteemed Count Thurn, cathedral canon in Salzburg,¹⁰ then entered service with the High Prince¹¹ in 1743 as a court musician.¹²

IN THE MARGIN:

- [10] At the beginning of the year 1762¹³ my father became deputy music director.¹⁴

¹ An answer to No. 1211. BD VI, p. 432: A change in the order, and in some cases of the titles, of Nos. 1208-1213 is necessary: the sequence is 1208 (from Mölk, not Breitkopf & Härtel) – 1211 – 1212 – 1212a – 1209 – 1210 – 1213 (not to B & H, but to Mölk). It turns out that Schichtegroll (Nos. 1211 and 1212) did not approach Nannerl via B & H, but via Albert von Mölk. He was the “friend of our family” mentioned in No. 1268/3-6. The sequence was therefore that Schichtegroll first sent his questions on Mozart's life (No. 1211) via Mölk (No. 1208, lost). Nannerl then prepared the answers (No. 1212) and sent them to Mölk along with various other writings (cf. No. 1250/30-31). Schichtegroll then sent more questions to Nannerl via Mölk (No. 1212a, lost). Nannerl's response was to ask Schachtner, an old friend of the family, to supply information, which Schachtner did in No. 1210. Nannerl then sent No. 1210 to Mölk along with her letter No. 1213 (cf. No. 1213/11), who passed it, or a copy of it, to Schichtegroll.

² BD: Maria Anna Walburga Ignatia (“Nannerl”), née Mozart, (1751-1829), Wolfgang's sister. After her marriage in 1784 her name was Maria Anna von Berchtold zu Sonnenburg. From July 1792 Imperial Baroness [Reichsfreiin].

³ BD: Friedrich Schichtegroll (1765-1822), pedagogue in Gotha, professor, court counsellor [Hofrat], Member of the Munich Academy of the Sciences. Published necrologies for the years 1791-1806. His article on Mozart in the “*Nekrolog*” for 1791, largely based on Nannerl's answers, was reprinted in 1794 as *Mozarts Leben*. Constanze bought all 600 copies to prevent their circulation.

⁴ BD VI: Albert von Mölk and not Breitkopf & Härtel as given in BD IV (cf. note on No. 1208).

⁵ BD: Later addition [the letter contains additions and deletions in a foreign hand]: Data / on the biography of the deceased musician / Wolfgang Mozart.

⁶ BD: Baptismal register: “Joannes Chrysostomus Wolfgangus Theophilus”: “Johannes Chrysostomus” after the saint commemorated on 27th January, Mozart's birthday; “Wolfgang” after his maternal father; “Theophilus” after his godfather; in Nos. 0302, 0373 and 0525, Mozart also gives his Confirmation name as “Sigismundus”.

⁷ BD: Crossed out later [the letter contains additions and deletions in a foreign hand]: “there”, written over with “in that place”.

⁸ BD: Crossed out later: “as far as I know”, replaced by “He”.

⁹ BD: Leopold came to Salzburg from Augsburg in 1737 and matriculated at the Benedictine University. He lost his university place in 1739 because of unsatisfactory attendance at lectures. In the same year he is mentioned as a “valet” and violinist.

¹⁰ “Graf”. BD: Johann Baptist, Count [Graf] Thurn-Valsassina und Taxis (1706-1762). To him Leopold dedicated his first work, the *Sonate sei per chiesa e da camera a True Due Violini e Basso*, which he had “engraved in copper himself”.

¹¹ “Hochfürstliche Dienste”. (With the Prince-Archbishop of Salzburg).

¹² BD: Initiated employed as fourth violinist, he was still classified as a “valet”. In 1757 he received the title of court composer. The archbishop at that time (since 1727) was Leopold Anton Eleutherius, Baron [Freiherr] von Firmian, responsible for driving the Protestants out of the archbishopric in 1731; he was the first of five archbishops under whom Leopold served.

¹³ “Vicecapellmeister”. BD: An error on Nannerl's part. Leopold succeeded Giuseppe Francesco Lolli as deputy music director in 1773. Lolli succeeded Eberlin as music director.

¹⁴ BD: Later addition: “at the court of the Prince Archbishop in Salzburg”.

In 1743, on the 21st November, he was joined in matrimony with Maria Anna Pertlin, half-orphan of the former High Princely Commissarial Administrator¹⁵ in Hüttenstein, who was born in St. Gilgen on 25th December, 1720.

[15] Besides his service at court and in the cathedral,¹⁶ he was constantly involved in teaching the violin and composing. In 1756 he published a book, Versuch einer gründlichen Violin Schulle,¹⁷ of which a second impression appeared in 1770.

Since, of his seven children, only one daughter and this son¹⁸ survived, [20] he gave up both teaching the violin and composing entirely¹⁹ in order to apply the remaining time outside his High Princely service to the raising of his two children.

The son was three years old at the time when the father began to instruct his seven-year-old daughter in playing the keyboard.

[25] The boy immediately showed the extraordinary talent imparted to him by God. He often entertained himself for long periods at the keyboard by searching out the thirds, which he always copied with his voice, and his pleasure revealed that the harmony was good.

At the age of four, his father began to teach him, as a game, so to speak, some minuets and pieces on the keyboard. [30] This cost both father and child so little effort that in one hour he so easily learned a piece, and in half an hour a minuet, that he that he could then play it without mistakes, perfectly cleanly, and most precisely in time. He made such progress that at the age of five he was already composing little pieces²⁰ [35] which he played to his father, who then put them on paper.²¹

3. In his sixth year, his father undertook the first journey with him,
4. to Munich,

IN THE MARGIN:

The Mozart family consisted of father, mother, son and daughter. [40]

where both children were invited to play before the Elector. After staying there for three weeks, they returned to Salzburg again.

As the children became more and more perfect at the keyboard, the Mozart family left on 18th September, 1762, for a journey via Pas[s]au and Linz to Vienna, [45] where the children performed at the Imperial Court a few days after their arrival. They also made a short journey to Presburg²² and returned to Salzburg in January, 1763.

IN THE MARGIN:

It was for more than three hours that they stayed with both Their Imperial Majesties, where only the grand Archdukes and Archduchesses were present. [50] Emperor Francis²³ said to the son, among other things, that it was no great skill to play with all one's fingers, but it would only be real skill when one covered up the keyboard. At that the child immediately played with the greatest agility with one

¹⁵ "Hochfürstlich PflugsComissari". BD: Wolfgang Nikolaus Pertl (1667-1724) was in charge of the administration in Hüttenstein from 1716-1724.

¹⁶ BD: Crossed out later: "in the cathedral", written over with: "in the Metropolitan Church".

¹⁷ BD: ≈ "Essay of a thorough violin school".

¹⁸ BD: Later addition after "daughter": "Maria Anna"; after "son": "Wolfgang Gottlieb".

¹⁹ BD: Not to be taken all too literally. Both activities continued after 1760, even if at a reduced level.

²⁰ BD: KV 1a-f, 2-5; cf. No. 0031/15-22.

²¹ BD: Cf. Leopold's entries in Nannerl's notebook in 1760/61. Cf. also No. 0031/5-14.

²² BD: Pressburg = Bratislava.

²³ "Kaisser Franz".

finger. He also had them cover the keys [55] and played on them as if he had already practised this way often enough before.²⁴

On 9th June, 1763, the Mozart family²⁵ undertook the journey to Munich, Augspurg, Ulm, Ludwigstburg, Bruchsal, Schwezingen, Heidelberg, Mannheim, Worms, Mainz, Frankfurt an Mayn, Maynz,²⁶ Coblenz, Bonn, Brühl, Cologne, A[a]chen, Lüttig, Tillemonde,²⁷ Leuven, Brussels, Mons, Paris, where they arrived on 18th November, 1763. [60] They were invited to perform to the royal family at Versailles. The son also played the organ before of the entire court in the Royal Chapel at Versailles, to the applause of all.

They also gave two grand concerts in a private room. After they had stayed in Paris for 21 weeks

IN THE MARGIN:

[65] In Munich they were again invited to play for the Elector, the boy also played a concerto on the violin there, and was already spontaneously improvising preludes.²⁸ They also played at Duke Clement's.²⁹

In Augspurg they gave two concerts.

In Heidelberg the son played on the organ in the Church of the Holy Spirit.³⁰

[70] Man[n]heim, they got themselves invited to play before the Elector Palatine.

Frankfurt they gave 4 concerts.

Maynz: they gave 2 concerts. The Elector was ill, so they could not perform for him.

Coblenz: they played for the Elector.

[75] Cologne. The Elector was in Westphalia, so they could not perform.

A[a]chen they gave a concert.

Brussels they gave a concert. In the other places they only stayed until they had seen everything of note.

[80] Paris. Here the son composed his first two works for the keyboard.³¹ The first he dedicated to *Madame Victoire*, the king's second daughter, the second he dedicated to *Md. La Comtesse de Tessé*. At that time he was seven years old. Both works were engraved in Paris.

Immediately after arriving in Paris, a copper engraving was made of the children and the father. [85]

The Mozart family set off for England via Calais on 10 April, 1764, arriving in London on the 22nd April. The children were given the opportunity of playing for both Their Royal Majesties on 27th April. On 19th May they again visited the King and Queen, and the son also played the King's organ, [90] and everyone esteemed his organ-playing much more highly than his clavier-playing. They gave a benefit concert, or grand concert for their own profit, on 5th June. On 5th August they had to rent a house in the country outside the city of London in Chelsea so that the father could recover from a dangerous throat illness which almost brought him to the bourn of death.

²⁴ BD: This feat was repeated by Mozart several times during his childhood, as the announcement in *The Public Advertiser* of 9th July, 1765 indicates.

²⁵ BD: Four family members and, as "factotum", Sebastian Winter (cf. No. 82/35-38).

²⁶ BD: The second mention of Mainz is correct: they called there before and after Frankfurt.

²⁷ BD: Tirlmont.

²⁸ BD: Cf. No. 0050/35-36.

²⁹ "Herzog Clement". BD: Clemens Franz, the Elector's cousin.

³⁰ "Hl: Geist Kirche".

³¹ BD: The sonata groups KV 6 and 7 and KV 8 and 9.

[95] When the father was at last completely recovered after two months, they returned to London again.

On 25th October they played for the King and Queen again. On 21st February, 1765, they again gave a benefit concert for themselves. Having now been heard by the highest nobility, they set off from London on 24th July, 1765. [100]

IN THE MARGIN:

In both Paris and London, they put down in front of the son various difficult pieces by Bach, Hendl, Paradies³² and other masters, and he played everything not only at first sight, but with the appropriate tempo and clean performance.

[105] London. When he played for the King, he took a bare bass line and played the most beautiful melody over it.

The son also sang arias with the deepest feeling.

Now the children played concerts on two keyboards everywhere.

In this concert³³ all the symphonies were of the son's composition [110].

On 29th June the benefit concert was for the *hospital de femmes en couche*.³⁴ The father arranged for the son to give a concert free of charge on the organ there.

If the father had not become ill, they would have travelled to Tunbridge, [115] where the grandest nobility gathered at the spa.

Here the son composed 6 sonatas for the keyboard, had them engraved and dedicated them to the Queen, he was 8 years old.

Herr Johann Christian Bach, teacher to the Queen, took the son between his legs, each one played a few bars, then the other continued, [120] and they played a whole sonata this way, and anyone who could not see it thought it was played by one person alone.

After Canterbury, Dover, where they had such a good wind that they completed the crossing to Calais in 3½ hours.

From there they went on to Dünkirchen, Lille, Gent, Antwerpen.³⁵

IN THE MARGIN:

[125] Dunckirchen. They saw everything of note.

Lille. They had to stop because of the father and the son being ill.

Gent the son played the organ at the Bernardines.

Antwerpen the son played the big organ in the cathedral church.³⁶

[130] Mordik.³⁷ They took a ferry across a little sea arm. From the other side they drove to Rotterdam by coach, from there by ship to The Hague, where they arrived around 15th September,³⁸ 1765. Since the daughter fell ill³⁹ immediately on arriving, the father attended the Prince of Orange twice with his son alone, and attended the Princess, his sister, once.⁴⁰

[135] When the daughter had finally recovered from this dangerous life-threatening illness a

³² BD: G. F. Handel; Pier Domenico Paradies (1707-1791).

³³ BD: Referring to 5th June, 1764.

³⁴ BD: = maternity hospital.

³⁵ BD: Dunkirk, Lille, Ghent, Antwerp.

³⁶ BD: Cf. No. 0102/50 ff. Mozart had severe catarrh, Leopold was suffering from dizziness.

³⁷ BD: Moerdijk, cf. No. 102/82-83.

³⁸ BD: Crossed out later: "around" and "15th", replaced by: "in" (i.e. September).

³⁹ BD: Typhus.

⁴⁰ BD: The reverse: they went once to the 17-year-old prince and twice to his sister.

little, the son suffered a bout of a dangerous illness⁴¹ on 15th November, which kept him in bed for four weeks. Once the children had recovered fully again, after 4 months,

IN THE MARGIN:

When the son got better after his illness, [140] he composed 6 keyboard sonatas,⁴² had them engraved, and dedicated them to the Princess of Nassau Weilburg,⁴³ he was 9 years old at the time.

they travelled to Amsterdam at the end of the month of January, 1766, stayed there one month, travelled back to The Hague for the installation festivity for the Prince of Orange, which was held on 11th March.

IN THE MARGIN:

[145] The Hague.⁴⁴ For this festivity the son composed a *Quodlibet* for all instruments, two sets of variations for keyboard, some arias for the Princess.⁴⁵

They played for the Prince often.

After staying in The Hague again for 5 weeks, [150] they again travelled via Harlem to Amsterdam, Utrecht, Rotterdam, Mordeck,⁴⁶ Antwerpen, Mecheln, Brussels, Valenciennes to Paris, where they arrived at the end of April, 1766.

IN THE MARGIN:

Harlem. The son played the large organ.

They stayed in Paris for two months. On the

IN THE MARGIN:

During their stay in Paris they were in Versailles twice.

[155] 9th July, 1766 they left Paris, made their way to Dijon,

IN THE MARGIN:

Dijon: they stayed a fortnight.

Lion, Geneve, Lusanne, Bern⁴⁷

IN THE MARGIN:

⁴¹ BD: Likewise typhus.

⁴² BD: Six sonatas KV 26-31 (cf. Nos. 0108/12-14; 0144/15-18).

⁴³ “Prinzessin von Nassau Weilburg”.

⁴⁴ BD: Leopold was presented with the Dutch version of his violin school, published by Joannes Eschedé, Harlem.

⁴⁵ BD: KV 32 (cf. No.0144/23-29); variations on Dutch melodies KV 25 (cf. Nos. 0108/24-28; 0144/19, 20); arias for Princess Caroline of Nassau-Weilburg.

⁴⁶ BD: Moerdijk, cf. line 130 above.

⁴⁷ Lyons, Geneva, Lausanne, Bern.

Lion 4 weeks. Geneve 3 weeks. They stayed for a week in Lusane because of Prince Louis von Wirtemberg.⁴⁸

[160] Zurich. via Winterthur to Schaffhausen,

IN THE MARGIN:

Zurich they stayed a fortnight

Donauöschingen,⁴⁹ Messkirch, Ulm, Dillingen,

IN THE MARGIN:

Donauöschingen they made music daily for a fortnight for Prince von Fürstenberg.⁵⁰

[165] Dillingen. They got the children invited to play for the Prince.

Augspurg, Munich, where the children were again invited to play for the Elector. After a journey lasting quarter of a year, they arrived safely in Salzburg at the end of the month of November, 1766.

IN THE MARGIN:

Munich. At the Elector's, the son had to compose a setting of a theme which the Elector sang to him and perform it. [170] He did this in the presence of the Elector without using a keyboard or violin. When he was finished with it, he played it. Both the Elector and the others who heard it were completely astonished.

On the 11th September, 1767, the Mozart family travelled to Vienna [175] to the festivities organised in Vienna because of the marriage of Archduchess Josepha⁵¹ to the King of Naples. Hardly had they arrived, when the Archduchess died. Since everyone was in mourning because of her demise, they wanted to travel on further straight away,

IN THE MARGIN:

The reason why the father hurried away from Vienna so quickly was that there was such an epidemic of pox in Vienna [180] and his children had not yet had it.

but because the Emperor⁵² spoke often of them, they were not allowed to continue their journey because no-one was sure if he might call for them. But when Archduchess⁵³ Elisabeth fell ill as well, they did not allow anyone to hold them back any longer, and travelled to Brno, and Ollmütz. [185] Since the son did not feel well on his arrival in Ollmütz, the father paid a visit alone to Count von Podstatsky,⁵⁴ cathedral dean there, who was simultaneously cathedral canon in Salzburg.

⁴⁸ "Prinz". BD: Ludwig, brother of Archduke Karl Eugen of Württemberg. They actually stayed 5 days (cf. No. 0112/15).

⁴⁹ BD: Donaueschingen, residence of the Prince [Fürst] von Fürstenberg; music almost daily: cf. No. 0112/42.

⁵⁰ "beym Fürst".

⁵¹ "Erzherzogin". BD: One of the daughters of Empress Maria Theresia, born in 1751.

⁵² "Kaisser". BD: Joseph II (1741-1790), Holy Roman Emperor [Kaiser] 1765-1790. Son of Maria Theresia.

⁵³ "Erzherzogin". Sister of Joseph II.

⁵⁴ "Graf". BD: Leopold Anton, Count [Graf] Podstatsky (1717-1776), prelate and university rector (cf. No. 0121/64 ff.).

IN THE MARGIN:

When Count Podstatsky heard from the father that he was afraid that the son might contract pox, he gave the whole family a fine apartment and board in the cathedral deanery, [190] where he himself lived. Where the children safely survived the pox.

Now the son got the pox, and afterwards the daughter got it. After they had recovered completely, they travelled to Brno on the 23rd December, 1767, and then in turn on to Vienna, where they arrived on 10th January, 1768. [195]

On 19th January, the children were asked to play for Emperor Joseph. There was no one else present except the Empress Maria Theresia, Prince Albert of Saxony,⁵⁵ and the Archduchesses.

Also because of the children, a grand concert was hosted by [200] Prince Gallitzin,⁵⁶ the Russian ambassador.

IN THE MARGIN:

Vienna. In the homes of music director Bono, music director Hasse, the poet *Metastasio*, the Duc du Braganza, and Prince Kaunitz, in each place the father had them open a book of Italian arias⁵⁷ and take the first one they saw, and the son composed the music for it in the presence of these persons, with all the instruments as well.

[205] Vienna. The Emperor said to the son that he should write an *opera buffa*. The Emperor also informed the impresario,⁵⁸ who held the lease of the theatre, of this. The impresario also agreed all the terms with the father. The son composed the *opera*, but it was not performed – – – although music director Hasse, the poet *Metastasio* praised it exceptionally. [210] The opera was called *La finta Semplice*.⁵⁹

At the blessing of the orphanage church on the Landstrasse,⁶⁰ this 12-year-old boy conducted the sung Mass in the presence of the Imperial Court.

IN THE MARGIN:

The son composed the sung Mass, the Offertory and a trumpet concerto as well.⁶¹

[215] In December, 1768, they came back home again.⁶²

On 12th December, 1769, the father travelled to Italian with the son alone, via Inspruck, Bozen, Roveredo,⁶³ Verona, Mantua, Milan, where they arrived on 25th January, 1770.

IN THE MARGIN:

⁵⁵ “Prinz Albert von Sachsen”.

⁵⁶ “Prinz”.

⁵⁷ Obviously meaning the poetry.

⁵⁸ BD: Giuseppe Affligio (also Afflisio, actually Marcati) (1719-1787), from 1767 the only person in charge of “spectacles” in Vienna, manager of the Burgtheater and the Kärntnertheater. For the accusations against him cf. No. 0139.

⁵⁹ BD: KV 51 (46a).

⁶⁰ BD: A suburb of Vienna.

⁶¹ BD: Possibly the Missa (solemnis) KV 139 (47a), cf. Nos. 0142/21; 0144/86-69; the Offertory (KV 47b) is lost, cf. Nos. 0142/21; 0144/71; the trumpet concerto (KV 47c) is likewise lost, cf. No. 0142/21.

⁶² BD: Later addition: “to Salzburg”.

⁶³ BD: Innsbruck, Bolzano, Rovereto.

Inspruck. At Count Königl's⁶⁴ there was a concert where the son [220] played a concerto *prima vista*.⁶⁵

Rovredo the son played the organ in the main church,⁶⁶ where an astonishing crowd of people had gathered.

Verona a concert was organised.⁶⁷ The son also played on the organ in the church of St. Tomaso,

[225] where they could not get through the church to the organ because of the crowd of people, they had to go through the monastery.

Mantua. they were invited to the weekly concert in the hall of the *Academie filarmonica*.⁶⁸

Mayland.⁶⁹ He wrote two Latin motets for two castratos. [230] He also composed various Italian arias and symphonies.

Before their journey to Italy in 1769, the son was made concert-master⁷⁰

Here the son distinguished himself with various tests of his knowledge, in particular in the presence of *maestro* Samm Martino⁷¹ and a great number of the most skilful people. [235] There were several concerts in the house of Count Firmian⁷² where the Herzog and the Princess of Modena also attended. After the son had received the *scrittura*⁷³ for the first opera for Carnival, 1771, they set off on 15th March, 1770, for Parma, Bologna, Florence and Rome, where they arrived in Holy Week.

IN THE MARGIN:

[240] Bologna. Here there was the greatest *fuore*, for *Padre Maestro Martini*,⁷⁴ that strong contrapuntalist, was quite beside himself, along with all the other music directors, when the son gave him the corresponding *risposta*, according to the *rigore modi*,⁷⁵ to every fugue subject *Padre Martini* wrote down, and instantly performed the *fuga* at the keyboard.

[245] Florence. They were immediately called to the Grand Duke, with whom they spent 5 hours.⁷⁶

The amazement here was all the greater because Marchese Ligneville,⁷⁷ music director and a strong contrapuntalist, presented the son with the most difficult fugues and the most difficult subjects, which he immediately played at sight and completed. [250]

⁶⁴ "Graf". BD: Count [Graf] Leopold Königl, vice-president of the government of Tyrol.

⁶⁵ BD: = at first sight. Cf. No. 0149/9-11.

⁶⁶ BD: Cf. No. 0152/43-44.

⁶⁷ BD: Cf. No. 0152/54.

⁶⁸ BD: Cf. No. 0152/80 ff.

⁶⁹ BD: Cf. No. 0159/12 ff. One of these may be KV 143 (73a).

⁷⁰ BD: Later addition: "in the High Princely Salzburg Court Orchestra" [Hochfürst: Salzburgisch: Hof=Orchester].

⁷¹ BD: Giovanni Battista Sammartini (1700/1-1775).

⁷² BD: Karl, Count [Graf] Firmian (1716-1782), General Governor of Lombardy.

⁷³ = contract to write an opera.

⁷⁴ BD: Giovanni Battista Martini (1706-1784), music theoretician and composer, cf. No. 0171/35-37.

⁷⁵ BD: = "in the strict style".

⁷⁶ BD: In fact only "fully quarter of an hour", cf. No. 0173/16-17.

⁷⁷ BD: Eugenio, Marquess of Ligniville (1730-1778). Mozart studied his works and copied out 9 of the 30 cannons in his *Stabat Mater* (KV⁶ Appendix A 17); his *Kyrie* for five sopranos KV 89 (73k) followed this pattern.

Fiorenza⁷⁸ The son made the acquaintance of an Englishman, *Tommaso Linley*,⁷⁹ a boy of 14, the same age as the young Mozart. A pupil of the famous violinist *Nardini*. This boy played the violin quite entrancingly.

[255] This Englishman and the young Mozart performed in alternation not like boys, but like men. *Linley* even called on them on the day of their departure, gave the young Mozart, accompanied by many embraces and tears, a poem which he had *Sg^{ra} Corilla* write⁸⁰ for him, and accompanied their coach to the city gate.

[260] On Wednesday afternoon they therefore betook themselves immediately to the *Capella Sistine* to hear the *Miserere*⁸¹ of such renown, and since the word was that it was forbidden to have copies made of it under pain of excommunication from the Papal Music, the son resolved to listen to it carefully and then write it down. And that is what happened: when he came home, he wrote it down, [265] the next day he went back again, kept his notation in his hat in order to note whether he had got it right or not. But they sang another *Miserere*. On Good Friday they performed the same one,⁸² after he came home, he made an improvement here and there, then it was finished. This then soon became known in Rome, he had to sing it with clavier in a concert. [270] The castrato *Christofori*,⁸³ who sang it in the chapel, was present.

From Rome they travelled to Naples, and then back to Rome again.

IN THE MARGIN:

Neapel. in the *conservatorio alla pieta*,⁸⁴ when the son was playing, they had all been led to believe that there was magic in his ring. [275] He took the ring off, and only then were they all filled with astonishment.

Neapel a grand concert in the home of the Imperial Ambassador, Count Kaunitz.

The Pope wanted to see the son, and gave him the cross and brief as *Militiae auratae eques*.⁸⁵ On 10th July they travelled to *Civita Castellana*, where the son played the organ in the cathedral church. [280] *Loreto. Sinegaglia. Bologna*. Here they had to make a prolonged stop⁸⁶ because they had been thrown around on the journey and the father had injured his leg.⁸⁷

IN THE MARGIN:

Bologna. On 9th October, 1770, the son was unanimously accepted as member and *maestro della academia filarmonica*, [285] he was locked in completely alone, had to set a given *antiphona* in four voices.⁸⁸

⁷⁸ BD: = "Florence".

⁷⁹ BD: Thomas Linley the Younger (1756-1778), violinist, pupil of Nardini.

⁸⁰ BD: No. 0175. "Corilla": Maddalena Morelli-Fernandez, known as Corilla Olimpica (1727-1800).

⁸¹ BD: Gregorio Allegri's (1582-1652) *Miserere*, sung in the Sistine Chapel, but copies had been in circulation since the 1730s; Emperor Leopold I (1640-1705) received a copy from the Pope.

⁸² BD: Crossed out later: "they performed the same one", written over with: "conversely, the first one was repeated again".

⁸³ BD: Cf. No. 0183/15..

⁸⁴ BD: Founded in 1583. Mozart met two of its pupils in Naples: Jomelli and Caffaro.

⁸⁵ BD: = Knight of the Golden Spur. Pope Clement XIV gave this distinction to only two artists: Mozart and the painter Anton Raphael Mengs (1728-1779).

⁸⁶ BD VI, p. 195: "Zeit" [= "time"] in BD IV is an erroneous addition.

⁸⁷ BD: Cf. No. 0194/30 ff.

⁸⁸ BD: *Quaerite primum regnum Dei* KV 86 (73v); cf. No. 0214/18 ff. Martini substituted his own solution, since Mozart's solution did not correspond to the academy's ideal (*stile osservato*); the vote was then unanimous.

Which he completed in a full half-hour. Then he was presented with the *diploma*.

They then went with Field Marshal Count *Pallavicini*⁸⁹ to his country estate [290] until the leg was completely healed again. But for this occurrence, they would have gone to Milan via *Florence, Pisa, Livorno* and *Genua*. As it was, they had to take the directest route to Milan, where they arrived at the end of October.

IN THE MARGIN:

If the son had not received the *scrittura* for the first *Carnival opera* of 1771 in Milan, [295] he would have received the same for Bologna, Rome or Naples.

Here the son composed the *opera seria* *Mitridate*,⁹⁰ which was performed for the first time on 26th December, 1770. After the son had conducted the first three performances of his *opera* from the keyboard, as is the custom in Italy, [300] they travelled to Turin to see the *opera*, returned to Milan

IN THE MARGIN:

This *opera* was performed more than 20 times in succession.

That the *opera* met with approval can be concluded from the fact that the *Impresa*⁹¹ immediately gave him the written agreement for the year 1773.

[305] When he wrote the *opera* he was 14 years old. In Italy the son was given the name *il Cavaliere filarmonico*.⁹²

to see the second *opera*, then immediately to Venice to spend the last days of Carnival there. They stayed there until 12th March, 1771, and then returned to Salzburg via Padua, Vicenza, Verona, Roveredo, Trient, Innsbruck.⁹³ [310]

IN THE MARGIN:

Verona. He also received the *diploma* as member and *Maestro di capella della academia filarmonica*. For Padua he had to compose the *oratorio* Betulia Liberata.⁹⁴

On their arrival, they found a letter from Count *Firmian*,⁹⁵ Minister in Milan, [315] saying that the son had been called upon by Her Majesty the Empress to write the grand Theatrical *Serenata* for Archduke Ferdinand's⁹⁶ wedding celebrations, to take place in Milan in October of this year.⁹⁷ Since Her Majesty had entrusted Herr Hasse,⁹⁸ as the oldest music director, with the composition of the opera, she chose the youngest for the *Serenata*.

IN THE MARGIN:

⁸⁹ BD: Giovanni Luca, Margrave [Markgraf] Pallavicini-Centurioni (1697-1773).

⁹⁰ BD: KV 87 (74a); cf. Nos. 0224/41 ff.; 0227/26-27.

⁹¹ BD: ≈ "The Philharmonic Knight".

⁹² BD: = management.

⁹³ BD: Rovereto, Trient, Innsbruck.

⁹⁴ BD: KV 118 (74c); it was not however performed in Padua. Cf. No. 0239/21-24.

⁹⁵ "Graf". BD: Karl, Count [Graf] Firmian (1716-1782), General Governor of Lombardy.

⁹⁶ "Erzherzog".

⁹⁷ BD: *Ascanio in Alba* KV 111.

⁹⁸ BD: Johann Adolph Hasse (* 1699).

[320] The *Seranata* was called *Ascanio in alba*.

There was constant alternation of the *opera* and the *seranata* as long as the celebrations lasted.

On 13th August, 1771, they travelled to Milan again, arriving there on 21st August. On 17th Octb. the *Seranata* was performed for the first time. [325] On 13th December, 1771, they came back to Salzburg.

IN THE MARGIN:

In the year 1772 the son wrote a *Serenata*⁹⁹ for the election of the Archbishop.¹⁰⁰
il sogno di scipione.¹⁰¹

On 24th October, 1772, the father travelled to Italy with the son for the third time, where the son wrote an *opera seria*, *Lucio Silla*,¹⁰² in Milan for Carnival, 1773. [330]

IN THE MARGIN:

The opera was performed 26 times.

On 13th March, 1773, they came back again.

In the month of July, 1773, the father undertook a short journey to Vienna with the son. They came back again in October.

[335] On 9th December, 1774, the father undertook a journey to Munich with the son. They came back again on 7th March, 1775.

IN THE MARGIN:

Munich. Here the son composed an *opera buffa*, *La finta giardiniera*.¹⁰³
2 grand Masses¹⁰⁴ of the son's composition were performed in the Royal Chapel. [340]

In the month of April, 1775, the son wrote a *Seranata*, *il Re pastore*,¹⁰⁵ on the occasion of the sojourn of Archduke Maximilian¹⁰⁶ in Salzburg. On 23rd September, 1777, the son left for Paris with his mother. It would have been to his advantage to stay in Paris, [345] but the French music was so little to his taste¹⁰⁷ that he was very happy to return to Germany.

IN THE MARGIN:

⁹⁹ BD: Cf. No. 0250/8-9.

¹⁰⁰ BD: Addition: "in Salzburg".

¹⁰¹ BD: KV 126.

¹⁰² BD: KV 135.

¹⁰³ BD: KV 196.

¹⁰⁴ BD: Probably the *Missa brevis* KV 192 (186f) and the *Missa brevis* KV 194 (186h).

¹⁰⁵ BD: KV 208.

¹⁰⁶ "Erzherzog". BD: Franz, the youngest son of Empress Maria Theresia, at that moment travelling to Italy.

¹⁰⁷ BD: This was certainly not his reason for returning from France.

Paris. He composed a *symphony*¹⁰⁸ for the *Concert Spirituell*,¹⁰⁹ a *Sinfonia concertante*,¹¹⁰ a *concerto* for the flute,¹¹¹ a *concerto* for the harp, also had 6 *sonatas*¹¹² engraved in Paris which he dedicated to the Electress Palatine.¹¹³ [350]
On 3rd July, 1778, the mother died in Paris aged 58 years.

In the month of January, 1779, he arrived back at his father's in Salzburg. On 8th November, 1780, son travel to Munich, where he wrote an *opera seria*, *Idomeneo*,¹¹⁴ for Carnival, 1781. [355] Since his High Princely Grace the Archbishop¹¹⁵ travelled to Vienna after Carnival,¹¹⁶ he was summoned to him in Vienna, so he travelled directly from Munich to Vienna.

IN THE MARGIN:

The father died in Salzburg on 28th May, 1787.

5. Now, as far as the further course of his life is concerned, you must certainly enquire in Vienna, since I can find nothing here from which I could write anything complete. [360]
6. According to information received from Vienna, he died on 5th December, 1791,

IN THE MARGIN:

55 minutes after midnight

from an acute miliary fever.¹¹⁷

In the year 1788 I heard news from Vienna that he actually had entered service with the Emperor.¹¹⁸ [365] The rest can again be found out in Vienna.¹¹⁹

7. He came to Vienna in his 24th year, and now 10 years have already passed since then. No doubt he improved considerably as a composer during this time. Even in 1785, the famous Herr Joseph Haydn said to his father, who was in Vienna at the time, "I say to you before God, as an honest man, [370] your son is the greatest composer that I know in person and in name: he has taste, and beyond that the greatest knowledge of composition."¹²⁰

8. He was never forced at all either to compose or to play; on the contrary, one always had to hold him back from it, [375] otherwise he would have continued sitting at the keyboard or composing day and night.

IN THE MARGIN:

¹⁰⁸ BD: Symphony in D KV 297 (300a), repeated on 15th August with "a new andante". The so-called 2nd Paris Symphony KV Appendix 8 (KV⁶: 311 A) is lost. Mozart sold both to Joseph Le Gros, director of the Concert spiritual, before leaving Paris.

¹⁰⁹ BD: An established series of church concerts in Paris.

¹¹⁰ BD: KV Appendix 9 (KV⁶: 297 B), lost. Likewise sold to Le Gros.

¹¹¹ BD: Nannerl surely means the Concerto for Flute and Harp in C KV 299 (297b).

¹¹² BD: Sonatas for keyboard and violin KV 301 (293a), 302 (293b), 303 (293c), 305 (293d), 304 (300c), 306 (300l), written partly in Mannheim and partly in Paris, published by George Sieber in Paris.

¹¹³ BD: Elisabeth Auguste, wife of the Elector of Bavaria-Palatinate.

¹¹⁴ BD: KV 366.

¹¹⁵ "seine Hochfürst: Gnaden der Erzbichoff". BD: Later addition: "in Salzburg".

¹¹⁶ BD: Hieronymus was in Vienna with his staff visiting his sick father, Imperial Vice-Chancellor Rudolph Joseph, Prince [Fürst] Colloredo.

¹¹⁷ BD: Today it is generally assumed it was a rheumatic fever.

¹¹⁸ BD: Mozart informed his sister of this in letters Nos. 1074/6-7 and 1082/32 ff.

¹¹⁹ BD: Later addition: "such as who his wife was, how many children she bore him, how many of them are still alive etc. etc."

¹²⁰ BD: Cf. Leopold's letter to Nannerl of February, 1785, No. 0847/46 ff.

As soon as he sat at the keyboard, he was entirely the master. He noticed the smallest wrong note in music with the largest ensembles, and immediately said in which instrument the mistake occurred, yes, even which note it should have been.

[380] He became infuriated at the least noise during music. In short, as long as the music lasted he was entirely music, as soon as it ended one saw the child again.

9. Has been answered with *N^{ro} 2*.

10. Extract from a letter: That the esteemed Baron von Grim¹²¹ made suggestions to the father about Russia and about the Hereditary Prince of Brunswick.¹²²

11. As a child he already had a desire to learn everything. He showed great aptitude for whatever he had even only seen in drawing and counting, yet since he was too busy with music, he could not show his talents in any other subject.

IN THE MARGIN:

[390] Extract from a letter from London: We received invitations variously from Hamburg, we could have travelled to Koppenhagen, since both the Royal Danish Ambassador in Paris as well as the ambassador here were willing to guarantee a certain sum in advance. Prince Gallazin¹²³ also wanted to persuade me to go to Russia.

[395] Addendum.¹²⁴

The daughter Maria Anna Mozart has for some years now been married to a High Princely Adviser and Provincial Administrator¹²⁵ who has brought her children from two previous marriages and with whom she has since had some more. She thus now lives in the same place where her blessed departed mother was born, [400] in modest and quiet tranquillity entirely devoted to the beautiful duties of the wife and mother.

In the last years of her unmarried state, which she spent at home with her father, she gave some young women of the capital city Salzburg keyboard lessons; and even nowadays one can recognise [405] the pupils of Nannette Mozart above all by their clean performance, precision and correct hand position in performance.

Further points

The two Mozart parents were in their day the most handsome married couple in Salzburg; the daughter, too, was considered a regular beauty in her younger years. [410] But the son Wolfgang was small, lean, of pale complexion, and completely without any

¹²¹ BD: Friedrich Melchior von Grimm (1723-1807), 1748 private secretary to the Saxon Graf Friese, with whom he moved to Paris, where he was in contact with the Encyclopaedists. Subsequently employed by the Crown Prince of Saxony-Gotha as personal reader and then entered the service of the Duke of Orleans; represented the Imperial city of Frankfurt in Paris; ambassador to Saxony-Gotha; in 1795 he returned to the court in Saxony-Gotha with the title of a minister of the Russian court. Various publications, one of which, in 1763, mentioned the Mozart children. He initially supported them, but his relationship with Mozart broke down in 1778 during the latter's stay in Paris.

¹²² "Erbprinzen von Braunschweig".

¹²³ "Prinz". BD: Dmitriy Michaylovitch, Prince Golicyn (1720-1794), Russian ambassador in Vienna 1762 to 1792.

¹²⁴ BD: From here on no longer in Maria Anna's hand, but in that of the additions.

¹²⁵ "Hochfürst: Rath und Landpfleger".

pretensions regarding physiognomy and figure. ¹²⁶Outside music, he was and remained almost always a child; and this is one of his main character traits on the shadowy side; he would always have needed a father, a mother or some other overseer; [415] he could not govern his money, married a girl who was not at all suitable for him against the will his father, and from this arose the great domestic disorder at and after his death. ¹²⁷

¹²⁶ BD: From here onwards, Schichtegroll's *Nekrolog* changes the text substantially, especially as far as Constanze is concerned.

¹²⁷ BD: Lines 415 (from "married") to 417 have been rendered illegible in the original; here they are taken from Nottebohm p. 111.