

[St. Gilgen, 1792]

I was truly pleased that the contribution I sent was well received by the esteemed Professor Schlichtengroll.⁵ ~~But I should give you a proper scolding that you, without writing to me beforehand, with the draft I had written,~~ [5] Regarding the further information on my brother of blessed memory that the esteemed Professor requests from me, I can satisfy him here to a certain extent, yet because I was a child myself, I could not possibly remember so exactly as to answer these questions with veracity. I therefore turned to Herr Schachtner,⁶ who at that time came to our house daily, [10] ~~and was a precise observer of my brother in every detail as a child.~~ You will discover from his letter,⁷ which I enclose for you here and which you can share with the esteemed Professor, that he has replied well to all questions concerning my brother as a child and still remembers every detail. When I read through his letter, I could again remember all these anecdotes very well. [15] You can therefore share this letter with the esteemed Professor. It can of course be readily appreciated that a great genius, who is occupied with the abundance of his own ideas and raises himself with astonishing speed from earth to heaven, is most disinclined to lower himself to examining and guiding domestic matters. [20] For a genius, in fact, the pursuit of adequate financial means is only a hindrance, and it would be too humiliating an occupation for him if he chose to lower himself to being concerned with unnecessary wealth.

¹ 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: Probably the rough copy.

³ 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].

⁴ BD: Albert von Mölk, Dr. jur. (1749-1799), a son of Franz Felix Anton von Mölk (1714-1776), Salzburg Court Chancellor [Hofkanzler]. Studied in Rome, where he met Leopold and Wolfgang in 1770 (cf. No. 0176/72 ff.). From 1770 various ecclesiastical and civic offices; cf. note on No. 0158/5.

⁵ 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.

⁶ BD: Johann Andreas Schachtner (1731-1795), son of the brewer Georg Schachtner. Studied at the University of Ingolstadt from 1750, where he was also musically active. Took trumpet lessons from the Köstler mentioned by Leopold in No. 0430/67. In 1774 became Court and Field Trumpeter to the Prince-Archbishop [Hochfürstlicher Hof- und Feldtrompeter] in Salzburg. Leopold was a witness at his wedding in 1774. Of the nine children born to him, only two survived their parents: Anna Katharina Franziska Aloisia (mentioned in No. 0533/132) and Franz Xaver Alois (mentioned in No. 1210/6). Schachtner also played the violin (cf. No. 1210/99) and violoncello. Besides publishing his own book of poetry in 1765, he was probably responsible for the following Mozart texts: *Grabmusik* KV 42 (35a); the recitatives in the new opening scenes of *Bastien und Bastienne* KV 50 (46b); the German translation of *La finta giardiniera* KV 196; final chorus of *Thamos* KV 345 (336a); *Zaide* KV 344 (336b); the German translation of *Idomeneo* KV 366. Schachtner was a frequent guest in the Mozart home and followed developments in the family carefully.

⁷ BD: No. 1210.

Since he was born a great genius, [...]⁸

[25] Now I wish to add only a few more notes for the following questions.

How did he behave towards the Great?⁹

When he was playing for Emperor Franz¹⁰ in 1762, aged 6, and sat down at the keyboard, he said to the Emperor, who was standing beside him, Isn't Herr Wagenseil¹¹ here? Let him come, he understands it. [30] So the Emperor had Herr Wagenseil stand in his place. Then the boy said to Wagenseil, I am playing one of your concertos, you must turn the pages for me.

The praise of the Great never made him proud, for he always played with more fire and concentration when he knew he was playing for the knowledgeable.

Even as a child, he played nothing except trifles when playing for people who understood nothing at all about music. [35]

Which languages did he understand?

He spoke French and Italian.¹² As far as I know, he also learned English while he was in Vienna.¹³

Since he was no great lover of writing at all, [40] and because I received no more letters from him after 1788, I cannot say in which language he liked to write and which language he liked to speak.

He would not venture, without the permission of his parents, to eat the least thing, or to accept anything if someone wanted to give him a present.

Daily programme.

[45] From his childhood on, he most preferred to play and compose at night and in the morning.

When he sat down at the keyboard at 9 o'clock, one could not get him away from it again before midnight. I believe he would have played all through the night. In the morning, from 6 until 9 o'clock, he usually composed in bed, [50] and only then did he get up, then composed nothing during the whole day, except if he had to compose something quickly. After 8 o'clock at night he always played clavier or composed. I know nothing about his practising the clavier once he was over the age of 7, for his practising consisted of playing for other people, that things were put in front of him which he had to play at sight, [55] and this was his practising.

As far as his faults are concerned, there is only a single one I can impute to him, which consisted of having too good a heart. He did not know how to manage money; whoever flattered him could get anything from him. As long as he was with his father, he provided him with all that was necessary; [60] once he was working on his own, he never thought at all about how he should manage money. And this is also the reason, when his father could not accompany him to Paris because service was required of him, why he sent his mother with him, for he already knew that he was not capable of managing his own affairs.

[65] As far as his particular characteristics are concerned, he was never taken aback as a child if his father ordered him to do anything, he always played willingly when someone came to hear him. As a child, and as long as he was under the supervision of his father, he was so obedient that he understood and immediately complied with his father's every nod.

[70] But if I had known that you were not going to have my draft copied out, I would have [...]¹⁴

⁸ BD: Blank space left. Cf. No. 1210/26.

⁹ BD: In the margin: "When the boy played for the Emperor Franz for the first time in 1762, aged 6, it [blank space left]".

¹⁰ "Kaisser Franz". BD: Franz I, husband of Empress Maria Theresia. The event described was probably the audience in Schloss Schönbrunn on 13th October, 1762.

¹¹ BD: Georg Christoph Wagenseil (1715-1775), music teacher to the Empress Maria Theresia and her children. His compositions for keyboard were familiar to Mozart from the notebook Leopold compiled for Nannerl; he learned to play two scherzos by Wagenseil in a short time on 24th January and on 6th February, 1761.

¹² BD: Cf. the mixture of languages and German dialects in No. 0189/56 ff.

¹³ BD: Mozart took English lessons in connection with the projected journey to England (cf. No. 1036/48).

Yet I strongly press you to return my contribution to me; I would have made this request straightaway when I sent it to you, but it never occurred to me that you would send the original to the esteemed Professor just as I had written it. [75]

What you write there, that I should also depict the weak side of my brother of blessed memory: but I think I have done that sufficiently in my accompanying notes.

[80] Unfortunately one knows from experience that strangers know a person's weakness better than his closest relatives do, for a child will certainly dissimulate more in front of his father than in front of strangers, especially a father such as ours, who was a pretty good physiognomist. I am therefore less able to depict him than you are, or other persons in Salzburg. [85]

As far as his particular characteristics are concerned,¹⁵ as a child he was never taken aback when his father ordered him to do something. If he had to play for other people the whole day long, he played something different for each one without objecting. As a child, and as long as he was under the supervision of his father, [90] he was so obedient that he understood the least nod and immediately complied. He would not venture, without the permission of his parents, to eat the least thing, nor to accept anything if someone wanted to give him a present. From his childhood on, he most preferred to play and compose at night and in the morning.

When he sat down at the keyboard at 9 o'clock, one could not get him away from it again before midnight, and then one had to force him to stop, [95] otherwise he would have gone on improvising the whole night. In the morning, from 6 or 7 o'clock until 10 o'clock, he composed, and usually in bed, then composed nothing more the whole day, except if he had to compose something quickly. He [...]¹⁶

I know nothing about his practising the clavier once he was over the age of 7. [100] Since he always had to improvise in front of people, play concertos and play at first sight, this was all his *exercitium*.¹⁷

His faults were that he did not know how to manage money, since under his father's supervision he was provided with everything necessary; thus he did not have to trouble himself about anything. Nor would he have been able to do so, [105] since his mind was always occupied with music, and besides that with other subjects, and this was also the reason why his father, who could not accompany him to Paris because of services he had to render, sent his mother with him, because he already knew that he was not capable of managing his own affairs. [110] He also had too good and too benevolent a heart. Once anyone knew his good heart, and that was easy to know, he could get anything from him. How much, now, his way of thinking, [...]¹⁸ changed once he was in Vienna, I do not know. You can enquire about this in Vienna.

¹⁴ BD: Blank space left.

¹⁵ BD: Blank space left.

¹⁶ BD: From here on essentially repetition.

¹⁷ BD: = exercise, practice.

¹⁸ BD: Blank space left.