

1268. MARIA ANNA, IMPERIAL BARONESS¹ VON BERCHTOLD ZU SONNENBURG,² TO BREITKOPF & HÄRTEL,³ LEIPZIG

Nobly born,

St. Gilgen, 24th 9^{ber},⁴ 1799

Most estimable sir!

It is with pleasure that I send you the article which I have extracted from letters which my father wrote to Salzburg on his journeys; [5] I sent it to a family friend⁵ at his own request, and he then forwarded it to the esteemed Prof. Schlichtegroll.⁶ Accompanying this are some eulogies, essays, sonnets, excerpts from letters, and the like. I only hope you can make use of it, but I fear it will not be of great benefit to you, since most of it is already contained in the esteemed Prof.'s necrology. [10] You further desired to know of any anecdotes from my brother's life; here follow some from his childhood, in case you wish to use them.⁷

1st Since the journeys which we made led him into various countries, while we were driving from one place to the next he thought up a kingdom which he called the Kingdom of Allchange.⁸ [15] He said he was the king of this realm, and our servant,⁹ who could draw a little, had to make a map of it, for which he dictated to him the names of the towns, markets and villages.

2nd. He had such a tender love for his parents, especially for his father, that he composed a melody which he sang to us every day before going to bed, [20] when his father had to stand him on a chair. Our father always had to sing the second part to it, and when this ceremony, which could not be dropped even for one day, was over, he kissed his father with heartfelt tenderness, and then lay down in bed completely contented and at peace. Since I still have this melody perfectly in my head, [25] I have written it down for you. You see clearly from it that it is one of his first *compositions*. He kept this pastime up until into his 10th year.

3rd In London, where our father lay ill and close to death, we were not allowed to touch the clavier at all. So, to have something to do, he composed his first *symphony* with all instruments, trumpets and timpani. [30] I had to sit beside him and copy from him; while he composed and I copied, he said to me, he urged me to give the hunting horn something to do.

4th In Olmitz,¹⁰ where he had pox, which made him so very ill that he saw nothing for nine days and had to be careful with his eyes for a number of weeks after his recovery, time was passing too slowly for him, so he looked for something to do. [35] The court chaplain to the

¹ "Reichsfreiin".

² BD: Maria Anna Walburga Ignatia ("Nannerl"), née Mozart, (1751-1829). After her marriage to an administrative official in 1784, her name was Maria Anna von Berchtold zu Sonnenburg.

³ BD: Founded as "Breitkopf" in 1719. On 1st November, 1795, Christoph Gottlob Breitkopf concluded a contract of partnership with Gottfried Christoph Härtel (1763-1827). This was followed in 1796 by a secret contract of sale in which the entire Breitkopf business was made over to Gottfried Christoph Härtel. The latter was also declared universal heir by Breitkopf shortly before his death in 1800.

⁴ 9 = novem [Latin] > November.

⁵ BD: Albert von Mölk, Dr. Jur. (1749-1799), 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.

⁶ BD: Friedrich Schlichtegroll (1765-1822), pedagogue in Gotha, professor, court counsellor [Hofrat], Member of the Munich Academy of the Sciences. Published necrologies for the years 1791-1806. He drew on material submitted by Nannerl for his article on Mozart in the "Nekrologe" for 1791, reprinted in 1794 as *Mozarts Leben* [Mozart's Life]. Constanze bought up all 600 copies to prevent their circulation.

⁷ BD: Nannerl had obviously previously kept them back. B & H published them in the *Allgemeine musikalische Zeitung* of 22nd January, 1800.

⁸ "Königreich Rücken".

⁹ BD: Probably Sebastian Winter, who accompanied the Mozart family on the great journey (1762) and left them in Paris (1764) to enter service with the Prince [Fürst] von Fürstenberg. Cf. No. 0082/35-38.

¹⁰ BD: Olmütz, 26th October - 23rd December, 1767; cf. No. 1212/184 ff.

bishop there, Herr Hay, afterwards Bishop of Königsgrätz, called on us daily. This man was very skilled in the arts of playing cards; my brother learnt them from him with great dexterity, and since the local fencing master also called on us, the latter had to teach him fencing. He had the greatest joy in all the fine arts: [40] every composer, painter, engraver and artist of that kind whom we got to know on our journeys had to give him a little memento of their skill, which he kept carefully. I only wish I could give you some other notes about his life, but nothing else comes to mind.

[45] I could perhaps, with considerable efforts, locate some of those older compositions, but for that I absolutely must have a catalogue in which the opening bars of each piece have to be written out, so that I know which things of his you already possess, and which have already appeared in print, since I myself have copies of a very small number of his clavier pieces, [50] of which I do not know which ones have already come out in print.

After much searching I found that I had kept all my brother's little bits and pieces, a number of minuets in score as well as some set and written for clavier by himself, although I do not know if you can read or use these scratchings. [55] But as evidence that I have searched out everything in order to satisfy you to at least some extent, I enclose them for you with this letter. By the way, it will provide me with a great deal of pleasure in my barren wilderness to be able to possess, by your kindness, something of this work. I will be greatly obliged to you for this, [60] and I am longing expectantly for the moment when I see something of this work.

After the death of my father, I soon sent the parts of some of his Masses to Holy Cross Monastery¹¹ in Augspurg; my blessedly departed brother had the scores of them. I also wanted to find some more of the older compositions for you in Salzburg, [65] but it is above all necessary for me to know how many of them you already possess. Concerning this I therefore await your further observations and remain, with true respect,

nobly born Sir!,

your most obedient

M. A., Imperial Baroness¹² von Berchtold zu Sonnenburg.

[70] In due time, I hope to get all the pieces that I make available to you back again. I am also sending you a copper engraving which was made when we were in Paris. From this you see that my brother was a truly fine-looking child; only after the pox did he become so disfigured, and moreover, when he came back from Italy he took on the Italian yellow colour, [75] which made him quite unrecognisable. He was a small yet well-proportioned child.

¹¹ "Kloster zum hl: Kreuz". BD: The Mozart family had links to this Augustinian monastery in Augsburg. To the days when Leopold Mozart sang in the church there, cf. No. 0382/74-75. Mozart stayed there on his way to Paris.

¹² "Reichsfreyin".