

**Eva Neumayr**

Internationale Stiftung Mozarteum Salzburg, Austria

**FRANZ XAVER WOLFGANG MOZART (1791–1844),  
JOHANN GALLUS MEDERITSCH (1752–1835)  
AND A NEW CATALOGUE  
OF THEIR MUSIC COLLECTIONS**

Franz Xaver Wolfgang Mozart (1791–1844), Wolfgang Amadé and Constanze Mozart's youngest son, was groomed as a musician from childhood on. Amongst his teachers were Sigismund Neukomm (1778–1858), Johann Georg Albrechtsberger (1736–1809), Antonio Salieri (1750–1825) and Andreas Streicher (1761–1833). After spending his first years in Vienna and Prague, he came to Galicia in 1808, first as a music teacher for the two daughters of Count Wiktor Baworowski in the town of Pimkamin (Polish name: Podkamień), then, from 1811 on, to the family Janiszewski at Sarki. In 1813, he moved to Lviv, where he lived as a well-respected pianist and conductor and served as a music teacher to the children of the family of Ludwig von Baroni-Cavalcabò (1758–1847). He was also deeply involved with the former's wife, Josephine von Baroni-Cavalcabò (ca. 1788–1860), who, some 30 years younger than her husband and, in her time, one of the leading sopranos in the Lviv, became his friend, partner and heiress.

Over the years, Franz Xaver Wolfgang Mozart accumulated a large music collection: It comprised his family's memorabilia, like many letters<sup>1</sup> and paintings of the Mozart family, 60 autograph fragments of his father's, but also numerous musical sources and books he had collected as a pianist, piano teacher and conductor of the *Caecilien-Verein* in Lviv<sup>2</sup>.

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<sup>1</sup> The letters had been preserved by his aunt, Maria Anna von Berchtold zu Sonnenburg (1751–1829), who passed them on to Georg Nikolaus Nissen for use in his Mozart biography. His wife Constanze Nissen (formerly Mozart), divided them amongst her two sons. Concerning the letters of the Mozart family, cf. Till Reininghaus, *Der Dommusikverein und Mozarteum in Salzburg und die Mozart-Familie. Die Geschichte einer musikalischen Institution in den Jahren 1841 bis 1860 vor dem Hintergrund der Mozart-Pflege und der Sammlung von Mozartiana*, Stuttgart 2018 (Beiträge zur Mozart-Dokumentation, 2), pp. 483–499 (thereafter cited as: Reininghaus 2018).

<sup>2</sup> As a teacher he was quite successful: His pupil Julie von Baroni-Cavalcabò (1813–1887) became a respected pianist and composer (while her granddaughter Wilma von Webenau in the 20th century was Arnold Schönberg's first private composition pupil).



**Picture 1. Franz Xaver Wolfgang Mozart. Ölgemälde von Karl Gottlieb Schweikart, 1825, 60 x 46,5 cm**

Source: ISM, Mozart-Archiv, Inventar-Nr. 224.

When Franz Xaver Wolfgang Mozart died 1844, Josephine Baroni-Cavalcabò gave large parts of his music collection to the *Dommusikverein and Mozarteum* in Salzburg. This society had been founded in Salzburg in 1841 with the aim of “furthering music in all its branches, especially sacred music in Salzburg”<sup>3</sup>. The Mozart-family was involved in this enterprise from the beginning. Especially Constanze Nissen who had lived in Salzburg from 1824 on as well as Franz Xaver Wolfgang Mozart, who had moved to Vienna with the Baroni-Cavalcabò family in 1838 had been the first to donate funds as well as valuable Mozart-sources. Both were made honorary members of the society in 1841. Carl Thomas Mozart, Wolfgang Amadé Mozart’s older son, eventually gave parts of his very valuable collections to the society in 1856 and 1858 as well. The collections of both brothers together form the so-called “Mozart-Nachlass” in Salzburg.

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<sup>3</sup> “Emporbringung der Musik in all ihren Zweigen, insbesondere der Kirchenmusik in Salzburg”, cf. *Erster Jahresbericht, vorgetragen bei der Plenarversammlung des Dom=Musik=Vereines und Mozarteums zu Salzburg am 29. Jänner 1843*, Salzburg: Duyle, [1843] p. 4.

In addition to that, other music collections were given to the *Dommusikverein und Mozarteum* in later years of whom some sources were assigned to the Mozart-Nachlass, because some of the respective works had already been catalogued there. Among those are musical materials from the collections of Fanny Arnstein, Joseph Franz Karl Johann Nepomuk Anton Albin Graf Daun (1771–1851), Anna (Nanette) Fröhlich<sup>4</sup>, Josepha von Paumgarten. All these materials were given a Signature starting with “M.N.” for “Mozart-Nachlass”. The Mozart-Nachlass became part of the library, serving church-music activities as well as the concerts of the society and the needs of the students of the music school.

*Dommusikverein und Mozarteum* split into two societies around 1881, therefore, the “Mozart-Nachlass” is now divided between the two successor-institutions, the *Internationale Stiftung Mozarteum* (ISM) and the *Archiv der Erzdiözese Salzburg* (AES). Both institutions have been cooperating since 2014 on the project of cataloging and digitizing the “Mozart-Nachlass”.

Apart from the sections of the collection described above, Franz Xaver Wolfgang Mozart’s collection comprise two more exceedingly important parts: His own compositions, seven volumes of which were entered into the “Repertorium | über | die musikalische Bibliothek | des | Dom=Musik=Vereines | u. Mozarteum’s zu Salzburg”<sup>5</sup> (short: *Repertorium*), the old catalogue of the *Dommusikverein und Mozarteum*. Of those volumes one has been lost, while four have been preserved at Bibliotheca Mozartiana of the ISM, one has survived at the Dommusikarchiv of the AES and another one has recently been located at the state library in Berlin by Ulrich Leisinger (D-B, Mus.ms. 15601). It is a volume with a title in the hand of Aloys Fuchs („W. Am. Mozart’s /: des Sohnes :/ | sämtliche Compositionen | IV ter Band. | Enthält: Die „Cantate auf Jos. Haydn | fürs ganze Orchester componirt und öffentlich aufgeführt 1804“ | Geschriebene Partitur: | – 1845 –”), which was acquired by the State Library from the estate of Wilhelm Tappert in 1908. A connection of Wilhelm Tappert to the people acting around the acquisition of the “Mozart-Nachlass” by the *Dommusikverein und Mozarteum* between 1844 and 1860 could not be established so far<sup>7</sup>.

<sup>4</sup> Anna Fröhlich (1793–1880) gave her collection to the *Dommusikverein und Mozarteum* in 1874. She was a singer and pianist, and a member of the *Gesellschaft der Musikfreunde*. When the Viennese conservatory was founded, she became the first female voice teacher at this institution in 1819. She was friends with Leopold von Sonnleithner and Franz Grillparzer (who was the life-partner of her sister Katherina), with her sisters took part in the concerts of historic music at Raphael Georg Kiesewetter. It was Anna Fröhlich, who was the accompanist, when Franz Schubert’s *Erkönig* (D 328) was first performed, and Schubert wrote two compositions, Psalm 123 (D 706) and the *Ständchen* (D 921) for her and her pupils.

<sup>5</sup> AES, Dommusikarchiv (A-Sd), without shelf mark.

<sup>6</sup> The year on the title is wrong due to a mix-up of date of composition and date of performance.

<sup>7</sup> Cf. U. Leisinger, *Ich trage einen großen Namen... Zur Wiederauffindung einer verschollen geglaubten Kantate von Franz Xaver Wolfgang Mozart*, “Bibliotheksmagazin. Mitteilungen aus den Staatsbibliotheken in Berlin und München” 2019, vol. 14, no. 1, pp. 16–19.

The second important part of the collection Franz Xaver Wolfgang Mozart's is a large music collection Mozart received after the death of his teacher and friend Johann Gallus Mederitsch in 1835. Johann Georg Mederitsch (1752–1835), also referred to as "Gallus", was a pupil of Georg Christoph Wagenseil (1715–1777). After several successes of his Singspiele on theatres in the suburbs of Vienna, Mederitsch attempted to present his Singspiel "Rose, oder Pflicht und Liebe im Streit" at the court theatre, which Wolfgang Amadé Mozart in a letter to his father rightly predicted a failure<sup>8</sup>. However Mederitsch's "heroic opera" *Babylons Pyramiden*, which he composed together with Peter von Winter, was a great success in 1797. Somewhere between 1786 and 87 he seems to have been a court musician at the court of Stanisław August Poniatowski. He also held positions as Kapellmeister at Olmütz and Budapest.

Although some of his *Singspiele* were quite successful at the Leopoldstädter Theater and at Schikaneder's Theater in Vienna, Mederitsch mainly made his living by teaching and copying music. Around 1800 he was Franz Grillparzer's piano teacher. Why he moved to Lwów in 1817 is unknown. It was there that he met Franz Xaver Wolfgang Mozart, who became his friend and pupil, calling him "maybe one of the greatest counterpointists of our age" in a letter to Ignaz Moscheles<sup>9</sup>. Mozart was still hoping to secure a position as a *Kapellmeister* in Vienna or Salzburg (in Salzburg in 1826 his mother was lobbying for the position as a *Domkapellmeister*) and was trying to catch up on his knowledge of counterpoint and church style. Mozart, according to Aloys Fuchs, even paid for Mederitsch's last six years and that's why it was he who inherited Mederitsch's large music collection, comprising more than 700 sources, 126 of Mederitsch's own compositions in autographs, 60 copies of works by his teacher Georg Christoph Wagenseil, 150 copies of works by Johann Sebastian Bach, 165 of Carl Philipp Emanuel Bach, 14 by Wilhelm Friedemann Bach and many by other composers like A. Corelli, Antonio Lotti, J.A. Hasse etc.

His collection is interesting, not only because his own compositions may prove musical treasures remaining to be uncovered, but also because of the many copies of works by members of the Bach family, which Christine Blanken links to the catalogues of Johann Traeg (cf. catalogues from 1799 to 1804)<sup>10</sup>. Mederitsch seems have worked for Traeg before his move to Lviv (1817) and thus, his copies probably stem from the turn of the 18th to the 19th century.

<sup>8</sup> Mozart, *Briefe und Aufzeichnungen. Gesamtausgabe*, ed. by Internationalen Stiftung Mozarteum Salzburg, Collected by Wilhelm A. Bauer und Otto Erich Deutsch, kommented and indexed by Joseph Heinz Eibl, 7 vls.: vols. 1–4: Briefe und Aufzeichnungen, vols. 5–6: Kommentar, vol. 7: Register). Kassel et al.: Bärenreiter, 1962–1975, vol. 3, p. 254.

<sup>9</sup> Cf. Theodor Aigner, *Thematisches Verzeichnis der Werke von Johann Mederitsch detto Gallus*, München: Katzbichler, 1974 (Musikwissenschaftliche Schriften, 3; Publikationen des Instituts für Musikwissenschaft der Universität Salzburg, 8), p. XXVII.

<sup>10</sup> Ch. Blanken, *Die Bach-Quellen in Wien und Alt-Österreich: Katalog*, 2 vols., Hiedesheim etc 2011 (Leipziger Beiträge zur Bach-Forschung, 10/1–2).

While the Mozart letters from Franz Xaver Wolfgang Mozart's and Carl Thomas Mozart's collections are being edited in the *Mozart Briefe und Dokumente – Online-Edition*, the musical manuscripts were catalogued in the RISM-Opac (Library-Sigla A-Sd and A-Sm), while the musical prints and the books of the "Mozart-Nachlass" can be found in the catalogue of the Austrian Library Network. The printed catalogue *Der "Mozart Nachlass". Musikalien der Söhne W.A. Mozarts in Salzburg* (Stuttgart 2021), unites both manuscripts and prints and follows the historic order of the *Repertorium*, thus, reuniting the holdings of the *Dommusikverein und Mozarteum*. In addition to the catalogue, it lists watermarks and copyists and features some additional information on the history of the collection, the collections that were assigned to the "Mozart-Nachlass" (Eva Neumayr, the fragments of works by W.A. Mozart (Armin Brinzing) and the *Repertorium* (Till Reininghaus)

In the near future, a digital portal at the Bibliotheca Mozartiana of the ISM will present digitized versions of all sources of the "Mozart-Nachlass", thus, at least virtually fulfilling Josephine Baroni-Cavalcabò's intention of preserving this collection that had been "donated by the son in honor of the father" – "undivided for all times"<sup>11</sup>.

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<sup>11</sup> Letter by Josephine Baroni-Cavalcabò to Franz v. Hillebrandt, 29. September 1844, p. 1–4, cited in: Reininghaus 2018, p. 397.

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**Abstract**

Franz Xaver Wolfgang Mozart (1791–1844), Wolfgang Amadé and Constanze Mozart's youngest son, as a pianist, composer and conductor was active in and around Lviv from 1809 to the end of the 1830s. When he died in 1844, his universal heiress Josephine Baroni-Cavalcabò donated his large music collection containing many letters and autographs of the Mozart family to the *Dom-musikverein and Mozarteum*, a society that had been founded in Salzburg in 1842. Later, the society also acquired the music collection of his older brother Carl Thomas. Apart from the work of Franz Xaver Wolfgang Mozart, the collections comprise a large number of the original letters of the Mozart family, several autograph copies of the father's works and some of his instruments. The musical sources were catalogued in the RISM-database and a printed catalogue has been published.

**Keywords:** Bach, Baroni-Cavalcabò, collection, Johann Gallus Mederitsch, Mozart, Carl Thomas, Mozart, Franz Xaver Wolfgang, musical sources, RISM-catalogue