

A spectacular addition to the manuscript collection of the International Mozarteum Foundation in Salzburg: Twelve original Mozart family manuscripts from the Eggers Collection are the most important addition to the Foundation's holdings since the bequests made by Mozart's own sons in the nineteenth century

The International Mozarteum Foundation has been in existence for almost 150 years, but there have been few acquisitions during this time as important as the present one: twelve original holographs in the hand of members of the Mozart family that were previously in the collection of Hans Joachim Eggers and that have now found their way into the Foundation's collection of manuscripts, most of them by way of donation. All are priceless documents that allow us to paint an even clearer picture of Mozart's fascinating personality. They include the only manuscript copy of Mozart's *Miserere* KV 85 from 1770 preserved here in the hand of Leopold Mozart. Also included are two of Mozart's own letters: one that he wrote to his sister in 1787 dealing with their late father's estate; and one from 1778, in which he mentioned Aloisia Weber, his first great love, for the first time. This love remained unrequited.

Every Mozart admirer dreams of building up a collection of original manuscripts in the hands of Wolfgang Amadé and Leopold Mozart. This is a dream that came true for the Cologne virologist Hans Joachim Eggers (1927–2016), who began acquiring Mozart manuscripts at auctions in 1975, exactly fifty years ago. Thirty years later he owned the largest private collection of Mozart manuscripts that anyone had been able to assemble in Germany or Austria since the end of the Second World War. Eggers was a modest man, and so his collection remained hidden from the eyes of the wider world. He attended the Mozart Week Festival over a period of many years and in that way formed a bond with Salzburg and with the International Mozarteum Foundation. Thanks to the kindness of his descendants twelve items from this unique collection have now been acquired by the Mozarteum Foundation, mostly in the form of donations. This is the largest addition to what is already the world's most substantial collection of letters and documents relating to the Mozart family since the bequests made by Mozart's two sons, Carl Thomas and Franz Xaver Wolfgang Mozart, in the course of the nineteenth century.

The market for Mozart autographs is notable for its peaks and troughs. Between 1975 and 1990, a number of Mozart autographs that had formerly been in private ownership changed hands. They had previously come on to the market during the difficult years of inflation and the economic crises of the period between 1920 and 1935. Hans Joachim Eggers had an excellent eye for quality and bid on items at auctions mainly in England and Germany, although he also acquired a handful of pieces through the German autograph trade. It is not untypical for children to respect their parents' zeal for collecting, only for the grandchildren to offer their collection for sale. The international autograph market is fuelled by this cycle. But in this case, the cycle was fortunately broken. Long before his death Hans Joachim Eggers informed the Foundation of his intention, however vague, of handing over certain items. It was in this spirit, therefore, that twelve outstanding items passed into the Foundation's collection from the hands of Eggers' children, and for this the Foundation is immensely grateful.

The president of the International Mozarteum Foundation, Johannes Honsig-Erlenburg, has expressed his delight at this extraordinary addition to the Foundation's collection of autographs: "We are particularly honoured and pleased that the Eggers family has donated these unique Mozart manuscripts to the International Mozarteum Foundation. On the one hand their action demonstrates a generosity that we only rarely encounter and at the same time their decision affords further proof of the outstanding status of the Mozarteum Foundation as the world's leading Mozart institution forever at pains to preserve the composer's legacy. This bequest also reminds us of the importance of preventing such priceless documents from being auctioned off on the art market for impossibly inflated prices. Instead, we need to



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do everything in our power to ensure that this legacy, which belongs to the whole of humankind, remains accessible to posterity in its entirety.”

Ulrich Leisinger, director of Research of the Foundation, also views this latest acquisition with a mixture of pride and delight: “The Eggers Collection includes some of the most interesting Mozart manuscripts that have come on to the market in the course of the last fifty years. I should like to draw particular attention only to the ones that are of special relevance to Mozart and Salzburg: our only copy of Mozart’s *Miserere* K. 85 from 1770 is preserved here in a copy in Leopold’s hand; there is also the letter that Mozart wrote to his sister in the summer of 1787, sorting out their late father’s estate; and there is a document as moving as it is important for the information that it contains, namely, the jottings of the Salzburg court trumpeter Johann Andreas Schachtner, who recorded anecdotes relating to Mozart’s childhood. These items help us to shed further light on Mozart’s fascinating life.”

Linus Klumpner, the director of the Mozart-Museums, adds: “The primary sources relating to the Mozart family and to the people in their immediate surroundings play a significant role in helping our museums to contribute to a greater understanding of this period. Against this background the addition of these Eggers family items to the Foundation’s existing collection points the way forward since these autographs provide us with further exciting insights into Mozart’s world from the defining moments of his childhood to the great composer’s everyday concerns.”

Many of the treasures from the Eggers Collection will be seen in public for the first time at a special exhibition, **Magnificent Premiere: The Mozart Autographs from the Eggers Collection**, which may be seen in the Mozart Residence in Salzburg till 1 February 2026.

The Eggers Collection en détail

Eight letters and documents:

Anna Maria Mozart and Wolfgang Amadé Mozart

Letter to Leopold Mozart in Salzburg, Mannheim, January 17, 1778

In a postscript to a letter of his mother, Mozart mentions Aloisia Weber for the first time, though without revealing her name. Mozart was captivated by the technical abilities of the then sixteen-year-old soprano. Shortly thereafter, Mozart began teaching her—and fell in love with her. However, his first love proved to be ill-fated, as Aloisia ultimately rejected him.

Wolfgang Amadé Mozart

Letter to Martha Elisabeth Baroness von Waldstätten in Vienna, Vienna, February 15, 1783

Baroness Martha Elisabeth Waldstätten, born in 1744, was a close friend, champion, and generous supporter of Mozart and his wife, Constanze. In this letter, Mozart urgently appeals to her for help in repaying a debt. His financial expectations from the sale of manuscript copies of three piano concertos, KV 413—415, had not been fulfilled.

Wolfgang Amadé Mozart

Letter to Leopold Mozart in Salzburg, Vienna, February 10, 1784

During his final stay in Salzburg in late summer 1783, Mozart began a new opera, *L’oca del Cairo*, KV 422, with the Salzburg abbé and poet Giambattista Varesco. In this letter, he informs his father that he had to interrupt the composition due to more pressing commissions, and work on the opera was never resumed.

Wolfgang Amadé Mozart

Letter to Maria Anna von Berchtold zu Sonnenburg in St. Gilgen, Vienna, August 1, 1787

Leopold Mozart passed away at the age of 67 here in the *Dance Master's House* on 24 May 1787. This letter, which seems strangely detached and formal today, finalized the division of the estate between Mozart and his sister Maria Anna von Berchtold zu Sonnenburg, née Mozart, who lived in St. Gilgen at the time.

Wolfgang Amadé Mozart

Letter to Constanze Mozart in Vienna, Frankfurt am Main, October 8, 1790

In the fall of 1790, Mozart traveled at his own expense to Frankfurt am Main, seeking to benefit from the vibrant cultural events surrounding the coronation of Emperor Leopold II. He regularly wrote to Constanze about his modest successes and his hope of earning enough to quickly repay his heavy debts.

Wolfgang Amadé Mozart

Letter to Anton Stoll in Baden near Vienna, Vienna, presumably late May 1791

Writing from Vienna, Mozart asked his friend Anton Stoll, organist and choirmaster in Baden, to return all the parts for his Mass in C major, KV 317—the so-called “Coronation” Mass—as he needed them for performances in the city. Mozart also requested Stoll's help in finding a ground-floor apartment for his wife, Constanze, who was about to begin a six-week treatment at the baths during her pregnancy.

Johann Andreas Schachtner

Letter to Maria Anna von Berchtold zu Sonnenburg in St. Gilgen, Salzburg, April 24, 1792

When Mozart's sister Maria Anna was asked to contribute to her brother's biography after his death, she consulted a childhood friend, the court trumpeter Johann Andreas Schachtner, with some questions. He recorded for her, *among other recollections, Some remarkable and wondrous things from his age of four to five, the veracity of which I could swear to.*

Invitation for Membership in a Men's Society

Probably Salzburg, no later than November 24, 1799

This curious document, in the hand of an unidentified scribe, is an invitation to join a men's society in Salzburg. It was originally enclosed with a letter from Mozart's sister, Maria Anna, dated November 24, 1799, to the publisher Breitkopf & Härtel in Leipzig. Hans Joachim Eggers only possessed this letter for a short period of time, and the enclosure may have remained in his possession by chance.

Four music manuscripts:

Wolfgang Amadé Mozart

Miserere in A Minor, KV 85 (fragment), Copy in Leopold Mozart's handwriting, presumably Bologna, 1770

The Miserere in A Minor, KV 85, survives only in a fair copy by Leopold Mozart. Wolfgang set Psalm 50 to music in 1770 in the style of Padre Giovanni Battista Martini, with whom he was studying in Bologna at the time. However, the copy breaks off at verse 16.

Wolfgang Amadé Mozart

Rondo in A Major for Piano and Orchestra, KV 386, Autograph (folios 2–3 containing mm. 23–62), Dated Vienna, October 19, 1782

Composed in 1782, Mozart's second year in Vienna, the Concert Rondo in A Major for Piano and Orchestra, KV 386, survives only in incomplete form. The manuscript came into the possession of an autograph collector, who separated the sheets of music and gave them away as souvenirs in the 19th century. Some sheets remained intact; others were cut into smaller fragments. Several of these pieces have since been lost.

Wolfgang Amadé Mozart

Two Masonic songs, KV 483 & KV 484, Autograph, Vienna, late 1785 or early 1786

The Masonic song *Zerfließet heut, geliebte Brüder*, KV 483, for cantor, male choir, and organ, was first performed—together with *Ihr unsre neuen Leiter*, KV 484, written on the verso of the same sheet—at the ceremonial opening of the Lodge *Zur neugekrönten Hoffnung* in Vienna on 14 January 1786.

Georg Reutter Jr., Kyrie in D Major

Copy by Wolfgang Amadé Mozart, KV Anh. A 26 (formerly KV 91), Vienna, ca. 1787—1788

This unusual manuscript contains the first 22 bars of a Kyrie by Georg Reutter the Younger, written in Mozart's hand. Maximilian Stadler, who assisted Constanze Mozart in organizing her husband's musical estate, mistook it as an unfinished original composition by Mozart and added thirteen bars in an effort to "complete" it.

The letters, documents, and music manuscripts are available to anyone interested in studying them in detail in digital form at the Bibliotheca Mozartiana:

<https://digibib.mozarteum.at/SammlungEggers/nav/classification/12943878>



From left: Ulrich Leisinger, director of research, and president Johannes Honsig-Erlenburg

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From left: director Mozart-Museums Linus Klumpner, Ulrich Leisinger, Johannes Honsig-Erlenburg and general manager Rainer Heneis

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From left: Ulrich Leisinger, the Eggers heirs Jens Eggers and his sister Susanne Eggers and Johannes Honsig-Erlenburg

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Wolfgang Amadé Mozart
Letter to Maria Anna von Berchtold zu Sonnenburg in St. Gilgen,
Vienna, August 1, 1787
© ISM



Johann Andreas Schachtner
Letter to Maria Anna von Berchtold zu Sonnenburg in St. Gilgen, Salzburg,
April 24, 1792
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Wolfgang Amadé Mozart
Miserere in A Minor, KV 85 (fragment), Copy in Leopold Mozart's
handwriting, presumably Bologna, 1770
© ISM



Georg Reutter Jr., Kyrie in D Major
Copy by Wolfgang Amadé Mozart, KV Anh. A 26 (formerly KV 91),
Vienna, ca. 1787—1788
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Magnificent Premiere: The Mozart Autographs from the Eggers Collection

Special exhibition in the Mozart Residence till 1 February 2026

Curators and research team:

Ulrich Leisinger (director of the Foundation's Research Department)

Armin Brinzing (head of the Bibliotheca Mozartiana)

Exhibition planning:

Linus Klumpner (director of the Mozart Museums)

Deborah Gatewood (head of Exhibition Management and Education)

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<https://mozarteum.at/en/mozart-museums/mozarts-residence#info>

Opening hours: daily from 09:00 to 17:30 (last admission at 17:00)

Every part of the exhibition is wheelchair-accessible.

The autographs collection of the International Mozarteum Foundation

Since the middle of the nineteenth century the most valuable items owned by the Mozarteum Foundation have been the letters and documents and autograph scores of the Mozart family, making it the world's biggest collection of original documents relating to the Mozart family. The collection includes more than half of all known documents relating to the Mozart family, among them some 200 original letters written by Mozart (of these he is the principal writer of 150 letters and a contributor to fifty others), some 300 letters written by his father Leopold and more than 100 music manuscripts, most of which are sketches and brief drafts in the hand of Wolfgang Amadé Mozart. There are also autographs in the hand of Franz Xaver Wolfgang Mozart. The collection additionally contains scores, letters and other documents once owned by numerous other individuals from the eighteenth to the twentieth centuries, including Lilli Lehmann, Joseph Haydn, Anton Bruckner, Franz Liszt and Stefan Zweig.

The original letters and documents from the Foundation's manuscript collection may be consulted online on the digital site of the Bibliotheca Mozartiana at <https://digibib.mozarteum.at/>

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