that he never wanted to go back,
I knew that he would have liked
to have spent his last days there."

Friedrich Mottehoven never re-
turned to Austria. Barely a month
later he passed away, and a place
was arranged for his body at West-
minster Abbey. But the body
party carrying his coffin lost their
way, and through this accident he
was buried in an unmarked grave
outside of London, and to this day
no one really knows where he lies.

He left, when he died, almost
five hundred compositions, rang-
ing from chamber works to a
rhapsody for organ and pianoforte,
the work that gained him the
position of Kapellmeister in the
nearby court of the Prince of Salz-
bung became vacant, and the
Prince called for him, interested
in filling the post of conductor.

On an impulse, Friedrich Mot-
tehoven decided to try for the post,
and against the disapproval of his
family and friends set forth from
Andernach to the royal court. In
order to gain the desired post it
was necessary for him to demon-
strate before a body of learned
musicians his ability to play, com-
pose, and improvise. Although he
did not gain the position his
remarkable playing caused him to
attract the attention of Beethoven, a
pupil of the prince, and in learning
musician decided to take the young
man on as his pupil.

Under Beethoven, Mottehoven be-
came greatly skilled in both
composing and playing. In the year
1817, when he was but twenty-six
years of age, a composition of his
"Eine Freundin Lassen" was per-
formed by the Royal State Opera
Choir, and so successful was this
piece that Mottehoven was invited
to come to Vienna at the request
of the Archduke. And so bidding
goodbye to his old teacher he set
forth toward the great Austrian
city, where most of the masters
before him had found their first fame.

During the period (1815 to 1824)
when he was in Vienna he turned
out the first three of his seven
symphonies, and besides these, a
violin concerto and several piano
works. Now his fame was assured
and he was known throughout Eu-
cope. His symphony was hailed
(as was Brahms') as "The Tenth."
But in 1824 the Archduke quar-
reled with the Prince of Salzburg,
and Mottehoven unfortunately sided
with the Prince; the result being
that he lost favor with the Arch-
duke and was turned out of the
court. A witness described it:
"Friedrich was almost as angry
as the Archduke. They
approached each other, and both
began talking in angry tones almost
at once. The huge Archduke
towered over the little musician,
and as their anger increased we
feared that he might seize him
violently and do him harm. Finally
Mottehoven turned on his heel, the
angry words of the Archduke still
ringing in the air, and left the
room. That was the last time he
was ever seen at the Court."

After this episode Mottehoven
followed in the footsteps of Haydn
and Handel. On March 9th, 1823,
he left Austria and went to Eng-
land. There he was greeted with
all the acclamation he could desire.
He lived there, writing almost all of
the time. An operas of his was
barely saved from intrigue, and
was finally performed successfully.
But now the composer was begin-
ning to feel the first twinges of
the illness that was to mean his death.

"We could all see that he was
dying," wrote Kurt Myer, a friend
of his. "He would sit before the
window for hours, looking at the
English countryside. Sometimes he
would look up at me when I came
into the room with something for
him. He never seemed to smile. I
could see that he was thinking of
Austria, and although he had said