

Mannheim, 20th Novbre.

1777

*Mon très cher Père.*¹

Today I must keep it very short, because I have no more paper at home. Yesterday, Wednesday the 19th, the gala² began again. I was at the Mass, [5] which was composed brand-sparkling-new by Vogler.³ I had already been at the rehearsal the day before yesterday, but left immediately after the end of the Kyrie. I have never heard anything like it in my life. It is often contains mistakes. He moves between keys in such a way that one believes he wants to drag you in by the hair, but not so that is it is worth the trouble of perhaps doing it in a special way, no, [10] but absolutely heavy-handedly. Regarding his execution of ideas I will say nothing at all. I say only that it is impossible for a Mass by Vogler to please a composer | who deserves the name |. Alright, briefly: Now I hear an idea which is not that bad – – – yes, it will certainly not remain not that bad very long, but it will soon become – – – beautiful? – – God forbid! – – bad and very bad, [15] and that in two or three different styles, so hardly has this idea begun, but immediately something else comes and spoils it, or he does not close the idea in such a natural way that it could remain good. Or it has not been put in the right place. Or, finally, it is spoilt by the instrumental harmonies. That is how Vogler's music is. Cannabich⁴ now composes much [20] better then when we saw him in Paris,⁵ but what I, and also my Mama, at once noticed about the symphonies here is that each one begins like the others, always slow and *unisono* at the beginning. Now I must write something to Papa about Holy Cross in Augspurg⁶ that I have always forgotten. I received a great number of courtesies there, and the esteemed Prelate⁷ is the best man in the world, [25] a really good old crock, but one who could be gone any moment, since he is severely short of breath, just as he recently had a stroke, on the very day that we left. He and the Dean⁸ and the Comptroller⁹ made us swear that when we come to Augspurg again, we would alight at the monastery first. [30] The Comptroller is such an entertaining man, like Father Leopold¹⁰ in Seon. My little cousin¹¹ told me in advance how he is; consequently, on our first meeting, we were as if we had known each other 20 years. I

¹ = "My very dear father".

² BD: Cf. No. 0363/84, 85. Continuation (till 23rd Nov.) of the celebrations of the name-day (19th Nov.) of the Electress, Elizabeth Maria Aloysia Auguste (1721-1794). Married Karl Theodor, her cousin, in 1742. The clavier/violin sonatas KV 301 (293a); 302 (293b); 303 (293c); 304 (300c); 305 (293d); 306 (300l) are dedicated to her.

³ BD: Cf. No. 0360/59. Georg Joseph Vogler (1749-1814). After studying law and theology he became a court chaplain in Mannheim. He was sent to study in Italy for two years, returning to become spiritual adviser and deputy music director. Also active as teacher and theorist. Mozart usually spoke disparagingly of him.

⁴ BD: (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798). Joined the Mannheim court music at the age of 13. After the death of Toeschi (see above), he was sole music director to the Elector in Munich. The Cannabich family became particular friends of Mozart's in Mannheim in 1777/78.

⁵ BD: Cf. No. 0110/7. The second stay of the Mozart family in Paris was 10th May – 9th July, 1766.

⁶ BD: Cf. No. 0331/40-41. The monastery "Heiligkreuz" featured in many of the events during Mozart's stay in Augsburg.

⁷ BD: Cf. No. 0355/11: Bartholomäus Christa (1714-1778), took vows in 1739; from 1760 provost and then abbot in Augsburg.

⁸ BD: Cf. No. 0355/13 etc. Father Ludwig Zöschinger (1731-1806), took vows in Augsburg in 1761. Organist and monastery dean in Holy Cross [Heiligkreuz]. Also composed.

⁹ BD: Cf. No. 0355/13-14. Father Fortunat Schoedl (1749-1817), took vows in 1770, became priest in 1772, succeeded Zöschinger as monastery dean in 1782. Musical, composed.

¹⁰ BD: Father Leopold Greindl (c. 1731- c. 1798), entered the Benedictine monastery in Seon in Chiemgau in 1752, became priest in 1755; 1781-1790 prior of the monastery in Seon.

¹¹ BD: "Basl": Mozart's cousin in Augsburg, Maria Anna Thekla Mozart (1758-1841), known in the letters as the "Bäsle" ["little cousin"], cf. No. 0358. No. 0353/181; No. 0355/159-160; No. 0848/83 ff.

left the Mass in F¹² and the first of the short Masses in C¹³ and the *Offertorium*¹⁴ in Counterpoint in D minor there for them; my cousin is the chief curator over them. [35] I got the *Offertorium* back from them in perfect order, because I asked for it for the time being. Now all of them, and also the esteemed Prelate, have been plaguing me, that I absolutely must give them a *Litany de Venerabili*.¹⁵ I said I did not have it with me; and, in truth, I did not know for certain. I searched, and did not find it. They did not leave me in peace, they thought I just wanted to deny it, but I said: [40] Listen, I do not have it with me, it is in *Salsbourg*, write to my Papa, it now depends on him. If he sends it to you, everything is well and good. If not, I cannot do anything about it either. It is probable that a letter to Papa from the esteemed Dean will soon appear. Now do as you like. If you want to send one to them, send the last one in E^b, [45] for they have players for all the parts. A lot of people come together at the same time, they even send written invitations,¹⁶ for it is of course their highest feast-day. *Adieu*. I kiss Papa's hands 100000 times, and I embrace my sister from the bottom of my heart, and I am, sir, your most obedient son, Wolfgang Amadé Mozart

MARIA ANNA MOZART'S POSTSCRIPT:

Our compliments to all who know us, especially to Herr Bullinger.¹⁷ [50] I send my greetings to Miss Sallerl,¹⁸ Miss¹⁹ Mizerl,²⁰ the Gilovzki's Catherl,²¹ the esteemed godfather,²² Thresel.²³ We are, praise God, in good health. Today the big opera²⁴ will be played again; yesterday, St. Elisabeth's Day, I and Wolfgang dined at Herr and Madame Wendlings',²⁵ that is, at the traverse flautist's. Wolfgang is everything in their eyes. They have only one daughter,²⁶ who was very beautiful, [55] and the Bach²⁷ in England wanted

¹² BD: KV 192 (186f).

¹³ BD: KV 220 (196b).

¹⁴ BD: KV 222 (205a).

¹⁵ BD: KV 243. Leopold sent this, along with KV 125 (cf. No. 0457/74 ff.).

¹⁶ BD: but see Leopold's remarks in No. 0382/73-74.

¹⁷ BD: Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg, where he seems to have arrived between 1774 and 1776. House tutor to Count [Graf] Leopold Ferdinand Arco, later to Count [Graf] Sigmund ("Sigerl") Lodron. Mozart called him "his best of all friends" (cf. No. 0459/1).

¹⁸ BD: Maria Anna Rosalia Walburga Joly [Joli] (1723-1788), usually referred to in the correspondence as "Sallerl", was for many years a friend of the Mozart family, especially Nannerl and Wolfgang, with whom she exchanged humorous poems (cf. Nos. 0391/75 ff.; 0394/64 ff.). She was the daughter of the Salzburg Royal Confectioner [konfektmeister] Mathias Joly.

¹⁹ Miss: "Jungfer" in both cases.

²⁰ BD: Maria Anna Raab († 1788, aged 78), along with "Joly Sallerl" (cf. No. 0062/41) one of the most faithful friends of the family. Rented out the first floor of her house, the "Tanzmeisterhaus" ["Dancing Master's House"] to the Mozarts from 1773 until Leopold's death in 1787.

²¹ BD: "Katherl, Katerl, Catherl", Katharina Gilowsky (1750-1802), daughter of court surgeon Wenzel Andreas Gilowsky, member of the airgun club of earlier years, frequenter of the Mozart family home. Sometime governess to the children of Leopold Andreas, Count [Graf] Plaz.

²² BD: Joannes Theophilus Pergmayr (1709-1787), merchant and city councillor. Godfather to Wolfgang and to two of his brothers, Johann Leopold Joachim (1748) and Johann Karl Amadeus (1782), who died as infants.

²³ BD: Therese Pänckl (serving girl in the Mozart household).

²⁴ BD: By Ignaz Jakob Holzbauer (1711-1783), from 1753 senior music director [Oberkapellmeister] in Mannheim, composer. Stayed in Mannheim rather than moving to Munich with the Elector in 1778. Mozart was positively impressed by his singspiel *Günther von Schwarzburg* in 1777 (première 5 January 1777), cf. Nos. 0366/14-15; 0373/52.

²⁵ BD: Cf. Nos. 0056/27; 0057/2-6. Traverse flautist Johann Baptist Wendling and his wife Dorothea (I) Wendling, née Spurni, singer in the court music in Mannheim, later dedicated entirely to teaching. His brother was a violinist.

²⁶ BD: Elisabeth Augusta Wendling (II), (1752-1794), daughter of the flautist Johann Baptist Wendling and his wife Dorothea (I).

²⁷ BD: Johann Christian Bach.

to marry her. She has now been sickly for over 1½ years because she was badly cured of a fever. It is undoubtedly a pity about this person. *Addio*, keep well, both of you. I kiss you and Nannerl many 1000 times. I remain, as ever, your faithful

old woman,²⁸

[60]

Mozart

²⁸ BD: Analogous to Leopold's "alter Mann", ["old man/husband"] in Nos. 0369/155-156; 0375/158.