

0750. MOZART TO HIS FATHER, SALZBURG

*À / Monsieur / Monsieur Leopold de Mozart / maitre de la Chapelle
de S:A:R: / à / Salzburg*

Mon très cher Père!

Vienna ce 7 Juin 1783¹

Praise and thanks be to God, I have completely recovered again! – [5] Now my illness has left me with a catarrh as a keepsake; that was nice of it! – I received the letter² from my dear sister safely. My wife’s name-day is neither in May nor in March, but on 16th *Februario* and does not appear in a calendar of any kind. – But my wife sends heart-felt thanks for your well-meant congratulations, which are appropriate even without a name-day. [10] – she would have liked to write to my sister herself, but in her present circumstances one must necessarily make allowances for her if she is somewhat *commode*³ – in our language: – lying down. – According to the midwife’s examination, she should already have given birth on the 4th inst. – But I do not believe anything will happen before the 15th or 16th. [15] – her wish is the sooner the better, especially so as to have the happiness all the sooner of embracing, with me, yourself and our dear sister in Salzburg. – Since I did not believe that the light-heartedness could turn serious so quickly, I constantly put off going down on my knees, folding my hands and most submissively asking you, my dearest father, to be godfather! [20] – but since there is perhaps still time, however, I simply do it now. – Meanwhile |: in the confident hope that you will not deny me this :| I have already made provision, since the midwife made the *visum repertum*,⁴ that someone will lift the child out of the water of baptism in your name, be it *generis masculini* or *faeminini*.⁵ – it is of course called *Leopold* or *Leopoldine*. – [25] Now I must say a few words to my sister regarding the *Clementi* sonatas; – those who play or hear them will feel themselves that as compositions they amount to nothing; – there are no remarkable or striking *passages* in them, except the sixths and octaves – and I ask my sister not to invest all too much effort in these so that she does not spoil the calm poise of her hand [30] and as a result lose her natural ease, suppleness and flowing speed. – For what does one gain from it in the end? – she will play the 6ths and 8ves at the greatest speed |: which no-one will manage, not even *Clementi* :|, she will produce an appalling chopping and hacking, [35] otherwise nothing under the sun! – *Clementi* is a *ciarlattano*⁶, like all Italians. – He writes *presto*, and certainly also *prestissimo* and *alla breve*, over a *sonata* – and plays it *allegro* in 4/4 time; – I know this, for I have heard him. – What he does very well indeed are his *passages* in 3rds; – but he sweated over these day and night in London;⁷ – [40] but besides this he has nothing – nothing at all – not the least execution nor taste, – let alone feeling. –

Now to Herr von *Aman*;⁸ – Herr von Fichtl⁹ said to me that court chamber adviser¹⁰ *Aman* is being restrained as completely deranged. – For me, this seems quite self-evident, for it was always his habit to go around completely morose. – and I added: [45] This will probably not have been caused by *hard work*, at which Herr von Fichtl laughed not a little.

¹ = “To Monsieur Leopold de Mozart, Music Director to His Royal Highness the Archbishop of and in Salzburg. Vienna, this 7th day of June, 1783 / My very dear father! (“de” added before “Mozart” in the Viennese style).”

² BD: No. 0749, lost.

³ = “comfortable”.

⁴ = “medical report”.

⁵ = “of the masculine or feminine gender”.

⁶ = “charlatan”.

⁷ BD: Clementi lived in London 1773-1780.

⁸ BD: Optatus Basil von Amann (1747-1785), Court Chamber Councillor, had with his wife bought the estate Aigen near Salzburg and furnished it luxuriously.

⁹ BD: Johann von Fichtl, Hofratsagent [court advisor’s legal agent?].

¹⁰ “Hofkammerath”.

But I am very sorry for *Basilius Aman*; – and in fact I would never have expected this of him; – rather, I would have admitted that he had become more sensible. – Now – perhaps he will also take me with him in his service when I come to Salzburg? – [50] I will certainly call on him and introduce myself. [50] – if you should happen to have got hold of such a thing as a German song of his composing,¹¹ please be so kind as to send it to me so that I have something to laugh at. I will write the *musique* to it. – Yet No! – I know a clown¹² here, and he should write it. – Do you not know anything about *Varesco*¹³ yet? – [55] do not forget, I beg you; – during the time I am in Salzburg we could work on it so nicely if we have a plan in the meantime. – Now I wish you well in every way; my wife and I kiss your hands 1000 times and embrace our dear sister from the heart and are, sir, eternally your

most obedient children

W: *et C*: Mozart mp¹⁴

[60]

P.S. I hope you have received
the varied vocal part of the *aria*
non sò d'onde viene safely?¹⁵ –

¹¹ BD: “komposition” obviously refers here to poetry – cf. line 52.

¹² BD: Identity unknown.

¹³ BD: Mozart was considering the possibility of asking Varesco to write an opera libretto (cf. Nos. 0739/7-8; 0743/13; 0747/6-7).

¹⁴ mp = “manu propria” = “in his/her own hand”.

¹⁵ BD: Previously promised: cf. Nos. 0739/7-8; 0747/6-7).