

0001. LEOPOLD MOZART<sup>1</sup> TO JOHANN JAKOB LOTTER,<sup>2</sup> AUGSBURG

Truly noble  
Most especially honoured Sir!  
Most treasured friend!

[Salzburg, 10<sup>th</sup> April, 1755]

I am most extremely sorry indeed that you took the *serenade*<sup>3</sup> you were entrusted with to Augsburg for nothing.<sup>4</sup> [5] I almost expected it:– yes, I believe I said to you that I had dispatched it to Herr von *Rheling*,<sup>5</sup> consequently I suspect very strongly that Herr Wagner<sup>6</sup> has probably received it from him and has even done further business with it already. The best thing about it is that one can use something else to patch over this completely unintentional error today or tomorrow as convenient. [10] Why then, as far as the *Musical Collegium*<sup>7</sup> is involved, do they not rather buy something first hand if they do indeed want to spend a little money on it? Is it not better then to receive such a piece from the author himself in good script and free of mistakes? Do the good gentlemen then not know how bad Herr Wagner's writing looks? [15] I will send them such a *serenade*, even for this money, well and more cleanly written. I have deliberately kept two of them back, which would undoubtedly do me honour. They are: The first à 2 violins, 2 oboes, 2 corni,<sup>8</sup> 2 clarini,<sup>9</sup> 2 bassoons, viola & bass, all *obbligato*. The oboes, the trumpet and horn and, no less so, the 2 bassoons have their solo in between. [20] But one should not imagine that the bassoons might have anything difficult. No! They have only certain charming *interludes*. The second serenade consists of 2 violins, 2 oboes, 2 corni, 2 clarini, viola & bass. Here the oboes, and not the bassoons, have pleasing *interludes*, the corni and the 1<sup>st</sup> clarino their solos. Both serenades are sumptuous, have many and thoroughly joyful movements which, [25] with alternation of the instruments, always make for a special performance. But! The execution, our dear old execution is simply what it all depends on.

Now to come to my scrawl.<sup>10</sup> I had indeed been looking forward with much longing to your communication<sup>11</sup> and will in the coming days write out, in a fair *copy*, certainly at least as much as would fill a printer's sheet and then go on with it the same way throughout. [30] In the meantime, please inform me with the next post what the difference between 500 and 1000 copies comes to. How much the paper costs, namely in small *median quarto*. In a word, how

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<sup>1</sup> BD: Leopold Mozart (1719-1787), born in Augsburg as son of a bookbinder. Started studies in law and philosophy in Salzburg, but neglected these and became a professional musician. Married Maria Anna Pertl in 1747. Only two of their seven children survived infancy. From 1763 until his death, he was deputy director of music [Vizekapellmeister] at the court of the Prince-Archbishop [Fürst-Erzbischof] in Salzburg.

<sup>2</sup> BD: Johann Jakob Lotter (the Younger, 1726-1804), son of the eponymous founder of the firm (c. 1683-1738), printer and bookseller in Augsburg. Under his management, the business grew, especially the music side. He printed Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756), of which there were three impressions. He also printed Leopold's collection of keyboard music *Der Morgen und der Abend...* (1759), containing works by Leopold, Eberlin and Eberl.

<sup>3</sup> BD: Leopold seems to have written at least three such works, all lost. The first known printed compositions by Leopold were the SONATE SEI... of 1740 for two violins and bass.

<sup>4</sup> BD: It seems that the Augsburg *Collegium musicum* already possessed this work, but in an inaccurate copy by "Herr Wagner".

<sup>5</sup> BD: Member of an old Salzburg family, probably identical to the Rheling mentioned in Nos. 14/71, 74 and 24/11-12, but not to the "von Rheling" in No. 6/12-13.

<sup>6</sup> BD: Jakob Wagner (1719-1795), notary and vicar choral in Augsburg.

<sup>7</sup> BD: Reformed in 1752 from an earlier body, presenting regular public concerts until 1774. Lotter was a member.

<sup>8</sup> Natural horns.

<sup>9</sup> High natural trumpets.

<sup>10</sup> BD: Leopold's *Versuch einer gründlichen Violinschule*.

<sup>11</sup> BD VII: Lotter had obviously been in contact. It is not possible to say when the correspondence between the two started, but they presumably knew each other from earlier days in Augsburg.

much more expensive it is if 1000 copies are printed. I trust in your honour and friendship, and can assure you that if, as I like to imagine, you keep me satisfied, [35] I will in like measure, at every opportunity and with all my strength, make all possible efforts to further your best interests.

I have in mind to start the printing right away with the first chapter, for the title page, dedication<sup>12</sup> and foreword can be printed anytime. I hope, since I have the honour to be the first [40] for whom your respected shop is printing any writings of this kind since you married<sup>13</sup> and became the sole proprietor, you will also do something good for me, which convinces me ever more firmly of your friendship and obliges me even more to name myself, as long as I live,

[45] I commend myself to the *Musical Collegium*, and no less to your dearest wife.

Your  
Honour's  
Most Obedient  
Leopold Mozart  
Salzb., the 10<sup>th</sup> *aprilis*, 1775<sup>14</sup>

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<sup>12</sup> BD: Siegmund Christoph von Schrattenbach (1698-1771), Prince-Archbishop [Fürsterzbischof] in Salzburg from 1753 following long association with the cathedral. Leopold's employer until 1771.

<sup>13</sup> BD: 1754.

<sup>14</sup> Date corrected according to BD V, p. 5.