

0016. LEOPOLD MOZART¹ TO JOHANN JAKOB LOTTER,² AUGSBURG

Monsieur mon tres cher amy
A blessedly happy New Year!
and

Salzburg, the 18th Decembris, 1755

thousandfold Happiness with your young son!³

[5] It was a joy for both of us that your lady wife was delivered of her burden so quickly and happily. Probably the sudden fright she had because of the earthquake in Augsburg played the biggest role, for frights are commonly the cause of a rapid childbirth. And there was an earthquake, surely? – Here, at least, there is talk of it, from Munich, [10] Augsburg, Ingolstadt, yes, from the whole world. It will probably have been a drunk falling over a bench? Or did it even throw him out of bed so that he was left with his head stuck in the chamber pot? Praise God! There has never been an earthquake here. Here is sheet (G) back again. On p. 56, the sixth paragraph should read as follows: [15] sondern die Glieder derselben erhöhet, die vordersten Theile der Finger aber stark niedergedrückt werden etc.

Please simply change the rest according to my corrections.

As far as the illustrations are concerned, I am wholeheartedly happy to pay, and ask for my best compliments to be passed on to *Msr. Nilson*⁴ and his dear wife. Perhaps there will be an opportunity for me to make good in some other form what he is now doing for me as a special favour. [20] And here I must come straight to a request. Whether perhaps an etched or engraved head might be sent to me with the next post. I would soon send the same back again if he wishes. A great master⁵ wishes to draw me and he would like to see a head |: a portrait would be even better :| from *Msr. Nilson's* hand. The advertisement for the Turkish Music⁶ was much to his liking. [25] It may be that he will get some commissions. Be so good as to see that you send me something soon; the best thing would be a portrait. In the meantime I will have the illustrations drawn, and then we shall soon come to an agreement. You may conduct the business as you please and report this to *Msr. Nilson* [30] or arrange on the quiet to send something of his work to me, for this is an amateur⁷ who draws portraits himself and then wants to have them engraved in copper. Perhaps he may get some commissions occasionally. I am also looking forward expectantly to the advertisement for the Sleigh Music.⁸

¹ 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 *Vizekapellmeister* [deputy director of music] at the Prince-Archbishop's court in Salzburg.

² 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.

³ BD: Born 21st December 1755. The boy died on 24th June 1756.

⁴ BD: Director of the Academy in Augsburg.

⁵ BD: Probably Salzburg Royal High Steward [Obersthofmeister] Franz Lactanz, Count [Graf] Firmian (1712-1786), member of a very extensive and influential Tyrolean family (cf. BD V, p. 8). Cf. No. 0004/86-87. This probable identification is supported by the use of the word "amateur" in line 31 and again in No. 0028/69-73. The illustration finally chosen for the *Violinschule* was by Jakob Andreas Friedrich after Matthias Gottfried Eichler (1677-1759).

⁶ BD: A programme composition by Leopold dating from before the start of the present correspondence. This programme piece is mentioned in No. 0021/4.

⁷ BD: Cf. line 22.

⁸ BD: Cf. Nos. 0010/43; 0020/25.

[35] As far as the *Pastoral Symphonies*⁹ are concerned, I would certainly have intended them to be offered for a ducat.¹⁰ But, if I receive half a *max d'or*¹¹ or around 3 florins, that is also fine. You wish to part with the other 2 *Pastorals*,¹² which I indicated on a little note, for a species-thaler.¹³ Why? I did not specially ask for that. [40] I do have another *symphony* with 2 violins, viola, 2 oboes, 2 horns, 2 bassoons and *basso*, all *obbligato*. Nobody has this yet. The 1st *oboe* and 1st horn have a solo with each other in the *Adagio*. It is written according to the latest taste. It closes with a *menuet*, whose *trio*, with 2 *oboes*, 2 horns, 2 *bassoons*, is *à solo*. [45] The *bassoons* play throughout the whole *symphony* with occasional alternation of horns and oboes. If I got 4 florins for it, I would let it go. Or, enough! For good friends half a *max d'or*.

One more thing! Do you perhaps have a fine text for a so-called *oratorio*? If I had it in time, I would yet write one for Lent. Do you not have the one I wrote a year ago,¹⁴ namely Christ buried?¹⁵ [50]

What was the one, then, that Herr Seifert¹⁶ wrote for the *Collegium Musicum*? Perhaps you could perform mine in the coming Lent period? I find nothing in it that speaks against that, it is simply the burial of Christ.

[55] If it should happen that a good text for a large-scale vocal composition comes into your hands, have it sent to me, for we have to perform 2 *oratorios* per week throughout the whole of Lent, and where can we find enough texts? But, as noted, it cannot be the Passion of Christ. It can also be another penitential story,¹⁷ e.g. last year we put on The Penitent Peter, and this year¹⁸ David in Penitence¹⁹ will also be performed. [60]

Now I commend myself, together with my wife, to your dearest wife, still confined after the birth. She should well and truly look after herself so that she may emerge healthy and fall nicely pure, clean, plump, red and white, into the arms of her beloved, and consequently weather the first storm so well that next year we may rejoice to see the third young Lotter [65] and praise the masterworks of 2 such dear people. *À proposito*: If the *operatic* performers had not been here on the third already,²⁰ I would have travelled to Munich with Herr von *Robinig*.²¹ Upon my word! How would Frau Lotter have stared if I had come to her bedside!

[70] *Addio!*

Leop. Mozart

Just as I wanted to close the letter, it occurred to me to ask whether you might not have a notice printed for the Sleigh-Ride²² and hand it out to the audience. It is no more than a little leaf of paper and makes quite a stir. But you do not need to put my name to it. It applies to me anyway. It would only be for getting oneself known. [75] Otherwise you can change whatever you want.

⁹ BD: Cf. No. 0014/60.

¹⁰ BD: 1 ducat = 4 ½ florins.

¹¹ BD: 1 Max(imilian) d'or = 6 ½ florins.

¹² BD: Cf. No. 0014/60.

¹³ BD: Worth 2 florins.

¹⁴ BD: Actually 1755.

¹⁵ *Das Begräbnis Christi*.

¹⁶ BD: Johann Kaspar Seyfert (1697-1767), the leading Lutheran church musician in Augsburg.

¹⁷ BD: Of the texts set by Leopold, only those by Ignaz Anton Weiser are extant.

¹⁸ BD: Actually 1756.

¹⁹ BD: *Die wirkende Gnade Gottes...* by Anton Cajetan Adlgasser, cf. No. 0041/17, text by Johann Andreas Schachtner.

²⁰ Cf. 0015/44.

²¹ BD: Factory owner Georg Joseph Robinig von Rottenfeld (1710-1760), member of the air-rifle club and frequent guest at the Mozarts. Mozart probably wrote the *Divertimento* KV 334 (320b) to mark his son's completion of studies in 1780.

²² BD: A programme composition, cf. No. 0010/43.

ON AN ENCLOSED LEAF:

I advise the *Collegium Musicum* |: to whom I offer my most courteous compliments :| to choose the Sleigh Ride and to have a leaf printed as follows, and hand it out to the audience. N.B. This is written in haste.

Musical Sleigh-Ride

[80] The beginning is an *Intrada* consisting of an agreeable *Andante* and a splendid *Allegro*
After this point there follows
an *Intrada* with trumpets and *timpani*.

After this
[85] comes the sleigh ride with sleigh bells and all the other instruments
After the end of the sleigh-ride
one hears how the horses shake themselves.

After which
[90] follows a pleasant alternation between trumpets with *timpani* and the chorus of *oboists*, horn-players and *bassoonists*, in which, in alternation, the former sound their processional, but the latter sound their march.

After this
the trumpets and *timpani* play an *Intrada* once more.
[95] and
the sleigh-ride begins again. After this everything falls silent, for the sleigh-ride company get off and make their way to the ballroom.

An *Adagio* is heard, portraying a lady shivering with cold.

The ball is opened with a *menuet* and *trio*.

[100] People attempt to warm themselves better with German dances. At last they come to the closing dance and,

finally,
the whole company climb into their sleighs, accompanied by an *Intrada* with the trumpets and *timpani*, and drive home. [105]

The composition is by Leop. Mozart, composer to the High Princely²³ Court and Chamber in Salzburg.

²³ “Hochfürstlich”.