

Herr / Herr Lorenz Hagenau- / er famous merchant / in / Salzburg

We are all well so far, praise God.

*Monsieur.*

Ludwigsburg,<sup>2</sup> 11<sup>th</sup> *Julii*, 1763

[5] Augspurg<sup>3</sup> held me up for a long time and was of little, yes, no benefit to me, for what came in all went out again, because everything is exceptionally expensive, although the host at the Three Moors,<sup>4</sup> Herr Linay,<sup>5</sup> who is the most decent man in the world, is well-inclined towards me. Herr Weiser<sup>6</sup> is a witness of this, and those who came to the concert were almost entirely Lutherans. Apart from Herr *Provino*,<sup>7</sup> who came all 3 times<sup>8</sup> with *Madame Berinet*,<sup>9</sup> [10] and Herr *Calligari*, who appeared once *par reputation*, I saw no Catholic merchant other than Herr Mayr,<sup>10</sup> namely the husband of the Muralts' *Lisette*. All the others were Lutherans. – – We left Augspurg on the 6<sup>th</sup>, arrived in Ulm in the evening,<sup>11</sup> where we only stayed overnight and until the following midday. [15] We would not have stayed until midday if we had not had complications getting moving because of the horses. Now here is a fatal occurrence! As we were at the post-stage in Blochingen,<sup>12</sup> we heard that the Duke<sup>13</sup> had just made the decision to leave at 10 at night for his hunting lodge at Grafenegg,<sup>14</sup> which is 14 hours away. I swiftly decided in the light of that to go to Ludwigsburg directly via Constatt<sup>15</sup> and not to Stuggard<sup>16</sup> so as to meet the Duke despite that. [20] On the evening of the 9<sup>th</sup> I arrived in Ludwigsburg late. I still managed to see a play by the French actors.<sup>17</sup> But I could not speak to Senior Music Director *Jomelli*<sup>18</sup> and the Senior Master of the Hunt,<sup>19</sup> Baron von Pölniz,<sup>20</sup> before 10 in the morning; I had letters for both from Count von Wollffegg.<sup>21</sup> [25]

<sup>1</sup> BD: Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773.

<sup>2</sup> BD: Ludwigsburg in Baden-Württemberg.

<sup>3</sup> BD: Augsburg.

<sup>4</sup> "3 Mohren". BD: Cf. No. 0051/6. One of the finest inns in Augsburg. For the costs cf. No. 0064/119.

<sup>5</sup> BD: Cf. No. 0051/6. Joseph Linay the Elder; he owned and managed the inn 1774-1788.

<sup>6</sup> BD: Ignaz Anton ("von" after 1747) Weiser (1701-1785), Salzburg merchant, later mayor of the town. Related to the families Hagenauer and Duschek frequently mentioned in the correspondence.

<sup>7</sup> BD: Provino: several merchants of this name were known in Augsburg at the time. The same is true of Herr Calligari (line 10); the latter was the addressee of a letter of credit given to Leopold by Hagenauer (cf. No. 0068/2); both merchants gave Leopold letters of credit at a later stage (cf. No. 0056/84 ff.).

<sup>8</sup> BD: Wolfgang and Nannerl give public concerts on 28 and 30 June and on 4 July 1763.

<sup>9</sup> BD: Maria Elisabeth Perinet, née Hölzl (c. 1721-1777), married to the licensed non-Catholic merchant [known as "Niederlagsverwandte" in Vienna] Philibert Anton Perinet (c. 1718-1784), son of an Augsburg merchant.

<sup>10</sup> BD: Cf. No. 0051/10. His wife Lisette was apparently from Salzburg; she died in 1766, cf. No. 0109/82.

<sup>11</sup> BD: Having paid the coachman 16 florins; cf. No. 0064/119.

<sup>12</sup> BD: Plochingen on the river Neckar.

<sup>13</sup> BD: Duke [Herzog] Karl Eugen II von Württemberg (1728-1793), reigned from 1737.

<sup>14</sup> BD: Grafeneck by Reutlingen, the third of the Duke's palaces.

<sup>15</sup> BD: Cannstatt, today part of Stuttgart.

<sup>16</sup> BD: Stuttgart.

<sup>17</sup> BD: Led by Uriot, reader to the Duke. The troupe remained at his court until 1767.

<sup>18</sup> "OberCapellmeister". BD: Niccolò Jomelli (1714-1774), composer, whom the Mozarts met in Ludwigsburg (No. 0054/3) and Naples (No. 0192/23).

<sup>19</sup> "Oberjägermeister".

<sup>20</sup> BD: Louis Karl Wilhelm, Baron [Freiherr] von Pölnitz (1724-1801).

<sup>21</sup> BD: Anton Willibald, Count [Graf] von Waldburg zu Wolfegg und Wandsee (1729-1821), hereditary seneschal [Rechtserbtruchsess], cathedral canon in Salzburg, high official. Supposedly Provincial Director, under the name "Prunelius", of the Salzburg Illuminati lodge "Apollo".

But, to be brief! Nothing could be done about it. Nor did Herr *Tomasini*,<sup>22</sup> who was there 14 [days]<sup>23</sup> earlier than I, get as far as receiving a hearing and, as I can clearly perceive, the Duke also has the fine habit of letting people wait a long time before he hears them, and then of letting them wait a long time before giving them a present. But I see the whole thing as the work of Herr *Jomelli*,<sup>24</sup> [30] who takes all possible pains to eradicate the Germans at this court and to introduce nothing but Italians. He has already almost managed this, and he will be entirely successful, for besides 4000 florins<sup>25</sup> annual salary, feed for 4 horses, wood and light, a house in Stutgard and a house in Ludwigsburg, he also has the favour of the Duke in the highest measure, and a pension of 2000 florins is agreed for his wife after his death. [35] How do you like a music director post like that? – Beyond that, he has unrestricted powers with his music, and this is what makes the music good. But you can see how very blindly *Jomelli* favours his own nation from the fact that he and other countrymen of his, of which his house is always full so that they can pay him their respects, [40] put it about that it is astonishing and hardly credible<sup>26</sup> that a child of German birth can have a musical genius and so much spirit and fire. *Ridete amici!*<sup>27</sup>

Now to continue. My circumstances have now become more malign or worse, because the Duke has taken all the horses away from the post and from the hired coachmen. [45] I am therefore forced to stay on here today; and this is happening even as I write, with constantly interrupted efforts to raise horses as I send out to every nook and cranny of Ludwigsburg to raise horses. So you see that I have so far reaped no benefits other than having seen countries and towns and various people. [50] Ulm is an abominable, old-fashioned and so tastelessly built place<sup>28</sup> that I frequently thought of you and wished that you could see it. Just imagine houses where you see from outside the entire frame and woodwork for each floor just as it is constructed and, at most, covered with a little paint, but with the brickwork glaringly white or each tile of course painted, [55] just where it lies, so that the bricks and the woodwork can be seen all the more clearly. And this is how Westerstetten, Geissling<sup>29</sup> |: where the artificial legs are made, and where 7 women almost talk every stranger arriving here to death in order to get money out of him :| then Goepping[en], Ploching[en] and much of Stutgard.<sup>30</sup> N.B. Be sure to keep my letters, for in due time<sup>31</sup> [60] things will be explained which would be much too involved to put into a letter.

Ludwigsburg is a very special place. It is a town, only the fences and garden railings, but mainly the soldiers, are the town walls.<sup>32</sup> If they spit, they spit into an officer's pocket or a soldier's cartridge pouch. [65] In the lanes you hear nothing but an incessant Halt! March! Wheel! etc. etc. You see nothing but weapons, drums and military equipment. In front of the entrance to the palace there are 2 grenadiers and 2 dragoons on horseback, the grenadiers with hats on their heads and a cuirass on the breast, but in the hand a naked sabre. [70] Above each is a fine, large roof of sheet metal instead of a sentry-box. In a word, it is impossible to see greater precision in *exercitio*<sup>33</sup> or a finer body of men. One sees absolutely no men other than

<sup>22</sup> BD: Aloisio Luigi Tomasini (1741-1808), violinist and pupil of Leopold Mozart. Employed by Prince Esterházy from 1757, friend of Joseph Haydn. Currently on a concert tour.

<sup>23</sup> BD: "Days" missing.

<sup>24</sup> BD: Niccolò Jomelli (1714-1774), composer, whom the Mozarts met in Ludwigsburg (No. 0054/3) and Naples (No. 0192/23).

<sup>25</sup> BD VII: The sum, according to Abert, is severely exaggerated.

<sup>26</sup> BD: Cf. No. 0223/11 ff.

<sup>27</sup> "Laugh, friends".

<sup>28</sup> BD: Leopold's judgement probably results from the disfavour with which he viewed all "non-regular" buildings, such as timbered houses. Cf. Nos. 059/26; 0176/106-107.

<sup>29</sup> BD: Geislingen, where two striking timbered houses from the 15<sup>th</sup> and 16<sup>th</sup> centuries can still be seen.

<sup>30</sup> Stuttgart.

<sup>31</sup> BD: On his return to Salzburg.

<sup>32</sup> BD: The result of the Duke's upbringing at the Prussian court; cf. No. 0056/4 ff.

<sup>33</sup> = training.

the grenadier type, to the extent that many a corporal<sup>34</sup> has a monthly salary of 40 florins.<sup>35</sup> You will laugh! And it is truly laughable. [75] When I was standing at my window, I believed I saw nothing but soldiers who are ready to portray a character in a play or *opera*. Just think, everyone looks identical to a hair, and every day they have their hair dressed not in tight locks, but like the leading dandy with a lot of curls combed away from the head and powdered snow-white, yet with the beard smeared coal-black. I will write more from Man[n]heim. [80] I must close. If you write to me, then write to Man[n]heim, and write on it that it should be kept at the post-office until I collect it. I received the music in Augsp. If I were to write about everything, there would still be much to write. But I cannot neglect to tell you that Württemberg<sup>36</sup> is the most beautiful land: [85] from Geissling[en] onwards as far as Ludwigsburg, one sees on right and left and at the same time nothing but water, woods, fields, meadows, gardens and vineyards, and this simultaneously mixed in the most beautiful way. My compliments to the whole of the Salzburg world, especially to my gracious Father Confessor,<sup>37</sup> Madame von *Robini*<sup>38</sup> and your household etc. etc. – etc. etc. *Complimenti sopra complimenti. Addio!* [90]

I am as ever your                      Mozart

My wife takes the greatest pleasure in the region that we have in Württemberg.

ON THE INSIDE OF THE ENVELOPE:

Tell Herr Wenzl<sup>39</sup> that I have heard a certain *Nardini*<sup>40</sup> and that nothing more beautiful can be [95] heard regarding the beauty, cleanness, evenness of the tone and in the style of the *cantabile*. But he does not play at all heavily. Herr Wodiska<sup>41</sup> is still in service in Stuttgart, but not highly recommended because of his childish behaviour. In Augsburg, the choir director at St. Moritz, Herr Schuch, showed me a letter from Herr Meisner<sup>42</sup> where he had signed himself *Capello Magister*.<sup>43</sup> [100] To excuse his childish joke, I explained to him that he was a *Magister*<sup>44</sup> in singing.

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<sup>34</sup> = training.

<sup>35</sup> BD VII: In Nos. 0261/19 and 0976/24, Leopold gives his salary as 28 florins 30 kreuzers and 29 florins 30 kreuzers respectively.

<sup>36</sup> “feldwebl”.

<sup>37</sup> BD: Ferdinand Joseph Mayr (1733-1792), confessor to the Archbishop until his death in 1771. Cf. No. 0035/40.

<sup>38</sup> BD: Wife of 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 their son's completion of studies in 1780.

<sup>39</sup> BD: Probably Wenzel Hebelt, violinist in the Salzburg court music 1757-1770; he occasionally substituted for Leopold as a teacher at the Kapellhaus. Could possibly be Wenzel Sadlo, violinist and player in the Salzburg court music from 1745. Cf. No. 0051/21.

<sup>40</sup> BD: Aloisio Luigi Tomasini (1741-1808), violinist and pupil of Leopold Mozart. Employed by Prince Esterházy from 1757, friend of Joseph Haydn. Currently on a concert tour. Cf. No. 0051/14.

<sup>41</sup> BD: Ignaz Wotschitka, not related to the “Madame Woditska” mentioned in No. 0051/2, but possibly a brother of the Franz Xaver Wo(t)schitka mentioned in No. 0335/26. Cellist at the Württemberg court from 1759; 1769-1785 in the service of the Elector of Trier.

<sup>42</sup> BD VII: Joseph Nikolaus Meissner (c. 1725-1795), son of the Salzburg court musician Niklas Meissner (c. 1691-1760). Employed in Salzburg from 1747, but often on tour. Reputed to sing everything from high tenor to deep bass, but cf. Mozart's judgement in No. 0453/83 ff. His sister also sang in Salzburg.

<sup>43</sup> Resembling “Capellmeister” = music director.

<sup>44</sup> “Master”.