

0089.¹ LEOPOLD MOZART TO LORENZ HAGENAUER,² SALZBURG

Monsieur!

London, the 8th Junii, 1764

With the greatest pleasure in the world I received safely, on the 6th *Junii*, your letter of the 21st *Maii*.³ As a result of what you wrote, I now have the wind in my sails. I am infinitely glad that my first letter⁴ arrived safely, [5] and hope that the second,⁵ which I dispatched dated the 28th, will in the meantime have reached you. You are curious to know whether I safely received your letter of the 5th *April*⁶ in *Paris*. As I have left all my correspondence along with much other baggage in *Paris*, I do not know what the date on your last one was. [10] What I do know is that I said to you, in two successive letters, either to write to me not at all or else to the address of Herr *Grimm*,⁷ my friend. If you answered more than one of these two letters, it was the first that I received, containing the enclosure⁸ from His Grace the Father Confessor.⁹ Please do not be astonished that I made no response to that; [15] my departure from *Paris* was so confused, carried out almost with brute force, as we customarily say, that we really had to tear ourselves away, so to speak, in order to get out of *Paris*. And our arrival in London overwhelmed me with so many new objects and filled my head with so many thoughts about the most pressing things to do that it was impossible to recall to mind everything that had happened. [20] Express my most obedient thanks to His Grace the Father Confessor for what I found was a most highly satisfactory answer.¹⁰ And I send a kiss to the robe of His High Princely Grace,¹¹ our most gracious Lord, and thank His Serene Person¹² for the grace that he has shown to Maria Anna Fesemeyr¹³ by allowing her another year's stay in Italy. [25] With joy I note that the Holy Masses have all been read and are being read constantly: please also arrange for those I mentioned in the last letter.¹⁴ The weather was not so astonishingly bad between the 8th and 20th *Aprilis* in *Paris* and on the road to *Calais* and in *Calais* itself: but the wind was against us. [30] If we had had the wind behind us, we would have put to sea straight away. In the meantime we had time on Holy Thursday to go to Easter confession, viz. at the *Capuchin* Fathers in *Calais*. Here we go to church at the French ambassador's, who is nearest to us, and to whom we were recommended by the court at *Versailles* itself and with whom we have already dined. [35] Another fright¹⁵ was waiting for

¹ BD: Original lost. Copyist A; NissenB.

² BD: Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773.

³ BD: No. 0086a, lost.

⁴ BD: No. 0086.

⁵ BD: No. 0088.

⁶ BD: No. 0083a, lost.

⁷ BD: Friedrich Melchior von Grimm (1723-1807), 1748 private secretary to the Saxon Graf Friese, with whom he moved to *Paris*, where he was in contact with the Encyclopaedists. Subsequently employed by the Crown Prince of Saxony-Gotha as personal reader; he then entered the service of the Duke of Orleans; represented the Imperial city of Frankfurt in *Paris*; ambassador to Saxony-Gotha; in 1795 he returned to the court in Saxony-Gotha with the title of minister of the Russian court. Various publications, one of which, in 1763, mentioned the Mozart children. He initially supported them, but his relationship with Mozart broke down in 1778 during the latter's stay in *Paris*. The Mozarts stayed with him for the latter part of their time in *Paris*.

⁸ BD: No. 0084a (lost).

⁹ "Tit: gd: Herrn Beichtvater". BD: Ferdinand Joseph Mayr (1733-1792), confessor to the Archbishop until his death in 1771.

¹⁰ BD: Contents unknown.

¹¹ "S: Hochfürstlichen Gnaden unsfern gnädigsten Herrn". BD: Siegmund Christoph von Schrattenbach (1698-1771), became Prince-Archbishop of Salzburg in 1753 following long association with the cathedral.

¹² "Höchstdenselben".

¹³ BD: Singer, wife of Adlgasser, sent to study in Italy. Cf. No. 0082/14.

¹⁴ BD: Cf. No. 0088/136 ff.

¹⁵ BD: Cf. No. 0083/41 ff.

me, namely that of taking in 100 *guinea* pieces¹⁶ within three hours. It all went off well.¹⁷ I have already written¹⁸ saying that everyone has left town. The 5th *Junius* was the only day¹⁹ on which one could attempt anything, because the 4th was the King's birthday. It was more for the sake of making ourselves known; and there was only one week, [40] indeed only 2 or 3 days, in which one could distribute the tickets, as almost no-one was in town before that. And you see! Whereas otherwise for a *concert* like this 4 to 8 weeks are needed to distribute the *billets*, which are called tickets here, we, to the wonderment of all, did not have more than a couple of hundred, but these were the leading persons of all London; not only ambassadors, [45] but also the leading families of England were present, and it gave pleasure to all. And I cannot yet say whether 100 *guineas* profit will be left over for me, because I do not yet have the money in my hand from my *Lord March*²⁰ for 36 tickets, then for 40 tickets from a friend from the town, then yet various others besides: [50] and the expenses are astonishingly great. They are certainly not less than 90. Now hear a few things about the expenses! For the room without lighting and music-stands etc. 5 *guineas*,²¹ for each *clavier*, of which I needed 2 because of the *concerto* for 2 *clavecins*,²² half a *guinea*. Each person, of whom there were 2, namely a female and a male singer, receives 5 to 6 *guineas*. [55] The first *violinist* 3 *guineas* etc.; for all who play a *solo* or a *concerto* 3, 4 and 5 *guineas*. The common players half a *guinea* each etc. But I had the good fortune that the entire music cost me only 20 *guineas* complete with the room and everything, because the most of the musicians would not accept anything. Now, praise God, this conquest is over. [60] Regarding the 200 *louis d'or* which are deposited with the bankers *Tourton et Baur* in Paris, I would be very grateful if you would take it to yourself and, on receiving the same at 2250 florins,²³ give me an annual interest of 3 *per cento*. I shall unfailingly write to Paris tomorrow to have the 200 *louis d'or* in question paid to Herr Johann Christoph Schwerdner in Hamburg and placed at your disposal. [65] That they want to make a gateway by the court stables: that was an old idea.²⁴ It is also a very good one, and something very beautiful could be put up here; but I would wish to have a Frenchman and an Englishman there who would complete the business finely and promptly; yes, I would be curious to see the plan for it. A Frenchman would be even more skilful in this than an Englishman. [70] I have already seen many things which bear on this matter. I am glad that I know that a new gateway is being made, so that I do not drive through the wrong one when I come.

I commend myself to Herr Schlachtner²⁵ and, together with my children and wife, thank him for remembering us in such a friendly way. [75] I cannot inform him of any details

¹⁶ BD: = 800 florins.

¹⁷ BD VII: Probably involved in the concert was the tenor Gaetano Quilici, who gave Vincent Novello his first music lessons.

¹⁸ BD: Cf. No. 0088/165 ff.

¹⁹ BD: Programme not known, but Wolfgang and Nannerl appear to have played on "2 harpsichords" (cf. No. 1212/108. The soprano Cremonini and the tenor Quilici took part).

²⁰ BD: William Douglas (1724-1810), 3rd Earl of March, 1760-1789 Lord of the Bedchamber.

²¹ BD: = 40 florins.

²² = "harpsichords".

²³ BD: Hagenauer was thus giving a much more favourable exchange rate than 1 *louis d'or* = 8 florins (cf. Nos. 0073/79-80; 0090/9-11).

²⁴ BD: The "Neutor" ["New Gate"] with associated tunnel through the Mönchsberg.

²⁵ BD: Johann Andreas (he called himself "Andrée") Schachtner (1731-1795). Went to university in Ingolstadt in 1750. It is not known when he arrived in Salzburg. Took trumpet lessons from royal trumpeter Casper Köstler, mentioned by Leopold in No. 0430/67. He became royal trumpeter in 1754. He also played violin (cf. No. 1210/99) and violoncello. He published a book of poems in 1765, dedicating it to Johann Christoph Gottsched. With varying degrees of probability, the following texts have been attributed to him:
Grabmusik KV 42 (35a).

Recitatives for the first scenes of *Bastien und Bastienne* KV 50 (46b).

The German translation of the *Finta giardiniera* KV 196.

The final chorus of *Thamos, König in Ägypten* KV 345 (336a).

beyond what he will find in the newspapers and in the letters I have written to you, and particularly in the latter. It suffices that my girl is one of the most skilful players in Europe,²⁶ even though she is only 12 years old, and my boy, in brief, knows everything at his age of 8 that one could demand from a man of 40. [80] In short: those who has not seen and heard it cannot believe it. You yourself and everyone in Salzburg know nothing about it: for it is now a quite different state of affairs.

I must close, the post is leaving, and I am your most obedient servant.

P.S. I, my wife, Nannerl and our grandiose *Wolfgangus* send our compliments to you, all in your whole house, and all Salzburg. [85]

The text for the singspiel, later known as Zaide, KV 344 (336b).

The German translation of *Idomeneo* KV 366.

Schachtner followed Mozart's development carefully in his early years and was able to give Nannerl detailed information in 1792 (No.1210).

²⁶ BD: Father Beda Hübner noted in his diary entry for 26th April 1766 that Nannerl "plays the clavier even more artistically than her little brother". On 29th November 1766 he wrote that "while the girl plays more artistically and appropriately than her little brother, the boy is far more refined and with the choicest ideas and the most beautiful fantasy with notes".