

0095.<sup>1</sup> LEOPOLD MOZART TO LORENZ HAGENAUER,<sup>2</sup> SALZBURG

*Monsieur.*

*London, the 8<sup>th</sup> of Feb: 1765.*

I am most gratified if I have given you and other good friends some pleasure with my last letter.<sup>3</sup> I regret that I do not have the least time at the moment to write a letter of this kind.

[5] On the evening of the 15<sup>th</sup> we will perform a *concert*<sup>4</sup> which should bring in 150 *guineas*<sup>5</sup> for me. I cannot know if – – – and what I will then conquer. The king<sup>6</sup> has acted absolutely to the detriment of all arts and sciences by delaying the calling of *parliament*<sup>7</sup> |: which otherwise gathers 2 months earlier :|. [10] It would take too long to explain this. – – –

No-one is making big money this winter except *Manzoli*<sup>8</sup> and some others from the *opera*. *Manzoli* is getting 1500 pounds *sterling*<sup>9</sup> for this winter, and the money had to be backed by security in Italy, because the previous impresario, *Degardino*,<sup>10</sup> suffered bankruptcy last year; otherwise he would not have come to *London*. [15] Besides this, he also has a *benefit*, which is an evening recital, for himself, with the result that he is taking over 20000 German *gulden*s<sup>11</sup> this winter. He is also the only one who had to be paid respectably to help out the *opera*. On the other hand, 5 or 6 *operas* are being performed. The first was *Ezio*,<sup>12</sup> the 2<sup>nd</sup> *Berenice*,<sup>13</sup> both were so-called *pasticci* by various masters. [20] The 3<sup>rd</sup> was *Adriano in Syria*, newly composed by *Sgr. Bach*.<sup>14</sup> Now I know that a newly composed *Demofonte* by *Vento*<sup>15</sup> is coming, and then another couple of *pasticci*. More on all these things when we speak personally in due time.

The only reason I am writing this letter |: which will be followed by another soon :| [25] is that I do not want to miss the opportunity of sending some *sonatas*<sup>16</sup> to Augsburg<sup>17</sup> and Nuremberg.

Accordingly, I would ask you to 30 copies of each part, thus 60 altogether, to Herr Johann Lotter and the same again to *Monsieur Haffner*,<sup>18</sup> lutenist in Nuremberg. For the

<sup>1</sup> BD: Original lost. Copyist A; NissenB.

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

<sup>3</sup> BD: Further evidence that the letters were read by a wide circle. The last letter was No. 0093.

<sup>4</sup> BD: Because of the performance of the oratorio *Judith* by Thomas Arne on the same day, it was put off until the 21<sup>st</sup> February.

<sup>5</sup> BD: ≈ 1200 florins. Cf. No. 0096/7.

<sup>6</sup> BD: Cf. Nos. 0088/89, 92 etc.

<sup>7</sup> BD: At this time there was a crisis with government ministers.

<sup>8</sup> BD: Giovanni Manzuoli (1725?-1780?), soprano castrato from Florence, in London since 1764. He gave Wolfgang singing lessons free of charge, cf. No. 0099/76. He sang the title role in the première of *Ascanio in Alba* KV 111.

<sup>9</sup> BD: ≈ 12 000 florins.

<sup>10</sup> BD: Probably Felice de Giardini (1716-1796), violinist, composer and entrepreneur. Contrary to Leopold's statement, he was still an entrepreneur 1764/65 (King's Theatre in the Haymarket).

<sup>11</sup> Gulden and florins are practically equivalent.

<sup>12</sup> BD: Text by Metastasio. Mozart set one of the arias while in London (KV 21 (19c)), but it is doubtful if this was ever incorporated into the opera. Probably one of the "15 Italian arias" composed in London and The Hague according to Leopold's "Verzeichnis" of 1768.

<sup>13</sup> BD: Using music by 7 different composers.

<sup>14</sup> BD: Johann Christian Bach.

<sup>15</sup> BD: Mattia Vento (1735-1776), in London since end of 1763 (cf. No. 0099/10). This work was performed several times.

<sup>16</sup> BD: Presumably Opus I, II (KV 6-9).

<sup>17</sup> BD: To Johann Jacob Lotter, cf. No. 0001.

<sup>18</sup> BD: The Nuremberg publisher Johann Ulrich Haffner (1711-1767). He had probably been a music dealer in Nuremberg before 1742, when he opened his publishing business.

former, his esteemed brother<sup>19</sup> will take it with him, [30] and for Herr Haffner a Nuremberg merchant will probably take it with him free of charge.

If you would accompany it on its way with only 2 words in your handwriting, enclosing the present letter with each, and demand from both a notification of receipt only for yourself, it would be exactly according to my wishes. You see from this that each item was sold for 1 florin 30 kreuzers. [35] But since I desire to give it to the people of Salzburg at half-price because of the exceptional nature of the matter, I ask you to have this announced in the Salzburg newspapers,<sup>20</sup> also saying that the little composer wishes to offer each item for 45 kreuzers, and thus both together for 1 florin 30 kreuzers, in order to encourage the youth of Salzburg by this means and to motivate them to apply themselves in music. [40]

My wife is at the moment somewhat indisposed due to a catarrh in the head. We all had hefty catarrh, as is common here, since it is very damp, misty and a real smoke hole.

We have only once had a little snow so far, and this was only in the morning. [45] The cold here, by the way, hurts more because it is a wet cold, and it is unhealthy because it changes to and fro.

A couple of weeks ago, two gentlemen fought a duel, namely *Lord Byram*<sup>21</sup> and *Esquire Chaworth*, and this was in a wine bar |: for this is customary here :|. The latter had the misfortune to be pierced through the body and died the next morning. [50] The *Lord* took flight to Paris. If this business were to be examined in court, it would cost the *aerario publico*<sup>22</sup> 30000 pounds *sterling*.<sup>23</sup> They will no doubt let the matter slip through without further ado. We all commend ourselves. Oh, how much I have to do. The *symphonies* in the *concert* will all be by Wolfg. Mozart.<sup>24</sup> I will have to copy them myself if I do not want to pay 1 *shilling*<sup>25</sup> for each sheet. [55] — — —

Here there is plenty of work copying music, Estlinger<sup>26</sup> would be laughing. I pass on my congratulations to him. *Addio*.

The letters<sup>27</sup> from *Madame de Robinig*,<sup>28</sup> *Msr. Weiser*<sup>29</sup> et *Spitzeder*<sup>30</sup> have all arrived. I thank them. More at the next opportunity.

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<sup>19</sup> BD: Cf. No. 0009/5, 7.

<sup>20</sup> BD: No Salzburg newspapers of this year are extant.

<sup>21</sup> BD: Lord Byron, great-uncle of the poet, and his cousin, William Chaworth.

<sup>22</sup> = public purse.

<sup>23</sup> BD: ≈ 240 000 florins.

<sup>24</sup> BD: An advertisement in the *Public Advertiser* of 21<sup>st</sup> February 1765 erroneously mentions Nannerl as well. The symphonies referred to are probably KV 16, Anh. 220 (16a) and 19 or Anh. 223 (19a). The programme probably contained other works by Mozart and by other composers.

<sup>25</sup> BD: ≈ 24 kreuzers. Copies in Leopold's hand for KV 19 and for part of KV Anh. 223 (19a) are extant.

<sup>26</sup> BD: Joseph Richard Estlinger, bassoonist and copyist, occasional “factotum” to the Mozarts.

<sup>27</sup> BD: Nos. 0094b, c, d.

<sup>28</sup> BD: Viktoria Robinig (1716-1783), wife of the factory owner Georg Joseph Robinig von Rottenfeld (1710-1760), member of the air-rifle club and frequent guest at the Mozarts.

<sup>29</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>30</sup> BD: Franz Anton Spi(t)zeder (1735-1796), studied at Salzburg university, tenor in the Salzburg court music, later a favourite of the Archbishop and an influential figure in the court music. Sang in Mozart's *Die Schuldigkeit des Ersten Gebots* KV 35 and *La Finta semplice* KV 51 (46a).