

0349. MARIA ANNA MOZART TO HER HUSBAND, SALZBURG; POSTSCRIPTS BY MOZART AND HIS MOTHER

¹*À Monsieur / Monsieur Leopold Mozart / maitre de la Chapelle / de
S:A:R: L'archeveque / de / à / Salzburg*

Augsburg,² 14th
Octoberis 1777

[5] We left Munich at 12 o'clock on the 11th and arrived safely in Augsburg at 9 o'clock in the evening,³ and thus completed the journey in nine hours with hired horses and coachman, who also took an hour for feeding.

MOZART'S POSTSCRIPT:

So we were not wrong about the date,⁴ because it was still before midday when [10] we wrote it, and we shall leave again, I think, on the coming Friday, that is, the day after tomorrow, then you will hear nothing except how fine and generous the esteemed Augsburgians are! In no place have I ever been demonstratively heaped with so many honours as here.⁵ My first visit was to the esteemed City Prefect *Longotabaro*⁶; my esteemed relative,⁷ who is a truly solid, dear man and an honest citizen, [15] accompanied me there, and had the honour of waiting in the entrance area like a lackey until I came out from the City Archprefect. I was not remiss in passing on the most obedient compliments from Papa, right at the beginning. He most graciously remembered everything and asked me: How have things gone for the gentleman all this time? I immediately replied, Praise and thanks be to God, [20] well indeed, and for you, I hope, things will also have gone very well. – – After this he became more courteous and addressed me as Sir, and I said Your Grace, as I had done right from the beginning. He did not leave me in peace, I had to go up with him to his son-in-law⁸ |: on the 2nd floor:| and, in the meantime, my esteemed relative had the honour of going upstairs to wait in a corridor. [25] I had to restrain myself with all my strength, otherwise I would, with the greatest politeness, have said something. Upstairs I had the honour, in the presence of this inflated gentleman, his son,⁹ and the long-shinned gracious young lady¹⁰ and the simplistic old lady,¹¹ of playing on a good clavichord by Stein¹² for around $\frac{3}{4}$ hour. I played fantasies and, at the end, everything that he had, at sight. [30] These included very appealing pieces by a certain Edlmann.¹³ This was all done with the greatest courtesy, and I was very courteous, too, for it is my custom to be to others

¹ BD: Address in Mozart's hand.

² Augsburg, Leopold's birthplace.

³ BD: Staying at the "White Lamb" [Zum Weissen Lamm] as Leopold had arranged with the Augsburg merchant Johann Christoph Glatz in advance. The arrival also noted in an Augsburg newspaper, cf. *Deutsch Dok* p. 149.

⁴ BD: Cf. No. 0348/35-37.

⁵ BD: This is of course meant ironically.

⁶ "Stadtpfleger". BD: Mozart's Italian translation of the Prefect's name Langmantel. Correctly: "tobarro".

⁷ BD: Leopold's brother Franz Alois Mozart (1727-1791), bookbinder in Augsburg; cf. No. 0006/7.

⁸ BD: An error? Probably "son" is meant.

⁹ BD: Jakob Alois Karl von Langenmantel, supervisor of the private music association of Augsburg patricians, cf. No. 0351/40.

¹⁰ BD: Maria Anna Eleonore, née Imhof von Spielberg und Oberschwammbach; they married on 8th June, 1776.

¹¹ BD: Josepha Margareta Walburga, nee Baroness [Baronin] von Scharpfseed auf Kellerai und Schollenach.

¹² BD: Johann Andreas Stein (1728-1792), built organs and keyboard instruments. Active successively in Strasbourg, Augsburg and Vienna. Mozart greatly appreciated his pianofortes. He appears frequently in the letters, especially here and in No. 0352/61 ff.

¹³ BD: Johann Friedrich Edlmann (1749-1794), born in Strasbourg, from 1773 in Paris. By 1786, 15 volumes of keyboard music with accompanying string parts been printed.

as they are to me: this is how one gets by best. I said that I would go to Stein's after the meal. The young gentleman then took it upon himself at once to conduct me there himself. I thanked him for his kindness, and [35] promised to come at 2 o'clock in the afternoon. We went together in the company of his esteemed brother-in-law,¹⁴ who looks like the complete student. Although I had asked for nothing to be said about who I am, Herr von Langenmantel¹⁵ was nevertheless so incautious as to say to Herr Stein, Here I have the honour of bringing to you a virtuoso on the clavier, smirking at the same time. [40] I immediately protested, and said I was only an unworthy pupil of Herr Sigl¹⁶ in Munich, from whom I had many 1000s of compliments to pass on. -- He said No with his head -- and finally -- and do I indeed have the honour of having Herr Mozart in front of me? -- O no, said I, my name is Trazom,¹⁷ and I also have a letter¹⁸ here for you. [45] He took the letter and immediately wanted to break it open. But I did not allow him time for that and said, Why then do you want to read the letter now? Instead, open the door so that we can get into the room: I am so eager to see your pianofortes. All right, it's all the same to me. Whatever the case, I believe that I am not mistaken. He opened the door. I immediately went to one of the 3 claviers which were standing [50] in the room. I played, he could hardly get the letter open for eagerness to convince himself. He read only the signature. Oh, he cried, and embraced me. He crossed himself, made faces, and was simply very content. I shall speak later of his claviers. Immediately afterwards, he took me to a coffee house -- where, on entering, [55] I thought I would have to retreat again for the smell and smoke of tobacco. I simply had to hold out for, in God's name, one hour. I put up with absolutely everything, although I thought I was in Turkey. He then made much of the person of a certain Graf,¹⁹ a composer |: although of nothing but flute concertos :|. He said to me that this is something quite special, and whatever else one can say in exaggeration. [60] I sweated on my head, hands and whole body for fear. This Graf is a brother of those other two,²⁰ of which one is in The Hague and the other in Zurich. He insisted and took me straight to him. This man is entirely noble. He had a sheepskin coat on which I would not have been ashamed to wear in the street. All his language is stilted, [65] and he usually opens his mouth before he knows what he wants to say; -- sometimes it falls closed again without having done anything. After many compliments, he brought out a concerto for 2 flutes. I had to play the first violin. The concerto is as follows: not good at all in the ear; not natural; its notes march on much too -- ponderously; and all that without the least magic. [70] When it was over, I praised him very much indeed, for he deserved it, too. The poor man will have taken enough trouble with it; he will have duly worked away. Finally, a clavichord was brought out of the interior room |: the work of Herr Stein :| very good, only full of dirt and dust. The esteemed Graf, who is Director²¹ here, stood there like one who has always believed himself to be quite special in his journeying through the notes, [75] and now finds that someone can be even more special, and that without hurting the ears. In brief, everyone was amazed. Now I must finish, otherwise I will miss the post, which will

¹⁴ BD: Leopold Alois Imhof.

¹⁵ BD: The son.

¹⁶ BD: Johann Georg Sigl, keyboard teacher, cf. No. 0349/40-41.

¹⁷ BD: Cf. No. 0291/44.

¹⁸ BD VII: Enclosed with No. 0346.

¹⁹ BD: Friedrich Hartmann Graf (1727-1795). Four flute concertos by him are known, among other works.

²⁰ BD: Christian Ernst Graf (Graaf) (c.1726-1802/3), from 1762 royal music director in The Hague, also composer. Mozart wrote eight variations on his song "*Laat ons Juichen, Batavieren!*" KV 24. His brother, Friedrich Leopold Graf, was concertmaster of the Collegium of Music Orchestra in Zurich, cf. No. 0112/25.

²¹ BD: Music director of the Lutheran churches in Augsburg. One of his predecessors was Johann Kaspar Seyfert, who was the "suspected author" of No. 0021.

already leave at 4 o'clock. The next time the whole Augsburg story in detail.²² I kiss your hands 1000 times and am

Wolfgang Mozart

ON THE ENVELOPE:

[80] ²³I gave the Schuster duets²⁴ to Herr von Kleinmayer²⁵ to take with him. I also wrote a letter²⁶ accompanying it, and there I simply said that Herr von Kleinmayer is taking it with him. To all good friends, both gentlemen and ladies, my compliments, especially to Herr Bullinger.²⁷ Please send me the address of the Bishop in Chiemsee!²⁸ But don't forget!

MARIA ANNA MOZART'S POSTSCRIPT:

[85] and from me as well every imaginable good wish to all good friends, both gentlemen and ladies,
Marianma Mozart

²² BD: Cf. No. 0351/17 ff.

²³ BD: Answer to No. 0345/62-63.

²⁴ BD: Cf. No. 0345/60.

²⁵ BD: Cf. No. 0345/60. Franz Thaddäus von Kleinmayr(n) (1733-1805), from an old Salzburg family. Studied law, became director of the Court Council [Hofrats-Direktor]. Obviously knew the Mozarts from at least 1764 onwards (No. 0092/214-215). Published books on legal matters.

²⁶ BD: Lost.

²⁷ BD: Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg, where he seems to have arrived between 1774 and 1776. House teacher to Count [Graf] Leopold Ferdinand Arco, later to Count [Graf] Sigmund ("Sigerl") Lodron. Mozart called him "his best of all friends" (cf. No. 0459/1).

²⁸ BD: Ferdinand Christoph, Graf Waldburg-Zeil (1719-1786), from 1772 Prince-Bishop in Chiemsee and cathedral canon in Salzburg. Involved with Mozart in 1777, cf. e.g. No. 0331/104. Unsuccessful as candidate for the position of Archbishop of Salzburg in 1772. Mentioned frequently in recent letters.