

0351. MOZART TO HIS FATHER, SALZBURG; POSTSCRIPTS BY HIS COUSIN AND HIMSELF

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

*Mon très cher Père.*²

[Augsburg, 17th/16th October,³ 1777]

⁴Concerning that young lady, the daughter of War Secretary Hamm,⁵ I cannot write anything except that she certainly must have talent for music,⁶ since she has only been learning for 3 years and yet plays many pieces very well. But I do not know [5] how to express it clearly enough if I am meant to say how she appears to me when she plays; – – – so curiously forced, as it seems to me – – she climbs around the keyboard so curiously with her long-boned fingers. Admittedly, she has not yet had a proper teacher, and if she stays in Munich, she will never in all her days become what her father wishes and demands. [10] For he would much like her to be outstanding on the clavier – – if she comes to Papa in Salzburg, it is of double advantage to her, in her music as well as in her reason, for this is truly not great. I have certainly laughed a lot because of her. You would certainly have enough entertainment for your trouble. She cannot eat much, for she is too simple for that. [15] I should have tested her? – – I was indeed not able to do so for laughing, for when I demonstrated something to her a few times with the right hand, she immediately said *bravissimo*, and that in the voice of a mouse. Now, as briefly as possible, I will finish telling the long story I had started about Augspurg.⁷ Herr von Fingerle,⁸ to whom I passed on compliments from Papa, was also at Director Graf's.⁹ [20] The people were all very courteous, and constantly conversed with a view to a concert. And they all said, This will be one of the most brilliant concerts we have ever had in Augspurg. They have a head start, since they have the acquaintance of the esteemed City Prefect Langenmantl,¹⁰ and then the name Mozart carries much weight here. We parted from one another very satisfied. [25] Now, it is important for Papa to know that the young Herr von Langenmantl,¹¹ while at Herr Stein's,¹² said¹³ he wished to undertake to organise a concert in the Stube¹⁴ |: as

¹ (Address as given in BD V, p. 534:) To Monsieur Leopold Mozart, Music Director to His Royal Highness the Archbishop of and in Salzburg.

² = "My very dear father".

³ Corrected according to BD VI, p. 401. The "16th" refers to his cousin's postscript, which was written separately.

⁴ BD: Answer to No. 0348/105; cf. Nos. 0347/128 ff., 151 ff.

⁵ BD: Hamm: cf. No. 0345/59; his daughter: cf. No. 0347/129, 134, 151.

⁶ BD: Ironic; cf. No. 0348/97.

⁷ Augsburg. BD: Cf. No. 0349/78.

⁸ BD: Cf. No. 0331/49. Johann Conrad von Fingerlin, mirror manufacturer and silver dealer. Organiser of concerts.

⁹ 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. For more on him and his brothers, cf. No. 0349/58, 61, 73.

¹⁰ "Stadtpfleger". BD: Cf. Nos. 0331/57; 0353/46 ff. Jakob Wilhelm Benedikt Langenmantel von Westheim und Ottmarshausen (1719-1790), municipal and state administrator and Imperial adviser [Stadtpfleger, Reichslandvogt, kaiserlicher Rat]. Friend of Leopold's from grammar school in Augsburg.

¹¹ BD: The son of the Prefect, cf. No. 0349/26.

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, esp. Nos. 0349/32 ff. and 0352/61 ff. His annual production was typically between 20 and 25 instruments, costing 300 florins and more each. His instruments were owned by many of Mozart's noble acquaintances.

¹³ BD: During their joint visit on 12th October, 1777, cf. 0349/35 ff.

¹⁴ BD: The room "Geschlechterstube" opposite the town hall.

something rare which would bring honour to me :| exclusively for the patricians. The *impegno*¹⁵ with which he spoke was unbelievable and he promised to see to it personally. We arranged that I should call on him [30] the next day to receive an answer. I went there, it was the 13th, he was very courteous, but said he could not yet tell me anything positive. I played again for around an hour. He invited me to dine with him the next day, the 14th. In the morning he sent me a message that I should come at 11 o'clock instead and bring something with me, he had organised some of the musicians, they wanted to perform something. [35] I immediately sent something. I came at 11 o'clock. There he made a host of excuses, said quite indifferently, Listen, sir, nothing will come of the concert. Oh, I was certainly in wrath with them yesterday. The patrician gentleman told me their cash-box was in a bad state, and that anyone to whom one could give one *soverain d'or*¹⁶ could not be a virtuoso. I grinned and said, I am of the same opinion. [40] N.B. He is the supervisor of the music in the Stube, and the old man is the City Prefect! I did not let it perturb me. We took our places at the table. The old man also dined up here; he was very courteous, but said not a word about my concert. After the meal, I played 2 concertos, something out of my head, then a trio by Hafeneder¹⁷ on the violin. I would have liked to have fiddled more, [45] but I was accompanied so badly that I got the colic. Quite amicably, he said to me, Let us stay together today and drive to the theatre,¹⁸ then, sir, take supper with us. When we came back from the theatre, I played again until we ate. Then we went to supper. He had already asked me about my cross¹⁹ in the morning. [50] I told him quite clearly all about what and how it is. He and his brother-in-law²⁰ frequently said this: We would like to have this cross sent to us so that we are incorporated with Herr Mozart. But I took no notice. They also frequently said: You, sir, Knight of the Spur. I said nothing. During soup, however, it went too far. What, roughly, would it cost? 3 ducats?²¹ – – Must one have permission to wear it? [55] – – Does this permission cost something too? We definitely want to have this cross sent to us. There was also a certain city official there, Baron Bach, who said: Fie on you, be ashamed of yourselves, what would you do with the cross? The young donkey, von KurzenMantl,²² gave him a wink. I saw it. He noticed it. Thereupon it fell a little quiet. Then he gave me snuff and said: [60] Here you have snuff on it. I was silent. Finally, he started again quite mockingly: So tomorrow I will send someone to you, and you will be so kind as to lend me the cross for just a moment. I will send it back to you, sir, immediately. Only so that I can speak to the goldsmith. I am sure that if I ask him |: for he is a most [65] enquiring man :| what price it should be valued at, he will say to me, About one Bavarian thaler.²³ Nor is it worth any more, for it is of course not of gold, but of copper, ha-ha. I said: God forbid, it is of tin, ha-ha. | I grew hot with rage and anger. But tell me, said he, I can of course, if need be, leave the spur off? – – Oh yes, I said, you don't need one, you already have one in your head. [70] Although I also have one in my head, there is simply a difference. I truly would not like to swap with yours. Here you have snuff on it. |: I gave him snuff :| He went a little pale. Soon he started again, The other day the medal looked very good on the rich

¹⁵ = “commitment, zeal”.

¹⁶ Gold sovereign.

¹⁷ BD VII: Joseph Hafeneder (1746-1784), court violinist in Salzburg. The trio has not been identified.

¹⁸ BD: A troupe from Nuremberg performed a translation of Michel Jean Sedaine's (1719-1797) *Le diable à quatre ou la double métamorphose* [The fourfold devil, or the double metamorphosis], probably with the music by François-André Danican Philidor, (1726-1795), along with the ballet *Der betrunkenen Bauer* [The drunken peasant].

¹⁹ BD: Belonging to the Order of the Golden Spur, a title conferred by the Pope on 8th July, 1770 (cf. No. 0197/14).

²⁰ BD: Leopold Alois Imhof, cf. No. 0349/36.

²¹ 3 ducats ≈ 13.5 florins.

²² Mozart replaces the original name, Langenmantel (Longcoat), with Kurzenmantel (Shortcoat).

²³ 2 Thalers ≈ 4 florins.

waistcoat. I said nothing. Finally he called Hey! to the servant, [75] see that in future you have more respect for us when the two of us, my brother-in-law and I, wear Herr Mozart's cross. Here you have snuff on it, sir. That is indeed curious, I started, |: as if I had not heard what he said :| it is easier for me to obtain all the medals | that you, sir, can obtain | than for you to become what I am, even if you died twice and were born again. [80] Here you have snuff on it. Everyone stood up and was in the greatest embarrassment. I took my hat and sword and said: Tomorrow I will already have the pleasure of seeing you again. Yes, tomorrow I am not here. So I will simply come the day after, if I am indeed still here. Oh, you certainly will be -- I will be nothing of the kind. Here everything is pure begging. [85] Farewell for the meantime. And away. The next day, the 15th, I recounted everything to Herr Stein, Herr Geniaux²⁴ and Director Graf. Not concerning the cross, but that I was disgusted in the highest degree because I was given the grandest chin-wagging about a concert and now it has all come to nothing. That is treating people like idiots, irritating people. I totally regret my journey here. [90] I would never in my life have believed, since Augsburg is indeed the birthplace of my father, that his son could be so affronted here. Papa cannot imagine how the 3 persons lamented and became angry. Ah, you must give a concert here. We do not need the patricians. But I stood by my resolution, and said: Yes, for my few good [95] friends here who know about music I will give a little concert at Herr Stein's as a farewell. The Director was utterly sorrowful. This is abominable, he cried, this is a disgrace -- but who would imagine this of Langenmantl? -- *Pardieu*,²⁵ if he had wanted, it would certainly have worked. We took leave of each other. The Director accompanied me downstairs in his nightgown [100] and as far as the house door. Herr Stein and Schenio²⁶ |: who commends himself to Papa :| went home with me. They urged us to resolve to stay on here, but we remained firm. Now, I must inform Papa that recently the young von Langenmantl, when, with total indifference, he stuttered out the unmistakable news about the concert, said to me: [105] The patrician gentlemen invite me to their concert next Thursday. I said: I will come to listen. Ah, you will of course give us the pleasure of your playing? -- Well, who knows, why not? Because I was affronted so much the next evening, however, I decided not to call on him anymore, and to leave the entire patriciate licking my arse²⁷ and travel on. [110] On the 16th, the Thursday, in the middle of the meal, I was called out of the room. There there was a girl whom Langenmantl had sent to enquire if I would firmly decide to go with him to the concert -- and I should then come to him immediately after the meal. I sent my most obedient compliments, I am not going to the concert, [115] and I cannot call on him because I already have an engagement, which was also true. But I would come tomorrow to take leave of him, for on Saturday at the latest I will depart. In the meantime, Herr Stein went to the other patrician gentlemen on the Evangelical side and held such a terrifying peroration that the gentlemen became utterly afraid. What, they said, are we to let him go without hearing him, [120] a man who brings us so much honour? Herr von Langenmantl thinks that because he has already heard him, that is enough. *Enfin*,²⁸ it simply became so heated that the good young Herr von KurzenMantl himself had to call on Herr Stein to beg him, in the name of all of them, to do his best to persuade me to go to the concert. I should not have [125] expectations of anything grandiose etc. After much refusing, then, I went with him. There the first among

²⁴ BD: Anton Christoph Gignoux (1725-1795), calico manufacturer and painter in Augsburg, where he was the industrious and successful director of the *Collegium Musicum*.

²⁵ = "By God".

²⁶ BD: Anton Christoph Gignoux once again cf. line 86.

²⁷ BD: A phrase also used in the original version of Goethe's *Götz von Berlichingen*, although softened in later editions, or replaced by dashes.

²⁸ = "Finally".

the gentlemen were entirely courteous, especially a certain city official, Baron Relling,²⁹ he is also some kind of director or similar creature. He opened my music himself. I also took a symphony³⁰ with me. It was performed, I played in the violins. But here there is an orchestra to give you cramps. [130] Von LangenMantl, the young upstart, was quite courteous, yet he still has his mocking face. He said to me: I really believed you would escape us. I even – – believed you might perhaps be vexed because of the recent joking. Ay, by no means, said I, you are simply still young. But pay more attention to your ways. [135] I am not accustomed to such joking, and the subject you are making fun of brings you no honour at all. And you achieved nothing, for I am still wearing it. It would have been preferable for you to have made a different joke. I assure you, said he, it was only my brother-in-law who – – Let us leave it at that, said I. We almost, said he, did not have the pleasure of seeing you. Yes, if it hadn't been for Herr Stein, [140] I would certainly not have come and, to confess the truth, I only came so that my Augsburgian gentlemen should not be ridiculed in other lands when I say that I spent a week in the town where my father was born without anyone taking the trouble to hear me. I played a concerto.³¹ Everything went well except for the accompaniment. [145] At the end, I played a sonata³² too. Then Baron Relling gave thanks in the most courteous manner in the name of the entire company and asked me to consider only the wish behind it as he gave me 2 ducats.³³ They did not leave me in peace, I should give a public concert by Sunday – – Perhaps – – but I can't tell you how tired I am of it. [150] I will be very glad when I come to a place where there is a court, I can assure you! If it wasn't for such a fine esteemed uncle³⁴ and his wife and such a dear little cousin,³⁵ I would have as many regrets as I have hairs on my head about coming to Augsburg. Now I must write something about my dear little maiden cousin. But I will save that for tomorrow, for one must be in absolutely bright spirits if [155] one wants to praise her properly, as she deserves. On the morning of the 17th I will write and affirm that our little cousin is beautiful, sensible, sweet, skilful and entertaining, and that comes from her mixing with people properly. She also spent some time in Munich. It is true that the two of us really amount to something together, for she is also little mischievous. We so tease people together that it is fun. [160] Now please do not forget the address for the bishop in Chiemsée.³⁶ I will probably send the letter for Gaetano Santoro³⁷ to Misliwecek³⁸ today, as we had arranged. He has already given me his address. I would ask you to write to poor Misliwecek soon, as I know that that will please him greatly. In the next letter I will discourse upon the pianoforte, organ by Stein, [165] and, above all, upon the concert in the Stube.³⁹ There was a heap of nobility there,⁴⁰ the Duchess Bohemianbum, the Countess

²⁹ BD: Either Johann Baptist Christoph von Rehlingen, chief executive of the city council and in alternation in charge of provisions and military matters, or Joseph Xaver Ferdinand von Rehlingen, in alternation in charge of civic works and taxation. Both belonged to the city council in 1777.

³⁰ BD: It is unclear if this is a Mozart work.

³¹ BD: The identity of this piano concerto is not known.

³² BD: KV 283 (189h); cf. No. 0352/48-49.

³³ BD: 2 ducats = 9 florins.

³⁴ BD: Leopold's brother Franz Alois Mozart (1727-1791), bookbinder in Augsburg and Maria Viktoria.

³⁵ Mozart's cousin Maria Anna Thekla Mozart (1758-1841), known in Mozart's letters as his "Bäse" ["little cousin"].

³⁶ BD: As already requested in No. 0349/83-84. Ferdinand Christoph, Graf Waldburg-Zeil (1719-1786), was from 1772 Prince-Bishop in Chiemsee and cathedral canon in Salzburg. Involved with Mozart in 1777, cf. e.g. No. 0331/104.

³⁷ BD: According to the draft in No. 0347/68 ff.; Gaetano Santoro was an impresario (cf. No. 0340/32, 42, 55).

³⁸ BD: Joseph Mysliveček (1737-1781), composer. He met the Mozarts in 1770 in Bologna, where he was working on an opera (cf. No. 0171/39); Mozart visited him in hospital in Munich in 1777 on his way to Paris, cf. No. 0347/2.

³⁹ BD: Cf. lines 26-27, 40.

Liketopiss, and then the Princess Smellofmuck with her 2 daughters, but they are already married to the 2 Princes Mustbelly of Hogprick. I kiss Papa's hands 100 000 times, and I embrace my sister, the street-urchin, [170] with a bear-like tenderness and am, sir,
your most obedient son
Augsburg, 17th Oct., 1777. Wolfgang Amadé Mozart

MARIA ANNA THEKLA MOZART'S⁴¹ POSTSCRIPT:

⁴²Most Especially Dear
Esteemed Uncle:

[175] It is impossible for me to express how much joy we have felt since the fortunate arrival of my Madame aunt, being the wife of such a very dear uncle. The only regret is to lose such Noble Friends so quickly again, who have shown so much friendship towards us. We only regret not having had the good fortune to see yourself, sir, along with Mademoiselle cousin.⁴³ My parents, who commend themselves [180] most obediently to my esteemed uncle and young lady cousin, and hope that they are in good health, and wish the same always; I ask you to commend me to the young lady, my cousin, and to keep me in your friendship at all times, just as I also flatter myself to be the recipient of your affection. I have the honour of commending myself and remain until death, with all the deepest respects, your

[185] Devoted Servant
and Niece M A
Mozart

Augsburg, 16th Oct.
1777

P.S:

My father⁴⁴ is no longer able to remember if he informed you that he gave 4 violin schools to Herr Lotter [190] on 31st May, 1777, and two again on 13th Aug., 1777.

MOZART'S POSTSCRIPT ON THE ENVELOPE:⁴⁵

Msr. Novac, who arrived here today, sends his compliments to all, especially to Mad^{selle} Catherl.⁴⁶ The next time I will write more entertainingly. Next Wednesday, I will give a disconcert in the Count Fugger Hall.⁴⁷ [195] My dear little cousin⁴⁸ also commends herself. Now all 3 of us are going to Herr Stein and will dine there. I have no worries, except for the accompaniment in my concert, for the music here is bad from its very heart.⁴⁹ Now I must finish, it is already 11 o'clock. I kiss Papa's hands 100 000 times, and I embrace my sister with all my brute force,

⁴⁰ BD: Leopold does not reprove Mozart for the ensuing use of faecal vocabulary; it was obviously not so unaccustomed.

⁴¹ Mozart's cousin Maria Anna Thekla Mozart (1758-1841), as above.

⁴² BD: Author graphically and stylistically, the Bäsle's writing is less sophisticated than with the Salzburg Mozarts.

⁴³ BD VIII: Nannerl, Mozart's sister.

⁴⁴ BD: Franz Alois had copies of the violin school in raw form, and sold them bound or unbound.

⁴⁵ BD VI, p. 401: Numbering on the leaf bearing this postscript and in letter No. 0352 suggests the postscript could belong to No. 0352, where it should be inserted as lines 94-104.

⁴⁶ BD: "Katherl, Katerl, Catherl", Katharina Gilowsky (1750-1802), daughter of Wenzel Andreas Gilowsky, court surgeon, member of the airgun club of earlier years, frequenter of the Mozart family home. Sometime governess to the children of Leopold Andreas, Count [Graf] Plaz.

⁴⁷ "dem hochgräflich fuckerischem saale". BD: The no longer extant "Russian room" in the Fugger House.

⁴⁸ Mozart's cousin Anna Thekla Mozart (1758-1841), as above.

⁴⁹ BD: Cf. lines 129-130.

[200]
*À tutti tutti tutti*⁵⁰
our compliments.

and am simply, sir,
not hot, not cold,
your most obedient son, W: A: Mozart

⁵⁰ = "To everyone, everyone, everyone".