

0359. LEOPOLD MOZART TO HIS SON, AUGSBURG

<sup>1</sup>*A Monsieur / Monsieur le chevalier Wolfgang / Amadé Mozart Maître de / Musique / à...*<sup>2</sup>

*Mon très cher fils*<sup>3</sup>

[Salzburg, 29<sup>th</sup> October, 1777]

Until now, I have usually written to you both with each post [5] and although I read in Mama's letter<sup>4</sup> of the 23<sup>rd</sup> that she was anxious because she had not received a letter this week, I hope, and notice from what you wrote concerning the Langenmantl boy,<sup>5</sup> that the letter I sent off from Salzburg on the 20<sup>th</sup> has reached your hands.<sup>6</sup> In a word, I have enclosed three letters<sup>7</sup> with the post to my brother, and this is the 4<sup>th</sup>. [10] Now I hope you will write to me from each place you arrive at and inform me, if possible, when you depart. If it is not possible, you must leave a note at the post indicating the place, then no letter will be lost, especially if you diligently enquire at the post in each place you stay in, [15] and hand in a note with your address and name. And this precaution is highly necessary, yes, one must even take care to do it oneself, for we have 100 examples of hired servants and domestic lackeys who misappropriate and open many an incoming letter in the hope of finding letters of credit or currency in it; and how many letters, which should have [20] been taken to the post, have been kept back in order to be able to pocket and steal the 6 kreuzers<sup>8</sup> with which the letter should have been paid. The latter case is widespread.

Thanks be to God that the concert<sup>9</sup> in Augsp.<sup>10</sup> went off so well. I wish, yes, I may say that all Salz. wishes to read something fine about it [25] in the newspapers tomorrow,<sup>11</sup> you already know why.<sup>12</sup> The whole town was brimming with pleasure when they read the beautiful announcement,<sup>13</sup> and everyone was keen to read the Thursday and Friday newspapers after the day of the concert, which reached here on Sunday, and believed that there must surely be something in them again, which was however not possible. One only heard, in the Wednesday Gazette,<sup>14</sup> [30] that it would begin at 6 o'clock. – – That the esteemed Dean at Holy Cross<sup>15</sup> is a humorous man – you need not tell me. He should have presented you with his little *gallanterie* pieces,<sup>16</sup> which were printed for him for clavier by Herr Lotter<sup>17</sup> some 18 or 19 years ago. Then you would have been able to scrutinise the composer at the same time, for he was such a sly devil as to have [35]

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<sup>1</sup> = "To Monsieur Wolfgang Amadé Mozart, Knight, master of music in..."

<sup>2</sup> BD: Space left blank.

<sup>3</sup> = "My very dear son".

<sup>4</sup> BD: No. 0355/24-25.

<sup>5</sup> BD: Son of the city prefect [Stadtpfleger] in Augsburg. Cf. Nos. 0349/26.

<sup>6</sup> BD: Mozart's letter No. 0355/148-149 quotes from Leopold's letter of 20<sup>th</sup> October, 1777. (No. 0353/91).

<sup>7</sup> BD: Nos. 0346, 0353, 0354.

<sup>8</sup> 60 kreuzers = 1 florin.

<sup>9</sup> BD: On 22<sup>nd</sup> October, 1777.

<sup>10</sup> Augsburg, birthplace of Leopold. His brother lived there.

<sup>11</sup> BD: The report in Augsburg on 28<sup>th</sup> October, 1777, is reproduced in *Deutsch Dok* on p. 150.

<sup>12</sup> BD: Because of the archbishop, of course. Cf. No. 0355/2, 20-22, 101 ff.

<sup>13</sup> BD: *Deutsch Dok* p. 149. Cf. No. 0354/41 ff.

<sup>14</sup> BD: *Mittwochblatt*, 22<sup>nd</sup> October, 1777.

<sup>15</sup> BD: Dechant Zöschinger, cf. No. 0355/13 etc., No. 0355/38 ff.

<sup>16</sup> BD: *XII / Menuett und Trio / welche / auf dem Clavi-cembalo...*, Johann Jakob Lotter, Augsburg, 1760.

<sup>17</sup> BD: Johann Jakob Lotter (the Younger, 1726-1804), son of the eponymous founder of the firm (c. 1683-1738), printer and bookseller in Augsburg. Under his management, the business grew, especially the music side. He printed Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756), of which there were three impressions. He also printed Leopold's collection of keyboard music *Der Morgen und der Abend...* (1759), containing works by Leopold, Eberlin and Eberl.

*Authore Reschnezgi*<sup>18</sup> printed on it. I found it at Lotter's at the market,<sup>19</sup> bought it, and took it to Herr Eberlin<sup>20</sup> of blessed memory. Now, since nothing was further from their thoughts than their esteemed relative Zeschinger, it was one of the most pleasant scenes from me to see and hear as Frau Meissner,<sup>21</sup> who criticises everything anyway, imagining herself to be the great clavier player, tried them this way [40] and that, hit no right notes, although they were true children's pieces, yet everyone laughed, the then Jungfrau Franzl,<sup>22</sup> and Herr Meissner<sup>23</sup> were mocking, Herr Eberlin himself only grinned scornly, and I, in contrast, praised the things ever more highly and extolled them endlessly. But then you should have seen the yard-long faces when, after they had worked their mockery up to its peak, [45] I decrypted the name of the composer for them. Initially there was *altum silentium*!<sup>24</sup> Then Herr Eberlin, of blessed memory, said, He is a clown to have had something of this kind printed. The joke had really worked! – –

As far as the little daughter<sup>25</sup> of Herr Stein<sup>26</sup> is concerned, I am glad that Herr Stein is coming to himself – and generally everybody who is enchanted by the making of grimaces. [50] Why I came up with Herr Stein's little daughter for the first clavier was that you made mention of her without writing in any detail, so I thought she would probably play very well. Take the trouble, when you have the opportunity, yet without it being noticed, to find out who *Ulrr Blckl's imtuler wmo: ul wmo bsrn fn Wleerotefn sr fn tumt omae mrem*.<sup>27</sup> [55] I heard his *imtuer wmo m ocusseater, sr srgmnfot*.<sup>28</sup> Furthermore inform me in precise detail *usw Vlckl blumvlo tswmrdo ysh*.<sup>29</sup>

The 30<sup>th</sup> Octb. This moment, at half past 11 at midday, I have just received 4 letters:<sup>30</sup> one from your little maiden cousin,<sup>31</sup> one from Herr Stein, one from Herr von Hamm,<sup>32</sup> and then the 4<sup>th</sup> from Misliwetcek.<sup>33</sup> Your little cousin is despondent over your

<sup>18</sup> BD: "Composed by Reschnezgi" – a rough permutation of Zeschingen [Zöschingen].

<sup>19</sup> BD: Cf. 0002/22. The traditional St. Rupert market in Salzburg took place in spring and autumn: 17<sup>th</sup> March and 24<sup>th</sup> September.

<sup>20</sup> BD: Johann Ernst Eberlin (1702-1762). School in Augsburg; university in Salzburg 1721-1723, but took a position in the court music without finishing studies. From 1749 in charge of music at court and in the cathedral.

<sup>21</sup> BD VII: Maria Barbara Gertrudis Eberlin (1740-1806), daughter of the Salzburg music director; often called Waberl. Married the singer Joseph Meissner, cf. No. 0053/99.

<sup>22</sup> BD VII: Maria Franziska Veronika Eberlin (1735-1766), daughter of the Salzburg music director. 1759 singer at the court theatre. Married royal court scribe Johann Nikolaus Paul Strasser in 1764.

<sup>23</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>24</sup> = "profound silence".

<sup>25</sup> BD: Nanette (1769-1833), daughter of the instrument maker Stein and from 1794 wife of the pianist Johann Andreas Streicher (1761-1833). She was not only a recognised keyboard player (first performance 1776 in Augsburg), but also became so familiar with the whole process of making keyboard instruments that she was able to take over the workshop after the death of her father. Cf. Nos. 0352/55; 0355/65 ff.

<sup>26</sup> 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.

<sup>27</sup> Family code: "*Herr Becke's father was: he was born in Wallerstein or in that same area.*" BD: Notger Ignaz Franz von Beecke (1733-1803), keyboard player, later superintendent of music in Wallerstein, cf. No. 0111/33-34. The first publication of his compositions was in Paris. He took part in a keyboard "competition" with Mozart in Munich in winter 1774/75, cf. No. 0312/22. His father was Theodor Beecke, administrator of the Knights' Chapter [Präsenzmeister am Ritterstift] of St. Peter in Wimpfen on the Neckar.

<sup>28</sup> Family code: "*father was a schoolmaster, or organist.*"

<sup>29</sup> Family code: "*how Becke behaves towards you.*"

<sup>30</sup> BD: Nos. 0359a-d, all lost.

<sup>31</sup> BD: Mozart's cousin Maria Anna Thekla Mozart (1758-1841), known in the letters as the "Bäsele" ["little cousin"]. Cf. Nos. 0331/56; 0359a.

<sup>32</sup> BD: Joseph Konrad von Hamm, Esquire [Edler] von Sonnenfels (1728-1795), secretary in the Royal Ministry of War [Hofkriegsrat]. Mozart had most likely met him in the house of Count [Graf] Salern, cf. No. 0347/128 ff., 144-145.

departure,<sup>34</sup> [60] for the despondency concerning your mother's departure will certainly not be so astonishingly great: and she protests most solemnly about the term Pfaffenschnitzl.<sup>35</sup> <sup>36</sup> Herr Stein's letter<sup>37</sup> is full of the most astonishing utterances of praise, he maintains that I myself have never heard you playing as you played at that concert; he also informs me that I will find the rest in the newspapers, that you left on Sunday<sup>38</sup> [65] and there was a very sad and despondent farewell between yourself and the little maiden cousin. Herr von Hamm writes to me<sup>39</sup> from Munich that he would like to send his daughter<sup>40</sup> to me in spring. Herr Misliwet, sends me 6 clavier pieces<sup>41</sup> for Nannerl and the letter<sup>42</sup> is, in *forma ostensiva*,<sup>43</sup> a polite and extremely to-the-point reminder regarding the previous and present musical pieces [70] sent to the Archbishop.<sup>44</sup> I will take this letter and hand it over to the Countess.<sup>45</sup> I had suggested this approach to Misliw. If the Countess does not accept it, I will take it to the Royal High Steward,<sup>46</sup> and she will at least know of it. N.B. I have not yet said a word to her since she arrived here. I hope he earns a lot: the letter is set out clearly enough, he mentions there that the copying and [75] and binding of this and the previous music<sup>47</sup> came to 10 ducats<sup>48</sup> etc. Now I have just received the newspapers, in which an incomparable article<sup>49</sup> regarding your concert has found its place. One could not in fact say more! I would have written it out and sent it to you if I had had time, yet then would not really have had hopes that you would have an opportunity to read it anyway. [80] It is in the Maschenbaurische Zeitung No. 213. – I note from your letter that you will go from Wallerstein<sup>50</sup> to Man[n]heim as the crow flies; Herr Stein's letter says the same. I must therefore suppose that Prince Taxis,<sup>51</sup> to whose music director you of course had a letter,<sup>52</sup> has already gone to Regenspurg,<sup>53</sup> since you make no further mention

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<sup>33</sup> 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.

<sup>34</sup> BD: This scene was also the theme of the declaration of a target used by the airgun club, cf. No. 0374/52 ff.

<sup>35</sup> Literally "Priest's cutlet"; a very richly garnished pork cutlet. A description applied to her by Wolfgang in No. 0355/160.

<sup>36</sup> A very richly garnished pork cutlet.

<sup>37</sup> BD: No. 0359b, lost.

<sup>38</sup> BD: 26<sup>th</sup> October, 1777, cf. No. 0360/5.

<sup>39</sup> BD: No. 0359c, lost.

<sup>40</sup> BD: Cf. No. 0347/129 ff.

<sup>41</sup> BD: Promised in No. 0350/133. Perhaps the *Six easy divertimentos...* which were published in London in 1777. They are mentioned again in No. 0362/82 as "clavier rondo".

<sup>42</sup> BD: No. 0359d, lost.

<sup>43</sup> = "ostensibly".

<sup>44</sup> "Erzb.". BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erzbischof] of Salzburg from 1772. Employer of Leopold and, for a time, of Wolfgang.

<sup>45</sup> "Gräfin". BD: Maria Antonia, née Komtesse Arco (1738-1780), wife of hereditary marshal [Erbmarschall] Ernst Maria Joseph Nepomuk, Count [Graf] Lodron (1716-1779), cf. No. 0362/87. For her name-days (13<sup>th</sup> June) in 1776 and 1777, Mozart composed divertimenti: in 1776 KV 247, in 1777 KV 287 (271b, KV<sup>6</sup>: 271 H). In February, 1776, he furthermore wrote for her and her two daughters, Aloisia and Giuseppina, the concerto for three claviers KV 242. Giuseppina (Josepha, "Pepperl") was one of Leopold Mozart's pupils.

<sup>46</sup> "Obersthofmeister". BD: Franz Lactanz, Count [Graf] Firmian (1712-1786), member of a very extensive and influential Tyrolean family (cf. BD V, p. 8), occupied various positions at court, ultimately that of Royal High Steward [Obersthofmeister].

<sup>47</sup> BD: Cf. No. 0350/127 ff.

<sup>48</sup> BD: = 9 florins.

<sup>49</sup> BD: Cf. lines 25, 64. Full title of the newspaper in BD V, p. 414.

<sup>50</sup> BD: Cf. No. 0348/52, 54, 55.

<sup>51</sup> BD: Cf. No. 0347/192. His music director: Joseph Riepel (1709-1782), born in Upper Austria, joined the Taxis court music in 1752 and worked his way up from violinist to music director and composer; cf. No. 0297/31.

<sup>52</sup> Letter of recommendation.

<sup>53</sup> Regensburg.

of Dischingen.<sup>54</sup> [85] Good! Now, due to the long stay in Munich and Augsburg, you have used up over 100 florins. If the stay in Munich had been shorter, you would now have a surplus and profit. – – Yet we can bear that, since something was indeed set in motion in Munich, although most of it was only partly empty talk, partly however good will without [90] adequate effectiveness, and Augsp.<sup>55</sup> has indeed to a certain extent recompensed you for the losses. Now you both must be thoroughly on your guard. Man[n]heim is once again a dangerous place regarding using up money, where everything is expensive, where one perhaps has more than enough to do before one can obtain the favour of being heard, where one can then wait a long time for the gift, [95] and in the end receive at most 10 Carolins,<sup>56</sup> that is, 100 florins, which one has already used up. The court is full of people who look at strangers with envious eyes, as happens everywhere, and where the biggest poles are used to trip the most skilful of men. Here economy is necessary, and, if Herr Danner<sup>57</sup> or another friend [100] can get you out of the inn and into a private apartment, you would save half the money. You must be cautious about whether you offer your services to the Elector,<sup>58</sup> that is, seek a permanent post, and I always think: No! For then one receives only poor salary proposals. But if you can manage matters so that the Elector observes your abilities, [105] and none of the musicians are afraid that you are seeking a post and might gain the ascendancy over one or other of them, it might then be easier to arrange something under the table. And you would have to discuss such things with the Elector alone, and state clearly that you are going directly to him because you are not unaware that, via other channels, matters are often represented to the governing lord<sup>59</sup> [110] in a hateful light, and young talents in particular are persecuted in the extreme etc. Now I must finish. God preserve your health, we kiss both of you heartily. Kiss Mama on our behalf. Look after your health! We are well. Do not leave us without letters. Mama could surely write regarding your arrival in any place, even if you cannot, [115] and about similar things arising during the journey, as you have to run around. Herr Deibl,<sup>60</sup> Mizerl,<sup>61</sup> Hagenauer:<sup>62</sup> – all Salz. congratulate you,<sup>63</sup> and everyone sends compliments to you both. I and Nannerl are, living and dead, the same old abandoned – orphan, grass widower and everything that is sad –  
Mozart.

[120] Baron Schafman<sup>64</sup> and that certain tutor Dehl<sup>65</sup> who was at Frau von Moser's<sup>66</sup> in Anif,<sup>67</sup> who often acted in the main theatre and tutored young Count Sigmund Lodron,<sup>68</sup>

<sup>54</sup> BD: Cf. No. 0347/192.

<sup>55</sup> Augsburg.

<sup>56</sup> BD: Cf. No. 0065/5. BD: A southern German coin corresponding to 11 Salzburg florins.

<sup>57</sup> BD: Johann Georg Danner (1722-1803), court musician (violinist), in No. 0360/25 referred to as “the old Herr Danner”; Known to the Mozarts since 1763. “The young Herr Danner”, his son Christian Franz, is mentioned in No. 0360/23-24.

<sup>58</sup> “Churf:”. BD: Elector [Kurfürst] Karl Theodor of the Palatinate (1724-1799) in Mannheim and from 1778 in Munich.

<sup>59</sup> “dem regierenden Herrn”.

<sup>60</sup> BD: Franz de Paula Deibl (? 1698-1783), oboist, also violinist, in Salzburg.

<sup>61</sup> BD: Maria Anna Raab († 1788, aged 78), along with “Joly Sallerl!” (cf. No. 0062/41) one of the most faithful friends of the family. Rented out the first floor of her house, the “Tanzmeisterhaus” [“Dancing Master’s House”] to the Mozarts from 1773 until Leopold’s death in 1787.

<sup>62</sup> BD: Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773.

<sup>63</sup> BD: On the success of the concert in Augsburg, cf. lines 25-26.

<sup>64</sup> BD: Balthasar Schaffmann von Hämerles und Khanorowicz (\* c. 1753). Attended the school for pages in Salzburg (“Edelknaben”) 1764-1777. He died on the journey to Wetzlar.

<sup>65</sup> BD: Johann Baptist Döll, cf. No. 0552/5. He and Schaffmann visited Mozart and his mother in Mannheim (cf. No. 0366/37-40) on their journey to Wetzlar.

<sup>66</sup> BD: Probably Maria Josepha Barbara Moser, née Kofler von Koflern (1735-1819). Wife of the royal judge in Chiemsee, Tobias Rudolph Maria Moser (1735-1819). He seems to have been in Munich at the end of February,

received 1000 florins from the Archbishop to travel to Wetzlar. They had a mind to come to the opera in Man[n]heim, but they have not yet left, will depart in the coming days. You will perhaps chance to meet<sup>69</sup> them somewhere. [125] *Addio*.

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1775. (Cf. Nos. 0316/9; 0318/26-27). Their most likely place of residence was the Prince's [fürstlich] castle in Anif.

<sup>67</sup> BD: Anif: About 8 km south of Salzburg.

<sup>68</sup> "graf Sigerl Lodron". BD: Sigmund, Count [Graf] Lodron, son of the Hereditary Marshall Ernst Maria Joseph Nepomuk, Count [Graf] Lodron (1716-1779).

<sup>69</sup> BD: Mozart and his mother received a visit from them both in Mannheim (cf. No. 0366/37-40).