

*À Monsieur / Monsieur Leopold Mozart / Maître de la Chapelle de  
S. A. R. / L'archeveque de / à / Salzbourg*<sup>1</sup>

*Monsieur mon très cher Père.*<sup>2</sup>

[Mannheim, 4<sup>th</sup> November, 1777]

We wrote the day before our departure from Augspurg;<sup>3</sup> [5] it must simply be that you not have received the letter<sup>4</sup> yet. I would be very sorry if it has got lost, for much is written there. In it there is a description of the whole concert;<sup>5</sup> there is also something about Stein's daughter<sup>6</sup> in it, as well as an expression of thanks for the congratulations on my name-day. But now, sir, I hope you will already have it. This is the second letter that I have written from Mannheim. [10] I am at Canabich's every day.<sup>7</sup> Today, Mama also went with me. He is quite a different man from what he was previously; and the whole orchestra says the same. He is very much in favour of me. He has a daughter<sup>8</sup> who plays clavier very nicely, and, so that I truly make him a friend of mine, I am now working on a sonata<sup>9</sup> for his Mad:<sup>sele</sup> daughter, [15] which is already finished, with the exception of the rondeau. When I had finished the first allegro and andante, I took it to him myself and played it. Papa cannot imagine what approval the sonata is receiving. There were some of the musicians there at just that moment: the young Danner,<sup>10</sup> a hunting horn player Lang,<sup>11</sup> and the oboist<sup>12</sup> whose name I no longer know, but who plays extremely well and has a splendid, fine tone. [20] I made him a present of the oboe concerto.<sup>13</sup> It is being copied in a room at Canabich's. The man is crazy with joy; I played the concerto to him today on the *piano forte* at Canabich's, and, <sup>14</sup>although it was known that it is by me, it was considered very pleasing. No one said that it is not well set, [25] because the people here do not understand it – – they should simply ask the Archbishop,<sup>15</sup> he will put them on the right track right away.

<sup>1</sup> = "To Monsieur Leopold Mozart, music director to His Royal Highness the Archbishop of Salzburg".

<sup>2</sup> = "Monsieur, my very dear father".

<sup>3</sup> Augspurg, where Leopold was born and still had a brother.

<sup>4</sup> BD: No. 0355.

<sup>5</sup> BD: In Augspurg on 22<sup>nd</sup> October, 1777; cf. No. 0355/101 ff.

<sup>6</sup> BD: No. 0355/65 ff. Nanette (1769-1833), daughter of the instrument maker Stein and from 1794 wife of the pianist Johann Andreas Streicher (1761-1833). Johann Andreas Stein (1728-1792), built organs and keyboard instruments. Active successively in Strasbourg, Augspurg and Vienna. Mozart greatly appreciated his pianofortes. He appears frequently in the letters, esp. Nos. 0349/32 ff. and 0352/61 ff.

<sup>7</sup> BD: Christian Cannabich (1731-1798), director of the instrumental music at court in Mannheim, and then director of the court music in Munich. Cf. Nos. 0057/13; 0360/46 ff.

<sup>8</sup> BD: Rosina Theresia Petronella (\* 1764), known as Rosa, daughter of Christian Cannabich. In 1777 she received keyboard lessons from Mozart.

<sup>9</sup> BD: Probably the clavier sonata in C KV 309 (284b), dedicated to her in 1777. Cf. Nos. 0366/41-42; 0373/33 ff.; 0386/31 ff. Mozart sent the first two movements to his sister on 29<sup>th</sup> November, 1777 (cf. No. 0381/87-88), the rondeau on 3<sup>rd</sup> December, 1777 (cf. No. 0383/48).

<sup>10</sup> BD: Christian Franz: son of Johann Georg Danner (1722-1803), court musician (violinist), who had been known to the Mozarts since 1763.

<sup>11</sup> BD VIII: One of the brothers Franz Joseph Lang (1751-1816) or Martin Lang.

<sup>12</sup> BD: Friedrich Ramm (1744 – after 1808), oboist, joined the court music in Mannheim aged 14, was in Paris with Mozart, went to Munich with the court in 1778. Mozart met him in Mannheim in 1777 and wrote the oboe quartet KV 370 (368b) for him in 1781.

<sup>13</sup> BD: Probably KV 314 (285d), written for Ferlendi and which Mozart had with him on the journey; cf. Nos. 0350/87-88; 0423/74-75; 0728/10-11.

<sup>14</sup> BD: Following 3 lines ironical.

<sup>15</sup> 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.

Today I played all my six sonatas<sup>16</sup> at Canabich's. Music director Holzbauer<sup>17</sup> personally took me to the esteemed supervisor, Count Savioli.<sup>18</sup> Kanabich just happened to be there. Herr Holzbauer said to the Count in Italian [30] that I should be so gracious as to allow myself to be heard by His Electoral Majesty.<sup>19</sup> I was here already once, 15 years ago.<sup>20</sup> I was 7 years old then, but now I have become older and bigger, and that is how it is with the music too. Ah, said the Count, this is the – – Who does he actually think I am? But there Canabich took over the conversation. I placed myself as if I did not hear it, [35] involved myself in discourse with others. But I noticed that he spoke to him about me with a serious expression on his face. Then the Count said to me: I hear that you play clavier, well, quite passably? I bowed. Now I must speak about the music here. On Saturday,<sup>21</sup> All Saints' Day, I was at High Mass in the chapel. The orchestra is very good and strong. [40] On either side 10 to 11 violins, 4 violas, 2 oboes, 2 flutes and 2 clarinets, 2 horns, 4 violoncelli, 4 bassoons and 4 double basses and trumpets and timpani. Beautiful music can be made with that, but I would not venture to put on a Mass of mine here. Why? – – Because of the brevity? – No, here everything has to be short too – – Because of the church style? – Not that either, [45] but because here, now, under the present circumstances, one has to write mainly for the *istromenti*<sup>22</sup> because one cannot imagine anything worse than the singing voices here. 6 *soprani*, 6 *alti*, 6 *tenori*, and 6 *bassi* to 20 violins and 12 basses is the same relation as 0 to 1, is it not, Herr Bullinger?<sup>23</sup> – – This is the reason: the Italians here now stand in the lowest estimation. [50] They have only 2 castratos here, and they are already old. They are simply being left to die off. The soprano would certainly rather sing alto, he can no longer get up to the top. The various boys that they have are wretched, the tenor and bass like our city funeral singers.<sup>24</sup> The deputy music director, Vogler,<sup>25</sup> who wrote the recent Mass,<sup>26</sup> is a miserable<sup>27</sup> musical joker, [55] a man with a very conceited view of himself and little ability. The whole orchestra dislikes him. But today, Sunday, I heard a Mass by Holzbauer which is already 26 years old, but is also extremely good. He writes extremely well. A good church style. Good writing for the vocal parts and the instruments, and good fugues. They have 2 organists<sup>28</sup> here who alone [60] would be worth

<sup>16</sup> BD: The sonatas which Mozart had already frequently played by memory (cf. No. 0352/47-48) in Munich and Augsburg: KV 279 (189d); 280 (189e); 281 (189f); 282 (189g); 283 (189h); 284 (205b).

<sup>17</sup> BD: Ignaz Jakob Holzbauer (1711-1783), from 1753 senior music director [Oberkapellmeister] in Mannheim, composer. Stayed in Mannheim rather than moving to Munich with the Elector in 1778. Mozart was positively impressed by his singspiel *Günther von Schwarzburg* in 1777 (première 5 January 1777), cf. No. 0373/52; No. 0377/59 ff.

<sup>18</sup> "H: intendant graf Savioli". BD: Louis Aurel, Count [Graf] Savioli († 1788), supervisor of music at court. Mozart was presented to him by music director Holzbauer on 4<sup>th</sup> November, 1777 (cf. No. 0363/28-29).

<sup>19</sup> "S: Churf: Durchl:". BD: Karl Theodor (1724-1799). Studied in Leyden and Leuven. From 1742 Elector [Kurfürst] of the Palatinate, where he encouraged the arts in Mannheim, and from 30<sup>th</sup> December, 1777, Elector of Bavaria. He had heard Mozart and his sister in 1763.

<sup>20</sup> BD: Actually 14 years previously, in 1763.

<sup>21</sup> BD: 1<sup>st</sup> November, 1777.

<sup>22</sup> = "instruments".

<sup>23</sup> 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 tutor 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). Mozart's phrasing here suggests that Bullinger did some tutoring in the Mozart household.

<sup>24</sup> In Salzburg apparently the same people as the city waits. (cf. Neumayr / Laubhold, *Kirchenmusik am Salzburger Dom in den ersten Jahrzehnten des 19. Jahrhunderts*. salzburg.rism.info)

<sup>25</sup> BD: Georg Joseph Vogler (1749-1814). After studying law and theology he became a court chaplain in Mannheim. He was sent to study in Italy for two years, returning to become spiritual adviser and deputy music director. Also active as teacher and theorist. Mozart usually spoke disparagingly of him.

<sup>26</sup> BD: Not identified.

<sup>27</sup> BD: Original: "eder" (meaningless); suggestion: "elender".

<sup>28</sup> BD: Nikolaus Beyer and Anton Marxfelder.

the trouble of travelling to Mannheim. I have had opportunity to hear them properly, for here it is not customary to write a Benedictus, but at that point the organist has to play all the time. The first time I heard the second and the second time the first. But in my opinion, I give the 2<sup>nd</sup> an even rating than the first, for, when I heard him, [65] I asked who it was playing the organ? – Our 2<sup>nd</sup> organist. He plays miserably. When I heard the other one, Who then is he? – – Our first. He plays even more miserably. I believe, if one squashed them together, something even worse would come out. One could die of laughter watching these gentlemen. The second, at the organ, is like a child shitting: [70] one can already see the artistry in his face. The second has eyeglasses on, no less. I went to stand by the organ and watched him with the intention of learning something from him. He lifts his hands to the heights at each note. But his strength is that he plays in 6 parts, but predominantly in fifth parts and octave parts. For fun, he often also leaves out the right hand [75] and plays entirely with the left alone. In brief, he can do whatever he likes, he is a complete master of the organ.

Mama wishes to say to Nannerl<sup>29</sup> that the lining for the coat is in the large box on the right side and down at the very bottom, there will be all kinds of patches lying on top of it: black, white, yellow, brown, red, green, blue etc. [80] Mama commends herself to all and sundry. She cannot possibly write, for she still has to pray her Office.<sup>30</sup> We came back home very late from the big opera rehearsal.<sup>31</sup> The cotton yarn<sup>32</sup> is not in lengths at all, but in a skein or skien or skeen and wrapped in a little blue cloth. Yes, that is how it is, and no other way. Tomorrow, after High Mass, I must go to the honourable Electress,<sup>33</sup> [85] she is *absolument*<sup>34</sup> set on teaching me to knit *filée*,<sup>35</sup> I am thoroughly worried about it, for both she and the most noble Elector want me to knit<sup>36</sup> in public next Thursday evening in the grand hackademic gala concert.<sup>37</sup> The young Princess<sup>38</sup> here, who is a child foisted onto the Electress, also knits quite handsomely herself. At 8 o'clock on the dot ☉ Twobrig and his spouse Tobridge<sup>39</sup> arrived here. [90] *Appropós*:<sup>40</sup> My Mama and I beg Papa most fervently to be so good as to send a keepsake to our dear cousin,<sup>41</sup> for both of us regretted that we have nothing with us, but promised to write to Papa so that he might send her something. But two different things. In Mama's name a double kerchief such as the one [95] which Mama has, and in my name a piece of *gallanterie*: a little box, or a toothpick case<sup>42</sup> etc., or whatever it may be, just as long as it is beautiful, for she deserves it. She and her esteemed

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<sup>29</sup> BD: Cf. No. 0357/15 ff.

<sup>30</sup> BD: Cf. No. 0350/105-106.

<sup>31</sup> BD: Three days of celebrations for the Elector's name-day (4<sup>th</sup> November). On the 5<sup>th</sup>, an opera by Holzbein was performed.

<sup>32</sup> BD: Cf. No. 0357/19-20.

<sup>33</sup> "Churfürstin". BD: Elizabeth Maria Aloysia Auguste (1721-1794). Married Karl Theodor, her cousin, in 1742. The clavier/violin sonatas KV 301 (293a); 302 (293b); 303 (293c); 304 (300c); 305 (293d); 306 (300l) are dedicated to her.

<sup>34</sup> = "absolutely".

<sup>35</sup> Filet = "fine thread".

<sup>36</sup> BD: "Knitting": Mozart's synonym here for playing, here following on from the "cotton yarn".

<sup>37</sup> BD: Mozart fuses two words, "Schlag" and "Academie" ["blow, punch" and "concert"], in forming the phrase "grand gala *Schlacademie*".

<sup>38</sup> "jungf: Prinzessin". BD: Komtesse Karoline Luise (\* 1768), one of four illegitimate children of Elector [Kurfürst] Karl Theodor by a ballet dancer.

<sup>39</sup> BD: Probably referring to Count Palatine [Pfalzgraf] Karl (II) August von Pfalz-Zweibrücken (1775-1793), a relative of the Elector. His wife was Maria Amalia Anna Josepha (1757-1831). Here Mozart uses dialect versions of the name (= "Two Bridges").

<sup>40</sup> Here: = "By the way".

<sup>41</sup> BD: Cf. No. 0358. Mozart's cousin in Augsburg, Maria Anna Thekla Mozart (1758-1841), known in Mozart's letters as his "Bäsle" ["little cousin"]. On the gift cf. No. 0414/69 ff.

<sup>42</sup> BD: Such toothpick boxes were obviously a popular present. Nannerl received a golden one in Paris in 1764, cf. No. 0080(89-90).

father took great pains and sacrificed much time for us. My esteemed uncle<sup>43</sup> took in the money at the concert. *Addio. Baccio le mani di vostra Paternità, ed abbraccio con leggiertà la mia sorella, [100] e facendo i miei Complimenti da per tutto sono di tutto Cuore Wolfgango Amadeo Mozart. Mannheim li 4<sup>di</sup> Nov.<sup>bre</sup> 1777*<sup>44</sup>

MARIA ANNA MOZART'S POSTSCRIPT ON THE ENVELOPE:

A certain Signor Gervasio and his wife,<sup>45</sup> who knows you from Holland, sends you congratulations on your virtuoso son. He plays mandoline and she sings, they gave a concert today. [105] Our compliments to all Salzburg, especially to our true friends, Herr Bullinger and Spinster Sallerl,<sup>46</sup>

MOZART'S POSTSCRIPT ON THE ENVELOPE:

Katherl Gilowski,<sup>47</sup> Frau von Gerlisch,<sup>48</sup> Herr von Heffner,<sup>49</sup> Frau von Heffner, Frau von Schidenhofen,<sup>50</sup> Herr Geschwendner,<sup>51</sup> Herr Sandner<sup>52</sup> and all who have died.<sup>53</sup> If it is not too late, I wish to make a special request for the target: A little man with thinning [110] hair stands bent over, displaying his bare arse. Out of his mouth come the words: Enjoy the feast. The other man will be done thus: in boots and spurs, a red suit, a fine periwig as is in mode; he must be of medium size. He is represented in the posture of licking the other one's arse.<sup>54</sup> Out of his mouth come the words: Ah, in this case one gets it over with [115] Thus, I beg you.

If it cannot be done this time, then another time.

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<sup>43</sup> BD: Leopold's brother Franz Alois Mozart (1727-1791), bookbinder in Augsburg; cf. No. 0006/7.

<sup>44</sup> = "Addio. I kiss the hands of your fatherliness, and embrace my sister with lightness [*legiartà* appears to be Mozart's creation from *leggiero*], and, extending my compliments everywhere, I am with my whole heart and your Wolfgango Amadeo Mozart. Mannheim the 4<sup>th</sup> Nov.<sup>br</sup>, 1777".

<sup>45</sup> BD: Neither from the letters 1765/66 nor the relevant travel notes.

<sup>46</sup> "Jungfer Sallerl". BD: Maria Anna Rosalia Walburga Joly [Joli] (1723-1788), usually referred to in the correspondence as "Sallerl", was for many years a friend of the Mozart family, especially Nannerl and Wolfgang, with whom she exchanged humorous poems (cf. Nos. 0391/75 ff.; 0394/64 ff.). She was the daughter of the Salzburg Royal Confectioner [konfektmeister] Mathias Joly.

<sup>47</sup> 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.

<sup>48</sup> BD: Anna Maria Gertrud von Gerlichs († 1785), daughter of cloth factory inspector Franz Christoph von Edlingen, married Royal Chamber Director [Hofkammerdirektor] Gerhart von Gerlichs († 1763) in 1747.

<sup>49</sup> BD: Heinrich Wilhelm von Hef(f)ner († 1774), court councillor [Hofrat]. Knew Mozart from schooldays, when he was active on stage.

<sup>50</sup> BD: Maria Anna Josepha Basilika (Barbara) von Schi(e)denhofen († 6<sup>th</sup> April, 1777), widow of the actual Court Counsellor Casper Joachim Schi(e)denhofen von und zu Stumpf (\* 1697).

<sup>51</sup> BD: Joseph Franz Xaver Geschwendtner (1740-1800), city councillor and merchant in Salzburg.

<sup>52</sup> BD: Perhaps the Sandner mentioned in Nos. 0968/42, 45; 0971/99.

<sup>53</sup> BD: The Heffners and Frau von Schidenhofen were in fact already dead. Mozart's joke was possibly alluding to this.

<sup>54</sup> A common phrase, roughly equivalent to the English "kiss my arse": a dismissive expression of contempt or denigration.