

0370. MOZART TO HIS FATHER, SALZBURG; POSTSCRIPT BY HIS MOTHER

*Via Augspurg / Monsieur / Monsieur Leopold Mozart / maitre de la  
Chapelle de S: A: R: / L'archeveque de et à / Salzbourg.*<sup>1</sup>

*Mon très cher Père!*<sup>2</sup>

[Mannheim, 13<sup>th</sup> November, 1777]

We have received the last 2 letters,<sup>3</sup> of 29<sup>th</sup> October and 6<sup>th</sup> November, safely. [5] Now I must reply to everything exactly. I did not receive the letter<sup>4</sup> in which you wrote that I should enquire about *Bleul'o pmrlnto*<sup>5</sup> until I was in Mannheim, and therefore too late to act on it, because, on my own, it would not have occurred to me to do this at all, because it is in fact of no personal concern to me at all. Now, Papa wants to know<sup>6</sup> how I have been received? [10] – – Very well, and very courteously. He<sup>7</sup> asked where I am going, I said: Possibly to Paris.<sup>8</sup> He then gave me much advice, since, he said, he has just been there. By giving lessons,<sup>9</sup> apparently, they earned much, for the clavier has a very high standing in Paris. He immediately saw to it that I was taken to the officer's table.<sup>10</sup> [15] He made arrangements for me to speak to the Prince.<sup>11</sup> He<sup>12</sup> was very sorry that he had a sore throat at that moment |: but that was really true :| and could not go out himself to provide me with entertainment. He was also sorry that he could not have any music put on in my honour because most of them on that day, for that same purpose of recreation, had walked to who knows where. On his urging, [20] I had to try his clavichord, which is very good. He often said Bravo. I improvised and played the sonatas in B<sup>b</sup> and D.<sup>13</sup> In a word, he was very courteous, and I was courteous, but very *serieux*<sup>14</sup>. We got<sup>15</sup> to speaking of various things, Vienna amongst them, that in fact the Emperor<sup>16</sup> was no great lover of music. He said, That is true, he knows something about harmony and otherwise nothing. [25] I can still remember |: here he rubbed his forehead :| that when I had to play before him, I had no idea what I should play and I then began to play fugues and childish things of that kind, over which I myself was secretly laughing. – – I thought I can no longer contain myself and must say to him: Sir, I admit to you that you laughed about it, [30] but by no means as much as I would have laughed if I had heard you. He furthermore said |: which is also true :|

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

<sup>2</sup> = "My very dear father".

<sup>3</sup> BD: Nos. 0359; 0365.

<sup>4</sup> BD: Cf. No. 0359/52 ff.

<sup>5</sup> Family code: "Beche's [Beecke's] parents". Cf. note on line 10.

<sup>6</sup> BD: Cf. No. 0359/55-56.

<sup>7</sup> 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.

<sup>8</sup> BD: The first time Mozart spoke to third persons of possible intentions regarding Paris was in Hohenaltheim (27<sup>th</sup> October, 1777).

<sup>9</sup> BD: Cf. No. 0383/67; Cf. Leopold's words in No. 0375/62-65.

<sup>10</sup> BD: Cf. No. 0583/31 ff.

<sup>11</sup> "mit den fürsten". BD: Kraft Ernst, Count [Graf] Öttingen-Wallerstein (1748-1802), met Mozart in Rome in 1770 and sent numerous reports of Mozart's play in Rome to his widowed mother. In 1777, Mozart visited Kraft Ernst and his mother in Hohenaltheim, but he was still deep in mourning for his wife. Kraft Ernst developed a passion for the music of Joseph Haydn, with whom he exchanged correspondence. Cf. No. 0181/18.

<sup>12</sup> BD: Beecke. Cf. note on line 10.

<sup>13</sup> BD: KV 281, 284 (205b).

<sup>14</sup> = "Serious".

<sup>15</sup> Mozart changed direction in this sentence: here he wrote "wurden" [≈ "were"].

<sup>16</sup> "kayser". BD: Joseph II, resident in Vienna.

that the music made in the Emperor's chamber<sup>17</sup> is such that dogs want to run away from it. There I simply said that with such music, I always get a headache if I don't make a fast escape. Oh no, that doesn't trouble me at all. [35] Bad music does not assail my nerves, but beautiful music does: then I can get a headache. There I thought to myself again, Yes, a shallow mind like yours, of course, immediately feels pain when it hears something that it cannot understand.

Now something about things here. Yesterday I had to go, with Canabich,<sup>18</sup> to the supervisor, Count Savioli,<sup>19</sup> [40] to collect my present. It was just as I had imagined. Nothing in money. A beautiful golden watch. But now I would have preferred 10 Carolins<sup>20</sup> rather than the watch, which is valued, with chains and inscriptions, at 20 Carlins. On a journey one needs money. Now, if you please, I have 5 watches.<sup>21</sup> I also have a very strong inclination to have another little watch pocket [45] made in each pair of trousers and when I come to a great lord,<sup>22</sup> to wear both watches |: which is the fashion now anyway :| so that it no longer crosses anyone's mind to honour me with a watch. I see from Papa's letter that you have not read Vogler's book.<sup>23</sup> I have now read it, for I borrowed it from Canabich. Now a very brief personal history: He came here<sup>24</sup> in a miserable state, [50] presented himself on the clavier, wrote a ballet.<sup>25</sup> They were sorry for him. The Elector<sup>26</sup> sent him to Italy.<sup>27</sup> When the Elector went to Bologna, he asked Padre Valoti<sup>28</sup> about Vogler. *O altezza. questo è un grand uomo!*<sup>29</sup> etc. He also asked Padre Martini:<sup>30</sup> *Altezza; é buono; ma à poco à poco. quando sarà un poco più vecchio, più sodo. si farà, si farà. ma bisogna che [55] si Cangi molto.*<sup>31</sup> When Vogler came back, he became a cleric and immediately became the court chaplain. He performed a *Miserere*<sup>32</sup> which, as everyone tells me, cannot be listened to, for everything about it is wrong. He heard that there was not much praise for it, so he went to the Elector and complained that the orchestra had played badly intentionally and to spite him. In brief, he was so skilful in twisting the story [60] around |: and also played little underhand games to his advantage with women :| that he became deputy music director. He

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<sup>17</sup> BD: Joseph held regular chamber concerts, at which only he, his brother, and the members of the quartet were present. The latter included the cellist Johann Kilian Strack, who was also supervisor of the court music and influenced Joseph against Haydn and Mozart. Mozart regarded him as his enemy.

<sup>18</sup> BD: (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798). Joined the Mannheim court music at the age of 13. After the death of Toeschi, he was sole music director to the Elector in Munich. The Cannabich family became particular friends of Mozart's in Mannheim in 1777/78.

<sup>19</sup> BD: Louis Aurel, Count [Graf] Savioli († 1788), supervisor of music at court in Mannheim.

<sup>20</sup> BD: 110 florins.

<sup>21</sup> BD VII: A list of donors is given in BD VII.

<sup>22</sup> "Zu einem grossen herrn".

<sup>23</sup> BD: Cf. No. 0365/13 and lines 63-64. 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>24</sup> BD: In 1771.

<sup>25</sup> BD: Probably the *Jagdballet* (ballet-pantomime), 1772.

<sup>26</sup> "Churfürst". 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.

<sup>27</sup> BD: Bologna.

<sup>28</sup> BD: Padre Francesco Antonio Vallotti (1697-1780), one of the outstanding music theoreticians of the day, corresponded with Padre Martini. Appointed music director in the basilica San Antonio in 1730. Leopold and Wolfgang saw him in March, 1771.

<sup>29</sup> = "Oh Highness, this is a great man!"

<sup>30</sup> BD: Giovanni Battista Martini (1706-1784), specialist in the theory and history of music. Taught Mozart during his stay in Bologna as preparation for admission to the *Accademia filarmonica*.

<sup>31</sup> = "Highness, he is good, but take it step by step. Once he is a little older, he will be more solid. It will work, it will work. But a lot will have to be changed."

<sup>32</sup> BD: *Miserere* in C (1773).

is a clown who imagines that nothing better and more perfect than himself exists. The whole orchestra, every last one of them, dislikes him. He has caused Holzbauer<sup>33</sup> much consternation. His book is of more value in learning to count than to compose. [65] He says he makes a composer in 3 weeks, and in 6 months a singer. But no-one has yet seen this. He holds the greatest masters in contempt. He has scorned Bach<sup>34</sup> to my face. Bach has written 2 operas<sup>35</sup> here, of which the first was better received than the 2<sup>nd</sup>. The 2<sup>nd</sup> was *Lucio Silla*; since I set the same one in Milan,<sup>36</sup> I wanted to see it. [70] From Holzbauer I learned that Vogler had it. I requested it of him. Yes, most willingly, I will send it to you straight away tomorrow. But you will not find anything of great cleverness in it. Some days afterwards, when he saw me, he is said to me, quite mockingly, Well, have you seen anything fine, have you learned anything from it? – – One aria is very beautiful – – How does the text go?, he asked someone who was standing beside him – – [75] What kind of aria? – – Come now, the abominable aria by Bach, the dog's breakfast – – yes, *Pupille amate*.<sup>37</sup> He surely wrote that while in his cups with punch.

I thought I was going to have to seize him by the scruff of the neck, but I acted as if I had not heard it, said nothing and went away. And he has already had his day with the Elector. Now the sonata for Mad.<sup>sele</sup> Rose Cannabich<sup>38</sup> [80] is already finished. Last Sunday, I played the organ in the chapel for fun. I joined in during the *Kyrie*, played the end of it, and after the priest had intoned the *Gloria*, I played a cadenza. But because it was so different from what is usual here, everyone turned round and looked, and especially, right away, Holzbauer. He said to me: If I had known that, [85] I would have laid music out for a different Mass. Yes, said I, so that you could have forced me into difficulties! – – The old Toeschi<sup>39</sup> and Wendling<sup>40</sup> were standing next to me the whole time. These people had enough to laugh at. There were *pizzicato* markings here and there, at which I gave the keys slaps all the time. I was in my best humour. Instead of the *Benedictus*,<sup>41</sup> one always has to play here. So I took up the idea from the [90] *Sanctus* and performed it as a fugue. At that they all just stood there and pulled faces. At the end, after the *Ita missa est*, I played a fugue. The pedals are different to ours;<sup>42</sup> that made me a little confused at the beginning, but I got into the way of it at once. Now I must finish. Papa should still write to us in Mannheim. It is safer. I will certainly make sure that we receive the letters safely. [95] Regarding the sonatas by Misliweczek,<sup>43</sup> I know what they are like, I played them in Munich, of course. They are very simple and easy to listen to. I would advise my sister, to whom I most submissively commend myself, to play them with great expression, taste and

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<sup>33</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>34</sup> BD: Johann Christian Bach.

<sup>35</sup> BD: KV 135; première in Milan on 26<sup>th</sup> December, 1772.

<sup>36</sup> BD: *Temistocle*, 1772; *Lucio Silla*, 1776.

<sup>37</sup> BD: In Mozart's KV 135: No. 21.

<sup>38</sup> BD: Cf. No. 0363/13, 14. Rosina Theresia Petronella (\* 1764), known as Rosa, daughter of Christian Cannabich. In 1777 she received lessons from Mozart, who dedicated the clavier sonata in C KV 309 (284b) to her.

<sup>39</sup> BD: Carlo Giuseppe (Karl Joseph) Toeschi († 1788 in Munich), violinist, pupil of Joseph Stamitz, in the Royal Mannheim Orchestra [Hoforchester] from 1752, leading ballet composer. and one of the Wendling brothers (cf. 0057/2-6).

<sup>40</sup> BD: Either the flautist Johann Baptist Wendling (1723-1797) or his brother, the violinist Franz Anton Wendling (1729-1786), both of whom had met the Mozarts in 1763, cf. No. 0057/2-6.

<sup>41</sup> BD: Cf. No. 0363/61-62.

<sup>42</sup> BD: The semitones were placed chromatically, not in a "short octave".

<sup>43</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. His "sonatas": cf. Nos. 0172/10; 0359/68.

fire, and to learn them by heart, for they are sonatas which are bound to please everyone, easy to learn by memory, [100] and which make a great impact when played with the required precision. I kiss Papa's hands and am your most obedient son,  
Wolfgang Amadè Mozart  
Mannheim, 13<sup>th</sup> Novb. 1777.

MARIA ANNA MOZART'S POSTSCRIPT ON THE ENVELOPE:

Today, the 13<sup>th</sup>, we received your letter<sup>44</sup> of the 1<sup>st</sup> November, [105] that is, it came one post-day later than the other. We are well, praise God. Wolfgang received a most beautifully worked watch from the Elector, it is small but in a beautiful style. The day before yesterday, on the Feast of St. Martin, we dined with the old Mr. Danner, and yesterday with the young one;<sup>45</sup> and we have also dined often with Herr Kanawich,<sup>46</sup> [110] and my son very often. I call on them daily, and they show us much courtesy. Herr Danner entrusted me with conveying his compliments, and his only wish is to see you. Wolfgang would like to know if the Bishop of Chiemsee<sup>47</sup> is already in Munich, he would like to write to him. I must finish, for Wolfgang has to go out, and he must write the address [115] and takes a letter to the post. I kiss you and Nannerl many 1000 times, I commend myself to all Salzburg; I remain your faithful wife,

Maria Anna Mozart

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<sup>44</sup> BD: No. 0362.

<sup>45</sup> BD: Cf. No. 0057/2. 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>46</sup> BD: = Cannabich, cf. line 39.

<sup>47</sup> BD: Ferdinand Christoph, Count [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, and a lifelong supporter of Mozart.