

0389.¹ LEOPOLD MOZART TO HIS SON, MANNHEIM

À Monsieur / Monsieur Wolfgang Amadé / Mozart Maître de Musique / à / Man[n]heim / at The Palatine Court²

Salzb., 11th Decb.

*Mon très cher Fils!*³

1777

[5] Your letter⁴ of the 3rd reached me safely on the 9th. It is very sad that we receive all your letters on Tuesdays and Fridays and consequently cannot answer before Thursday and Monday.

Nannerl plays your whole sonata⁵ very well and with all due expression. If you should move on from Manheim, as I now believe, I will have the piece copied⁶ [10] and always send you a little leaf with each letter so that you get the sonata back again; it can be of service to you again in some other place, otherwise you would have the horrifying trouble of writing it out again. But I will only send you a little leaf every time so that the letter does not become too big, and in the event of a letter getting lost, it is easier to write out a single leaf [15] again than the whole sonata. The sonata is exceptional? It has something of the over-mannered Manheimm *goût*⁷ in it, yet only so little that your good style is not spoiled by it. The reason I suspect that why you will leave Manheimm is that you said to <Count Savioli⁸> that you were afraid the Elector⁹ might [20] <give you so little during the winter that you could not stay>. Now, if the Elector himself does not perhaps already have the idea of <keeping you on permanently>, yes, if he is perhaps even concerned that this might be your intention afterwards and therefore hesitates to decide for the former reason, the correct deduction is <that he will not keep you>. Enough! Now it is all over, [25] and God knows where you are reading this letter. Your letter, which I expect tomorrow, will inform me. I myself had long been thinking <that he> probably <would not give you much>. – It was simply to be expected. – <And that you have to press for money for travelling¹⁰>: you will no doubt come up with this idea yourself, I thought – who, then, get everything into a letter? You see that one can never think ahead too much. [30] And, if you had thought ahead correctly, you would have taken your *Attestatum*¹¹ etc. from Padre Martini¹² with you and shown it to the Elector. Do you then not know that he has the highest opinion of him, that he sent Herr Ritschl¹³ to learn from him and then made him

¹ This letter contains numerous phrases in the family code, enclosed in angle brackets < >.

² = “To Monsieur Wolfgang Amadé Mozart, master of music in Manheim at The Palatine Court”. [An inn, ‘Im Pfälzischen Hof’.]

³ = “My very dear son.”

⁴ BD: No. 0383.

⁵ BD: KV 309 (284b), written for Cannabich’s daughter. Cf. No. 0363/14.

⁶ BD: Leopold copied it out himself.

⁷ = “Taste, style”.

⁸ “graf Savioli”. BD: Louis Aurel, Count [Graf] Savioli († 1788), supervisor of music at court in Mannheim. Mozart was presented to him by music director Holzbauer on 4th November, 1777. Cf. No. 0363/55.

⁹ “der Churf.”. 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 30th December, 1777, Elector of Bavaria. Cf. No. 0363/30.

¹⁰ BD: Cf. No. 0383/42-43.

¹¹ BD: Issued in Bologna on 12th October, 1770, concluding Wolfgang’s studies with Padre Martini.

¹² BD: Giovanni Battista Martini (1706-1784), specialist in the theory and history of music. Taught Mozart during his stay in Bologna in preparation for admission to the *Accademia filarmonica*.

¹³ BD: Johannes (Giovanni) Michael Ignatius Ritschel (1739-1766), employed as a violinist in the Mannheim court music. Karl Theodor gave him a scholarship to study with Padre Martini in Bologna. In 1764 he became deputy to Holzbauer, the director of music. The Mozarts met him in Schwetzingen in 1763 (cf. No. 0057/7).

deputy music director, and now, after his death – Vogler.¹⁴ Do you not know, then, that Padre Martini dedicated the second part of his book¹⁵ to the Elector? [35] – – Should you not at least have shown the diplomas from the academies¹⁶ and the Attestation etc. to Count Savioli, since you know that these public certificates by fellow countrymen make a great impression on an Italian? – – – If, now, you have already convinced the leading musical artists of your compositional skills – – does it follow that the Elector knows of it? [40] – – Do all these gentlemen have the opportunity to tell him? – or would they willingly do so? – – The Elector knows you as an impressive clavier player – – but he has had no opportunity to see how impressive your composing is. I do not want to touch on the point about copying¹⁷ your music again: [45] provision should already have been made for this during the long stay in Munich and Augsp.,¹⁸ since copying is getting more expensive all the time. You will remember that I was not at all of the opinion that you should take so many symphonies with you. I had gathered a good number of them together only in order to leave some of them behind afterwards, but, instead of laying a good number of them aside, you added more besides so that there was such a huge quantity of them [50] that the church music could no longer be fitted in. If I had been healthy, and not so ill that I could hardly speak, I would not have allowed you to take with you more than perhaps 4 or 6 symphonies with double parts for a concert, but the rest with single parts or the scores. Was it then not possible to perform the Hafner music,¹⁹ [55] your Concertone,²⁰ or one of your Londron²¹ night music compositions? Isn't it true that the Elector will simply never give music except as a gala concert, and there Herr Cannabich has already made provision?²²

If you should now no longer be in Mannheim, I hope you will have had Herr Wendling²³ give you some letters or addresses for Paris, – [60] that you have asked him where he stayed – and where he went to eat. – – If you have not done that, write to him immediately and ask him for letters of recommendation and for addresses where he had his board and lodging. Then one must immediately take care to make the acquaintance of an honest man – – and thus also to procure a good, inexpensive apartment right away, [65] so that one does not need to stay at an inn – and, if possible, not even take one on arriving. In most cases, I have already told you the rest in the previous letters and, depending on the content of the letter which I hope to receive from you tomorrow, I will tell you what is necessary with the next post. By the way |: if you are willing to search your conscience properly :| [70] you will find that you have been putting off many things – that you should

¹⁴ 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.

¹⁵ BD: Of the *Storia della Musica*, published in 1770. Cf. No. 0213/17. Leopold brought both parts back from Bologna in 1770. Cf. No. 0213/17-18.

¹⁶ BD: From Bologna and Verona (cf. No. 0329/50). Leopold sent these to him on 29th September, 1777, along with the “Attestatum” just mentioned. Cf. No. 0337/114.

¹⁷ BD: Cf. No. 0383/81 ff.

¹⁸ Augsburg.

¹⁹ BD: KV 250 (248b).

²⁰ BD: KV 190 (166b; KV⁶: 186E). Cf. No. 0390/37-39.

²¹ BD: KV 247, 287 (271b; KV⁶: 271H); described in No. 0342/11-12 as “2 cassations for the Countess [Gräfin Lodron]”.

²² 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. Cf. No. 0057/13. He “made provision” for only his compositions being performed.

²³ BD: Johann Baptist Wendling, flautist to the Elector [Kurfürst] in Mannheim and then Munich. Wendling Franz Anton Wendling, younger brother of J. H. Wendling, violinist. Cf. No. 0056/27. According to Frau Mozart, he had already been in Paris more than 15 times (cf. Nos. 0383/89; 0388/116-117). Mannheim musicians went to Paris frequently with Duke [Herzog] Christian IV von Zweibrücken.

have had the *Misericordias*²⁴ copied as soon as it came back from Augsp., since it does not amount to much copying work; – that you could have enquired whether you might have had an Mass etc. etc. copied for the Elector by the court copyist, as was done in Munich²⁵ with the *Misericordias*; – [75] that by thinking ahead, and immediately after receiving the present,²⁶ you could have been quicker in coming up with the idea about the <children²⁷>, the <Variations²⁸> and <Rondo²⁹>, besides some other things which you can deduce yourself from my remarks and questions above. But they tried to entertain you so well in different places right at the beginning [80] that you had to forget everything and allowed your thoughts to rest, full of hopes, only on what people dictated to you, without thinking further ahead and without finding out means with which to be more certain of achieving it. – – One can never think up too many paths when one wants to reach a goal, because one can never foresee all unfavourable hindrances. [85] What you write about a journey to Paris³⁰ with Herr Wendling etc. etc. is not to be dismissed: there is still time to give an answer on that – it depends where you are this coming Lent. At young Sigerl Robini's³¹ I saw Duets for 2 *Violins del Sgr. Lauchery*,³² *Danseur de S:A:SS: l'Electeur Palatin*³³ etc. What can be earned in Paris³⁴ I know myself, and I have written to you about it in previous letters. [90] If Msr. Grimm³⁵ is there, your luck is made; if not, we shall no doubt find and make acquaintanceships. In short! When it comes down to it, you will receive all due guidance from me.

Simply read through my previous letters several times, and make some notes from it all for yourself, otherwise something will be forgotten at once, [95] and who wants to read the whole letter through every time? – – If you do not stay – or if you are no longer in Manheim, there is no other choice than to go to Paris, and I will then at once send a letter flying to Msr: Grim and let you have the list³⁶ of all our acquaintances and do some thinking ahead in every possible way. If you are in Maynz,³⁷ I have already told³⁸ you in a previous letter [100] what is to be done there. Now I close with the hope that God will preserve you both in good health, which I most fervently beg of him, while most fervently exhorting you to take diligent care of the same – for that would be the greatest misfortune

²⁴ BD: KV 222 (205a). Mozart had loaned the autograph to a monastery in Augsburg at an earlier point on the journey (cf. No. 0376/33-34).

Wendling Franz Anton Wendling, younger brother of J. H. Wendling, violinist. Cf. No. 0056/27. According to Frau Mozart, he had already been in Paris more than 15 times (cf. Nos. 0383/89; 0388/116-117).

Mannheim musicians went to Paris frequently with Duke [Herzog] Christian IV von Zweibrücken.

²⁵ BD: This is the only mention of a copy made in Munich.

²⁶ BD: Cf. No. 0370/39 ff.

²⁷ BD: The natural children of the Elector [Kurfürst], cf. No. 0363/88.

²⁸ BD: Cf. No. 0381/61, 65. Probably *VI Divertimenti di camera a Cembalo e Violino* (c. 1777) by Joseph Schuster (1748-1812), since 1772 Electoral music director in Dresden; studied with Padre Martini. Four string quartets initially attributed to Mozart (KV Anh. 210-213; KV⁶: Anh. C 20.01-20.04) have in the meantime been identified as works by Schuster.

²⁹ BD: The final movement of the sonata dedicated to Cannabich's daughter. Cf. No. 0381/79.

³⁰ BD: Wolfgang had been thinking of joining Mannheim musicians on a trip to Paris, cf. No. 0383/58 ff.

³¹ BD: Georg Sigismund/Siegmund Robinig von Rottenfeld (1760-1823), son of the factory owner Georg Joseph Robinig von Rottenfeld (1710-1760). Cf. No. 0016/67.

³² BD: Étienne Lauchéry (1732-1820), from 1774 master of the ballet in Mannheim. Later in Berlin.

³³ = "By Sgr. Lauchery, dancer to His Most Serene Highness the Palatine Elector".

³⁴ BD: Cf. Nos. 0370/12-13; 0375/62 ff.; 0383/61 ff.

³⁵ BD: Friedrich Melchior von Grimm (1723-1807), 1748 private secretary to the Saxon Count [Graf] Friese, with whom he moved to Paris. Various publications, one of which, in 1763, mentioned the Mozart children. His relationship with Mozart broke down in 1778 during the latter's stay in Paris.

³⁶ BD: Leopold had already been speaking about this list in No. 0378/176-178; cf. No. 0417/100 ff.

³⁷ Mainz.

³⁸ BD: Cf. No. 0375/28 ff.

and would plunge us all into the greatest misery. I cannot allow myself to think that I am now over <six hundred guldens in debt³⁹>, otherwise – – – [105]

I and Nannerl kiss you a million times – we both commend ourselves and I am, as always, your husband and father, Mzt

The news here at the moment consists only of the most terrible cold since 3 days ago, which the Northern Lights had already announced in such a way that people here thought all Lauffen⁴⁰ was engulfed in flames, [110] and in Laufen they thought Reitenhaslach⁴¹ monastery was in flames – and so on – as you will also have seen in Mannheim. The mother of the Lieutenant of the Guards⁴² has been buried at Loretto.⁴³

Ignati⁴⁴ Hagenauer is in Marsailles.⁴⁵ Herr Vital Gschwendner⁴⁶ the Younger is in Paris. [115] The castrato⁴⁷ is now living in the Fencing Master's House⁴⁸ and goes to Varesco's⁴⁹ to eat. *Addio!*

My dear wife, I am happy if you are in good health, but very worried if you have now set off from Manheim: in winter it will be very burdensome to you. Protect yourself as much as you can from the cold and it would be better to buy one more man's fur. [120] The two of you have not taken any foot-bags, since we definitely have 2. You think⁵⁰ that if you wrote everything to me, the letters would become too long. You see that I take a whole sheet, you see how I write all over it and only leave room for sealing it, you see how I do it in order to write a great deal to you, and twice as much as you to me. – – [125] I pay no more than 6 kreuzers. – I hope that you, too, will only pay 6 kreuzers⁵¹ for my sheet-long letters. – But I do not make an envelope, and fill every corner with writing. – Of course I would also like to talk with you – Oh, sometimes I cannot get the two of you out of my head the whole day, especially when I think about travel in this cold – and about other things – which should have gone very differently. [130] God will provide! But we humans must also ponder and, in such a world, one will not get far alone at a court taking the straight path. One must seek every path one can possibly think of.⁵² The expenses on journeys are familiar enough to me and from my frequently repeated reminders that you should arrange a private apartment, [135] you can deduce that I had foreseen your long stay in Manheim. I knew what the two of you had in mind and that something like that can become very long drawn out, and in the end is indeed often nothing: the inns are expensive,

³⁹ BD: Leopold adds up the 450 florins mentioned in No.0385/74 and the 150 florins Wolfgang had taken out from Herr Schmalz, cf. Nos. 0377/11; 0379/22.

⁴⁰ BD: Laufen, a small town 20 km north-west of Salzburg. The Archbishop's autumn residence.

⁴¹ BD: The Cistercian monastery at Raitenhaslach, south-east of Altötting in Bavaria.

⁴² "garde Lieutenant". BD: Cf. No. 0316/11, 28.

⁴³ BD: Salzburg church mentioned often in the correspondence, cf. No. 0036/47-48.

⁴⁴ BD: Ignaz Joachim Hagenauer (1749-1824), fifth son of the merchant Johann Lorenz Hagenauer. He set up the branch of the business in Trieste.

⁴⁵ BD: = Marseilles.

⁴⁶ BD: Properly: Karl Gallus Gschwendtner (1751-1818), younger brother of Franz Xaver Gschwendtner (cf. No. 0102/144-145). He dealt in iron in Salzburg, but was often away on business (cf. No. 0467/35-36). The forename "Vital" was probably taken from his uncle, who assumed this name on taking vows in the Benedictine monastery in Niederaltaich.

⁴⁷ BD: Francesco Ceccarelli (1752-1814), castrato, employed in Salzburg and then, from 1795, in Dresden; often a guest in the Mozarts' house. Mozart wrote for him KV 374, cf. No. 0587/19; he also sang in Mozart's concert in Frankfurt in 1790. Cf. No. 0357/22, 42. Pressure on accommodation: cf. No. 0387/93.

⁴⁸ "Fechtmeister Hauss". BD: The house Getreidegasse 8.

⁴⁹ BD: Abbate Giambattista Varesco (c. 1736-1805), court chaplain in Salzburg from 1766, wrote the texts for *Idomeneo* KV 366 and *L'oca del Cairo* KV 422. The latter was his response to Mozart's request for an opera buffa for Vienna.

⁵⁰ BD: Cf. No. 0383/99-100.

⁵¹ 60 kreuzers = 1 florin.

⁵² BD: Cf. No. 0353/23.

especially if one eats in the evening, when one could in fact – if one is often invited to a good late-midday meal – be satisfied with a soup in the evening. [140] They charge enough for the room anyway etc. etc. Keep well, I comfort myself as well as I can and am your honest husband,

Mzt