

0485.<sup>1</sup> LEOPOLD MOZART TO HIS SON, PARIS; POSTSCRIPTS BY NANNERL, BULLINGER,  
LEOPOLD

*À Monsieur / Monsieur Wolfgang / Amadé Mozart maître de musique /  
à / Paris*<sup>2</sup>

My dear son!

Salzb., 10<sup>th</sup> Sept., [1778]

The anxiety I felt at not seeing a single letter from you for a whole month is indescribable. [5] On 11<sup>th</sup> Aug. I have received your 2 letters<sup>3</sup> and today, the 10<sup>th</sup> Sept.: this one<sup>4</sup> comes from St. Germain. You will therefore have found 4 letters<sup>5</sup> from me. Only one thing do I ask of you – read my letters through and consider them and my plan properly, reflectively and without any ulterior motives,<sup>6</sup> and you will find that it brings you nearer to your intentions than if you sit tight [10] in Paris at the risk of your health and – perhaps your life, humiliating yourself joining the running around in the abominable French *gusto*<sup>7</sup>, paying compliments amid a hundred cares, and living toilsomely and haphazardly in the sweat of your brow and having to worry about each day; when, in contrast, you can take your place in peace here at the dining table, lie down peacefully to sleep, and get up peacefully – carefree [15] – where people take care of you, where we can be certain of having so much money every month that we can go out and about in splendour, and yet be able to put aside and save more than 300 florins every year; where you finally give your father |: who loves you inexpressibly – and whom you do indeed still love :| where you give your sorrowing father his life back again by your presence. [20] Are you staying in Paris? – then all your hopes for Munich are in vain. Your hopes for Italy are in vain – you are too far away – you are becoming better known in Paris – but entirely forgotten in Munich and Italy. One must move nearer to the place where one has centred one’s ambitions. I have explained everything to you clearly in the previous letters, and what confirms me in my plan [25] is the following *lista*<sup>8</sup> of the Mannheim musicians moving to Munich.

Singers – ladies

*Mad:<sup>me</sup> Wendling Sarselli*<sup>9</sup>  
— *Danzy*.<sup>11</sup>  
— *Strasser*.<sup>13</sup>

Violini

*Sg: Cannabich*<sup>10</sup>  
*Toeschi*<sup>12</sup>  
*Jean Toeschi*<sup>14</sup>

<sup>1</sup> This letter contains passages in "family code"; these are marked with angle brackets < >.

<sup>2</sup> = “To Monsieur Wolfgang Amadé Mozart, music director in Paris”.

<sup>3</sup> BD: Nos. 0466; 0471.

<sup>4</sup> BD: No. 0479

<sup>5</sup> BD: Nos. 0476; 0478; 0480; 0482.

<sup>6</sup> BD: Similar advice is given in No. 0482/12 ff.

<sup>7</sup> = “Taste, style”.

<sup>8</sup> BD: The list was included with No. 0484 (lost).

<sup>9</sup> BD: Elisabeth Wendling, née Sarselli, wife of the flautist Franz Anton Wendling mentioned in line 44.

<sup>10</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. Mozart dedicated the clavier sonata in C KV 309 (284b) to his daughter.

<sup>11</sup> BD: Franziska Dorothea Lebrun, née Danzi (1756-1791), sister of the cellist and composer Franz Danzi (1763-1826). Met Mozart again later in Vienna. Cf. No. 00469/33-34.

<sup>12</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. His brother was Giovanni Battista Maria (Johann Baptist Maria, in No.0485/29 called “Jean Toeschi”) (before 1740-1800), violinist, pupil of Joseph Stamitz and Christian Cannabich. Joined Mannheim Orchestra 1755, ballet conductor from 1758, concertmaster from 1774 (cf. No. 0485/29).

- [30] *Fränzel*<sup>15</sup>  
*Wendling*<sup>16</sup>  
Singers – gentlemen  
*Sig. Giorgetti Sop.*<sup>18</sup>  
*Raff*<sup>20</sup> – ten:  
 [35] *Hartig*<sup>22</sup> – ten:  
*Zoncka*<sup>24</sup> Basso  
*Weber*<sup>26</sup> – Basso  
*Danner junior*<sup>21</sup>  
*Schöngé*<sup>23</sup>  
*Sepp*<sup>25</sup>  
*Falgara*<sup>27</sup>  
*Eck*<sup>28</sup>  
*Hampel*<sup>29</sup>  
 [40] *Strasser*<sup>30</sup>  
 and 3 further instrumentalists  
 have been selected.

- [45] Flauti  
*Wendling*<sup>31</sup>  
*Mezger*<sup>32</sup>  
Oboe Corni

<sup>13</sup> BD: Barbara Strasser, singer, cf. No. 0373/76. Married the bass Johann Ignaz Ludwig Fischer (1745-1825), the first Osmin in the *Abduction from the Seraglio*. Not one of the Strasser sisters mentioned there.

<sup>14</sup> BD: Giovanni Battista Maria (Johann Baptist Maria) Toeschi, cf. note on line 28.

<sup>15</sup> BD: Ignaz Fränzl (1736-1811), from 1747 violinist in Mannheim. Concertmaster from 1774. Mozart gave an opinion of his playing in No. 0377/19 ff. He was married to the sister of Cannabich's wife. He did not move to Munich in 1778, when most musicians with the court (cf. No. 0504/47-48). He stayed on as director of the court theatre [Hoftheater].

<sup>16</sup> BD: The violinist Franz Anton Wendling (1729-1786), brother of the flautist Johann Baptist Wendling (1723-1797). Both brothers came from Alsace and both died in Munich.

<sup>17</sup> BD: Not Johannes Michael Ignatius Ritschel, cf. No. 0389/32, but his brother, Georg Wenzel Ritschel (\* 1744), likewise employed in the court music in Mannheim from 1757.

<sup>18</sup> BD VIII: Silvio Giorgetti, cf. No. 0905/23.

<sup>19</sup> BD: Peter Winter (1754-1825), later court music director in Munich.

<sup>20</sup> BD: Anton Raaff (1714-1797), son of a shepherd, originally intended for the priesthood, appeared as a singer in Bonn, Vienna, Paris, Lisbon, Madrid and Naples before a longer period of service in Mannheim and Munich. Cf. No. 0120/54.

<sup>21</sup> BD: Danner junior is Christian Franz, son of "the old Herr Danner", Johann Georg Danner (1722-1803), court musician (violinist) in Mannheim. Mentioned in No. 0360/23-24.

<sup>22</sup> BD: Franz Christian Hartig (1750-1819). 1768 church music director; became member of a theatre troupe. Tenor, pupil of Anton Raaff. Member of court music in Mannheim since at least 1774. In 1778 helped Leopold's wife in Mannheim; moved to Munich with the court music in the same year. Cf. No. 0408/33.

<sup>23</sup> BD: Gottfried Schöngé.

<sup>24</sup> BD: Giovanni Battista Zoncha (Zonka, Zonga) (1728-1809), bass in Mannheim then Munich. Cf. Nos. 0379/79; 0570/44.

<sup>25</sup> BD: Karl Sepp.

<sup>26</sup> BD: Initially a high administrative official [Amtmann], then employed at the court in Mannheim as a bass, prompter and music copyist. Moved to Munich with the court in 1778, then to Vienna when his daughter Aloisia, of great romantic interest to Mozart, was engaged there as a singer in 1779. He died shortly afterwards on 23<sup>rd</sup> October, 1779. Cf. No. 0405/29.

<sup>27</sup> BD: Sigmund Falgara.

<sup>28</sup> BD: Johann Friedrich Eck (1766 - c.1820), violinist, son of the horn player Georg Eck mentioned in line 47.

<sup>29</sup> BD: The violinist Paul Josef Hampel, son of the clarinetist Thaddäus Hampel (cf. line 50). Both had been members of the court music in Mannheim and moved to Munich with the court in 1778. Cf. No. 0799/8.

<sup>30</sup> BD: Franz Strasser, not the husband of the singer mentioned in line 29.

<sup>31</sup> BD: The flautist Johann Baptist Wendling (1723-1797); his brother was the violinist Franz Anton Wendling mentioned in line 31. For the various members of the family Mozart wrote KV 487a (295a), KV 307 (284d) and perhaps KV 368; he also wrote an instrumentation of a flute concerto by J.B. Wendling.

<sup>32</sup> BD: Johann Georg Metzger (1746-1794), pupil of Johann Baptist Wendling.

	<i>Ramm</i> , <sup>33</sup> <i>Le Brun</i> , <sup>34</sup> and <i>Hieber</i> <sup>37</sup>	<i>Lang</i> , <sup>35</sup> <i>Eck</i> , <sup>36</sup> <i>Dimler</i> <sup>38</sup> and <i>Lang junior</i> <sup>39</sup>
[50]	<i>Violetti</i> <i>Danzy</i> <sup>40</sup> and <i>Schwarz</i> <sup>41</sup>	<i>Clarinetti</i> <i>Hampel</i> , <sup>42</sup> <i>Tausch</i> <sup>43</sup>
	Contrabass: <i>Marconi</i> <sup>45</sup> and <i>Bohrer</i> <sup>46</sup>	<i>et Tausch junior</i> <sup>44</sup> but no music director
[55]	<i>Fagotti</i> <i>Ritter</i> <sup>47</sup> and <i>Holzbauer</i> <sup>49</sup>	this is the content of the <i>lista</i> <sup>48</sup> that <i>Becke</i> <sup>50</sup> sent me.

I cannot find any *clavier and organ players*, and therefore cannot find a music director either! So you see that when you pass through Munich, where the court is going to arrive on the 25<sup>th</sup> inst., you can do a great deal, about which I will give you more information [60] with the next post or in a week<sup>51</sup> at the latest, when I will have the signed *decree* of appointment in my hand, and say how to manage the journey via Donaueschingen to the Prince von Fürstenberg<sup>52</sup> |: which is on the *diligence*<sup>53</sup> route :| and give you instructions for Strasbourg. I must close now, for the following reason: we have taken on a quite *charming oboist* [65] as second *oboist*, he plays *concertos* better than Perwein,<sup>54</sup> a handsome, tall,

<sup>33</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. Cf. No. 0363/18.

<sup>34</sup> BD: Ludwig August Lebrun (1752-1790), oboist first of all at court in Mannheim and then in Munich. Married to the singer mentioned in line 29. Cf. Nos. 0824/30; 0469/33.

<sup>35</sup> BD: Martin Lang, hunting horn player, known to Mozart from Mannheim; moved to Munich with the Mannheim court. Cf. No. 0765/92.

<sup>36</sup> BD: Georg Eck, father of the violinist mentioned in line 38.

<sup>37</sup> BD: Wilhelm Hieber.

<sup>38</sup> BD: Franz Anton Dimler.

<sup>39</sup> BD VIII: Franz Joseph Lang (1751-1816), hunting horn player.

<sup>40</sup> BD: Franz Danzi (1763-1826), violoncellist, son of the “old Danzi” of No. 0542/31, brother of the singer mentioned in line 28.

<sup>41</sup> BD: Anton Schwarz.

<sup>42</sup> BD: Thaddäus Hampel, father of the violinist mentioned in line 39. They met Wolfgang in Vienna in July, 1784, cf. No. 0799/8-10.

<sup>43</sup> BD: Jacob Tausch, member of the court music in Mannheim since 1764.

<sup>44</sup> BD: Franz Tausch, son of the Jacob mentioned in line 50.

<sup>45</sup> BD: Alois Marconi.

<sup>46</sup> BD: Kaspar Bohrer.

<sup>47</sup> BD: Georg Wenzel Ritter (1748-1808), from 1764 bassoonist in Mannheim. Went to Munich with the Elector in 1778. In 1788 he went to Berlin. Cf. No. 0057/9.

<sup>48</sup> BD: List included with No. 0484, lost.

<sup>49</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>50</sup> BD: Johann Baptist Becke, pupil of Wendling, court flautist in Munich; cf. No. 0333/20.

<sup>51</sup> BD: Delays waiting for the Archbishop to sign the final decree. Cf. No. 0482/171-172.

<sup>52</sup> “zum Fürsten von Fürstenberg”. BD: Cf. No. 0082/37-38. Joseph Wenzel, Prince [Fürst] von Fürstenberg (1728-1783), reg. from 1762.

<sup>53</sup> BD: Large coach used for scheduled mail journeys and as public transport for up to 6 people.

<sup>54</sup> BD: The oboist Marcus Berwein, an old acquaintance of the Mozarts. Was member of the court music in Wallerstein 1776-1781, but fled because of debts and took instruments with him.

polite person by the name of Ludwig Feiner,<sup>55</sup> he already has his *decree*; now Herr Fiala,<sup>56</sup> whom I recommended by letter, is coming from Munich today with the post-coach and is going back on Sunday again so that no-one in Munich knows that he was away: if he can come to an agreement with the Prince<sup>57</sup> at once, he will come here as first *oboist*. [70] Yesterday I informed the Archbishop<sup>58</sup> that he is coming today, and today I therefore received the order to drive with him to Lauffen<sup>59</sup> right away, where we stay until Saturday evening. The *diligence* arrives at 4 o'clock, and it is now 2 o'clock in the afternoon, so I must arrange for the horses in the court stables to be ready at 4 o'clock so that we can drive off at once. [75] I must also put on completely different clothes. By the way, you can rest completely assured that the Archbishop is now showing, and will show, all respect for you, for back then it was only to prevent one demanding anything and he did not think that you would leave; but now he has seen the proof. He wishes to see you directing from the keyboard, and he has already handed everything else over to me; [80] consequently he needs no Italian music directors anymore; he has been swindled too often. *Ceccarelli*<sup>60</sup> will be here on 1<sup>st</sup> November,<sup>61</sup> then we should think up something to perform on stage.

On the 16<sup>th</sup>, the Munich players<sup>62</sup> come to Salzburg. *Becke*<sup>63</sup> writes to me that there is a girl among them |: from a very good background :| as *prima donna* [85] in the *operettas*, she apparently has a very good voice but little music, she plays a little keyboard. He has asked me for my protection and that she may frequent my house. He says they are all truly fine people. I need repeat nothing to you except that I can hardly contain myself for joy when I think that I will soon embrace you; your sincere father  
Mzt

MARIA ANNA (NANNERL) MOZART'S POSTSCRIPT:

[90] I hope to thank you personally for the *preambolum*<sup>64</sup> and to congratulate you in Salzburg on your name-day.<sup>65</sup> That is my I wish and, if it is God's will, it will be an even greater joy, pleasure for me. Only I beg you to follow the advice of my father in all details, then I shall have the inexpressible pleasure of being able to embrace you in thousandfold joy. [95]

ABBÉ JOSEPH BULLINGER'S<sup>66</sup> POSTSCRIPT:

<sup>55</sup> BD: Actually Joseph Feiner, oboist and simultaneously chamber concierge.

<sup>56</sup> BD: Joseph Fiala (c. 1754-1816), oboist in Prague, Regensburg, Wallerstein, Munich, Vienna, Salzburg, St. Petersburg, Donaueschingen. Also composed.

<sup>57</sup> "dem Fürsten". BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erbischof] of Salzburg from 1772. Employer of Leopold and, for a time, of Wolfgang. Cf. No. 0263/9. At one point he dismissed both Leopold and Wolfgang, although Leopold was later reinstated. Cf. No. 0328.

<sup>58</sup> BD: = Hieronymus, cf. note on line 69.

<sup>59</sup> BD: Laufen by Salzburg, the autumn residence of the Archbishop.

<sup>60</sup> 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.

<sup>61</sup> BD: According to the terms of Ceccarelli's new contract, cf. No. 0450/11 ff.

<sup>62</sup> BD: Mentioned in No. 0482/88.

<sup>63</sup> BD: No. 0484, lost. Johann Baptist Becké (1743-1817), flautist in the court music in Munich, kept the Mozarts informed about developments there. Played in the music for the Archduke mentioned in note on No. 0333/6.

<sup>64</sup> BD: Prelude [KV 395 (300g)], written for, and sent to, his sister.

<sup>65</sup> BD: 31<sup>st</sup> October.

<sup>66</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. Amateur viola player. Mozart called him "his best of all friends" (cf. Nos. 0331/5; 0459/1).

Oh, how I am looking forward to this! What a rapturous pleasure it will be for me when I am able to enfold you in my arms in Salzburg. Come soon, sir, my best, my dearest friend. I suffer pain waiting for you.

Jos. Bull.

#### LEOPOLD MOZART'S POSTSCRIPT:

About blessed Mama receiving 10 *louis d'or*<sup>67</sup> from Herr Gschwendner:<sup>68</sup> neither of you wrote me a single word, [100] indeed, Herr Gschwendner was not even mentioned in your letters, so I always thought you had never spoken to him; now I have had the honour of paying that sum a few days ago, immediately after the 2 notes had been presented to me. And <who gave me the money?> – good Herr Bullinger, to whom we are now 400 florins<sup>69</sup> <in debt, who is eagerly waiting for the moment he can simply see you> again. [105]

Things cannot go on this way – simply hoping for the best – any longer – one must have something solid behind oneself, otherwise one person can <no longer help the other>. That way I would <die> and <go to ruin>.

I certainly understand why neither of you wrote anything about it, because you thought you would [110] pay it back yourselves in the course of time. My son! If one has to worry every day, it is too burdensome. – and if one falls ill? What misery! –

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<sup>67</sup> BD: 110 florins (cf. No. 0505/70); in line 104, however, it is converted as 100 florins (cf. No. 0375/70).

<sup>68</sup> BD: 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).

<sup>69</sup> BD: Bullinger had lent the Mozart 300 florins before the present journey (cf. No. 0375/70-71). He has obviously advanced another 100 florins to enable immediate settlement of the payment to Gschwendtner.