

0494. MOZART TO HIS FATHER, SALZBURG

| Haute allemagne | À / Monsieur / Monsieur Leopold Mozart / maitre
de la Chapelle de S:A:R: / L'archeveque de Salzbourg / à / Salzbourg /
Par strassbourg / augspourg¹

Nancy ce 3.^{ten} Octob:²
1778.

[5] Mon Très cher Père!³

I beg your forgiveness for not informing you of my departure while I was still in *Paris*, but the matter was so precipitous, beyond all my expectations, thoughts and will, that I cannot describe it to you; – at the last moment I had all my baggage taken to Count Sückingen's⁴ [10] instead of to the *diligence*⁵ office and wanted to stay on in *Paris* for some days – and, upon my honour, I would have done it if I had not – thought about you – for I did not want to cause you any vexation, – we will have more opportunity to speak of these things in Salzburg; – Only one thing: – just imagine, *M.^{sr} Grimm*⁶ had presented me with the lie [15] that I would go by *diligence* and be in Strassburg in 5 days; – I did not know until the last day that it was another coach which goes step-by-step, changes no horses, and takes 10 days; – you can easily imagine my anger at that; – yet I vented it only with my good friends, but in his house I showed pure high spirits and happiness; [20] – when I got into the coach, I heard the pleasant news that we would be travelling for 12 days; – there you see the great reasoning power of the esteemed *Baron von Grimm!*⁷ – in order to save me some money, he sent me by this slow coach and did not think about the fact that the costs finally come out the same, since one has to get through money in inns more often; – [25] Well, now it is all over already; – what most vexed me about the whole business is that he did not tell me about it right away; – he simply made savings for himself and not for me; – for he paid for the journey |: without board and lodging :| – but if I had stayed in *Paris* a further 8 or 10 days, I would have put myself in the position of being able to make my journey myself and at my convenience; –

[30] I have now held out for a week in this coach, but I could not have kept it up longer – not because of the jolting, for the coach has good suspension, but only because of sleep; off at 4 o'clock every day, therefore rising at 3 o'clock; I twice had the honour of getting up at 1 o'clock at night because the coach was leaving at 2 o'clock; you know that I cannot sleep on the coach [35] – I therefore could not continue this way without the risk of falling ill; – and then one of our travelling companions was very well endowed with Frenchies;⁸ nor did he deny it at all – that is therefore reason enough for me to prefer to take the post-coach when the cards are down; this was not necessary, however, for, sure enough, I had the luck

¹ = “[Upper Germany | To Monsieur Leopold Mozart, music director to His Royal Highness the Archbishop of Salzburg in Salzburg. Via Strasbourg / Augsburg”.

² = “Nancy, this 3rd day of October”. BD: Wolfgang had left Paris on 26th September and took eight days getting to Nancy, where he stayed for about a week.

³ = “My very dear father!”

⁴ “graf Sückingen”. BD: Cf. Nos. 0439/14, 21-22; 0500/13 ff. Karl Heinrich Joseph, Count [Graf] Sickingen zu Sickingen, Palatine Ambassador (1777-1791) and patron of music in Paris.

⁵ BD: A larger coach used on scheduled mail routes and also for carrying passengers.

⁶ BD: Friedrich Melchior von Grimm (1723-1807), 1748 private secretary to the Saxon Count [Graf] Friese, with whom he moved to Paris, where he was in contact with the Encyclopaedists. Various publications, one of which, in 1763, mentioned the Mozart children. He was living with the Marquise d'Épinay just mentioned. His relationship with Mozart broke down in 1778 during the latter's stay in Paris. After his mother's death, Mozart moved into accommodation in the house shared by Grimm and Madame d'Épinay. Cf. lines 97; No. 0462/40.

⁷ “Baron v: grimm”.

⁸ BD: Probably referring to venereal disease.

to find one man⁹ among them who suited me, [40] a German, a merchant who lives in *Paris* and deals in English goods; – before we climbed into the coach, we had already spoken together a little, and from this moment we always stayed together; – we did not eat with the *company* but in our room, and the same with the sleeping; – [45] I am also glad of this man because he has travelled a lot, therefore understands the matter – he was also bored in the coach and we have taken our leave of the coach together and are going to Strassburg tomorrow with a good opportunity which does not cost much; – there I hope to find a letter from you and thus learn about my onward journey; – [50] I hope you will have received all my letters, I have received yours safely; I beg forgiveness that I have not written much because I am never in a good humour if I am not in a town where I am well-known; – yet I believe that if I were well-known here I would like to stay here, since the town is indeed *charming*; – fine houses, fine broad streets and superb squares; [55] but there is something else I must ask of you; – that I can have a good, big cupboard in my room so that I can have all my things with me; – if I could have the little keyboard that *Fischetti*¹⁰ and *Rust*¹¹ had as my writing desk it would be very much to my liking, since it would be more suitable for me than the small one from Stein;¹² – I will not be bringing you much that is new of my music, [60] for I have not written much; – I do not have the 3 *quartets*¹³ and the *flute concerto*¹⁴ for *Msr. De Jean*,¹⁵ for he put it into the wrong case when he went to *Paris* and consequently it was left in Mannheim; – but he has promised me that he will send it as soon as he gets to Mannheim; – [65] I will of course give Wendling¹⁶ commission; – I will therefore bring nothing that is finished except my *sonatas*;¹⁷ – for the 2 *overtures*¹⁸ and *Sinfonia Concertante*¹⁹ were bought from me by *Le Gros*;²⁰ – he thinks that only he has it, but that is not true; I still have them fresh in my mind and will write them out again²¹ as soon as I get home; – [70] the players²² from Munich will now already be on stage, of course? – are they

⁹ BD: Not identified.

¹⁰ BD: Cf. No. 0269/50 Domenico Fischietti (1725? - 1810?), born in Naples, known to have directed a theatre troupe in Prague in 1764; court music director in Dresden in 1766. Leopold was bypassed when Fischietti was appointed, on the recommendation of Hasse and Wagenseil, as adjunct music director beside Lolli. The appointment was finalised on the 5th September, 1772, thus before Leopold and Wolfgang set off for Italy. Fischietti was also in charge of the theatre music. He is listed as “Titularkapellmeister” in the church and court calendar between 1776 and 1783. At that point he probably returned to Italy.

¹¹ BD VII: Giacomo (Jakob) Rust, (1741 1786), first studied in Naples, later in Rome. Several of his operas were performed in Venice 1773-1776. 1776-1777, he was music director in Salzburg. He fell ill and left Salzburg for Venice in 1778, where he continued composing. In 1783 he accepted a post in Barcelona, where he died.

¹² BD: Bought from Johann Andreas Stein in Augsburg by Leopold in 1763.

¹³ BD: KV 285; 285a; Anh. 171 (285b). Cf. No. 0423/47.

¹⁴ BD: Here Mozart speaks only of one flute concerto, whereas No. 0423/47 mentions finishing 2 concertos. The work referred to here is probably KV 313 (285c); the second was probably a reworking of the oboe concerto for Ferlendis KV 314 (285d) and, as a non-original work, is not mentioned here.

¹⁵ BD: Mozart wrote two concertos and three quartets for “de Jean” in Mannheim, cf. Nos. 0423/47; 0388/46.

¹⁶ BD: The flautist Johann Baptist Wendling (1723-1797); his brother was the violinist Franz Anton Wendling (1729-1786). 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.

¹⁷ BD: The clavier/violin sonatas KV 301 (293a); 302 (293b); 303 (293c); 304 (300c); 305 (293d); 306 (300l) dedicated to the Palatine Electress, Elizabeth Maria Aloysia Auguste (1721-1794). Published in Paris by J.G. Sieber. Cf. No. 0363/84-85.

¹⁸ BD: The symphonies KV 297 (300a) and Anh. 8 (KV⁶: 311A).

¹⁹ BD: *Sinfonia Concertante* KV Anh. 9 (KV⁶: 297B) (lost). Cf. Nos. 0440/59; 0447/74 ff. Mentioned by Nannerl in No. 1212/347-348.

²⁰ BD: Cf. No. 0440/11. Joseph le Gros, originally a singer, who made his debut at the Paris Opera in 1764, was director of the *Concert spirituel* 1777-1791.

²¹ BD: As far as the lost works KV Anh. 8 [KV⁶: 311A] and KV Anh. 9/297B are concerned, this seems never to have been done.

²² BD: They arrived in Salzburg in the middle of September, cf. Nos. 0482/88; 0485/83.

being well received? – are people going there? – of the singspiels at court, the first will probably be The Fishergirl²³ |: *la pescatrice* by *Piccini*²⁴ :| or The Peasant Girl at Court²⁵ |: *la Contadina in Corte* by *Sacchini*²⁶ :|? – the leading female voice will be the young lady Kayser;²⁷ that is the girl that I wrote²⁸ to you about from Munich – I do not know her – [75] I have only heard her; – back then she was on stage for the third time and had only learned the music 3 weeks before; – Now, may life go very well for you indeed; – I will not have an hour’s peace until I see everyone I love once again – I embrace my dear sister with my whole heart and I kiss your hands 1000 times and am, sir, your most obedient son. [80] My compliments to all good friends, both gentlemen and ladies – but especially to our true and dear friend Bullinger.²⁹

Wolfgang Amadè Mozart

²³ BD: *La pescatrice* by Piccinni was translated into German. Wolfgang and his mother attended a performance of the singspiel in Munich on 1st November, 1777. Cf. Nos. 0339/68; 0342/57-58.

²⁴ BD: The composer Nicola Piccinni (1728-1806), popular in Paris; cf. Nos. 0158/56, 0431/67, 0462/142 f.

²⁵ BD: *La Contadina in Corte* (1766) by Sacchini had been translated in German and may have been seen by Mozart in Vienna in 1767.

²⁶ BD: Antonio Maria Gaspare Sacchini (1730-1786).

²⁷ BD: Margherete Kaiser, from 1776-1784 in Munich; 1785 in Bratislava; 1790 in Vienna, cf. Nos. 0342/41, 55; 0422/57-58.

²⁸ BD: No. 0342/41 ff.; 55 ff.

²⁹ 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).