

0509.<sup>1</sup> LEOPOLD MOZART TO HIS SON, MUNICH

*À Monsieur / Monsieur Wolfgang Amadè / Mozart Maître de Musique / à / Munic*

Salzb., 10<sup>th</sup> Decemb.

*Mon très cher Fils!*<sup>2</sup>

1778

[5] It was with pleasure that I received, after a long wait, your letter<sup>3</sup> of the 3<sup>rd</sup> *Demb.*: – today, the 10<sup>th</sup>, to which I am replying immediately and am in no doubt that my letter will meet you in Kaysersheim,<sup>4</sup> yet I hope you will not draw out your stay there too long. I knew of the good reputation that the esteemed Imperial Prelate<sup>5</sup> has as an upright, lovable man and great lover of music [10] who has spent money on 2 or 3 of the clergymen in his order and had them travel to Manheim etc. in order to learn something. That was the reason, of course, why I twice<sup>6</sup> advised you to go there. Perhaps you can make an acquaintanceship <which will be of some profit to you> in the future, <since you can send some things for the church once one knows what the popular *gusto*<sup>7</sup> is there>. [15] In short! <Correspondence with that place> would not do any harm. <You must take the full title of the esteemed Prelate with you and also that of the choir *director*>, or anybody else who <has something to say in the ear of the Prelate>. You want to know if the players<sup>8</sup> are being well-received? – Up until now, I must admit, I was in no frame of mind to tell you of such incidentals. [20] The *company* generally is mediocre, but 2 persons, Herr Heigl and his wife,<sup>9</sup> are outstanding. *Mss.<sup>lle</sup> Kayser*<sup>10</sup> is not here, the widow of Duke Clemens<sup>11</sup> did not allow her to travel, and gave her a salary and her keep. They therefore had to take someone else with them, someone of good provenance who is here under the name *Mss.<sup>lle</sup> Ballon.*<sup>12</sup> [25] Unfortunately, however, she has nothing at all other than one of the most excellent, strongest chest voices, but it is not trained. Now, since I do not know and also cannot really imagine what such a *declaimed duodrama*<sup>13</sup> actually is, and I suppose that it depends more on *declamation* and acting than on beautiful singing or in fact on an outstanding voice; – [30] Herr Heigl and his wife would then |; if it is so :| certainly perform it unsurpassably, since both also sing in the operettas and the voices will be completely forgotten because of the acting. In that case it could still be performed this Carnival. If not, you should be aware that the entire *company* will break up after Carnival, since Herr Heigl and his wife, as the main figures, are leaving the troupe and going to the theatre in Munich. [35] In the

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

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

<sup>3</sup> BD: No. 0508.

<sup>4</sup> BD: Kaisheim by Donauwörth.

<sup>5</sup> "H: Reichspräläten von kaysersheim". BD: Coelestin II Angelsprugger (1726-1783), born in Augsburg, prelate, elected abbot in 1771, vicar-general to the Cistercians in Upper Germany. He and Mozart drove from Mannheim to Kaisheim together in December, 1778. Cf. No. 0348/47, 55; 0493/60, 97; 0508/21.

<sup>6</sup> BD: Nos. 0348/46 ff.; 0350/89-91.

<sup>7</sup> = "taste, style".

<sup>8</sup> BD: A theatre troupe from Munich. Cf. No. 0508/28.

<sup>9</sup> BD VIII: Franz Xaver Heigl (1752-1811); Caroline Heigl, née Reiner.

<sup>10</sup> BD: Wolfgang enquired about her in No. 0508/28-29. Margherete Kaiser, 1776-1784 in Munich, where Mozart heard her; 1785 in Bratislava; 1790 in Vienna, cf. Nos. 0342/41, 55; 0422/57-58; 0494/73.

<sup>11</sup> "Herzog Clementin". BD: Maria Anna Josepha Charlotte (1722-1790), daughter of the hereditary Prince [Erbprinz] of the Palatinate-Sulzbach, Joseph Karl Emanuel (1694-1729); she married Duke [Herzog] Clemens Franz de Paula of Bavaria (cf. No. 0050/17), who died in 1770.

<sup>12</sup> BD: "Mss.<sup>lle</sup> Ballon" is Maria (Franziska?) Ballo, later married the actor Johann Georg Murschhauser, who is named in Nannerl's diary (cf. No. 0529/9).

<sup>13</sup> BD: Mentioned by Wolfgang in No. 0504/29 ff.

meantime, a certain Böhm<sup>14</sup> has sent 2 dancers<sup>15</sup> here to raise a *subscription* for Easter. A short time ago, this Böhm still had a large troupe of actors, singers and dancers and was supported for many years by the Moravian nobility in Brno.

[40] Well, since he is however praised as a good *violinist* and especially as an outstanding orchestra *director*, he was invited to take a post as such at the German theatre with its *singspiels* in Vienna. But because his heart is more set on leading a troupe himself and because he has money and a *guardarobba*,<sup>16</sup> he is assembling a company again and will come to Salzb. [45] The two dancers left, but one of them has now come back again and wants to stay here; it is also said that Herr Böhm will arrive here to put everything in order, since he wishes to get a large troupe together once again; apparently, as this dancer says, some 20 persons have already been engaged.

[50] The dancer's name is Herr Vogt, a German; Herr *Ceccarelli*<sup>17</sup> knows him very well from Italy. Enough! There, once again, something could be done. – To continue! – Herr *Feiner*<sup>18</sup> also plays the cor anglais and *clarinets* could perhaps be found?<sup>19</sup> – – As far as the chest is concerned, it arrived in Strasburg before you did and shortly afterwards here. I had to pay 35 florins carriage. It would and will never occur to me [55] to give the *aria* written for *Ms<sup>lle</sup> Weber*<sup>20</sup> to anybody: you know that I am not as open-handed as you anyway. Otherwise everything reached here very well packed, – except that |: not mentioning trifles :| 2 new pieces of Brussels bonnet lace and a patterned silk lace, the little *amethyst* ring, which *M.<sup>me</sup> d'Epina*<sup>21</sup> gave her<sup>22</sup> a long time ago, are missing. [60] – and where, then, is your golden watch? – – did the watch go off to practise?<sup>23</sup> – –

*Sgr. Ceccarelli* has come just this minute, commends himself to you once again, hopes to see you soon, is sitting at the keyboard and learning the first *Concerto* by Schröter<sup>24</sup> in F from your sister. Herr *Bullinger*<sup>25</sup> commends himself, was glad that a letter from you had arrived once again, [65] that you have got yourself on the move again, praise

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<sup>14</sup> BD: Johann Friedrich Böhm (1740/50 – 1792), director of a well-known touring troupe of actors. Toured throughout German-speaking areas. Involved in performances of Mozart works: a German version of *La finta giardiniera* (1780); 1787: *The Abduction from the Seraglio*; 1794: *The Magic Flute*. *Zaide* and perhaps a lost aria (No. 0531/22) may have been written for him.

<sup>15</sup> BD VIII: The identification in BD V, p. 575, is not justified, although a link with the Vogt in line 50 is possible. Leopold refers to an Elias Vogt in No. 0526/86.

<sup>16</sup> = “wardrobe”.

<sup>17</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>18</sup> BD: Cf. No. 0508/30. Joseph Feiner, valet, and oboist in the Salzburg court music.

<sup>19</sup> BD: Cf. No. 0508/30-32.

<sup>20</sup> BD: Aloisia Weber (c. 1760-1839) was 17 when Mozart met first her. She was already singing at court in Mannheim. She became a focus of Mozart's romantic aspirations. The family moved to Munich in 1778. In 1779 she was given a leading position at the German Opera in Vienna [Deutsche Oper]. Cf. No. 0405/30.

<sup>21</sup> BD: Louise-Florence-Pétronille Tardieu d'Esclavelles, Marquise d'Epina (1726-1783), divorced since 1749. Hostess to such figures as J.J. Rousseau, Grimm (see above; she had a liaison with him 1755-1778), Diderot. Visited Voltaire. Author and collaborator in Grimm's *Correspondance littéraire*.

Her husband was the eldest son of the tax farmer de la Live de Bellegarde.

<sup>22</sup> BD: Given to Mozart's mother in 1763. Mozart had given it to the woman who kept watch by his dying mother's bed.

<sup>23</sup> BD: Euphemism for being pawned. Mozart admits this in No. 510/101 ff.

<sup>24</sup> BD: Johann Samuel Schröter (1752-1788). Concerto was probably from *6 concertos for the harpsichord pianoforte* with accompanying parts for two violins and bass, opus 3, published in Paris around 1775. Mozart wrote cadenzas to 3 of his concertos: KV 624-626a Anh. [= KV<sup>6</sup>: II] D, F, G, H. Cf. No. 0458/100.

<sup>25</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).

God, and had made such an unbelievably fast journey from the 26<sup>th</sup> *Sept.*<sup>26</sup> to the 9<sup>th</sup> *Decemb.*

ON THE INSIDE OF THE ENVELOPE:

I really have set up the music engraving, found a man whom I have instructed,<sup>27</sup> and you will find here the variations on *Salieri's arioso*<sup>28</sup> engraved on 7 leaves: I wish you had not made them too well known [70] so that I could sell more of them. They are so beautifully engraved, and clearer than Schröter's *concerto*. As soon as can be done you must write something for engraving. It was only today that these variations of yours were finished. Do you know that the *amour* of the Senior Equerry<sup>29</sup> with *Antonia Barisani*<sup>30</sup> lasted longer than their marriage? She will be carried to her grave today. She was seven months pregnant, [75] started to have seizures, bore the child too early and died quickly. Her wedding was on Easter Monday.<sup>31</sup> Now she is gone!

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<sup>26</sup> BD: 26<sup>th</sup> September: Leopold anticipated Wolfgang's departure from Paris on this day. Cf. No. 0493/10-11.

<sup>27</sup> BD: In 1740, Leopold personally engraved his own church sonatas for two violins and bass, dedicated to his first employer, Johann Baptist, Count [Graf] Thurn-Vasassina und Taxis, president of the Salzburg consistory.

<sup>28</sup> BD: KV 180 (173c). Six variations for keyboard on a theme ("Mio caro Adone") from the finale to the opera *La fiera die Venezia* by Antonio Salieri. First printed by Heina in Paris towards the end of 1778; cf. No. 0617/66 ff.

<sup>29</sup> "oberbereiter". BD: Gottlieb von Weyrother, Esquire [Edler] (1731-1816), active in the Salzburg riding school and in charge of the court stables. First widowed 23<sup>rd</sup> October, 1777.

<sup>30</sup> BD: Maria Anna Constantia Barisani (1754-1778), the daughter of the Prince-Archbishop's personal physician, Dr. Silvester Barisani. She married the widower Weyrother in April, 1778, but died the same year (cf. No. 0509/72 ff.).

<sup>31</sup> BD: Not quite accurate. The 22<sup>nd</sup> was the Wednesday after Easter.