

0513. MOZART TO HIS FATHER, SALZBURG

*À / Monsieur / Monsieur Leopold Mozart / Maître de la chapelle / à /  
Salzbourg.*<sup>1</sup>

*Mon très cher Père!*<sup>2</sup>

[Munich, 29<sup>th</sup> December, 1778]

I am writing this in the domicile of Herr *Beckè*,<sup>3</sup> – I arrived here safely on the 25<sup>th</sup>, [5] praise and thanks be to God, but it was not possible to write to you until today – I will save everything for when I have the good fortune and pleasure of speaking to you again personally – for today I can do nothing except weep<sup>4</sup> – I now have much too sensitive a heart; – meanwhile I give you only the news that I received my *sonatas*<sup>5</sup> in good order the day before I left Kaysersheim<sup>6</sup> [10] and will consequently present them to the Electress<sup>7</sup> here myself; – that I will only wait until the *opera*<sup>8</sup> is on stage and then set off at once,<sup>9</sup> unless I find it very useful and very favourable for me to stay here a little time yet, – and since I know for certain, yes, I am most certainly assured that you would not be satisfied with that alone, [15] but would yourself advise me to do so – I have bad writing by nature, as you know, for I never learned to write, yet I have in all my days never written worse than at this time, for I cannot – my heart is much too much disposed to weeping! – I hope you will write to me soon and comfort me; [20] I believe the best thing would be if you write to me *poste restante* – that way I can of course collect the letter myself; – I am staying at the Webers;<sup>10</sup> – yet it would be better, yes, best if you would *address* your letters to our dear friend *Beckè* – I will |: just between the two of us – in the greatest secrecy :| write a Mass<sup>11</sup> here – [25] all good friends advise me so, – I cannot describe to you what good friends *Cannabich*<sup>12</sup> and *Raff*<sup>13</sup> are to me! Now keep well, best and dearest of fathers! Write to me

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<sup>1</sup> = “To Monsieur Leopold Mozart, music director in *Salzbourg*.”

<sup>2</sup> = “My very dear son!”

<sup>3</sup> BD: Johann Baptist Beckè (1743-1817), flautist in the court music in Munich, kept the Mozarts informed about developments there.

<sup>4</sup> BD: Because of the dismissive reception by Aloisia Weber. (Weber family: cf. note on line 22.) Nissen gives two different accounts of the text which Mozart is said to have sang loudly at the piano on this occasion: one is “I am happy to leave the girl who does not want me”, the other “Let the serving girl who does not want me lick my a--e”.

<sup>5</sup> BD: Cf. No. 0383/84-85. The clavier/violin sonatas KV 301 (293a); 302 (293b); 303 (293c); 304 (300c); 305 (293d); 306 (300l) were dedicated to the Palatine Electress, cf. line 10.

<sup>6</sup> BD: Kaisheim by Donauwörth.

<sup>7</sup> “Churfürstin”. BD: Cf. No. 0383/84-85. Elizabeth Maria Aloisia Auguste (1721-1794). Married Karl Theodor, her cousin, in 1742.

<sup>8</sup> BD: Cf. No. 0493/45, where the work is erroneously attributed to Gluck. Anton Schweitzer (1735-1787), composer. Mozart met him in Mannheim, cf. Nos. 0074/15; 0907/51.

<sup>9</sup> BD: On 24<sup>th</sup> December, 1778.

<sup>10</sup> BD: Franz Fridolin Weber (1733-1779): after two years studying law, became a high administrative official [Amtmann in Zell zu Wiesental und Stetten]. Married Maria Caecilia Stamm (1727-1793), daughter of Otto Stamm, secretary to the Palatine government; they had 5 daughters and 1 surviving son. Forced to leave his position in 1763, was then employed at the court in Mannheim as a bass, prompter and music copyist. His daughter Aloisia was a particularly gifted singer and became a focus for Mozart’s romantic aspirations. Cf. No. 0405/29.

<sup>11</sup> BD: This appears not to have been written. Perhaps it was, as Leopold suspected (cf. No. 0515/58 ff.), the completion of the Mass fragment KV 322 (296a), cf. No. 0423/59. It is also possible that this was a kind of “excuse” to justify spending more time in Munich.

<sup>12</sup> BD: The family of (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798), who had already followed the Elector to Munich. He joined the Mannheim court music at the age of 13. After the death of Toeschi (see above), 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. His daughter was Rosa Schulz, née

soon, I kiss your hands a thousand times and I embrace my sister with my whole heart and  
am, sir, until death

your

[30] A blessed New Year! – That is all that I can put together today!

Munich, the 29<sup>th</sup>

Decm<sup>bre</sup> 1778  
10<sup>th</sup>

most obedient son

Wolfgang Amadè Mozt

My compliments to all good friends, both gentlemen and ladies – I hope to see Frau von  
*Robinig*<sup>14</sup> here –

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Cannabich, daughter of Christian Cannabich. In 1777 Mozart dedicated the clavier sonata in C KV 309 (284b) to her.

<sup>13</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>14</sup> BD: (Maria)Viktoria Robinig (1716-1783), wife of the factory owner Georg Joseph Robinig von Rottenfeld (1710-1760), member of the air-rifle club and frequent guest at the Mozarts'. Cf. No. 0016/67.