

0537. MOZART TO HIS FATHER, SALZBURG

À / Monsieur / Monsieur Leopold Mozart / maitre de la Chapelle de S:  
A:R: / l'archeveque de et à / Salzbourg.

Mon très cher Père!

Munic ce 13 Novembre 1780.<sup>1</sup>

It is in the greatest haste that I write, for I am not yet dressed, [5] and must go to Count Seeau's;<sup>2</sup> *Cannabich*,<sup>3</sup> *Quaglio*<sup>4</sup> and *Le Grand*,<sup>5</sup> the ballet master, are also eating there, in order to arrange what is necessary for the opera. –

Yesterday I ate with *Cannabich* at Countess Baumgarten's,<sup>6</sup> née Lerchenfeld – my friend<sup>7</sup> means everything in this house, so now I do as well – this is the best and most useful house here for me. [10] It is through this house too that everything regarding me has passed,<sup>8</sup> and will continue to pass – – God willing. She is the one who has a Foxtail stuck in her Arse and a spiky Valuable watch chain hanging from her auricular orifice and a beautiful unpretentious Ring, I saw it myself, even if ten deaths should come upon me, unhappy man I without a Nose.<sup>9</sup> *Sapient: pauca.*<sup>10</sup>

[15] Now I must dress – so now the most essential thing, and in fact the main purpose of this letter, is to convey to you, my dearest, best of fathers, all imaginable good wishes on the occasion of your name-day<sup>11</sup> – I furthermore commend myself to your fatherly love and assure you of my eternal obedience – – Countess *La Rosée*<sup>12</sup> commends herself to you and my sister – the whole *Cannabich* household [20] and the double Wendling<sup>13</sup> households, Ramm,<sup>14</sup>

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<sup>1</sup> = “To Monsieur Leopold Mozart, music director to His Royal Highness the Archbishop of and in Salzburg. / My very dear father! / Munich, the 13th day of November, 1780.”

<sup>2</sup> “Graf Seeau”. BD: Josef Anton, Count [Graf] Seeau († 1799), from 1753 supervisor of the Palace Theatre [Residenztheater] in Munich. One of his relatives, Ferdinand, Count [Graf] Seeau, († 1768) was Senior Stable Master [Oberstallmeister] in Salzburg. Cf. No. 0300/11.

<sup>3</sup> BD: (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798). 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. In 1777 Mozart dedicated the clavier sonata in C KV 309 (284b) to his daughter Rosa.

<sup>4</sup> BD: Lorenzo Quaglio (1730-1804), responsible for stage decoration in Munich.

<sup>5</sup> BD: Cf. No. 0541/6. Mozart wrote a *pas solo* for him.

<sup>6</sup> BD: Josepha, Countess [Gräfin] Paumgarten, née Lerchenfeld-Siessbach († c. 1818). Mozart wrote for her the scene KV 369, “*Misera, dove son!*” – “*Ah! Non son'io che parlo*”. She was probably involved deciding on the commission for *Idomeneo*.

<sup>7</sup> BD: Almost certainly Cf. No. 0333/20 etc. Johann Baptist Becké (1743-1817), flautist in the court music in Munich, kept the Mozarts informed about developments there. (Cf. also Nos. 0534, 0535).

<sup>8</sup> BD: This suggests that they had played a role in obtaining the commission for *Idomeneo* for Mozart.

<sup>9</sup> BD: Encoded on a loose acrostic principle: she is the “*Favoritin*” (favourite) [of the Elector]. 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 30<sup>th</sup> December, 1777, Elector of Bavaria. Cf. No. 0363/30.

<sup>10</sup> = “Little do they know”.

<sup>11</sup> BD: 15<sup>th</sup> November.

<sup>12</sup> BD VII: Theresia, Imperial Countess [Reichsgräfin] von Larosée, née Imperial Countess [Reichsgräfin] Topor-Morawitzky, the wife of Court Councillor [Hofrat] Johann Kaspar Alois, Count [Graf] Basselet von Larosée (1747-1826). Cf. 0333/77.

<sup>13</sup> BD: The families of the flautist Johann Baptist Wendling (1723-1797) and his brother, the violinist Franz Anton Wendling (1729-1786), both of whom met the Mozarts in 1763, cf. No. 0057/2-6. Their wives and daughters were also musicians and are mentioned several times in the correspondence up until 1790 (No. 1138/21-22). Both brothers came from Alsace and both died in Munich. 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>14</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.

Eck father and son,<sup>15</sup> Beckè and Herr *del Prato*<sup>16</sup> ††† who just happens to be with me ††† Yesterday Count Seeau presented me to His illustriousness the Elector,<sup>17</sup> he was very gracious towards me. If you should speak to Count Seeau now, you would not know him any more, so completely have the Mannheimers turned him around. –

[25] The 2<sup>nd</sup> *duet* is being left out completely – and in fact more to the advantage than to the detriment of the *opera*; for you will surely see, if you read through the scene, that the scene becomes dull and cold with an aria or duet – and is very embarrassing for the other actors who have to stand around at this point – and in addition the noble combat between *Ilia* and *Idamante* would become too long and therefore lose all its value. [30]

*Apropós!*<sup>18</sup> I forgot to write to you in a recent letter that Herr Wegscheider<sup>19</sup> had only sent 118 florins instead of 120, for which reason *Msr. Gandville*<sup>20</sup> has not yet been able to give me a formal receipt, but he will probably have written to him about it. – *Mad.<sup>me</sup> de Fosman*<sup>21</sup> and her sister send their especial compliments to *Mad.<sup>me</sup> Maresquille*.<sup>22</sup> [35] her mother too. – *Baron Götz*<sup>23</sup> commends himself to Herr von Gilofsky<sup>24</sup>, and Berantzky<sup>25</sup> most warmly likewise – a lovable man! – But now – although I would have much more to write of, I must close. I kiss your hands 1000 times, and embrace my sister with my whole heart and am eternally

[40]<sup>26</sup>

Although I am expected, in the name of  
His Excellency,<sup>27</sup> to write a  
formal reply in his name to the  
esteemed *Abbate Varesco* –  
I have however no time, and  
[45] I am not a born secretary.  
In Act One scene  
VIII Herr *Quaglio*  
made the same objection<sup>28</sup>  
as we did right at the beginning,  
[50] namely that it is not fitting  
for the king to be completely  
alone on board ship – –  
if the esteemed *Abbè* believes that  
he can be reasonably represented  
[55] in the terrifying storm, abandoned

<sup>15</sup> BD: The horn player Georg Eck, 1766-1778 in Mannheim and then in Munich. Cf. No. 0485/47. His son, Johann Friedrich Eck (1766-c.1810), was a violinist. Cf. No. 0887/91-92.

<sup>16</sup> The castrato mentioned in No. 0535/43 ff. and referred to pejoratively in line 96 below. With the crosses, Mozart symbolises defending himself from the devil.

<sup>17</sup> “s: D: dem Churfürsten”. BD: Cf. note on line 14.

<sup>18</sup> (Here:) = “By the way”.

<sup>19</sup> BD VIII: Valet to the Hereditary Marshall [Erbmarschall] Ernst Maria Joseph Nepomuk, Count [Graf] Lodron (1716-1779). Cf. No. 0359/121. Mozart composed works for his wife and daughters.

<sup>20</sup> BD: Not identified.

<sup>21</sup> BD: Not identified.

<sup>22</sup> BD: Dancer with Schikaneder’s troupe, a familiar guest in the Mozart household in Salzburg.

<sup>23</sup> BD: Not identified.

<sup>24</sup> BD: Joseph Anton Ernst Gilowsky von Urazowa (1739-1789), court councillor [Hofrat], engineer, cousin of the “Katherl” mentioned frequently in the correspondence. Cf. No. 0102/148.

<sup>25</sup> BD: A member of the extensive Berhandtzky family. Possibly Placidus Berhandtzky von Adlersberg, priest? The name occurs repeatedly in the correspondence. Most likely is Joseph (\* c. 1748 – 1789), who became Court Council Secretary [Hofratssekretär] in 1788.

<sup>26</sup> BD: The following lines (40 – 68) are written at right angles across the page.

<sup>27</sup> BD: The Elector, cf. note on line 14.

<sup>28</sup> BD: Act 1, the shipwreck scene.

by everyone, without ship,  
entirely alone, on all sides  
in the greatest danger,  
then let it all stay as it is,  
[60] but N.B.: without ship, for  
he cannot be alone on the ship  
– otherwise some generals,  
those who have his trust,  
|: supernumeraries |: must  
[65] disembark with him,  
but then the king must  
still say some words  
to his people,

namely that they should leave him on his own – which, in the sad situation in which  
[70] he is at this moment, is completely natural. *Apropòs*:<sup>29</sup> the aria for *Mad:me* Wendling<sup>30</sup> – I  
will of course receive it soon?<sup>31</sup> –

Frau *Mara*<sup>32</sup> was not so fortunate as to please me – she does too little to become the  
equal of a *Bastardina*<sup>33</sup> – [75] (: for this is her *fach*; –) and does too much – to touch the heart  
like a *Weber*<sup>34</sup> – or a sensible female singer –

*Mon très cher Père*<sup>35</sup>

your most obedient son, sir,

Wolf. Amd. Mozart

[80] P.S. My compliments to all good friends, both gentlemen and ladies, *apropòs*; Count  
Seeau would be inclined |: because they translate so badly here |: to have the *opera* translated  
in Salzburg as well. – Only the *arias* in verse. – I am meant to draw up a contract. With that  
the payments for the *poet* and translator would be settled at the same time. Give me a reply on  
this soon. [85]

Adieu.

[How is it turning out]<sup>36</sup> with the family painting?<sup>37</sup> – –  
[Is the likeness] good ? –

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<sup>29</sup> (Here:) = “By the way”.

<sup>30</sup> BD: No. 13, “*Idol mio, se ritroso*” was probably for Dorothea (I) Wendling, née Spurni, wife of the traverse flautist Johann Baptist Wendling, singer in the court music in Mannheim; she later dedicated herself entirely to teaching.

<sup>31</sup> BD: Mozart indicates that lines 69 – 71, written after line 97, should be read here.

<sup>32</sup> BD: Gertrud Elisabeth Mara, née Schmebling (1749-1833), fled with her husband from the Prussian court after constant disputes with Frederick II.

<sup>33</sup> BD: Lucrezia Agujari, also known as Bastardella. Cf. No. 0166/45.

<sup>34</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>35</sup> = “My very dear father”.

<sup>36</sup> BD: The beginnings of lines 87 – 89 were destroyed by cutting out the seal; the content translated here in square brackets was added in a foreign hand.

<sup>37</sup> BD: By Johann Nepomuk della Croce (1736-1819).

[And has my] sister been started already? –

[90] The first performance of the opera will not be until the 20<sup>th</sup> January. Please be so good as to send me the 2 scores of the Masses which I have with me<sup>38</sup> – and the Mass in B<sup>b</sup> too, for Count Seeau will tell the Elector something about these in the coming days – I would like people to get to know me in the style as well. I have only heard one Mass by *Grua*<sup>39</sup> so far – [95] one can easily compose half a dozen of this genre a day. If I had known that this castrato<sup>40</sup> is so bad I would indeed have recommended *Ceccarelli*<sup>41</sup> –<sup>42</sup>

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<sup>38</sup> BD: Probably KV 317 (1779) and KV 337 (1780).

<sup>39</sup> BD: Francesco da Paula Grua (1754-1833), pupil of Holzbauer in Mannheim and Padre Martini.

<sup>40</sup> BD: Dal Prato: cf. line 21; cf. No. 0535/43 ff.

<sup>41</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>42</sup> BD: Here Mozart indicates that lines 69 – 71, originally written here, are to be read after line 68.