

0540. LEOPOLD MOZART TO HIS SON, MUNICH

*À Monsieur / Monsieur Amadé Wolfgang / Mozart Maître de Musique / à / Munic / Franco*<sup>1</sup>

Salzb., 20<sup>th</sup> Nov.  
1780

*Mon très cher Fils!*<sup>2</sup>

[5] You will have received the packet which was sent off yesterday by post-coach. I hope I can be sure about receiving the *aria* für Schickaneder<sup>3</sup> with the post-coach; but if you have not handed it in, which I hope is not the case, take it to the post, Schickaneder is willing to pay for everything. I am ashamed of myself: after all, this honest, good man even walked to the post-coach with you to be present at your last departure. [10] That you are getting yourself into <Countess Baumgarten's<sup>4</sup> good books> is a very astute move. Afterwards you will presumably pay visits to <Count Seinsheim<sup>5</sup>> and <the President's wife<sup>6</sup>>. If you do not pay your visit in the morning, but after they have eaten, no one will be offended at you because it is known that you are buried under mountains of composing work. [15] I thank you for your congratulations, and in return wish you good luck that <your opera turns out well>: everything that follows will depend on this.

Herr Wegscheider<sup>7</sup> says you should get *Gandville*<sup>8</sup> to give you a receipt that you correctly handed over to him a sealed letter with money. Since the letter was sealed, he can only turn afterwards to the person who sent the money; [20] you must have a receipt that you delivered it to him. So that you do not lose any time, Herr Becke<sup>9</sup> will surely do you the favour of requesting this certification, unless you can do this yourself in passing on your way.

Is it really true that *M:<sup>dme</sup> Mara*<sup>10</sup> took exception to the fact that they did not allow her husband to accompany? [25] – – that she has appealed to the *orchestra* about it?, that Herr *Cannabich*<sup>11</sup> got involved in an exchange of words with Herr *Mara*? – I believe *Fiala* has written about it to his father-in-law.

You ask how the family painting is turning out? – – up till now nothing further has been done on it. I had no time to sit, and sometimes the painter had none; [30] and now your

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<sup>1</sup> = “To Monsieur Amadé Wolfgang Mozart, music director in Munich. Post paid”.

<sup>2</sup> “My very dear son!”

<sup>3</sup> BD: **Aria**: KV Anh. 11a, for the comedy *Die zwey schlaflosen Nächte* [“Two sleepless nights”]. It was finally sent, after numerous reminders by Leopold, on 22<sup>nd</sup> November 1780. **Emanuel Schikaneder** (1751-1812), actor and theatre director. He took over the Moser troupe in 1778, which he took to Ulm, Stuttgart, Augsburg, Neuburg an der Donau, Nuremberg, Erlangen, Rothenburg ob der Tauber, Laibach, Klagenfurt and Linz 1780. They were in Salzburg 1780/81. He soon got to know the Mozart family, gave them free entry to the theatre every evening, and participated in the air-rifle club. He was important in giving Mozart familiarity with stage practice. In 1786 they performed operas ten times and plays three times in Salzburg.

<sup>4</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 probably played a role in the commissioning of *Idomeneo*.

<sup>5</sup> BD: Franz Joseph Maria, Imperial Count [Reichsgraf] von Seinsheim († 1786), Bavarian conference minister and minister for foreign affairs. Cf. No. 0331/106.

<sup>6</sup> BD: The harpsichordist mentioned in No. 0538/12?

<sup>7</sup> BD: Senior steward [Hofmeister] in the Lodron household.

<sup>8</sup> BD: Mentioned in No. 0539/41, but not identified.

<sup>9</sup> BD: Court musician in Munich and friend of the Mozarts.

<sup>10</sup> BD: Johann Baptist [Giovanni Battista] Mara (1744-1808), cellist, married the singer Gertrud Elisabeth Mara, née Schmebling (1749-1833) in 1771. They fled from the Prussian court after constant disputes with Frederick II.

<sup>11</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.

sister is not allowed to leave the house. This morning *Dr. Barisani*<sup>12</sup> called on us again. He prescribed her a chest electuary, – then she must take chest tea, drink a lot of barley water, barley mash and eat slightly moistening food. You know that back then, on the occasion of the concert at *Barisani*'s, she had a running nose for a long time and a catarrh accompanied by much coughing, [35] that she always went out teaching and became very heated doing this: and you know, she always came back from the lessons almost roasted. She finally spoke with *Dr. Barisani*, and she immediately had to have blood let, she let 7 ounces, and he said she was in danger of getting chest consumption. [40] Since there is now still a slight dry coughing there after the bloodletting, a dry one in the throat and in the chest, help for the chest has to be provided by diligent attendance, with diet, rest and moistening medicines. Nor may she sleep in a cold room anymore. I must once again be an attendant to the ill and, with 61 years on my shoulders, be the most steadfast of men, [45] although I have had a hefty catarrh myself for some days now, am drinking barley-water, taking footbaths, and have otherwise pretty much sieved off the catarrh to a large extent with the all the running around, purchases, duties and letters and thinking. Enough! As long as it can be done – it will be done! I will not have the good fortune in this world of living out my life pleurably in peace and without worry, at least the last days of it, [50] yet I would nevertheless have deserved it.

Now to continue! – – *Ceccarelli*<sup>13</sup> still has 11 months to go here, it would therefore be precisely to his suiting if he were not to be engaged here again, which I do however fully expect.

Answer soon, because of *Schachtner*,<sup>14</sup> [55] and if there were still anything to be changed.

At the end you write: The Dvl! Once again I cannot write what I would like to write. – Yes, I believe that: when one should write down everything just at the point where one is standing, often the things one wanted to write no longer come to mind [60] – and if one remembers, one does not have enough time. Your sister kisses you a million times and I am your old sincere father and friend,

L Mozart

We all commend ourselves.

Now I am going to the *vesper* and *litany*, tomorrow is my wedding anniversary – [65] now a very sad reminder which is incomprehensible to you – for the moment!

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<sup>12</sup> Emanuel Schikaneder, actor and director of a theatre troupe, in close contact with the Mozarts.

<sup>13</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>14</sup> BD: About the translation of the libretto. Cf. No. 0089/73. Johann Andreas (he called himself "Andrée") Schachtner (1731-1795). Became Salzburg High Princely Court and Field Trumpeter [Hochfürstlicher Hof- und Feldtrompeter] in 1754. He also played violin (cf. No. 1210/99) and violoncello. He published a book of poems in 1765, dedicating it to Johann Christoph Gottsched. Probably contributed texts to KV 42, 50 (46b), 196; 345 (336a), 344 (336b), the German version of KV 366. In 1792 gave Nannerl detailed information on Mozart's early years, cf. No. 1210.