

0673. 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!

Vienne ce 8 de maj 1782¹

I received your last letter² of the 30th of April correctly as well as, likewise yesterday, [5] my sister's letter, complete with the enclosure³ for my dear Konstanze, to whose hands I immediately entrusted it. – She was truly delighted with it, and will allow herself the liberty of writing to her again with the next post. In the meantime |: since I cannot possibly take time today to write to my sister personally :| I must ask her a question on her behalf, which is: [10] are they wearing fringes in Salzburg ? – – whether my sister is already wearing them? – whether she can make them herself or not? – Konstanze just recently decorated 2 *picqué* dresses this way. – It is the height of fashion here; – well, because she can make them herself, she wished to be of service to my sister in this, she should simply name the colour, for they are worn in every colour: – [15] white, black, green, blue, *puce* etc. A dress with atlas or gros de Tours cloth, of course, must be decorated with silk fringes, as she has done with one of hers; – but an ordinary dress of fine Saxon *piqué* – with twisted yarn fringes |: which one can hardly distinguish from the silk ones unless one touches them :| looks very fine; and with them there is the convenience that one can wash them along with the dress. – – [20]

I would ask you to write telling me how *Salieri's opera*⁴ in Munich turned out? – I think you must have heard in the meantime; if not, you must certainly know how it has been received. –

I have called on Count *Daun*⁵ twice, but never found him at home, [25] but sent someone to fetch the *musique*. – The fact is that he is only at home in the mornings and, at that time, not only do I not go out, but I do not even get dressed because I am under too much pressure with composing. – But I will indeed try on the coming Sunday. – Besides the *variations*,⁶ perhaps he can also take the Munich *opera*⁷ with him. –

[30] Yesterday I called on Countess Thun⁸ and showed her how my 2nd *act*⁹ is to be ridden; she is no less satisfied with it than with the first. – I had *Raaff's*¹⁰ *aria*¹¹ copied a long time

¹ = “To Monsieur Leopold Mozart, Music Director to His Royal Highness the Archbishop of and in Salzburg. / My very dear father! / Vienna, this 8th day of May, 1782”.

² BD: No. 0671, lost.

³ BD: It seems Nannerl had in no way disdained the lines written to her by Constanze, cf. No. 0668/47 ff.

⁴ BD: *Semiramide*. Antonio Salieri (1750-1825), composer, succeeded Bonno as court music director in Vienna in 1788.

⁵ “graf Daun”. BD: Karl Joseph (* 1728), Count [Graf] Daun, cathedral canon, member of the Salzburg Cathedral Chapter, here visiting Vienna briefly.

⁶ BD: Cf. Nos. 0648/98; 0649/6-8. Probably KV 352 (374c), 359 (374a), 360 (374b); cf. Nos. 0610/31-32; 0649/7-8. These three variations were published along with KV 264 (315d), 353 (300f), 398 (416a) and 455 by Artaria, but not until 1786.

⁷ BD: *Idomeneo*. Cf. No. 0649/10-11.

⁸ “gräfin Thun”. BD: Marie Wilhelmina, Countess [Gräfin] Thun-Hohenstein (1747-1800), Vienna, appears frequently in the letters as a patroness of Mozart, although only until 1782. Wife of Johann Joseph Anton, Graf Thun (1711-1788), Imperial Chamberlain [kaiserlicher Kämmerer], Freemason. It was there that Mozart lodged with his wife returning from Salzburg in 1783 and wrote the Linz Symphony KV 425. She was also acquainted with Baron van Swieten. Cf. Nos. 0585/57, 85; 0766/16; 0863/8.

⁹ BD: Of *The Abduction from the Seraglio*.

¹⁰ 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.

¹¹ BD: KV 295, written in 1779.

ago, and handed it to Fischer,¹² whom he had *commissioned* to do the task. – You once wrote that you would like to have the *musique* I wrote for *Robinig*:¹³ who has it then? – [35] I do not. – *Eck*¹⁴ has it, I believe, he has of course given it back to you? – I did of course also request it from you in my letters, along with the ones *in F* and *B^b*.¹⁵ –

I would ask you, please, to send me Baumgarten's *scene*¹⁶ soon. – Now, throughout this summer there will be *musique* in the Augarten¹⁷ every Sunday. – a certain *Martin*¹⁸ has started an *amateur concert* series this winter, [40] with performances every Friday in the Mehlgrube.¹⁹ – you will no doubt know that there are a host of *amateurs* here, and indeed very good ones, both women and men. – So far it has not really gone well from my point of view. – This *Martin* has now received permission in a *decree* by the Emperor,²⁰ and with a full assurance of his most royal favour, to give 12 *concerts* in the Augarten, [45] and 4 grand performances of night *musique* in the most beautiful places in the city. – The *season ticket* for the whole summer is 2 *ducats*.²¹ Now, you can easily imagine that we will get enough *subscribers*. – all the more so because I am supporting it actively and am *associated* with it. – Let us suppose that we have only 100 *subscribers*, [50] then certainly – |: even if the costs were 200 florins, but that cannot possibly be :| there are certainly 300 florins *profit* each. – *Baron van Suiten*²² and Countess Thun are putting great efforts into it. – The *orchestra* is entirely amateur – with the exception of the *bassoonists* and the trumpets and timpani. –

*Clementi*²³ will leave here again tomorrow, I hear; – [55] so you have seen his *sonatas*?²⁴ –

Concerning poor Leitgeb,²⁵ please be patient a little longer, I beg you: if you knew his circumstances and saw how he has to be his own helper, you would quite certainly feel sorry for him. I will speak to him and I know with certainty that he will pay you, at least little by

¹² BD: Johann Ignaz Ludwig Fischer, pupil of Raaff, distinguished singer. Mozart wrote at least one "*scena*" for him.

¹³ BD: Divertimento KV 334 (320b) with the March KV 445 (320c), probably a commission for the factory owner Georg Sigismund Robinig (cf. No. 0559/32) in Salzburg.

¹⁴ BD: Probably the horn player Georg Eck, 1766-1778 in Mannheim and then in Munich. Cf. No. 0485/47.

¹⁵ BD: KV 334 (320b) with the March KV 445 (320c).

¹⁶ BD: KV 369. Mozart had requested it in letters 0621 and 0625. 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 Munich in the commissioning of *Idomeneo*.

¹⁷ BD: A garden and palace originally laid out in the 15th century and opened to the public by the emperor in 1775.

¹⁸ BD: Philipp Jakob Martin from Regensburg, once a pupil of Abbé Bullinger, now an organiser of concerts. Later celebrated in the canon KV 560b.

¹⁹ BD: An inn on the Mehlplatz ("Flour Square").

²⁰ BD: Joseph II (1741-1790), Holy Roman Emperor [Kaiser] 1765-1790. Son of Maria Theresia. Ruler of the Habsburg lands from 1780.

²¹ BD: = 9 florins.

²² BD: Gottfried Bernhard van Swieten (1733-1803), became a diplomat in 1755, served in numerous European cities. From 1777 he had educational responsibilities in Vienna. Owner of an enormously valuable library. Wrote the text for Haydn's "Seven Last Words" and "The Seasons". Acquainted with C. Ph. E. Bach. Met Mozart in Vienna in 1767, saw him regularly in Vienna, introduced him in his home to the music of Handel and Bach. Commissioned works from Mozart. Composed music himself.

²³ BD: Muzio Clementi (1752-1832, Deutsch Bild No. 335), pianist and composer. Employed as an organist at the age of 9. 1766-1780 in England and London. Competed publicly with Mozart in Vienna in 1781 (cf. No. 0659/44 ff.). Mozart saw his gift as primarily technical (cf. Nos. 0659/40-43; 0750/35-41). He advised his sister not to spend too much time on his sonatas (mentioned in a number letters between the two of them) so as not to lose the calm poise of her hand position (cf. No. 0750/24 ff.).

²⁴ BD: Probably the 3 *Sonates Op. 7*, published by Artaria in 1782.

²⁵ BD: Joseph (incorrectly Ignaz) Leutgeb (Leitgeb) (1732-1811), horn player in Salzburg and later in Vienna, one of the few people mentioned throughout the almost 30 years of correspondence (1763-1791). The large number of works written for him by Mozart (KV 371, KV 412 + 514 (386b), 407 (386c), 417, 447, 495) speak for his musical abilities. Mozart made contact with him in 1781, shortly after arriving in Vienna.

little. – Now I wish you well in every way, [60] I kiss your hands 1000 times and am, sir,
eternally your

most obedient son,
W: A: Mzt

P.S. I kiss my dear sister 1000 times.
My compliments to Katherl,²⁶
[65] and greetings to Thresel,²⁷ and she
should become my nursemaid; only she
should *train* hard in singing. Adieu.
To Pimperl²⁸ a pinch of Spanish tobacco –

²⁶ BD: Katharina Gilowsky, member of the marksmen's club, friend of the family. Daughter of Wenzel Andreas Gilowsky.

²⁷ BD: Therese Pänckl, serving girl in the Mozart household in Salzburg.

²⁸ BD: Pimpes, the Mozarts' dog in Salzburg.