

0854. LEOPOLD MOZART TO HIS DAUGHTER,<sup>1</sup> SALZBURG

*À Madame / Madame Marie Anne / de Sonnenbourg née / de Mozart<sup>2</sup> /  
à / Salzbourg / to be delivered to the Tanzmeisterhaus.<sup>3</sup>*

Vienna, 25<sup>th</sup> [March] on Good Friday  
1785.

[5] Just now, as I write, the weather is alternating between sunshine and heavy snowfall: some days ago it snowed bitterly and drifted, and then gave way to a bright day, with the roads frozen solid as at around New Year: in short! they think they will have Christmas and not Easter Day on Sunday, and word is going round that the people at court want to organise a sleigh ride because it is so unusual. I would wish for milder weather so that I can leave, I would not wish to risk it in weather like this. I have asked the *copyist* to come to the house and he is indeed working on three different *variations*<sup>4</sup> for you, which I am paying for. Then I will press to get the *cadenzas*;<sup>5</sup> will also buy whatever has been engraved. [15] I have also met Herr von Derer<sup>6</sup> here, – a Herr von *Franciscus*<sup>7</sup> who is in the *artillery*, and was at *college* 6 years ago; a young son of Herr Prof. Steinhauser.<sup>8</sup> On the coming Easter Monday I and your brother will eat<sup>9</sup> with the esteemed *advocate Raab*<sup>10</sup> |; Mitzerl's<sup>11</sup> cousin :|; now I think I will not live in the house much longer for, as far as I gather, [20] he will give up his *advocate's* practice sometime soon and move to Salzburg in order to live there in peace with his wife and children; although he is a young man, he is tired of *advocacy*, drudgery and all the new structures, since they estimate him to be worth, I hear, due to his thriftiness and the fortune which his little hunchbacked wife has and is still to inherit, [25] more than 100 000 florins, since he will of course also inherit something in due time from his father, who is very well situated as a wine merchant in Matthausen.<sup>12</sup> If this, then, should all happen in due time, I am thinking about taking the apartment in *Alberti's*<sup>13</sup> house, where I found *lodgings* for the Marchands<sup>14</sup> that time. Madame Lang<sup>15</sup> – your brother's sister-in-law – was in Munich this

---

<sup>1</sup> BD: Maria Anna Walburga Ignatia (“Nannerl”), née Mozart, (1751-1829). After her marriage in 1784 her name was Maria Anna von Berchtold zu Sonnenburg. In all letters to Nannerl after her marriage Leopold refers to her as “Frau Tochter” [madam daughter] and to his son-in-law as “Herr Sohn” [esteemed son].

<sup>2</sup> BD: The formula “née de Mozart” corresponds to an old Austrian custom.

<sup>3</sup> “The dancing-master’s house”: BD: The nickname of the house on the Hannibalplatz where the Mozart family had lived since 1773 and where Leopold now finds himself alone after Nannerl’s marriage.

<sup>4</sup> BD: Probably KV 398 (416e), 455 and 460 (454a), written in the year 1783 and 1784.

<sup>5</sup> BD: Probably for the piano concertos KV 466 and 467 (untraceable).

<sup>6</sup> BD: “Dreier”(?), probably one of the sons of Ludwig Jakob Dreier, secretary to the Austrian legation in Berlin.

<sup>7</sup> BD: Perhaps Cajetan de Franciscis, who attended a law class in the Collegium Rupertinum 1783-1784.

<sup>8</sup> BD: Prof. Dr. Johann Philipp Steinhauser (Stainhauser) von Treuberg († 1815), professor of public law, dean of the faculty of law at Salzburg university, member of the Court Council.

<sup>9</sup> BD: Cf. No. 0858/26-27.

<sup>10</sup> BD: Dr. Ignaz Raab (1743-1811), a highly respected teacher of law and advocate for well-placed members of society. A subscriber to Mozart’s concerts in 1784. At a later date Schubert was a frequent guest of his daughter in the house.

<sup>11</sup> BD: Maria Anna Raab († 1788, aged 78), along with “Joly Sallerl” (cf. No. 0062/41) one of the most faithful friends of the family. Rented out the first floor of her house, the “Tanzmeisterhaus” [“Dancing Master’s House”] to the Mozarts from 1773 until Leopold’s death in 1787.

<sup>12</sup> BD: Mauthausen an der Donau [on the Danube].

<sup>13</sup> BD: A house adjoining the “Tanzmeisterhaus” and belonging to Countess [Gräfin] Alberti.

<sup>14</sup> BD: When Theobald and Magdalena Marchand visited Salzburg in September, 1783, while Mozart and Constanze were staying with Leopold.

<sup>15</sup> BD: Aloisia Lange, neé Weber, an outstanding soprano whom Mozart met in Mannheim. His first love, who, as he admitted on 25<sup>th</sup> Dec., 1780 (No. 0596/27), was “not yet a matter of indifference” to him. From August, 1782, Mozart’s sister-in-law.

Lent with her husband,<sup>16</sup> where they both played guest roles in the theatre, [30] and were paid well, she also had a *play* entirely for herself,<sup>17</sup> sang for the Elector,<sup>18</sup> received a pretty, golden, lady's *snuffbox*; sang in the Music Lovers' *Concert*,<sup>19</sup> received a *medal* of 25 ducats<sup>20</sup> along with *portraits* of the Elector and Electress,<sup>21</sup> then she, her husband, Martin Lang and his wife<sup>22</sup> [35] went to Vienna via Salzburg and sought to arrive, with a letter of *recommendation* from the widowed Electress,<sup>23</sup> on Election Day,<sup>24</sup> on which day she also sang and received 40 ducats<sup>25</sup> from the Archbishop. I heard that she was going to travel to Salzburg, but it was too late to inform you of that because the letters are so late in getting out to you. They left Salzburg on Wednesday [40] and exactly one week ago |: I am writing this on Saturday, on the eve of Easter Sunday :| they arrived here. I have now heard Lange singing twice to the *clavier* with 5 to [...]<sup>26</sup> *arias*, which she sang most pleasingly. It is quite undeniable that she sings with the greatest *expression*, but now I have my explanation of why some people whom I frequently asked told me that she has a very weak voice,<sup>27</sup> [45] – and others told me she has a very loud voice. Both are true: her sustained sound and all expressive notes are astonishingly strong; the delicate things, the passagework and ornamentation and the high notes very fine, so I feel that the one is in too great a contrast to the other, and in a room the strong notes offend the ear, [50] but on the stage the fine passages presuppose great silence and attentiveness in the audience. More on this in person in due time. – The plight of the *Amands*<sup>28</sup> in Salzburg must be dire, because the esteemed Court Councillor von *Gilowsky*<sup>29</sup> is asking for permission for the *auction* of *Eigen* and *Amand's effects*<sup>30</sup> to take place in my large room, for which he is offering me any payment I demand. [55] I answered that I am sorry that I cannot be of service to the poor *Armands* in a better and more pleasant matter, and that I would not think of taking payment. *Tresel*<sup>31</sup> will clear out the room, and make sure, along with the *Gilowskys' Katherl*,<sup>32</sup> that all the rooms are locked: only the door to the large room

<sup>16</sup> BD: The actor (Johann) Joseph Lange (1751-1831), engaged by the Burgtheater in Vienna 1770-1810, also painter. Married Aloisia Weber in 1780; six children; they separated around 1795.

<sup>17</sup> BD: A benefit performance.

<sup>18</sup> BD: 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>19</sup> “Liebhaber Concert”.

<sup>20</sup> BD: 25 ducats = 112½ florins.

<sup>21</sup> BD: Elizabeth Maria Aloysia Auguste (1721-1794). Married Karl Theodor, her cousin, in 1742. The *clavier/violin sonatas* KV 301 (293a); 302 (293b); 303 (293c); 304 (300c); 305 (293d); 306 (300l) are dedicated to her. Cf. No. 0383/84-85.

<sup>22</sup> BD VIII, p. 123: Marianne Boudet (1756-1835), actress, engaged at the court theatre in Munich from 1777; married the horn player Martin Lang, an acquaintance of the Mozart family, in 1782.

<sup>23</sup> BD: Maria Elisabeth Auguste of the Palatinate-Bavaria, living in Munich.

<sup>24</sup> BD: The anniversary of the Archbishop's election was a major celebration.

<sup>25</sup> BD: = 225 florins.

<sup>26</sup> BD: The second number is missing.

<sup>27</sup> BD: *Deutsches Museum*, 31<sup>st</sup> May, 1781: “a very pleasant voice, ... but too weak for the theatre”. *Historisch-giographisches Lexikon der Tonkünstler*, Leipzig, 1790-1792: “Who creates such notes from the heart as she does? and whose notes gain mastery over our hearts so irresistibly as hers? What clarity of tone, what elevated swelling and fading, what fine shading, what melting transitions between the minor keys, what triplets and runs like pearls, what pure trills from the initial *piano* to the most powerful *forte* and once again back to the dying *piano*, what recitative full of emphasis, warmth, truth, living aesthetics...”

<sup>28</sup> BD: Franz Anton von Amann died on 18<sup>th</sup> January, 1785, followed by his son on 28<sup>th</sup> March, 1785; the latter left five children.

<sup>29</sup> “Hofrath”. BD: Franz Anton von Amann died on 18<sup>th</sup> January, 1785, followed by his son on 28<sup>th</sup> March, 1785; the latter left five children.

<sup>30</sup> BD: The castle at Aigen and the inheritance.

<sup>31</sup> BD: Therese Pänckl, servant in the Mozart household in Salzburg for many years.

<sup>32</sup> BD: “Katherl”, Katharina Gilowsky (1750-1802), daughter of Wenzel Andreas Gilowsky, court surgeon, member of the airgun club, frequenter of the Mozart family home. Sometime governess to the children of Leopold Andreas, Count [Graf] Plaz.

from the hall will be left open. [50] Otherwise I cannot leave, as I said, until the weather improves, even though I would have been glad to have left already, only I would still like to see the *plays* and *operettas* which begin on Easter Monday. Here they not only did not have any Holy Graves<sup>33</sup> on show, but did not even display the *ciborium*,<sup>34</sup> instead locking all of them away and having four lights burning on the altar, [65] but there are Resurrections<sup>35</sup> every afternoon and evening. Now *addio!* We all heartily kiss you, my esteemed son<sup>36</sup> and the children, and I am eternally your

sincere father, Mozart.  $\frac{m}{p}$  37

The husband<sup>38</sup> of *Mad<sup>me</sup> Lang*<sup>39</sup> |: Weber :| is a good painter and drew me yesterday evening on red paper, [70] getting a perfect likeness and very beautifully drawn. *Boudè*<sup>40</sup> will appear for the first time on the coming Friday, as *Sophie* in *Diderot's Father at Home*,<sup>41</sup> Herr *Lang* is playing *St. Albin*. You can write me one more letter if you like.

---

<sup>33</sup> BD: Representations of Christ's grave during Easter week.

<sup>34</sup> BD: The container for wafers for the Mass.

<sup>35</sup> BD: Church services in commemoration of Christ's resurrection.

<sup>36</sup> BD: Leopold's customary form of address to his son-in-law.

<sup>37</sup> mp = *manu propria* = in his own hand.

<sup>38</sup> BD: The actor (Johann) Joseph Lange (1751-1831), see above.

<sup>39</sup> BD: Aloisia Lange, neé Weber, see above.

<sup>40</sup> BD VIII, p. 123: Marianne Boudet (1756-1835), actress, engaged at the court theatre in Munich from 1777; married the horn player Martin Lang, an acquaintance of the Mozart family, in 1782. Cf. No. 0850/12, 15.

<sup>41</sup> "Hausvatter": BD: Diderot's *Le père de famille* (1758) was translated into German by G.E. Lessing; the play had been in the programme at the Burgtheater since 1776. Lange was not very well received as "St. Albin" in Munich in 1784 (cf. No. 0824/16-17).