

Salzb., 24th Nov.
1785Little Leopold² is well!

Wonderful story! On Sunday, as I said in my letter, they gave the *opera* by Grätz³ again. [5] Because, amongst other weaknesses, it was too long, Herr Peyerl⁴ probably shortened it without informing Grätz. He therefore found, when he wanted to turn pages during the *opera*, that the leaves containing the cut material were sewn together etc. etc. In anger he threw the *score*, I do not know for which act, onto the stage, took his hat, and left. [10] The next day the esteemed city *legal officer*⁵ brought a complaint to the Reverend *Father Rector*;⁶ Herr Gratz was shut away for 24 hours, and now he is no longer goes to the music in the theatre at all. The *actors* made a cut without telling Gratz anything, it is his *score*, and he had allowed it to be performed without a fee, and had *rehearsed* daily with everyone for many weeks and taught them *unselfishly*, [15] so it was an ungrateful donkey's prank on the part of the principal⁷ and all the rest of them. Gratz ran out of the theatre in the first heat of anger, and did not reflect that he was acting against the respect that he owed to the public, and that he must demand his satisfaction from the *actors*, for which the whole theatre full of people is in no way responsible. It was therefore an ill-considered donkey's escapade. [20] The esteemed city *legal officer* should have thought about how the *actors* had benefited from Herr Gratz, since the house was astonishingly full both times; he should have taken his efforts into consideration etc. and should have borne in mind that *motus primo primus*⁸ in anger sometimes even rescues a homicide from the death penalty. It was therefore a common, heated and arrogant donkey's prank. [25] –

Otherwise it appears that this Grätz will go the same way as Keiner⁹ and Scheicher¹⁰ etc., people who wanted to fly before they had wings. – Did I not tell him the truth back then? – and did he not always have *operas* by Gasman,¹¹ Paesiello,¹² Gretri,¹³ Sarti¹⁴ etc. in his

¹ 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].

² BD: Nannerl's son Leopold (born in Salzburg on 27th July, 1785) was to remain with Leopold from his birth until his grandfather's death in May, 1787; Nannerl returned to St. Gilgen at the beginning of September, 1785.

³ BD: Cf. No. 0901/61. *Adalheide von Veltheim* or *Der Pascha von Tunis*, play in four acts by Gustav Friedrich Wilhelm Grossmann, music by Joseph Grätz (1760-1826), a pupil of Michael Haydn. A critic (AmZ 1802/03 V 337) described it as having “too beautifully set vocal parts unsuitable for most theatres.”

⁴ BD: Johann Nepomuk Peierl (1761-1800), singer and actor, married the singer Else Berner (* 1766) in 1782. After Salzburg he accepted engagements in Vienna and Munich. Mozart wrote two humorous canons referring to him: “*Difficile lectu mihi Mars*” KV 559 and “*O du eselhafter Peierl!*” KV 559a. Cf. Nos. 0906/77; 0876/58-59.

⁵ “H: Statt=Syndicus”. BD: Benedikt von Loes, Esquire [Edler] (cf. note on No. 0808/28), member of the Theatre Commission.

⁶ BD: Prof. Dr. Konstantin (Joseph) Langhaider (1726-1787), a Benedictine from Kremsmünster, now rector of the university.

⁷ BD: Romanus Waizhofer. From the end of Lent to the end of May, 1785, the troupe Romanus Waizhofer performed in Salzburg.

⁸ BD: “In the first surge of emotion”, a Latin term from moral theology.

⁹ BD: An amateur musician in Salzburg.

¹⁰ BD: Johann Georg Scheicher (* c. 1747), educated at the Kapellhaus and grammar school in Salzburg. Beyond his education there is no information available. He presumably failed as a musician.

¹¹ BD: Florian Leopold Gassmann (1729-1774).

¹² BD: Giovanni Paisiello (1740-1816).

¹³ BD: André-Erneste-Modeste Grétry (1741-1813).

¹⁴ BD: Guisepppe Sarti (1729-1802), whom Mozart met during his stop in Vienna on the way to Russia

hands, [30] *accompanying* them constantly, had Schmid's¹⁵ copy of the Abduction from the Seraglio at home, and then spoke to Schmid about borrowing the libretto of Adelheid v Veltheim: he wanted to try setting it to music because he was there frequently and heard how Herr Schmid was browbeating me to persuade your brother to do it. Poor devil that he was, he was willing to give him 24 ducats¹⁶ for it. – *Grätz* then finished it while Schmid was still here, but Herr Schmid knew what it was, and made the excuse that it was too late to rehearse it.

4 of the Augustinian *friars* had already been waiting 5 years for permission to take their vows. On Tuesday, permission came unexpectedly, [40] and one of them, the organist Langmayr, 37 years old, suddenly fell down dead in his cell. – Was it for joy? – That is what some think: – then he is one of the holy Augustinians.

They say that the *Amands'* young Antonnerl¹⁷ has gone on a journey: her hunchbacked companion will no doubt be very envious, for both of them sniffed out the men like a couple of bloodhounds. [45]

Fräulein *Louise v Robini*¹⁸ is in a poor state, one day a little better, but the next day worse again by a long way. –

There is an opinion that the process with the cathedral chapter¹⁹ etc. will be gradually laid to rest because the young cathedral canons are protesting about further expense, [50] as a result of which the *canonry's* revenues are diminishing more and more, and they will suffer under that for countless years as a consequence etc.

With the new year, the esteemed Senior Administrator of Werffen²⁰ is due to take over the *general tax office*²¹ etc. and Baron Rheling²² is to become director of the chamber:²³ that is what they are saying.

the 25th.

[55] My thanks for the little duck. – I looked for the notepaper on the side and found it. The writing was turned inwards, which is why I did not see it. The main thing I have to say is that last Monday I actually did send off the decree of *appointment* to the organ builder Schmid²⁴ with everything just as it had been for Egedacher²⁵ of blessed memory; in fact, if he can come in the first week in January, his salary is to be 19 florins per month, [60] starting with the new year.

Friderici's letter²⁶ only spoke of a few instruments, – I therefore do not know what kind etc. The peculiarity of the glass-instrument²⁷ is something quite different; the hammers

¹⁵ BD: Karl Ludwig Schmidt (c. 1740-1814), the principal actor of the troupe visiting Salzburg in 1784/85. Freemason.

¹⁶ BD: = 108 florins.

¹⁷ BD: Maria Theresia Antonia von Amann (1764-1802), daughter of Royal Chamber Councillor [Hofkammerrat] Franz Joseph von Amann (1736-1804).

¹⁸ BD: Maria Aloisia Viktoria (1757-1786), known as Louise.

¹⁹ BD: Differences between the cathedral chapter and the archbishop about tax rights.

²⁰ "Pfleger zu Werffen". BD: Felix Anton Patrizius Kurz von Goldenstein (1728-1786 in Werfen).

²¹ "General EinnehmerAmt".

²² "B: Rheling". BD: Johann Nepomuk, Baron [Freiherr] von Rehlingen, who was in fact the one who became the general tax inspector [Generaleinnehmer].

²³ "Kammerdirektor".

²⁴ BD: Johann Evangelist Schmid (1757-1804), worked in Salzburg from 1786 to 1803 as the successor to "old" Egedacher; he had previously learned in Rottweil and worked in Vienna, Hungary, Bohemia, Saxony and Augsburg.

²⁵ BD: Johann Joseph Egedacher (†14th June, 1785), the Royal Organ Builder and therefore also responsible for tuning and maintenance of the keyboard instruments; usually referred to in the letters as "old Egedacher".

²⁶ BD: Cf. No. 0900/64,65. The musical instrument maker Christian Gottlob Friederici (1750-1805).

²⁷ BD: The glass-harmonica, an improved version by Benjamin Franklin of the original played in London by E.H. Delaval. Mozart wrote the Adagio and Rondo KV 617 for the blind glass-harmonica virtuoso Marianne Kirchgessner (1769-1808).

do not hit the glass, – the aim is to produce a *harmonica* like the one which *Miss Devis*²⁸ and *Dr. Messmer*²⁹ played with the fingers, [65] and to bring this about with keys will be a waste of effort.

If the action of the *fortepiano* is sticking again, cold and moisture must be getting into it again: one must therefore move it nearer to the heat.

If you are otherwise well, it does not mean anything, – perhaps the *ordinary* post³⁰ will not come at all. [70] Joseph *Barisani*³¹ |: who commends himself :| told me you should occasionally drink a properly boiled-down barley gruel when you feel such dryness in your throat.

During your trip on the lake, I went for a walk from half past 1 to half past 5 in the finest warm wind and weather, [75] indeed from our little gate³² along the whole fortification as far as the Lintzerthor,³³ – from there to the church in Gnigel,³⁴ then back to the Strasserhof,³⁵ where I turned into the Fürstenweg,³⁶ and as far as Dietrichstein-Hof, from there I walked back to Weiserhof; then to the watchmaker's little house, and from there over both field paths as far as the Lintzer Thor, then to the Mirabellthor and across to our little Löderei Thörl.³⁷ [80] – As soon as I come to St. Gilgen, I will arrange a trip on the lake as well. Why did no one suggest anything like that to me at the wedding? –

On the 16th your brother wrote to me again³⁸ and asked forgiveness that he had not written to me on my name-day.³⁹ But why did it occur to him now? – – because I wrote to him saying he might at last send me the *quartets*⁴⁰ with the next post-coach, [85] and send the *scores* of the 2 new *clavier concertos* with it, which would be the most pleasing present for my name-day. He therefore promised that his wife would take care of it |: N.B. after I suggested it :| with the next post-coach.

I will send everything you have asked for with the glass-carrier woman.⁴¹
[90] I am writing on the morning of the 26th, having just visited little Leopoldl, who is in the best of humours, praise God, sends kisses to you both, is working away on my arm with hands and feet, making faces, opening his eyes wide and throwing his head backwards and forwards like a Harlequin.

I kiss my esteemed son⁴² and yourself from the heart, send my greetings to the children, and am as always eternally your sincere father [95]

Mozart mp⁴³

²⁸ BD: Marianne Davis (1744-1792) was the first virtuoso on this instrument. She performed in London and Dublin in 1764, later in Paris, then in several German cities and Vienna.

²⁹ Dr. Franz Anton Mesmer (1734-1815), the famous “magnetizer”. Sang and played numerous instruments.

³⁰ BD: Cf. No. 0895/114,165: Leopold's way of referring to the regular menstrual periods. The “ordinary” post referred to the regular, scheduled post deliveries.

³¹ BD: Joseph Barisani (1756-1826), eldest son of the Salzburg Archbishop's personal physician, Dr. Silvester Barisani.

³² BD: Probably the little doorway which led through the city walls to the river Salzach near the Lederer Tor [Tor, Thor = gate]; Leopold calls it the Löderei Thörl in line 79.

³³ = “Linz Gate”.

³⁴ BD: Gnigel, a village on the north-east edge of Salzburg.

³⁵ BD: “Strasserhof”, “Dietrichstein=Hof”, “Weiserhof”: fine residences between Gnigel and the Lederer Tor.

³⁶ “Fürstenweg”: SalzburgWiki: The “Prince's Ways” formed a system of parallel roads around Salzburg reserved for the political elite.

³⁷ BD: The Lederer Tor.

³⁸ BD: No. 0899, lost.

³⁹ BD: 15th November.

⁴⁰ BD: The quartets dedicated to Joseph Haydn. Cf. note on No. 0874.

⁴¹ BD: From letter No. 0808 (14th Sept., 1784) onwards, the “gläserägerin” [“glass-carrier woman”] is Leopold's regular messenger to St. Gilgen, where Archbishop Thun established a glassworks in 1701.

⁴² Leopold's customary form of address for his son-in-law.

⁴³ mp = *manu propria* = in his own hand.

I ask you to pass on special greetings to Nannerl⁴⁴ and to tell her she might reflect a little on whether she can believe that any woman who does not attempt to cultivate her abilities beyond those of a serving girl [100] and who does not make any effort to distinguish herself by a more noble manner can be pleasing in these times. All young people who are currently employed, either here or in Austria, are quite exceptionally distinguished in their etiquette, respectability, comportment and intelligence compared to previous times and customs: such people attain office and also look for an orderly wife for themselves, – a wife who has not only household skills, but respectability and noble comportment. [105] Times have changed, that is a fact that presents itself undeniably to our eyes. With several 1000 florins and a kitchen cloth around her body, with chicken-feed nicely smeared over her hand, she may of course certainly get an unfashionable 70 year-old husband who, like a bear with open, smiling, fearfully friendly jowls, joins her in the bridal dance. [110] But if she also has other characteristics befitting the lady of the house, she can cherish hopes of a proper, young, noble husband; otherwise certainly not!

⁴⁴ BD: Leopold's daughter's (Nannerl's) step-daughter, Anna Margarete (also known as Marianne), born 1771. Received keyboard teaching from Nannerl and was later godmother to Nannerl's daughters Johanna and Marie Babette, who both died young. After her marriage, Leopold addressed his daughter as "Frau Tochter" ["Madame Daughter"] in correspondence.