

0920. LEOPOLD MOZART TO HIS DAUGHTER,<sup>1</sup> ST. GILGEN

*A Madame / Madame de Sonnenbourg / à / St. Gilgen*<sup>2</sup>

[Salzburg, 14<sup>th</sup> January, 1786]  
The morning of the 14<sup>th</sup>.

Here are all the letters from Munich<sup>3</sup> for you to read. So do your packing so that you can both travel to Munich, since Carnival is so long.

[5] There was *confusion* because the *Butell*.<sup>4</sup> could no longer be delivered yesterday evening, and this morning the woman<sup>5</sup> furthermore wanted to set off so that she can still reach home; and I could not of course let her go there before 8 o'clock, which is exactly the time and the hour when I most need Tresel<sup>6</sup> in the house, and I also had to try to pack the candles – and soap, [10] especially since the box was too small. – I have received the money for it. As for when Schmid<sup>7</sup> can be spared so that we can come out together to see you, nothing definite can be said, for at the beginning there is a lot to do, and the *claviers* at court have to be tuned at 4 o'clock in the afternoon every Sunday, Tuesday and Thursday. [15] Write telling me which strings are missing from the *clavier*, here are the 5 octaves:

F. G. H. C. D. E. | f. g. h. c. d. e. |  $\bar{f}$   $\bar{g}$   $\bar{h}$   $\bar{c}$   $\bar{d}$   $\bar{e}$  |  $\bar{\bar{f}}$   $\bar{\bar{g}}$   $\bar{\bar{h}}$   $\bar{\bar{c}}$   $\bar{\bar{d}}$   $\bar{\bar{e}}$  |  $\bar{\bar{\bar{f}}}$   $\bar{\bar{\bar{g}}}$   $\bar{\bar{\bar{h}}}$   $\bar{\bar{\bar{c}}}$   $\bar{\bar{\bar{d}}}$   $\bar{\bar{\bar{e}}}$

So you need only note the letters, and a # as well if needed: this way I know what kind of string it is.

Since the glass-carrier woman is coming into town again this week, I will give her the *œuv: meleés*<sup>8</sup> to take with her. [20]

Send me the *Concerto in C*,<sup>9</sup> the new one from Vienna, with all the parts, via the glass-carrier woman, along with the *cadenzas* for it, I must have it, – I will send it back to you at once.

The new *concerto* is indeed astonishingly difficult. [25] But I doubt whether there is anything wrong, for the *copyist* checked it through. Some passages may not sound right if one does not hear the entire *harmony* of the instruments: – on the other hand, it is not impossible that the *copyist* may have read a ♮ for a ♭ in the *score* or something of the kind: then, of course, it cannot work. It will soon become clear when I see it. Herr von Hermes<sup>10</sup> has paid the glass-carrier woman for everything. [30] *addio!*

Mozart mp<sup>11</sup>

<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> Address from DME.

<sup>3</sup> BD: Cf. No. 0916/77-78. Among them was obviously an invitation to Nannerl and her husband to visit the Marchand family in Munich. Theobald Marchand (1746-1794), Munich theatre director; two of his children had for a time board, lodging and teaching in keyboard, violin and composition in Leopold Mozart’s home.

<sup>4</sup> BD: French “bouteilles” = bottles. Ordered by Frau von Hermes, cf. No. 0909/25 ff. and line 29.

<sup>5</sup> BD: From letter No. 0808 (14<sup>th</sup> Sept., 1784) onwards, the “glasträgerin” [“glass-carrier woman”] is Leopold's regular messenger to St. Gilgen, where Archbishop Thun established a glassworks in 1701.

<sup>6</sup> BD: Tresel (Therese Pänckl), servant in the Mozart household in Salzburg for many years.] presumably had to accompany the glass-carrier.

<sup>7</sup> 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. Nannerl had for some time now been waiting for her *clavier* to be repaired.

<sup>8</sup> BD: *Oeuvres melées*, published in 12 parts by Johann Ulrich Haffner (1711-1767) in Nuremberg from 1755 to 1765 and including works by Philipp Emanuel Bach and Johann Ernst Eberlin.

<sup>9</sup> BD: KV 467. Cf. No. 0918/24-25.

<sup>10</sup> BD: Court Councillor [Hofrat] Joachim Vital Virgil Hermes von Fürstenhof (1737-1793); his wife was Maria Theresia, née Schlossgängl von Edlenbach (1746-1798). Cf. line 5.

<sup>11</sup> mp = *manu propria* = in his own hand.