

0956. LEOPOLD MOZART TO HIS DAUGHTER,¹ ST. GILGEN

Yesterday Leopold² went for a walk
in Mirabell³ garden in the afternoon
and again today:

Salzb., 12th May,
1786.

[5] Herr Stengl⁴ decamped on the last day of April, and a letter from him dated 3rd May came to Spizeder⁵ and one from her⁶ to her mother without adding the location. To Spizeder because he boarded with him, and there he writes that the little that he still owes here will be settled to the kreuzer and pfennig as soon as he is present in person. [10] Both write that they really are *married*.

The story with *de Simonis*⁷ could have turned out far worse, since he would without doubt have brought 2 women⁸ together.

On Sunday Schikaneder⁹ will perform King Theodor of Corsica, an outstanding piece of music by *Paesiello*¹⁰ which he wrote in Vienna some years ago. [15] There is still some doubt whether he really will come in winter, because he is required to pay a *deposit* of 300 florins¹¹ as a guarantee that he will come.

Bishop Herberstein¹² was here on Wednesday, and was at the *opera*.

There has been no more music at court since last Sunday. At the moment there will be no social gatherings¹³ or music except on Sundays. [20] According to the Prince's¹⁴ wishes, the

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 The Archbishop's palace in Salzburg.

⁴ BD: Cf. No. 0954/26 ff. on his elopement. Perhaps identical with the bass G. Stengl who later sang in operas in Vienna and Kassel.

⁵ BD: Franz Anton Spi(t)zeder, tenor in the Salzburg court music.

⁶ BD: The mother of the girl Traudl who ran off with Stengl.

⁷ BD: Desimoni: BD: Peter (de) Simoni († 1811 aged 53), became oboist in the court music in 1786, was also active in the cathedral and theatre; also played cor anglais and flute. On his elopement cf. No. 0957/37 ff.

⁸ BD: Probably because he was already married.

⁹ BD: 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 10 times and plays three times in Salzburg.

¹⁰ BD: Giovanni Paisiello's original *I Rè Teodoro in Venezia* was premièred on 23rd August, 1784.

¹¹ BD: Because "he does not always keep his word", as the Court Council's ??? Hofrat's *Relations-Protokoll* of 8th May, 1786 records.

¹² BD: Ernst Johann, Count [Graf] Herberstein (1731-1788), known to the Mozarts since they met him in Passau on their first journey to Vienna as musicians. In Passau Wolfgang played before Bishop Joseph Maria, Graf Thun-Hohenstein and received the princely reward of one ducat. They then travelled by ship to Linz with Herberstein.

¹³ BD: These meetings typically took place on Tuesday and Thursday evenings.

¹⁴ "Fürst". BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erzbischof] of Salzburg from 1772. Employer of Leopold and, for two periods, of Wolfgang. Cf. No. 0263/9. At one point he dismissed both Leopold and Wolfgang, although Leopold was later reinstated. Cf. No. 0328.

parliament of the estates should pay 30000 florins to the cathedral chapter, but the entire estate of the knights opposes this, for which reason the *debate* in the Parliament of the Estates is not yet over. The Archbishop is therefore not holding any social gatherings because he does not want to see any of the esteemed *knights*; so it's war once again! The Chivalric Estate is taking its stand on the Imperial Court Council's¹⁵ *decree* that His High Princely Grace¹⁶ cannot force anything on the Parliament of the Estates, [25] and they do not want their action once again to cause people to say the same things which the Cathedral Chapter included in a document,¹⁷ comparing the knighted members of the parliament to the figures that one places by the heating oven and are given a push by the Prince's opinion so that their heads nod to say Yes or No, because they all live from the Prince [30] and seek his favour and are therefore all drooling sycophants etc. etc. But I think – – what? – – that in the end they may yet in fact say yes. Of course they are all firm and united at the moment! N.B. today His High Princely Grace has had his blood let.

Heinrich,¹⁸ who commends himself to you, [35] really has played a violin *concerto at court* on all of 2 occasions in the 9 weeks that he has been here and one single *clavier concerto*, namely on the 7th March the first violin concerto, on Election Day¹⁹ the *clavier concerto*, and the 2nd violin concerto on 7th May, after precisely 2 months.

Your brother wrote to me that for the – Wait! Why? Here is the letter.²⁰

[40] *Carl*²¹ should come and stay with me too, if God lets me live that long, and I will teach him to play the violin and many other fine things. I send him my kisses.

On Wednesday we were in the first *experimental* physics discourse,²² which are truly very fine this year. Read about it here,²³ and send it back to me again.
[45] at 12 o'clock at night

On the morning of the 13th!

Leopoldl has come to my bed with Tresel,²⁴ and they woke me.

Yesterday afternoon the *opera* rehearsal lasted until half past 5 in the evening. [50] Since 4 *copyists* had only 3 days to write it out hastily from the *score*,²⁵ everything was so astonishingly error-ridden that *Schickaneder*, *Deiber*,²⁶ *Schindler*, *Schmreck*,²⁷ and the

¹⁵ "Reichshofrath".

¹⁶ "S:^e Hochf: Gnaden". = the Archbishop.

¹⁷ BD: What follows is presumably a quote.

¹⁸ BD: Heinrich Marchand, son of the Munich theatre director Theobald Marchand, once a pupil in keyboard, violin and composition in the Mozarts' home for three years. Now a performer.

¹⁹ = The anniversary of the Archbishop's election.

²⁰ BD: No. 0955, lost.

²¹ BD: Nannerl's stepson from Berchtold's second marriage.

²² BD: On the orders of the Archbishop, Professor Father Dominicus Beck (1752-1791) has for some years been holding lectures in May and June on experimental physics at Salzburg University for interested persons of both sexes.

²³ BD: Presumably a prospectus.

²⁴ BD: Therese Pänckl, servant in the Mozart household in Salzburg for many years.

²⁵ BD: Copied from the score sent from Vienna.

²⁶ BD: Franz Teiber (1758-1810), 1786-1788 director of music in Schikaneder's troupe. His sister is Elisabeth Teyber/Teiber (1744-1816), singer, member of perhaps the only family in Vienna to have maintained contacts with all the members of the Mozart family for 20 years.

copyists were busy with *corrections* certainly halfway through the night, since there are enough errors in the *score* itself, as is usual with the Viennese *copyists*. – at 12 o'clock I could still hear them fiddling together and trying things out, [55] then it fell quiet again and I saw all the windows, upstairs and down,²⁸ lit up as if there were a wedding, – downstairs the music scribes still had to make duplicates²⁹ of the violin parts. At half past 12 I could still hear them trying some things together as I went to bed. All the *acteurs* can play violin and violoncello. Now they will have to make do with one serious rehearsal this afternoon, [60] when really 3 or 4 rehearsals would be necessary for such an *opera*.

The *Urian Castle*³⁰ was one of the most astonishing pieces of childish nonsense, full of all the ridiculous clowning you can find. Cat and dog aria, tailor's aria, bears, the landlord |: Schickaneder |: disguised as a woman. A composer with a violin under his arm, [65] a little contredance, blazing flames with the tumult of people putting them out. Peasants with threshing flails and dung forks etc. etc. In short, everything you can think of!

the first time the profit was 180 florins

the second time, in contrast – only . . 50 f because they do not like childish nonsense here.

[70] With *Robert* and *Caliste*³¹ the

takings were 75 f

—
305 f

It will be pretty full again tomorrow.

The music for the *Uranian Castle* is pleasant to the ear, [75] stolen and put together from all *operas*, only it has the fundamental fault that absolutely all the *arias*, with the single exception of the tailor's song, have 2, 3, and even 4 different tempos in them, so that not a single good idea is developed. All the members of the company claim not to know the *author* of the music, but I immediately knew that it was scribbled together by Schickaneder himself.

[80] Since lemons are very expensive, one costing 3 kreuzers, I have only bought 6.

There was a company of so-called English equestrians³² here who did a lot 3 or 4 times at the Summer Riding School, but nothing extraordinary. For apart from the riding, in which only the pagliaccio³³ |: Hanswurst³⁴ |: deserved to be seen, they performed aequilibria,³⁵ juggling, entertaining dialogue, [85] like half a *play*, postures, and a woman played a piece on the harp, to which someone beat a *tambourine* with his finger.

Now, I have no doubts but that you are sure to come into town at Pentecost,³⁶ otherwise I would become really and wholeheartedly angry and impatient. I kiss both of you from the heart, send my greetings to the children and am, in the hope of being sure to see you, your sincere father, [90]

Mozart mp³⁷

²⁷ BD: Schindler, Schmereck: members of Schickaneder's troupe.

²⁸ BD: In the theatre opposite Leopold's apartment.

²⁹ BD: Multiple copies of the parts.

³⁰ BD: *Das Urianische Schloss*, a singspiel by Emanuel Schickaneder.

³¹ BD: Opera by Johann Joachim Eschenburg, based on *La sposa fedele* by Petro Guglielmi (1728-1804).

³² BD: Jean Masson performed with his own company three times on 10th May, 1786. BD VIII, p. 93: He later demonstrated his riding skills at the Royal Stables [Hofstall] on 9th March, 1788.

³³ In the *commedia dell'arte* an apparently bold servant who was a coward at heart. Sometimes simply translated as "clown".

³⁴ BD: Stock comic character in early German theatre.

³⁵ BD: Balancing acts.

³⁶ BD: 4th-5th June, 1786.

³⁷ mp = *manu propria* = in his own hand.

Leopoldl sends kisses to you both!

Nandl³⁸ and Tresel send hand kisses to you both. Heinrich commends himself and is astonishingly eager to see and speak to you both soon.

[95] Tresel will buy the chickens and feed them.

³⁸ BD: Maria Anna Pietschner (1732-1805), Leopold's servant girl ("child nurse").