

0015. LEOPOLD MOZART<sup>1</sup> TO JOHANN JAKOB LOTTER,<sup>2</sup> AUGSBURG

Salzbg. the 18<sup>th</sup> Decemb:  
1755

*Monsieur mon tres cher amy*

I need not answer the communication<sup>3</sup> enclosed with sheet (F), for I hope you will already have been liberated from all doubt by the correct arrival of 3 returned sheets<sup>4</sup> and my letter.<sup>5</sup> [5]

You also want to know my thoughts regarding the *Pastoral Symphony*.<sup>6</sup> I send it herewith, and rely on the *generosité* of the prestigious and praiseworthy *Collegium Musicum*<sup>7</sup> or their most laudable and never adequately lauded director, namely *Msr. Gignoux*.<sup>8</sup> [10] Above all, I appeal for a good rehearsal before the performance, for otherwise there is certain to be an abominable disorder in the *Andante* and in the last piece. Most importantly, please pay good attention to all *forte* and *piano* markings, and in particular to all slurs and ties.

In the *Andante*, in the 7<sup>th</sup> bar, there are six triple-beamed notes which have to be slurred simultaneously in all parts.[15] Care must be taken here that no-one comes too early! The following 2 bars are not advantageous for the violin, it is very easy to err with the tempo.

In the *Menuet* and *Trio*, due attention must be given to the bow strokes, to the slurring and detaching.

[20] The last piece has two different tempos. Both tempos must be fast and peasant-like, as the melody itself demands. *Piano* and *forte* are not to be forgotten, and one must play exceptionally *piano* when the traverse flutes or shepherd's horn are playing.

N.B. the low held notes in the *corno pastoriccio*<sup>9</sup> must be taken an octave higher. [25]

By the way, remember what I wrote to you lately; save me! I leave it to your intelligence. One could act as if this *symphony* had already been obtained from me a year ago.<sup>10</sup>

Herr Zünner<sup>11</sup> will receive the *concertos* safely and the letter will also be returned again. [30] Herewith I send a manuscript which I had not looked at again until a few days ago.

This is the most tricky material, for which reason there are so many corrections in it. I have enclosed an added explanation. You can look through it and, if you any doubts, point it out *in tempore*. [35]

Of the eleventh chapter, only one sheet has come back, or 2 leaves. I have only been keeping it back in order to add on the twelfth chapter, although I do not yet really know the content of it. Now, however, all will soon be revealed, for I must start on it.

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<sup>1</sup> BD: Leopold Mozart (1719-1787), born in Augsburg as son of a bookbinder. Started studies in law and philosophy in Salzburg, but neglected these and became a professional musician. Married Maria Anna Pertl in 1747. Only two of their seven children survived infancy. From 1763 until his death, he was Vizekapellmeister [deputy director of music] at the Prince-Archbishop's court in Salzburg.

<sup>2</sup> BD: Johann Jakob Lotter (the Younger, 1726-1804), son of the eponymous founder of the firm (c. 1683-1738), printer and bookseller in Augsburg. Under his management, the business grew, especially the music side. He printed Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756), of which there were three impressions. He also printed Leopold's collection of keyboard music *Der Morgen und der Abend...* (1759), containing works by Leopold Mozart, Eberlin and Eberl.

<sup>3</sup> BD: No. 0014a.

<sup>4</sup> BD: No. 0014/17.

<sup>5</sup> BD: No. 0014.

<sup>6</sup> BD: No. 0014/60.

<sup>7</sup> BD: No. 0001/10-11.

<sup>8</sup> BD: No. 0014/60.

<sup>9</sup> BD: Correctly corno pastoriccio; cf. No. 0014/68.

<sup>10</sup> BD: Cf. No. 0014/69 ff.

<sup>11</sup> BD: No. 0013/26. Zinner had thus chosen 4 of the flute concertos offered.

[40] On sheet (F) I have again noticed a few of the baleful zwotes.<sup>12</sup> Perhaps this is a prelude to your dearest wife's bringing a girl with tw<sup>13</sup> – – into the world. This would be one too many. She would then have to have two husbands, or one good strong one.

Where are the *opera* performers<sup>14</sup> now? Are they still coming to Salzburg?

[45] My compliments from me and my wife to my dear Frau Lotter,<sup>15</sup> to whom I most heartily wish a successful birth. To both of you I am your

Most obedient Leopold Mozart

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<sup>12</sup> BD: Cf. No. 0014/16 ff.

<sup>13</sup> BD: Leopold continues to play on “zweite/zwote” for “two”. The second and third dashes are a visual indication of the missing word.

<sup>14</sup> BD: Possibly the Peruzzi troupe, whose visits to Augsburg had been familiar to Leopold in his childhood. I did in fact come to Salzburg and gave the first performance on 7<sup>th</sup> January 1756. As indicated in Nos. 0019/3-4 and 0020/25-27, Leopold offered text booklets to the opera, printed by Lotter, for sale in Salzburg.

<sup>15</sup> BD: Cf. No. 0001/41.