

0355. MOZART TO HIS FATHER, SALZBURG; POSTSCRIPTS BY HIS MOTHER AND HIMSELF

*Mon très cher Père!*¹

[Augsburg, 23rd – 25th October, 1777]

Yesterday, Wednesday the 22nd, my concert² went on stage. Count Wolfeck³ was busily involved, and brought sundry distinguished ladies of the nunnery with him. I called at his lodgings straightaway during the first days to pay my compliments, but he was not here. [5] He arrived back some days ago, and when he learned that I was here, he did not wait for me to come to him, but just as I was taking my hat and sword to go and visit him, he came in the door. Now I must give a description of recent days before I come to the concert. Last Saturday, I was at St. Ulrich's,⁴ [10] as I have already written.⁵ Some days before this, my esteemed relative⁶ drove me to the Prelate of Holy Cross,⁷ who is a very orderly, honest old man. On Saturday, before I went to St. Ulrich's, I was in Holy Cross Monastery with my relative once again because the esteemed Dean⁸ and the Comptroller⁹ was not here the first time, and because my little cousin¹⁰ said that the Comptroller is so entertaining. [15]

MARIA ANNA MOZART'S POSTSCRIPT:

Today, the 23rd, Wolfgang is again dining at Holy Cross. I was also invited, but because my stomach was sore from the severe cold, I stayed at home. Is it as cold in Salzburg as it is here,¹¹ where everything is frozen together as in the middle of winter? The day after tomorrow, Saturday, |: if nothing [20] gets in the way :| we are thinking of leaving for Wallerstein.¹² The concert here went incomparably well, the newspaper¹³ will tell you more. Herr Stein¹⁴ made every effort and showed us great courtesy. You can send him your thanks in writing. I hope you and Nannerl are well. I am very anxious indeed because we have not [25] received any letter this week. Could there be anything wrong with you?

¹ = "My very dear father".

² BD: Cf. No. 0354/34.

³ "graf wolfeck". BD: Cf. No. 0053/24 f. Anton Willibald, Count [Graf] von Waldburg zu Wolfegg und Wandsee (1729-1821), hereditary seneschal [Rechtserbtruchsess], cathedral canon in Salzburg, high official. Supposedly Provincial Director, under the name "Prunelius", of the Salzburg Illuminati lodge "Apollo".

⁴ BD: Monastery church in Augsburg; cf. No. 0331/63.

⁵ BD: 0352/74 ff.

⁶ BD: Leopold's brother Franz Alois Mozart (1727-1791), bookbinder in Augsburg; cf. No. 0006/7.

⁷ "hl: kreüz". BD: Bartholomäus Christa (1714-1778), took vows in 1739; from 1760 provost and then abbot.

⁸ "Dechant". BD: Father Ludwig Zöschinger (1731-1806), took vows in Augsburg in 1761. Organist and monastic dean in Holy Cross [Heiligkreuz]. Also a composer.

⁹ "Procurator". BD: Father Fortunat Schoedl (1749-1817), took vows in 1770, became priest in 1772, succeeded Zöschinger as monastery dean in 1782. Musical, composed.

¹⁰ "Bäsle". BD: Mozart's cousin Maria Anna Thekla Mozart (1758-1841), known in Mozart's letters as his "Bäsle" ["little cousin"]. Cf. No. 0331/56.

¹¹ BD: Cf. description in No. 0354/54 ff.

¹² BD: Cf. No. 0348/52 ff. Wallerstein was the residence of Kraft Ernst, Count [Graf] Öttingen-Wallerstein (1748-1802). He met Mozart in Rome in 1770 (cf. No. 0181/18) and sent numerous reports of Mozart's play in Rome to his widowed mother. Mozart visited Kraft Ernst and his mother in Hohenaltheim, but he was still deep in mourning for his wife. Kraft Ernst developed a passion for the music of Joseph Haydn, with whom he exchanged correspondence.

¹³ BD: Concert on 22nd October, 1777. Report in the *Augsburgische Staats- und Gelehrten Zeitung* of 28th October, 1777, probably again by Zabuesnig.

¹⁴ BD: Johann Andreas Stein (1728-1792), built organs and keyboard instruments. Active successively in Strasbourg, Augsburg and Vienna. Mozart greatly appreciated his pianofortes. He appears frequently in the letters, esp. Nos. 0349/32 ff. and 0352/61 ff.

Please write to me soon so that I stop worrying. I am very surprised that the duets by Schuster¹⁵ still – –

MOZART'S POSTSCRIPT:

Oh, he has already received them. – – Mama: Upon my soul, he has always written that he hasn't got them yet. – – Wolf: I can't stand arguments, he certainly has them, and that's the end of it. Mama: You're wrong. Wolf: No, I am not wrong, let me show it to Mama in writing. Mama: Yes, and where? Wolf: There, Mama is reading it, she is reading it right now – – Last Sunday,¹⁶ I was at the Mass in Holy Cross, but at 10 o'clock I went to Herr Stein. That was on the 19th. We rehearsed a couple of symphonies¹⁷ for the concert. [35] Afterwards I dined at Holy Cross with my uncle. During the meal, there was music. Badly as they may have fiddled, the music in the monastery is still preferable to the orchestra of Augspurg.¹⁸ I performed a symphony, and played the concerto in B^b by Vanhall¹⁹ on the violin, to general applause. The esteemed Dean is an orderly, good-humoured man, he is a relative of Eberlin²⁰ by the name of Zeschinger,²¹ [40] and knows Papa very well. In the evening, at *soupee*,²² I played the Strasbourg concerto.²³ It flowed like oil. Everyone praised the beautiful, pure tone. Afterwards, they brought a little clavichord. I improvised, and played a sonata, and the variations on Fischer.²⁴ Then the others whispered in the Dean's ear, He should just wait until hears me playing the organ. [45] I said he might give me a theme, he didn't want to, but one of the clerics gave me one. I took it for a walk, and in the middle |: the fugue was in G minor :| I started in the major, it was something quite jocular, but in the same tempo, and then finally the theme again, but arse first. Finally, this occurred to me: Perhaps I could also use the jocular element as the theme [50] of the fugue? – – I did not ask many questions, but did it right away, and it worked as precisely as if Daser²⁵ had measured it out. The esteemed Dean completely lost his composure. That is the end, there's no helping it, he said, I did not believe what I heard there, you are a man indeed. Of course, my prelate had told me that he had never in his whole life heard anyone [55] playing the organ so cleanly and seriously. |: For he had heard me some days before, but the Dean was not here :| Finally, someone brought along a fugal sonata.²⁶ I was to play it. But I said, Gentlemen, that is too much; I have to admit I will not be able to play this sonata straight off. Yes, I can believe that, the Dean said with great vehemence, [60] for he was entirely on my side. That is too much, there is no-one for

¹⁵ BD: The duets finally reached Salzburg by a roundabout route, cf. No. 0345/62-63. On the following dialogue, cf. No. 0353/10-11.

¹⁶ BD: 19th October, 1777.

¹⁷ BD: The announcement mentioned two (unidentified) symphonies to be performed on 22nd October, 1777.

¹⁸ Augsburg, Leopold's birthplace. BD: On the orchestra cf. No. 0351/129-130.

¹⁹ BD: This work is untraceable. Jan Křitel (= Baptist) Vanhal (Wanhal, Vanhall) (1739-1813), born in Bohemia, composer and music teacher, came to Vienna in 1761 and studied with Karl Ditters von Dittersdorf. Travelled in Italy, settled for a time on an estate in Hungary/Croatia (belonging to Count [Graf] Erdödy), returned to Vienna in 1780. One of the first composers to live without a permanent post, entirely by selling his works and by teaching.

²⁰ BD: Johann Ernst Eberlin (1702-1762). School in Augsburg; university in Salzburg 1721-1723, but took a position with the court music without finishing studies. From 1749 in charge of music at court and in the cathedral. So far, no evidence has been found that Eberlin was related to Zöschinger.

²¹ BD: Cf. line 13.

²² French: "supper", at that time often a soup in the evening.

²³ BD VIII, p. 84: KV 216, not KV 218. "ad notam Strassburger" described an incomprehensible song of the time with a popular melody.

²⁴ BD: KV 179.

²⁵ BD: Johann Georg Daser, a tailor in Salzburg.

²⁶ BD: Ernst Fritz Schmid, in *Ein schwäbisches Mozartbuch*, Lorch-Stuttgart, 1948, suggests this may have been work by J.S. Bach.

whom that would be possible. But nevertheless, said I, I will try anyway. But behind me I could still hear the Dean: Oh, you arch-villain, oh, you rogue, oh, you, you! – I played until 11 o'clock. I was bombarded with a heap of fugal themes and practically besieged. Recently, at Stein's, he brought me a sonata by Becché²⁷ [65] – I believe I have already written about that. *À propos*,²⁸ regarding his little girl, whoever can see and hear her playing and does not have to laugh must, like her father, be made of Stein.²⁹ The sitting position is right up opposite the top notes, by no means in the middle, and thus one has more opportunity to move around and make grimaces. Her eyes roll. There are grins. [70] When something comes twice, it is played more slowly the 2nd time. If it comes the third time, more slowly again. The arm has to be lifted right up when a run is played, and when the run is articulated, this has to be done by the arm, not the fingers, and that with truly great efforts, heavily and clumsily. But the nicest thing is that when a finger cross-over is necessary during a passage which should flow like oil, [75] there is no need to pay too much attention to that: rather, when the time comes, miss something out, raise the hand, and begin completely anew once again as convenient: that way one has higher hopes of hitting a wrong note, and this often creates a curious effect. I am writing this only so as to give Papa some idea [80] about playing and teaching the clavier, so that Papa can profit from this at the appropriate time. Herr Stein is completely infatuated with his daughter.³⁰ She is 8 and a half years old, she still learns everything by memory only. She could become something, she has genius,³¹ but this way nothing will become of her because she applies all her efforts to making the hand heavy. [85] She will never acquire the most necessary and most difficult and the most central thing in music, namely the tempo, because, from her young days on, she has applied all her efforts to not playing in time. Herr Stein and I have spoken about this point for certainly 2 hours, but I have now pretty much converted him. He now asks my advice on everything. [90] He was completely infatuated with Becché. Now he sees and hears that I play more than Becché; that I make no grimaces, and yet play so expressively that so far no-one, on his own admission, has known how to handle his *piano forte* so well. The fact that I always remain accurately in tempo causes amazement to them all. The *tempo rubato* in an *adagio*, where the left-hand knows nothing about it, [95] is totally incomprehensible to them. With them, the left-hand adapts. Count Wolfeck, and several others who are completely passionate about Beché, recently said publicly in the concert that I put Becché completely in the shade. Count Wolfeck ran around the room all the time and said: I have never heard anything like this in my whole life. He said to me: I must say to you that I have never heard you playing like this, like today. [100] I will also tell your father as soon as I reach Salzburg. What does Papa think was the first piece after the symphony? – the Concerto for 3 Claviers:³² Herr Demler³³ played the first, I the second, and Herr Stein the third. Then I played alone, the last sonata in D³⁴ written for

²⁷ BD: Cf. No. 0352/45. Notger Ignaz Franz von Beecke (1733-1803), keyboard player, later superintendent of music in Wallerstein, cf. No. 0111/33-34. The first publication of his compositions was in Paris. He took part in a keyboard "competition" with Mozart in Munich in winter 1774/75, cf. No. 0312/22. They are said to have met again in Frankfurt or Mainz in 1790, where they played a piano concerto four hands.

²⁸ Here: = "By the way".

²⁹ Stein (German) = stone.

³⁰ BD: Nanette (1769-1833), daughter of the instrument maker Stein and from 1794 wife of the pianist Johann Andreas Streicher (1761-1833). She was not only a recognised keyboard player (first performance 1776 in Augsburg), but also became so familiar with the whole process of making keyboard instruments that she was able to take over the workshop after the death of her father.

³¹ BD VII: Hear more in the sense of a natural predisposition. "Genius" in the typically modern sense is encountered in e.g. Nannerl's comments on her brother in No. 1213/16.

³² BD: KV 242, described in the announcement as "Clavier-Concert mit 3 Piano Forte".

³³ BD: Johann Michael Demmler (1748-1785), who had studied philosophy, was a music teacher, composer and cathedral organist. Schubart considered him to have "true talent for composition".

³⁴ BD: KV 284 (205b).

Dürnitz,³⁵ then my Concerto in B^b.³⁶ Then alone again, entirely on the organ, a fugue in C minor,³⁷ [105] then suddenly a splendid sonata in C major³⁸ just out of my head, with a rondeau at the end. There was a great din and uproar. Herr Stein made nothing but faces and grimaces in amazement. Herr Demler had to laugh all the time. He is such a curious man that, if something really pleases him, he has to laugh appallingly. With me, he even started cursing. [110] *Addio*. I kiss Papa's hands and embrace my sister from the bottom of my heart. I am, sir, your most obedient son
The 24th Oct., 1777. *Augusta Vindelicorum*.³⁹ Wolfgang Amadé Mozart

That concert brought in 90 florins, without deducting the costs. With the 2 ducats from the *Stube*,⁴⁰ therefore, our takings are now 100 florins. The costs of the concert [115] did not amount to more than 16 florins 30 kreuzers. I got the room free.⁴¹ Of the musicians, I think many will have will have come without charging. Now we have lost 26 or 27 florins in total.⁴² That is still acceptable. I am writing this on the 25th, Saturday. This morning I received a letter⁴³ which contained the sad news of the death of the Senior Equerry's⁴⁴ wife. [120] Now little Fräulein Thonerl⁴⁵ will be licking her lips – – – perhaps she will have to open her mouth wide – – and, unfortunately, close it again empty. Regarding the daughter⁴⁶ of the Archbishop's personal baker,⁴⁷ I have no objections at all. I had already seen that coming a long time ago. That was precisely the reason why I hesitated about leaving, and why I found it so hard. I hope, of course, that the whole story will not already be known throughout Salzburg? [125] – – I most pressingly beg Papa to cover it up as long as possible and, in God's name, to refund in the meantime, on my behalf, the expenses that her father had because of the magnificent entry into the nunnery – until I come back to Salzburg again and make the poor girl, |: like Father Gassner⁴⁸ in his little monastery :| ill and then well again, quite naturally and without any witchcraft, [130] and bring her back entirely into monastic life. I kiss Papa's hands, and thank you most obediently for the congratulations on my name-day.⁴⁹ May Papa live without disquiet. I have God constantly before my eyes. I

³⁵ BD VIII: Thaddäus Wolfgang Baron [Freiherr] von von Dürnitz (1756-1807). Major à la suite (entitled to wear military uniform but without duties) in Munich, amateur musician. Mozart wrote the clavier sonata KV 284 (205a) for him, as well as possibly three bassoon concertos and a sonata for bassoon. At his death, he had 74 Mozart works in his possession.

³⁶ BD: KV 238.

³⁷ BD: Was never written down.

³⁸ BD: A precursor of KV 309 (284b)?

³⁹ BD: Name of Augsburg as capital of the Roman province Raetia.

⁴⁰ BD: See No. 0351/147. 2 ducats: actually 9 florins, not 10.

⁴¹ BD: On the basis of the ticket prices (cf. No. 0354/37), the room must have seated between 150 and 200 persons.

⁴² BD: The stay in Augsburg must thus have cost around 125 Florence.

⁴³ BD: No. 0354.

⁴⁴ “fr. oberbereiterin”. BD: Cf. No. 0354/5. Eleonore Weyrother († 1777), née Wagner. Her husband was Gottlieb von Weyrother, Esquire [Edler] (1731-1816), active in the Salzburg riding school and in charge of the court stables.

⁴⁵ BD: Maria Anna Constantia Barisani (1754-1778), the daughter of the Prince-Archbishop's personal physician, Dr. Silvester Barisani. She married the widower Weyrother in April, 1778, but died the same year (cf. No. 0509/72 ff.).

⁴⁶ BD: Maria Ottilie Feyerl (1755-1796), daughter of the personal baker to the Prince-Archbishop and mill-owner Johann Georg Feyerl (1715-1805). She did not return to the nunnery.

⁴⁷ “Mundbecken”.

⁴⁸ BD: Gassner (1727-1779), Catholic priest. Made a career as a healer using occult knowledge, was later exposed as a charlatan. The Archbishop of Salzburg, Hieronymus, as Metropolitan responsible for Regensburg, where Gassner spent his final years as a priest, wrote a pastoral letter “against the misuse of exorcisms and benedictions”. This letter did not mention Gassner specifically, but addressed the actions he was associated with.

⁴⁹ BD: Cf. No. 0354/68 ff.

recognise his omnipotence, I fear his wrath, but I also recognise his love, his compassion and mercy towards his creatures. [135] He will never abandon his servants – – if anything goes in accordance with his will, it will also be in accordance – – with mine; therefore it cannot go wrong – – I must be happy and content. I will most certainly also take great pains to live most precisely according to the commands and advice which you have been so kind as to give to me. To Herr Bullinger⁵⁰ I say 1000 thanks for his congratulations. [140] I will write to him at the next opportunity and thank him myself. In the meantime, I can only assure him that I know of, am familiar with, and have no better, more sincere and more faithful friend – – than him. To Miss Sallerl,⁵¹ whom I also thank most obediently, I will enclose verses,⁵² as an expression of thanks, along with the letter to Herr Bullinger. To my sister I also say thank you, [145] and she should simply keep the Schuster duets⁵³ and not go to any further trouble. The reason I wrote Gassner⁵⁴ (the merchant) and not Gasser was that they call him that everywhere here. Papa writes to me, in the first letter, that I behaved commonly with the von Langenmantl boy⁵⁵ – – nothing is further from the truth. I was natural, nothing more than that. [150] I believe Papa thinks he is still a boy; he is in fact already 21 or 22 years old, and is married. Can one, then, still be a boy when one is married? – – I have not been there since. Today I took 2 tickets there for my farewell and sent my excuses that I did not come up, but that I still had all too many errands to do. Now I must finish, [155] for Mama *absoulement*⁵⁶ wants to come to the table and pack. Tomorrow we travel to Wallerstein⁵⁷ as the crow ————— flies.

I think it would be best if Papa continues to enclose letters with those to my uncle until we stay in one place for some time, but not under arrest, of course. My dear little cousin, who commends herself to you both, [160] is nothing less than a *Pfaffenschnitzl*.⁵⁸ Yesterday, to please me, she dressed in French style. Then she is 5 *per cento*⁵⁹ more beautiful. Now *addio*. I kiss Papa's hands again, and I embrace my sister, and commend myself to all good friends, both gentlemen and ladies,⁶⁰ and now to the little hut I shall be going, and perhaps a little turd I shall be expelling, and the same clown remaining, [165] Wolfgang et Amadeus⁶¹ Mozarting, Augspurg, the 25th Octobering, 1700 and seventying.

⁵⁰ BD: Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg, where he seems to have arrived between 1774 and 1776. House teacher to Count [Graf] Leopold Ferdinand Arco, later to Count [Graf] Sigmund ("Sigerl") Lodron. Mozart called him "his best of all friends" (cf. No. 0459/1).

⁵¹ "Jungfrau Sallerl". BD: Maria Anna Rosalia Walburga Joly [Joli] (1723-1788), usually referred to in the correspondence as "Sallerl", was for many years a friend of the Mozart family, especially Nannerl and Wolfgang, with whom she exchanged humorous poems (cf. Nos. 0391/75 ff.; 0394/64 ff.). She was the daughter of the Salzburg Royal Confectioner [konfektmeister] Mathias Joly.

⁵² BD VII: Cf. No. 0360/71 ff.

⁵³ BD: They finally reached Salzburg after much waiting and enquiry, cf. Nos. 0345/62-63; 0349/80 ff.; 0354/26 ff.

⁵⁴ BD: Valentin Alois Gasser took the copies of Leopold's violin school printed by Lotter to the Frankfurt book fair free of charge. Cf. No. 0331/53.

⁵⁵ BD: Cf. Nos. 0349/26, 0353/84 ff.

⁵⁶ Misspelt French: "absolutely".

⁵⁷ Cf. line 20.

⁵⁸ Literally "Priest's cutlet"; a very richly garnished pork cutlet.

⁵⁹ Italian: "percent".

⁶⁰ BD: The cadences of the following phrases have a pseudo-liturgical feel.

⁶¹ BD: Exceptionally, Mozart uses the name "Amadeus"; here the context is humorous.