

0558. LEOPOLD MOZART TO HIS SON, MUNICH

*À Monsieur / Monsieur Wolfgang Amadé / Mozart Maître de Musique / à / Munic Franco.*<sup>1</sup>

*Mon tres cher Fils!*<sup>2</sup>

Salzb., 11<sup>th</sup> Deceb.,  
1780

[5] The black suit will have reached you with the post-coach. I did not receive your letter until Friday, and even if I had received it earlier would not have been able to do anything about it because it was a church holiday, so only the Saturday was left to me in order to get the most necessary patching done in a hurry. Under one elbow there is an appallingly dirty mark from leaning on it which cannot be removed, perhaps there is someone skilled enough in Munich, yet I doubt it greatly, it is too thoroughly tarred in, luckily it is in such a place that one sees little of it. Herr Esser will also have visited you by now. He will probably have alighted at Albert's.<sup>3</sup> With him there travelled 2 *alumni* whom the Archbishop is sending to Strasburg [15] to read *Jus canonicum* and *jus Publicum*<sup>4</sup> there, they have both already completed studies in it here, have been examined and are outstanding people. Now they must study it according to the French method too and attend the Consistorium, or clerical council, in Strasburg. The former choirmaster and *alumnus* Prehauser has apparently been selected in just this manner, they say, to go to Rome. [20]

For a few days now, there has been a rumour circulating here which will bring us little joy, namely that the Electress is ill,<sup>5</sup> and indeed without any hope. Since your last letter told me nothing about this, I contradicted this hearsay: since the 5<sup>th</sup> she could of course have fallen ill. – I hope that it is a fable. [25] Countess von Lodron<sup>6</sup> is very weak and is already beginning to lose her senses from time to time, she will probably only survive a few days more. As matters look now, I suspect that Comtesse Pepperl<sup>7</sup> will move in with her sister,<sup>8</sup> the future wife of the Royal Marshal,<sup>9</sup> Comtesse Tonerl<sup>10</sup> on the other hand will go to Gratz, to Countess Podsdatsky,<sup>11</sup> who will however now send her to board in a nunnery for a couple of years more [30] and only then take her into the house. The two little ones will have to be put into a nunnery for their education anyway, and whether Count Momolo<sup>12</sup> will go to the Collegium to join the Edlknaben<sup>13</sup> or elsewhere remains to be seen. Probably the former, with Abbé Henry<sup>14</sup>

<sup>1</sup> = "To Monsieur Wolfgang Amadé Mozart, music director in Munich. Postage paid".

<sup>2</sup> = "My very dear son!"

<sup>3</sup> BD: Landlord of 'Der Schwarzer Adler' [The Black Eagle].

<sup>4</sup> = "Canon Law and Civil Law".

<sup>5</sup> "Churfürstin". BD: Elizabeth Maria Aloysia Auguste (1721-1794), dedicatee of the clavier/violin sonatas KV 301 (293a); 302 (293b); 303 (293c); 304 (300c); 305 (293d); 306 (300l). Published in Paris by J.G. Sieber.

<sup>6</sup> BD: Maria Antonia, née Komtesse Arco (1738-1780), wife of hereditary marshal [Erbmarschall] Ernst Maria Joseph Nepomuk, Count [Graf] Lodron (1716-1779), cf. No. 0362/87. For her name-days (13<sup>th</sup> June) in 1776 and 1777, Mozart composed divertimenti: in 1776 KV 247, in 1777 KV 287 (271b, KV<sup>6</sup>: 271 H). In February, 1776, he furthermore wrote for her and her two daughters, Aloisia and Giuseppina, the concerto for three claviers KV 242. Giuseppina (Josepha, "Pepperl") was one of Leopold Mozart's pupils

<sup>7</sup> BD: The daughter Josepha (Giuseppina) Lodron.

<sup>8</sup> BD: Louise Lodron.

<sup>9</sup> "Hofmarschall". BD: Cf. No. 0551/23 ff.: Nikolaus Sebastian, Count [Graf] Lodron (1719-1792) was to marry Louise (Aloysia) Lodron (\* 1769).

<sup>10</sup> BD: The daughter Antonia Lodron.

<sup>11</sup> "Gräfin". BD: Josepha, Countess [Gräfin] Podstatsky, née Arco (1730-1790), spouse of Count [Graf] Alois Arnold Joseph Felix Podstatsky-Liechtenstein (1723-1793).

<sup>12</sup> "Graf". BD: The son Hieronymous Maria, Count [Graf] Lodron (1766-1823).

<sup>13</sup> BD: = "Noble Pages", a school in Salzburg teaching the necessary skills.

<sup>14</sup> BD: Ex-Jesuit, tutor to Hieronymous.

and his servant joining him, and the valet lives close by anyway. [35] This way he at least remains under the eye of the chief overseer – His High Princely Grace<sup>15</sup> – – and of old Arco.<sup>16</sup>

Since Herr Schickaneder<sup>17</sup> could not know how long the theatres would remain closed in the Hereditary Lands, he could not risk putting himself in danger, but sought permission to stay here, [40] which he also received subject to certain of the usual pointed and malign expressions. Now they will be very disgruntled with him in Laybach,<sup>18</sup> if it is true that all theatres will be open again in the last 4 weeks of carnival. The actors in Vienna have permission to travel anywhere they want for 7 weeks. Herr Bergopzommer<sup>19</sup> will probably take a pleasure trip and come to Munich as well, at least he wrote to Schachtner<sup>20</sup> that he might take this opportunity to visit him in Salzburg. Concerning Schachtner: with the drama,<sup>21</sup> nothing is to be done at the moment since the theatres are standing still, and nothing in this regard is to be done with the Emperor,<sup>22</sup> who meddles in everything to do with the theatre. And it is better this way, since the music is not quite finished anyway, [50] and who knows what kind of opportunity may come up in due time to go to Vienna because of something of this kind.

Here follows a note from Varesco,<sup>23</sup> and the aria.<sup>24</sup> Next week the first act complete with translation will arrive in Munich with the post-coach, and probably the 2<sup>nd</sup> too. I hope you are well.

[55] In your work I recommend that you should not think exclusively and alone for the musical public, but also for the unmusical, – you know there are 100 unknowledgeable for 10 truly knowledgeable, – so do not forget the so-called popular, which tickles even the long ears. How will it work out with the score? Will it not be copied? – – You must apply some thought to this, [60] <but you must have a very touch in this. For such payment> as this <one cannot believe one's> score <behind>. Take care of yourself! Commend us to everybody as everyone commends themselves to you, we kiss you a million times and I am your old, sincere father

L. Mzt

---

<sup>15</sup> “S: Hochf. Gden”. BD: Prince-Archbishop Colloredo of Salzburg, Leopold’s employer.

<sup>16</sup> BD: Georg Anton Felix, Count [Graf] Arco (1705-1792), member of a very extensive and influential Tyrolean family (cf. BD V, p. 8), occupied various positions at court, ultimately that of Royal High Steward (Obersthofmeister). Cf. No. 0004/86.

<sup>17</sup> BD: Emanuel Schickaneder (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 ten times and plays three times in Salzburg.

<sup>18</sup> BD: Maria Theresia died on on 29<sup>th</sup> November, 1780, cf. Nos. 0551, 0555. It was no doubt the national mourning that led to cancellation of the performances in Laibach.

<sup>19</sup> BD: Johann Baptist Bergopzommer, acted at the Burgtheater in Vienna from 1774-1782 and 1791-1804. His wife was the actress Katharina Schindler, related to the first wife of Joseph Lange, who married Aloisia Weber.

<sup>20</sup> BD: Schlachtner: BD: Cf. No. 0089/73. Johann Andreas (he called himself “Andrée”) Schachtner (1731-1795). Became Salzburg High Princely Court and Field Trumpeter [Hochfürstlicher Hof- und Feldtrompeter] in 1754. He also played violin (cf. No. 1210/99) and violoncello. He published a book of poems in 1765, dedicating it to Johann Christoph Gottsched. Probably contributed texts to KV 42, 50 (46b), 196; 345 (336a), 344 (336b), the German version of KV 366. In 1792 gave Nannerl detailed information on Mozart’s early years, cf. No. 1210.

<sup>21</sup> BD: The singspiel *Zaide* KV 355 (336b), with text by Johann Andreas Schachtner.

<sup>22</sup> BD: Succeeding Maria Theresia, the new ruler of the Habsburg lands was her son Joseph II (1741-1790), Holy Roman Emperor [Kaiser] 1765-1790.

<sup>23</sup> BD: *Abbate* Giambattista Varesco (c. 1736-1805), court chaplain in Salzburg from 1766, wrote the texts for *Idomeneo* KV 366 and *L’oca del Cairo* KV 422. The latter was his response to Mozart’s request for an opera buffa for Vienna.

<sup>24</sup> BD: The original “*Sazio è destino al fine*” had been much debated in recent letters. It was replaced by “*Torne la pace*” (No. 31).

[65] Do not rush too much with the 3<sup>rd</sup> act,  
you will still be ready in time.  
All's well that ends well!