

0731. MOZART TO HIS FATHER, SALZBURG

*À Monsieur / Monsieur Leopold de Mozart / maitre de la Chapelle de  
S: A: R: / L'archeveque de et à / Salzbourg.*

*Vienna ce 12 de Mars  
1783*

*Mon très cher Père!*<sup>1</sup>

[5] I hope you will not have been worrying, but have guessed the reason for my silence, which was that as I could not know for sure how long you would stay in Munich and therefore did not know where I should send my letter, I saved it until now, since I can now surmise with certainty that my letter will find you back in Salzburg. – [10] Yesterday my sister-in-law Lange<sup>2</sup> gave her *concert* in the theatre, in which I also played a *concerto*.<sup>3</sup> – the theatre was very full; and I was again received in such a fine manner by the *public* here that I must feel true pleasure over it. – I had already gone. – but they did not stop clapping – and I had to *repeat* the *rondeau*; – [15] it was truly like a cloudburst. – that is a good portent for my *concert*, which I will give on Sunday 23<sup>rd</sup> March. – I furthermore gave my *symphony* from the *Concert Spirituel*.<sup>4</sup> – My sister-in-law sang the aria *Non sò d'onde viene*<sup>5</sup> – Gluck had the *box* next to the *Langes*, where my wife was also seated. – he could not praise the *symphony* and the *aria* enough, and invited all four of us<sup>6</sup> to eat with him on the coming Sunday. [20] – That the German *Opera*<sup>7</sup> is to be kept on: that may be, but nothing is known about it: –

What is certain is that Fischer<sup>8</sup> is going to *Paris* in a week. Regarding *Ram's oboe concerto*<sup>9</sup> I beg you very urgently and very soon; – at this opportunity you could surely send me something along with it. – [25] For example: my *Masses in score* – my *2 vespers in score*<sup>10</sup> – this is all simply to let *Baron van Suieten*<sup>11</sup> hear it. – He sings the *descant*, I the alto |: and play at the same time :|, *Starzer*<sup>12</sup> the *tenor* – The young *Teyber*<sup>13</sup> from *Italy* the bass. – and for the moment the *tres sunt* by *Haydn*<sup>14</sup> – until you can send me something else by him; – I am only too eager to let them hear *Lauda Sion*.<sup>15</sup> – [30] The *tres sunt* must be there written

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<sup>1</sup> = “To Monsieur Leopold de Mozart, Music Director to His Royal Highness the Archbishop of and in Salzburg. Vienna, this 12<sup>th</sup> day of March, 1783 / My very dear father!” (“de” added before “Mozart” in the Viennese style).

<sup>2</sup> BD: Aloisia Lange, neé Weber, an outstanding soprano, Mozart's first love, who is, as he admits in No.

0596/27, “not yet a matter of indifference” to him. Her husband was the actor (Johann) Joseph Lange (1751-1831), engaged by the Burgtheater in Vienna 1770-1810; was also a painter.

<sup>3</sup> BD: The concerto is certainly the concerto in D KV 175 with the *rondeau* KV 384 which he had composed for it at a later date and had to play twice here.

<sup>4</sup> BD: KV 297 (300a).

<sup>5</sup> BD: KV 294.

<sup>6</sup> BD: The Mozarts and the Langes.

<sup>7</sup> BD: Cf. No. 0725/29-31.

<sup>8</sup> BD: Johann Ignaz Ludwig Fischer, pupil of Raaff, distinguished singer. Mozart wrote at least one “*scena*” for him.

<sup>9</sup> BD: Friedrich Ramm, oboist, joined the court music in Mannheim aged 14, travelled to Paris with Mozart, went to Munich with the court in 1778. The concerto, originally written for Ferlendi and probably an early version of the flute concerto KV 314 (285d), had become Ramm's showpiece.

<sup>10</sup> BD: Masses: probably KV 275 (272b), 317, 327; vespers: probably KV 321, 339.

<sup>11</sup> BD: Gottfried Bernhard van Swieten (1733-1803), became a diplomat in 1755, served in numerous European cities. From 1777 he had educational responsibilities in Vienna. Owner of an enormously valuable library. Wrote the text for Haydn's “Seven Last Words” and “The Seasons”. Acquainted with C. Ph. E. Bach. Met Mozart in Vienna in 1767, saw him regularly in Vienna, introduced him in his home to the music of Handel and Bach. Commissioned works from Mozart. Composed music himself.

<sup>12</sup> BD: Joseph Starzer: most notably a ballet composer, often cooperating with Noverre.

<sup>13</sup> BD: Anton Teyber (1756-1822), member of the Teyber family, a family with whom the Mozarts maintained contacts over 20 years. Anton studied with Martini in Bologna, then in Florence, Rome, Naples, Genoa, Madrid and Lisbon.

<sup>14</sup> BD: Michael Haydn's *Offertorium* for the Feast of the Holy Trinity.

<sup>15</sup> BD: Likewise by Michael Haydn; copy in Mozart's hand: KV Anh. 109<sup>VI</sup> (KV<sup>6</sup> Anh. A 15).

in score in my hand. – the *fugue in te Domine speravi*<sup>16</sup> met with applause on all sides, as did the *Ave maria*, and *tenebrae* etc:<sup>17</sup> – I beg you, bring joy to our Sunday *musical* practice by sending something soon. – On the last Monday of Carnival our *compagnie* performed a *masquerade*<sup>18</sup> at the *redoute*. – [35] It consisted of a *pantomime* which filled out exactly the half-hour when they have a break. – My sister-in-law was *Colombine*, I was *Harlequin*, my brother-in-law was *Piero*, an old dancing-master | Merk<sup>19</sup> | was *Pantalon*. A painter (*Grassi*)<sup>20</sup> the *Dottore*. –

The idea for the *pantomime* and the music for it were both mine. –The dancing-master Merk was so kind as to get us into shape; and I tell you, [40] we performed most neatly. – I enclose herewith the announcement for it, where a *masked figure* dressed as a *Kleperpost*<sup>21</sup> hands out the masks. – the verses, if they have to be crude rhymes, could be better; that is not my *work*. – The actor Müller<sup>22</sup> scribbled them. – Now I must close because I have to go to a *concert* at Count *Esterhazy's*<sup>23</sup>. – In the meantime, may life go well for you [45] – I beg you, do not forget the *musique*. – My wife and I kiss your hands 1000 times and embrace our dear sister from the heart, and I am, sir, eternally

your most obedient son,  
W: A: et C: Mozart mp<sup>24</sup>

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<sup>16</sup> BD: Michael Haydn; score preserved in Leopold's hand.

<sup>17</sup> BD: *Ave Maria*: Michael Haydn's *Offertorium* for the fourth Sunday in Advent, again known in a score in Mozart's hand. *Tenebrae*: by Johann Ernst Eberlin (1702-1762), who held the two posts of court music director and cathedral music director in Salzburg simultaneously.

<sup>18</sup> BD: Already mentioned in No. 0728/19. A performance of a 30 min. masquerade with music by Mozart (KV 446; 416d, 1<sup>st</sup> Vln. only) with figures from the *commedia dell'arte*.

<sup>19</sup> BD: Perhaps the French dancing master Louis Mergery.

<sup>20</sup> BD: Joseph Grassi (c. 1758-1838).

<sup>21</sup> BD: Properly "Klapperpost": local post in Vienna was distributed by a messenger with a loud rattle (klappern = rattle).

<sup>22</sup> BD: Johann Heinrich Friedrich Müller (1738-1815), originally a drayman, was a playwright and agent for the National Theatre. All five of his children became members of the Burgtheater.

<sup>23</sup> "graf". BD: Probably Johann Nepomuk, Count [Graf] Esterhazy. Mozart played there every Monday and Friday in March 1784.

<sup>24</sup> mp = "manu propria" = "in his/her own hand".