

0020. LEOPOLD MOZART¹ TO JOHANN JAKOB LOTTER,² AUGSBURG

Salzb., the 26th *Januarii*,
1756

Monsieur mon tres cher amy!

I write in haste, for I am hindered partly by the *opera* at court,³ partly by my pupils,⁴ partly by other circumstances. My wife will soon set off on her journey, [5] and today I had the drawings⁵ started, now my head is exhausted. Here is sheet (H) back again. There has been an addition to the Examples on p. 63.

You are allowing yourself to be confused too easily. I wrote something recently⁶ about vernehmlich. Now you have also changed nämlich to nehmlich. The first comes from vernehmen, understand, grasp: [10] consequently it is written vernehmlich. The second comes from namen, which is by name, as it called: consequently nämlich.

If sheet (G) has not yet been entirely printed, you could set on p. 51, below in the first line of the last paragraph, zween Buchstaben instead of zweene Buchstaben, and thus leave out the last (e) of zweene. [15] For the *articulus*⁷ die is present, and it must consequently be zween.⁸

Now I would like to see how you will do to fulfil your promise! You promised to be finished for the upcoming fair.⁹ And until now I have seen no more than the 8th sheet.¹⁰ Now I have no time to write any more. This is only a little reminder. I only ask you not to interrupt work now, [20] for otherwise you will cause me the greatest damage. I am sorry that you have been feeling ill, and I hope that once your dearest wife is back from the childbed, the hot flushes will abate. I will request dear Frau Lotter,¹¹ to whom I commend myself most kindly, to delay the rehabilitation treatment¹² until you show greater industry in setting my book. [25] Now I thank you for the advertisements¹³ and inform you that while I have received the copies of the *opera* text booklets,¹⁴ I cannot yet say if I will sell them all, for I do not yet know everything they are going to perform. Now for something else. I recently received a letter¹⁵ which cost me 6 kreuzers¹⁶ in hard cash and it revealed to me a bosom friend¹⁷ whom in truth I have never known and do not yet know. [30] Do you see how much trouble people

¹ 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.

² 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.

³ BD: Probably the troupe mentioned in No. 0015/44.

⁴ BD: Cf. No. 0017/3.

⁵ BD: The illustrations referred to in Nos. 0004/83 and 0016/17.

⁶ BD: No. 0018 (lost).

⁷ = "Article".

⁸ BD: The published book has *zweene*. Sheet (G) had therefore already been printed.

⁹ BD: The spring fair, cf. No. 0002/22.

¹⁰ BD: = sheet (H) mentioned above.

¹¹ BD: Cf. No. 0001/41.

¹² BD: Cf. No. 0010/37-38; No. 0011/39-40. Yet another circumlocution for marital obligations.

¹³ BD: Cf. No. 0016/33. Lotter had sent them with the lost letter No. 0019a.

¹⁴ BD: Cf. No. 0015/44.

¹⁵ BD: No. 0021.

¹⁶ BD: Postal charges were paid by both sender and recipient. 60 kreuzers = 1 florin.

¹⁷ BD: Cf. No. 0021/8.

go to? How they change their handwriting and distort the letters in order to be unrecognised? Do you see what good friends I have?

The first to come to mind were Music Director Schmid¹⁸ and Herr Seifert,¹⁹ and indeed infinitely more the latter than to the former, [35] for your Herr Seifert has allowed his ardent bosom friendship to be noticed much too much. Now I would wish for nothing more than to know the person at law and correctly, in order to be able to carry out my idea, for whose execution there is certainly every justification. There are two ways that occur to me to get to the bottom of the matter. There has to be an impartial person who converses with a possible suspect about my compositions, [40] weaving in a suggestion that, while amusing pieces of this kind are good, it would be better if I did not write them. The answer of the guilty party would inevitably be phrased in the terms used in the letter. Or one could drop a hint that there were wishes on the part of the *Collegium Musicum* for another amusing piece of that kind again. [45] Perhaps the guilty party will immediately wish to play the prophet, and believe that his letter will cause me to write nothing more of the kind. Proceed in the matter according to what is in your wily head, and delicately, and bear in mind that not everyone is to be trusted. If this bosom friend of mine were revealed to me, one would see me face him with all courteousness. [50] But preserve this letter²⁰ well, for I must have such letters of friendship back again. *Addio*. I am

Your most obedient
Leopold Mozart

P.S. If I asked for too little from Herr *Gignoux*,²¹ [55] this was done for the sake of further business. And you know me, don't you? Herr Zinner²² will pay around one *max d'or*²³ for the 3 *concertos*. I expect a new sheet every post-day.

¹⁸ BD: Johann Michael Schmidt (before 1720-1792), court musician in Wertheim, Augsburg, then Mainz. Cf. No. 0478/117 f.

¹⁹ BD: Cf. No. 0016/51. Leopold names a further suspect in No. 0023/18.

²⁰ BD: Leopold sends the anonymous letter for Lotter to examine.

²¹ BD: Cf. No. 0014/60; No. 0019/3.

²² BD: Gottfried Zinner († 1777), flautist, cantor in the protestant church St. Ulrich; cf. Nos. 0015/29; 0017/2; 0020/13.

²³ BD: Cf. No. 0016/36-37, 46.