

0398.<sup>1</sup> MOZART TO HIS FATHER, SALZBURG

À / Monsieur / Monsieur Leopold Mozart / maitre de la Chapelle de  
S:A:R: / L'archeveque de salzbourg / à / Salzbourg<sup>2</sup>

Mannheim, 27<sup>th</sup> Decembre.

*Mon très cher Père!*<sup>3</sup>

1777.

[5] This is a nice piece of paper, isn't it? -- Yes, I wish I could make it nicer! -- But now it is already too late to have another piece brought. That my Mama and I have extremely good lodgings<sup>4</sup> you know from the previous letters. Nor was it ever my idea that she should live anywhere different from me, but when esteemed Court Chamber Adviser Serarius<sup>5</sup> so kindly offered me his house, [10] I did nothing more than express my thanks, and that does not yet mean saying yes. The next day, I went to him with Herr Wendling<sup>6</sup> and Msr. de Champs<sup>7</sup> |: the valiant Dutchman |: and then simply waited till he took it up again himself. Finally, he renewed his proposition again, and I expressed my thanks to him with these words: I recognise that it is a true act of friendship on your part [15] when you show me the honour of allowing me to lodge with you, but I am sorry that I cannot accept this offer you have so kindly made, sir, for you will not be offended if I tell you that I do not willingly let my Mama be separated from me without a reason. I truly cannot find any reason why my Mama should live in this part of the town and I in that. [20] -- If I go to Paris, it is naturally a great advantage for me if she is not with me, but for the two months here it no longer depends on a few guildens<sup>8</sup> more or less. With these words I caused my wish to be fulfilled completely, namely that board and lodging should not make the two of us -- poorer. [25] Now I must quickly go up to the evening meal. --

Until now we have been playing Brandl,<sup>9</sup> that is, until half past 10. Recently I went into the Reformed church with the Dutch officer who is my pupil, M:<sup>sr</sup> la Pautri,<sup>10</sup> and played the organ for one and a half hours, and it really came from my heart. At the next opportunity we, namely the Cannabichs,<sup>11</sup> Wendlings,<sup>12</sup> Serarius and Mozarts, will go into

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<sup>1</sup> This letter contains passages in "family code"; these are rendered by angle brackets: < >.

<sup>2</sup> = "To Monsieur Leopold Mozart, music director to His Royal Majesty the Archbishop of Salzburg in Salzburg."

<sup>3</sup> = "My very dear father".

<sup>4</sup> BD: With Serrarius, cf. line 9.

<sup>5</sup> "H: hofkammerath". BD: Serrarius. Wolfgang and his mother moved into his house at the end of 1777. Cf. No. 0390/4 ff. His step-daughter, Therese Pierron, became Mozart's pupil (cf. No. 0390/7-8). He wrote for her the sonata for clavier and violin KV 296 (dated 11<sup>th</sup> March, 1778). This was in turn published, along with the sonatas KV 376 (374d), 377 (374e), 378 (317d), 379 (373c) and 380 (374f), as Op. II by Artaria & Co., Vienna, in 1781. This edition was dedicated to Josepha Auernhammer.

<sup>6</sup> BD: The flautist Johann Baptist Wendling (1723-1797); his brother was the violinist Franz Anton Wendling (1729-1786), both of whom met the Mozarts in 1763, cf. No. 0057/2-6. Their wives and daughters were also musicians and are mentioned several times in the correspondence up until 1790 (No. 1138/21-22). Both brothers came from Alsace and both died in Munich. For the various members of the family Mozart wrote KV 487a (295a), KV 307 (284d) and perhaps KV 368. He also wrote an instrumentation of a flute concerto by J.B. Wendling.

<sup>7</sup> BD: de Jean? Dejong? Dechamps? Cf. 0388/46. No. 0398/11. A Dutch West Indies merchant staying in Mannheim; he commissioned works from Mozart. Dittersdorf dedicated a work to a "Willem van Britten Dejong, amateur de musique". Mozart did in fact write two concertos and three quartets for him, cf. No. 0423/47; in No. 0494/60-61 he mentions only three quartets and a flute concerto. Possibilities are the quartets KV 285 (cf. No. 0393/88-90); KV 285a; Anh. 171 (285b); the concertos KV 313 (285c) and KV 314 (285d).

<sup>8</sup> BD: "Gulden" is used interchangeably with "florin".

<sup>9</sup> BD: A card game.

<sup>10</sup> BD: Nissen notes "de la Pottrie".

<sup>11</sup> BD: The family of (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798). Joined the Mannheim court music at the age of 13. After the death of Toeschi (see above), he was sole music director to

the Lutheran church<sup>13</sup> and there I will amuse myself to my heart's delight on the organ. The full organ I have already tried out, during that test of which I wrote, but I did not play much, only a prelude and then a fugue. Now I am also acquainted with Herr Wieland,<sup>14</sup> but he does not yet know me as I know him, [35] for he has not yet heard anything about me. I would not have imagined him as I found him to be:<sup>15</sup> he seems to me a little unnatural in his speech. A rather childish voice, a constant examination through eyeglasses, a certain scholarly coarseness, and yet occasionally a foolish affability. But I am not surprised that he deigns to behave thus here |: if not in Weimar too or wherever :| [40] for people here look at him as if he had come down from heaven. People feel thoroughly awkward because of him, and they don't speak, they are quiet, they are attentive to every word he speaks; -- only a pity that the people often have to spend so long waiting, for he has a defect in the tongue, due to which he speaks very quietly [45] and cannot say 6 words without pausing. Otherwise he is as we all know him, an outstanding mind. His face is most heartily ugly, full of pock marks, and a rather long nose. In stature he is roughly a little taller than Papa. Regarding the 200 florins from the Dutchman,<sup>16</sup> you need have no doubts. Now I must finish, for I would like to compose a little more. [50] One further thing: May I not write now to <Prince Zeil<sup>17</sup>>? -- The reason will no doubt already be clear to you, for Munich is closer to Salzburg than to Mannheim, namely <that the Elector<sup>18</sup> is close to death with the pox?> -- that is certain. There will no doubt be something of a pause there. Now see that you keep well. Regarding Mama's journey home, at the moment I believe it could most easily be done in Lent with the help of merchants! [55] -- That is only what I believe; but what I certainly know is that what you find to be good will be the best, for you are the esteemed Court Music Director<sup>19</sup> and the most sensible of men! (a) I kiss the hands of Papa, if you know him, 1000 times and I embrace my sister with my whole heart and am, sir, despite my scribbling, [60] your most obedient son and faithful, sincere brother,

Wolfgang Amadé Mozart

(a) Mad:<sup>mc</sup> Robinig.<sup>20</sup>

MARIA ANNA MOZART'S POSTSCRIPT:

The 28<sup>th</sup> December.

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the Elector in Munich. The Cannabich family became particular friends of Mozart's in Mannheim in 1777/78. Cf. No. 0057/13. His daughter was Rosa Schulz, née Cannabich, daughter of Christian Cannabich. In 1777 Mozart dedicated the clavier sonata in C KV 309 (284b) to her.

<sup>12</sup> BD: The family of flautist Johann Baptist Wendling (1723-1797), cf. line 11.

<sup>13</sup> BD: For the previous test of the organ there on 18<sup>th</sup> December, 1777, see No. 0393/15, 79.

<sup>14</sup> BD: Christoph Martin Wieland (1733-1795), author. The Mozarts had read his books *Abderiten* and also (Leopold at least) *Sympathien* (mentioned in Nos. 0353/44-45 and 0692/4). Mozart's estate included Wieland's *Die Dialogen...* and *Oberon*. Cf. No. 0393/33 ff. He was in Mannheim working on the opera *Rosemunde*, music by Anton Schweitzer (1735-1787).

<sup>15</sup> BD: Compare the portrait given of Wieland here with the portrait of Councillor Öfele in No. 0347/165 ff.

<sup>16</sup> BD: For compositions, cf. No. 0388/46 ff. On the "doubts" cf. No. 0392/142 ff.

<sup>17</sup> BD: Ferdinand Christoph, Count [Graf] Waldburg-Zeil (1719-1786), from 1772 Prince-Bishop [Fürst-Bischof] of Chiemsee, a life-long supporter of Mozart. Cf. Nos. 0138/48; 0261/6. The Mozarts hoped for his intervention in Munich on Wolfgang's behalf.

<sup>18</sup> "Churfürst". BD: Cf. No. 0399/53 ff. Elector [Kurfürst] Maximilian III Joseph of Bavaria (1727-1777) was also an outstanding viola da gamba player as well as a composer.

<sup>19</sup> "H: hofkapellmeister".

<sup>20</sup> BD: With his note (a), Mozart shows that he is quoting Maria Viktoria Robinig von Rottenfeld's stock phrase "the most sensible of men". She was the wife of the manufacturer Georg Joseph Robinig von Rottenfeld (1710-1760); she was a member of the air-rifle club and a frequent guest at the Mozarts'. Cf. No. 0016/67.

This very moment I have just received your letter of the 22<sup>nd</sup>. I am heartily sorry about the sad and sudden demise of Herr Adlgasser.<sup>21</sup> [65] This certainly came unexpectedly, I am very shocked over it. The poor wife and children are indeed to be pitied, she will be inconsolable, for I know her, and you know her and also the cause. Last post-day we did not write. That things are going very well for us: praise and thanks be to God – I wrote saying that recently. I have to spend the whole afternoon with the wife [50] of the Court Chamber Adviser<sup>22</sup> and dine with them every evening. Wolfgang enjoys high esteem everywhere, but he plays very differently than in Salzburg, for here there are pianofortes everywhere, and he can handle them so incomparably that they have never heard it this way. In a word, everyone who hears him says that his like is nowhere to be found, although Becke<sup>23</sup> was here, [75] as was Schubart,<sup>24</sup> yet they all say he is far beyond them in the beauty and *gusto*<sup>25</sup> and fineness, also that he plays straight out of his head and whatever one puts in front of him, they all admire this so very greatly. Please pass it on to Nannerl that the fine cloth<sup>26</sup> is not at all cheap here, nor do they wear any cloth with colour, but only white; with the bonnets<sup>27</sup> I will certainly see what I can bring with me for her. [80] The hairstyle here<sup>28</sup> is quite charming and will certainly be to your liking. My compliments to all acquaintances and friends, both gentlemen and ladies, especially to Herr Bullinger,<sup>29</sup> Miss Sallerl,<sup>30</sup> from me and Wolfgang. I send greetings to Thresel<sup>31</sup> as well as my compliments to our esteemed godfather.<sup>32</sup>

ON THE ENVELOPE:

Once again I wish you a blessed New Year, that it should be better than the last one, [85] especially, my dear husband, that you should remain in good health and live contentedly, and that I should have the joy of seeing you again<sup>33</sup> in the New Year. *Addio*, I kiss both of you many 1000 times and remain, as always, your faithful wife,

Maria Anna Mozart

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<sup>21</sup> BD: Anton Cajetan Adlgasser (1729-1777), pupil of Eberlin. Salzburg court organist and composer. He married three times; Leopold was a witness at two of the weddings. Cf. No. 0041/17. His last hours are described in No. 0395/20 ff.

<sup>22</sup> “frau hofkammerRäthin”. BD: Serrarius, cf. lines 7, 9.

<sup>23</sup> BD: 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.

<sup>24</sup> BD: Christian Friedrich Daniel Schubart (1739-1791), who published his *Deutsche Chronik* [= *German Chronicle*] in Augsburg and Ulm from 1774, and was imprisoned in Württemberg 1777-1787 for inciting insurrection. Cf. Nos. 0352/64, 65.

<sup>25</sup> = “taste”, “style”.

<sup>26</sup> BD: Cf. No. 0395/77-78.

<sup>27</sup> BD: Cf. No. 0395/74.

<sup>28</sup> BD: Cf. No. 0395/72-73.

<sup>29</sup> 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 tutor to Count [Graf] Leopold Ferdinand Arco, later to Count [Graf] Sigmund (“Sigerl”) Lodron. Mozart called him “his best of all friends” (cf. Nos. 0331/5; 0459/1).

<sup>30</sup> “Jungfer 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.

<sup>31</sup> BD: Thresel: Therese Pänckl (serving girl in the Mozart household).

<sup>32</sup> BD: Joannes Theophilus Pergmayr (1709-1787), merchant and city councillor. Godfather to Wolfgang and to two of his brothers, Johann Leopold Joachim (1748) and Johann Karl Amadeus (1782), who died as infants. Cf. No. 0218/124.

<sup>33</sup> This never happened. She died in Paris.