

1033. LEOPOLD MOZART TO HIS DAUGHTER,¹ ST. GILGEN

[*À Madame / Madame de Sonnenbourg / née de Mozart / à / Salzbourg*
To be handed in / at the Dancing Master's / House.]²

Munich, 13th February, 1787

We set off from Salzburg at 7 o'clock on Saturday³ and reached Wasserburg at 8 o'clock in the evening. [5] On Sunday we heard Mass at 6 o'clock, set off after 7 o'clock, and were in Munich at quarter past 4. I find my health not worse on this journey; rather, I hope that this change of air and the movement will suit me better; for the end of the 67th year of my life and the entry into the 68th year have generally brought about a great shift and change in my old body, which is entirely natural! Old people do not become young again! — — —

Of the *opera*,⁴ which I saw yesterday, on Monday, I had great expectations, but found very little satisfaction in the music because it seems as if Herr *Vogler*⁵ had written it in the *paroxismo* of a raging fever. [15] It would take too long to describe it; I must save that for an explanation when we meet. The *scenarium*, on the other hand, is something exceptional and extremely splendid. So far, apart from driving to the *opera* and home again, I have not gone out. On Ash Wednesday, or the following Thursday, we shall, with God's help, set off from here again and consequently arrive in Salzburg in good time on Friday evening, [20] at which point the messenger will have just delivered a letter from you. All the Marchands,⁶ Brochards,⁷ Langs⁸ etc. etc. commend themselves, especially Herr Bullinger,⁹ who visits me daily. You cannot imagine what kind of unrest and confusion prevails in the government here. They do not know, from one month to the next, where they should take the money from; [25] salaries are now always paid a month later, and it is incomprehensible where the money from 2 Electoral states disappears to. There are castigating voices everywhere, — and those who can rob do so. One lb¹⁰ of meat costs 8 kreuzers¹¹ and is said to be rising to 9 kr. There are few reserves of crops, — landowners sell them because they need money, and the subjects sell in order to pay their levies; [30] they trust from one harvest to the next, and they export without considering the possibility of a failed harvest. Now keep well! I kiss both of you from the heart, greet the children and am, as long as God lets me live, your sincere father

Mozart mp¹²

¹ BD: Maria Anna Walburga Ignatia ("Nannerl"), née Mozart, (1751-1829). After her marriage in 1784 her name was Maria Anna von Berchtold zu Sonnenburg. In all letters to Nannerl after her marriage Leopold refers to her as "Frau Tochter" [madam daughter] and to his son-in-law as "Herr Sohn" [esteemed son].

² DME has the address "*A Madame / Madame de Sonnenbourg / à / St. Gilgen*", which appears on page 4 of the letter. Presumably this is a question of the pertinence of the envelope mentioned below in connection with lines 46 ff. The address given here suggests that Nannerl had taken the opportunity to visit Salzburg.

³ BD: 10th February, 1786.

⁴ BD: *Castore e Polluce*, cf. No. 1025/25.

⁵ BD: Georg Joseph Vogler (1749-1814). After studying law and theology he became a court chaplain in Mannheim. He was sent to study in Italy for two years, returning to become spiritual adviser and deputy music director. Also active as teacher and theorist. Mozart usually spoke disparagingly of him.

⁶ BD: Munich theatre director Theobald Marchand, two of whose children had for a time board, lodging and teaching in keyboard, violin and composition in Leopold Mozart's home.

⁷ BD: Georg Paul Brochard, actor, brother of Theobald Marchand's wife, father of Maria Johanna Brochard (*1775), who was from 1783 the third boarder learning in the Mozarts' home in Salzburg.

⁸ BD: Martin Lang, hunting horn player, known to Mozart from Mannheim; moved to Munich with the Mannheim court.

⁹ BD: Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg, now based in Munich.

¹⁰ = lb. = pound weight ≈ 0.5 kg.

¹¹ 60 kreuzers = 1 florin.

¹² mp = *manu propria* = in his own hand.

[35] I not going to any *balls* here either, and will at most go to a single *masked concert*. So far I have not had a letter from your brother, so I do not know where he is.

Gredl's¹³ singing is truly masterly, especially in an *aria cantabile* which is also the best thing in the whole *opera*.

[40] I told Herr *Marchand* that you would not be offended that he had not written to you for the fish, since the man has so much to do the whole day long. He sends thanks to my esteemed son¹⁴ via myself and hopes to thank him in person this summer. They had also sent a piece to *M.^{dme} Brochard*,¹⁵ and found it excellent, – it arrived safely, [45] and they have already boiled it.

¹⁶[ON THE ENVELOPE:

Writing from here to Augspurg, as if I had heard about it in Vienna. The funniest thing about it all is – that all the presents that she received and which were immediately noticed by everyone, all, all of them were sent to her by her uncle in Salzburg. – What an honour for me!
–]

¹³ “Gretl” or “Gredl”: Maria Margarethe, daughter of the theatre director Theobald Marchand. Like Heinrich, she too had been a boarding pupil with Leopold. She composed, played keyboard and sang.

¹⁴ Leopold's customary form of address for his son-in-law.

¹⁵ BD: Eva Brochard, née Ilein (* 1752), wife of the dancer Georg Paul Brochard.

¹⁶ Not in the DME transcription. BD IV describes the lines as being on the envelope, which is presumably where the address used in BD IV is to be found.