

0624. MOZART TO HIS FATHER, SALZBURG

À / Monsieur / Monsieur Leopold Mozart / maitre de la Chapelle / à /  
Salzbourg.

Mon très cher Père!

Vienne ce 12 de Sept.<sup>bre</sup> 1781<sup>1</sup>

I have received your two letters, that of the 5<sup>th</sup> via *M<sup>sr</sup> Marchal*<sup>2</sup> and that of the 7<sup>th</sup> by post, [5] safely – and in fact that of the 7<sup>th</sup> before that of the 5<sup>th</sup>. – *Rust's*<sup>3</sup> *serenade* must have been received very well indeed at the Stone Theatre,<sup>4</sup> especially because the singers were seated and sang from the music sheets. – That would certainly not have been possible in a room or hall. – I have to laugh; here they are always talking about *concerts* [10] which they are going to give in honour of the Grand Prince,<sup>5</sup> and – the Grand Prince will suddenly be there – and – we will have no Stone Theatre! – Herr Lipp<sup>6</sup> must have made a fine impression in front of the great ladies and gentlemen, even a little worse than Haydn,<sup>7</sup> if that is possible! – The bravery that Haydn showed in the wood by the field hospital was of no little benefit to my health! [15] – I feel most heartily sorry for the poor victims in Radtstatt!<sup>8</sup> – as we happen to be speaking of fire, a fire went on throughout the night in the Magdalena Chapel in St. Stephan's Church<sup>9</sup> – at 5 o'clock in the morning the smoke woke the tower watchman – not a soul came to put it out until half past 5; and it was only at 6 o'clock, when the fire was at its fiercest, [20] that they brought the water and the pumps. – The entire altar with everything that belongs to it, and the stools, and everything that was in the chapel, was destroyed. – They used blows to make people douse and help, and because almost no one wanted to help, one saw people in trimmed clothes and embroidered waistcoats helping. – They say there has never been such disarray as this time since Vienna was founded – simply because the Emperor is not here. – If only *Daubrawaick*<sup>10</sup> would come here soon, so that I get my music. – *Fräulein von Auerhammer*<sup>11</sup> is torturing me horribly about the double *concerto*.<sup>12</sup> – Now there is rehearsal upon rehearsal in the theatre. – The ballet master *Antoine*<sup>13</sup> has been called from Munich – [30] and now they are searching for *extras* in the whole of Vienna and in all the suburbs – for there are still sad leftovers from *Noverre*,<sup>14</sup> but who have not moved a leg for 8 years, and most of whom are therefore stiff as sticks. – I have already recently written to you, I believe, saying that Gluck's *Iphigenie* will be performed in German and *Alceste* in Italian – [35] If *Iphigenie* or *Alceste* were performed alone, it would be quite acceptable to me, but both of them is not at all to my taste; I will tell you the reason. The one who translated

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<sup>1</sup> = "To Monsieur Leopold Mozart, Music Director in Salzburg. My very dear father! Vienna, this 12<sup>th</sup> day of September, 1781."

<sup>2</sup> BD: Not identified.

<sup>3</sup> BD: Rust, Giacomo: music director in Salzburg.

<sup>4</sup> BD: "Das Steinerne Theater" at Hellbrunn by Salzburg was a stage carved in rock already hollowed out by the river Salzach. Used for Italian opera as early as 1618 and 1619.

<sup>5</sup> "Grossfürsten". BD: Of Russia. Cf. No. 0615/34.

<sup>6</sup> BD: Franz Ignaz Lipp, third court organist in Salzburg, also violinist, tenor and composer.

<sup>7</sup> Michael Haydn, Salzburg.

<sup>8</sup> BD: Radstadt, south-west of Salzburg, burned almost completely to the ground on 5<sup>th</sup> September 1781.

<sup>9</sup> The cathedral in Vienna.

<sup>10</sup> BD: Johann Baptist Anton Daubrawa von Daubrawiack (1731-1810), court councillor, legal adviser to the Cathedral chapter, helped the Mozarts as a "messenger" between Salzburg in Vienna more than once.

<sup>11</sup> Cf. especially No. 0619/10-45.

<sup>12</sup> BD: KV 365 (316a) and arrangement of KV 242.

<sup>13</sup> BD: Anton Dionys Crux, dubbed Antoine, choreographed ballets in Vienna for Gluck and Grétry, danced in Idomeno in Munich.

<sup>14</sup> BD: Jean Georges Noverre, ballet master in Vienna 1755-1774.

Iphigenie into German is an outstanding poet,<sup>15</sup> and I would very much have liked to give him my *opera* from Munich to translate – I would have changed *Idomenè's* role completely – and have written it in the *bass* for Fischer – [40] and made numerous other changes and reworked it more in the French style. – Bernaskoni, Adamberger and Fischer<sup>16</sup> would have sung with the greatest pleasure – but now that they have to learn 2 operas – and such toilsome operas – I must excuse them – and a 3<sup>rd</sup> *opera* would be too much anyway –

[45] I must now hurry to *Marchal*, for I have promised to introduce him at Count Kobenzl's,<sup>17</sup> otherwise I will come too late. – Now I wish you well in every way, I kiss your hands 1000 times and embrace my sister from my heart and am, sir, eternally your

most obedient son,

W: A: Mozart

[50]

*P.S.* My compliments to all good friends,  
both gentlemen and ladies;  
I kiss *Marchand*<sup>18</sup> –

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<sup>15</sup> BD: Johann Baptist (von) Alxinger, court agent, 1796 secretary of the Burgtheater, Freemason.

<sup>16</sup> BD: Bernasconi, Antonia, née Wagerle: sang for Mozart in Milan and Vienna, later criticised by Mozart.

<sup>17</sup> BD: Johann Philipp, Count [Graf] Cobenzl (1741-1810), nephew of the minister mentioned in No. 0069/3; from 1779 Vice-Court Chancellor and Vice-State Chancellor. Mozart frequented his house in Vienna.

<sup>18</sup> BD: Heinrich Marchand, son of the Munich theatre director Theobald Marchand. Had board, lodging and teaching in keyboard, violin and composition in the Mozarts' home for three years.