

Salzb., 12<sup>th</sup> Nov., 1784

Now the newspapers will become very *interesting*. War with Holland<sup>2</sup> has been decided upon. the Imperial ambassador has already left the Hague, and the Dutch ambassador has left Vienna [5] without taking leave; the Imperial regiments are in part already on the march, in part waiting to march on the Netherlands. It is very likely that Prince Heinrich<sup>3</sup> of Prussia, who has now been declared his brother's plenipotentiary ambassador in Paris, will use every means to persuade France to support Holland, [10] but the king<sup>4</sup> himself will unsettle the Emperor<sup>5</sup> in Bohemia or Silesia, – nor will the Turks, on the other hand, miss the opportunity to avenge themselves for the loss of the Crimea, against the Russians at least, by incitement and thus to some extent hindering the Russians so that they cannot support the Emperor with their full might. Thus a *Universal War!* – [15] Gretl<sup>6</sup> writes to me from Munich that *M<sup>dme</sup>. Lang<sup>7</sup> | Weber :* has made her debut as *Zamire*, in *Zamire and Azor*,<sup>8</sup> and was very well received; – the takings were for her benefit; that her husband was not particularly well received as *St. Albin* in the *Hausvatter*,<sup>9</sup> – that they stayed with them in the same house belonging to her mother's brother, the Electoral Private *Secretary Stam*,<sup>10</sup> consequently that they were with the *Marchands*<sup>11</sup> every day: [20] that there was consequently hospitality without end: they ate with the *Marchands* in mutual friendship, and with Herr Stamm with all the mutual kith and kin. They left on the 8<sup>th</sup>. – Now *Maestro Prati*<sup>12</sup> has come to write the *opera*. – and Herr *Vogler*<sup>13</sup>, who has always been due to come since last year, has also returned at last. Then there were visits and return visits etc.

<sup>1</sup> 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].

<sup>2</sup> BD: At the end of the War of the Spanish Succession (1701-1714), Austria was granted the Netherlands (= “Belgium Austriacum”). In 1781 tensions arose with Holland and France regarding the use of the Schelde. The Austrian Emperor Joseph II finally settled for financial compensation for his claims in 1715.

<sup>3</sup> “Prinz Heinrich”. BD: Cf. No. 0036/69. Heinrich (1726-1802), brother of Frederick II (the Great) of Prussia. Successful military leader in the Seven Years’ War.

<sup>4</sup> “König”. BD: Frederick II (“the Great”, 1712-1786), r. 1740-1786.

<sup>5</sup> “Kayser”. BD: Joseph II (1741-1790), Holy Roman Emperor [Kaiser] 1765-1790. Son of Maria Theresia. Ruler of the Habsburg lands from 1780.

<sup>6</sup> BD: Maria Margarethe (“Gretl”), daughter of Munich theatre director Theobald Marchand, had board, lodging and teaching in keyboard, violin and composition in the Mozarts’ home for about two years to September, 1784. Her composing continued. Keyboard sonatas from 1785 and 86 are known of, but lost. Three sonatas for keyboard and violin were published in 1800.

<sup>7</sup> BD: Aloisia Lange, née Weber, an outstanding soprano whom Mozart met in Mannheim. His first love, who, as he admitted on 25<sup>th</sup> Dec., 1780 (No. 0596/27), was “not yet a matter of indifference” to him. From August, 1782, Mozart’s sister-in-law.

<sup>8</sup> BD: *Zémire et Azor*, by André-Ernest-Modeste Grétry (1714-1813). Nilson’s engraving shows Aloisia Lange as Zémire.

<sup>9</sup> BD: *Der deutsche Hausvatter* [“The German Father at Home”], play in five acts by Otto, Freiherr von Gemmingen-Hornberg.

<sup>10</sup> BD: Johann Arnold Ferdinand Joseph Stamm (baptised 30<sup>th</sup> July, 1762), brother of Aloisia's mother.

<sup>11</sup> BD: When Leopold and Nannerl returned from Munich on 14<sup>th</sup> March, 1781, they took with them Heinrich Marchand, son of the theatre director Theobald Marchand, who had board, lodging and teaching in keyboard, violin and composition in the Mozarts’ home for three years. His sister Maria Margarethe (“Gretl”) joined him in February, 1782. They left in September, 1784.

<sup>12</sup> BD: Alessio Prati (1750-1788), commissioned to set *Armida abbandonata*.

<sup>13</sup> 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.

then *M<sup>dme</sup>: Wallenstein*<sup>14</sup> arrived too, one of the main *actresses* at the theatre in Mannheim and who stepped down because of a theatre war that blew up and is seeking amends in Munich and making her *debut* today; then *August Wendling*<sup>15</sup> came, who also made her *debut*; consequently there were *debuts* without end of visiting and new *theatrical* persons: [30] then, on top of all that, *Lebrun* and his wife<sup>16</sup> came back from Italy at just that time: – – so female singers upon female singers, music directors upon music directors! –

Tomorrow, Saturday the 13<sup>th</sup>, will be the first *concert* of the *music lovers*,<sup>17</sup> at which Gretl<sup>18</sup> will have the honour of *performing*. [35] In the meantime, Herr Wolfg. Mozart has written to Herr *Marchand* from Vienna about finding a post for his eldest sister-in-law<sup>19</sup> at the theatre in Munich, but Herr *Marchand* was forced to write to him in detail explaining it was impossible, and her worthy sister *M<sup>dme</sup>: Lang* and Herr Stamm will no doubt understand the situation themselves.

Gredl goes on to write: I no longer dare to write to Frau von Sonnenburg<sup>20</sup> [40] because I still have not sent the music promised: but dearest Papa! be so kind as to give my excuses: from all the preceding, and Munich being what you know it to be, it was simply not possible: I will certainly procure it all. Now to move on! – Your brother wrote something to me from Vienna once again concerning *Varesco's opera*<sup>21</sup> saying I should speak to him etc. etc. [45] then he wrote that the esteemed *Baron Bage*<sup>22</sup> from Paris is in Vienna, and giving cause for astonishing laughter there, since he performed on the *violin*, and even earned ridicule from the Emperor. your brother thought I might also send him the other *cadenzas*, but I wrote to him that it was too late, I would send it on to him afterwards: – [50] that is for the *concerto in C*: &c:<sup>23</sup> so you can send it to me, and copy it beforehand.

the reason he wants it is surely to save having to write *cadenzas* so often, and since I remember that Heinrich<sup>24</sup> copied it out, I believe, he must have lost it and been too lazy to write it out again.

[55] Herewith I send you the *concerto with thorough-bass figures*.<sup>25</sup> I can find neither the *variations* by *Eckart*<sup>26</sup> nor those by Haydn.<sup>27</sup>

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<sup>14</sup> BD: Not identified.

<sup>15</sup> BD: Elisabeth Augusta (I) Wendling (1746-1786), wife of the violinist Franz Anton Wendling (Mannheim, then Munich).

<sup>16</sup> BD: Ludwig August Lebrun (1752-1790), oboist first of all at court in Mannheim and then in Munich. Married to the singer Franziska Dorothea Lebrun, née Danzi (1756-1791), likewise employed in the court music.

<sup>17</sup> BD: No details known.

<sup>18</sup> See above.

<sup>19</sup> BD: Josepha Weber (1758-1819), married the violinist Franz Hofer, a friend of Mozart's, in 1788. The first "Queen of the Night".

<sup>20</sup> BD: Leopold's daughter.

<sup>21</sup> BD: Abbate Giambattista Varesco (c. 1736-1805), court chaplain in Salzburg from 1766, wrote the texts for *Idomeneo* KV 366 and *L'oca del Cairo* KV 422. Asked by Mozart to write an opera buffa (*L'oca del Cairo*) for him for Vienna.

<sup>22</sup> BD: Karl Ernst, Baron [Freiherr] von Bagge af Boo (1718 or 1722-1791), from 1750 on in Paris: on the one side mocked as a laughable dilettante, but on the other side in contact with Gossec, Gavaniès, Boccherini, Duport etc.

<sup>23</sup> BD: The "C" appears to be an error on Leopold's part. The concertos in question are presumably KV 449, 450, 451, 453 (cf. Nos. 0790/8-9, 0813/7).

<sup>24</sup> BD: Heinrich Marchand, brother of "Gretl" and likewise long a boarding pupil with Leopold.

<sup>25</sup> BD: No reliable identification. Figures appear below the piano part in KV 246 and 271, but also in 238, 413 (387a), 414 (385p), 415 (387b).

<sup>26</sup> BD: Cf. No. 0820/27. Johann Gottfried Eckard (1735-1809). He too made the acquaintance of a Mozart's family in Paris in 1773 and, like Schobert, he gave Wolfgang and Nannerl a copy of his engraved sonatas (cf. No. 0080/153-154). The variations mentioned here are probably his *Menuet d'Exaudet avec des variations pour le Clavecin*, published in Paris in 1764. Mozart had asked Nannerl to bring them to Munich in 1774. Nannerl needed this music for teaching her stepdaughter.

<sup>27</sup> BD: Possible works are *Arietta con 12 Variations* or *7 Variations (Il maestro e lo scolare)*.

the ones by *Eckard*<sup>28</sup> I believe I saw amongst your music in the desk outside. – those by Joseph Haydn<sup>29</sup> I will surely find yet: meanwhile I am sending you all kinds of other bits and pieces, [60] partly for entertainment, partly as *exercises*.

I had written as far as this, it was quarter to 5, finally the messenger<sup>30</sup> came with the letter:<sup>31</sup> I had just enough time to send Tresel<sup>32</sup> to fetch the tobacco that costs 32 kreuzers, the 3 Capuchin Powder<sup>33</sup> à 9 kreuzers together, then the pillules à 3 kreuzers while the *play* was running: and afterwards, after the *theatre*, [65] had my evening meal, so I herewith thank my esteemed son and yourself for the kind wishes on my name-day.<sup>34</sup> I gave *D'Jpold*<sup>35</sup> all the information while still in the *theatre*, and had the letter concerning Monsee<sup>36</sup> read out to everyone. I have not had time to write about the female singers; suffice to say that they are beginners who, after the dissolution of the monasteries, [70] now have to enter the theatre to seek their bread instead of the monastery. Not only the Philosophers,<sup>37</sup> but all the *operas* are being performed well. For the Abduction from the Seraglio, beautiful costumes have been made, yesterday was the first rehearsal. It is to be performed for the first time on the coming Friday, perhaps even on Wednesday, but all the prices are being raised. There is also a little war taking place in the theatre, [75] more on all of this soon. Now I kiss all of you from the heart, for Tresel wants to go to bed, then I would not have any embers to warm the bed, and tomorrow the letter has to be at the messenger's in the morning. *addio!* I am as always your sincere father,

Leop. Mozart mp<sup>38</sup>

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<sup>28</sup> BD: Cf. No. 0820/27.

<sup>29</sup> BD: Either the *Arietta con 12 Variations* in E<sup>b</sup> (before 1774) or *7 Variations (Il maestro e lo scolaro*, for four hands) in F (before 1768).

<sup>30</sup> BD: Cf. No. 0809/37.

<sup>31</sup> BD: No. 0823a, lost

<sup>32</sup> BD: Therese Pänckl, serving girl in the Mozart household in Salzburg.

<sup>33</sup> BD: “Capuz Pulver”: presumably “Kapuziner Pulver”, but not identifiable.

<sup>34</sup> BD: 15<sup>th</sup> November.

<sup>35</sup> BD: Franz Armand d'Ippold: Imperial and Royal Captain, supervisor of page training in Salzburg. He added the “de” (in the Viennese style) himself. Sometime suitor of Nannerl.

<sup>36</sup> Mondsee, 28 km east of Salzburg. Presumably concerning the dissolution of the monastery mentioned in No. 0808/30.

<sup>37</sup> BD: Possibly Paisiello's singspiel in two acts, *I Filosofi immaginari*, (see note on Nannerl's diary for 31st Oct., 1783 in No. 0765).

<sup>38</sup> mp = “manu propria” = “in his own hand”.