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An advertisement of Mozart’s Sonatas, op. 1 & op. 2 (K. 6–9) (9 Apr 1764)

David Black and Dexter Edge

***L’Avantcoureur,* no. 15, Mon, 9 Apr 1764**

[234]

LES SONATES pour le clavessin, dédiées à madame VICTOIRE DE FRANCE, & composées par le petit Virtuose de sept ans, J. G. Wolfgang Mozart, dont nous avons eu occasion de parler dans notre Feuille du 5 Mars, se trouvent chez l’auteur, à l’hôtel de Beauvais, rue S. Antoine; chez le Portier d’une maison, rue neuve de Luxembourg, la troisiéme porte à gauche en entrant par la rue S. Honoré & aux adresses ordinaires de musique. 4 liv. 4 sols.

Ce même enfant extraordinaire vient de publier deux autres Sonates de sa composition dédiées à madame la comtesse de Tessé, dame de madame la DAUPHINE. On trouve cette nouvelle production aux mêmes adresses, & le succès de ces premières Sonates prévient en faveur des autres.

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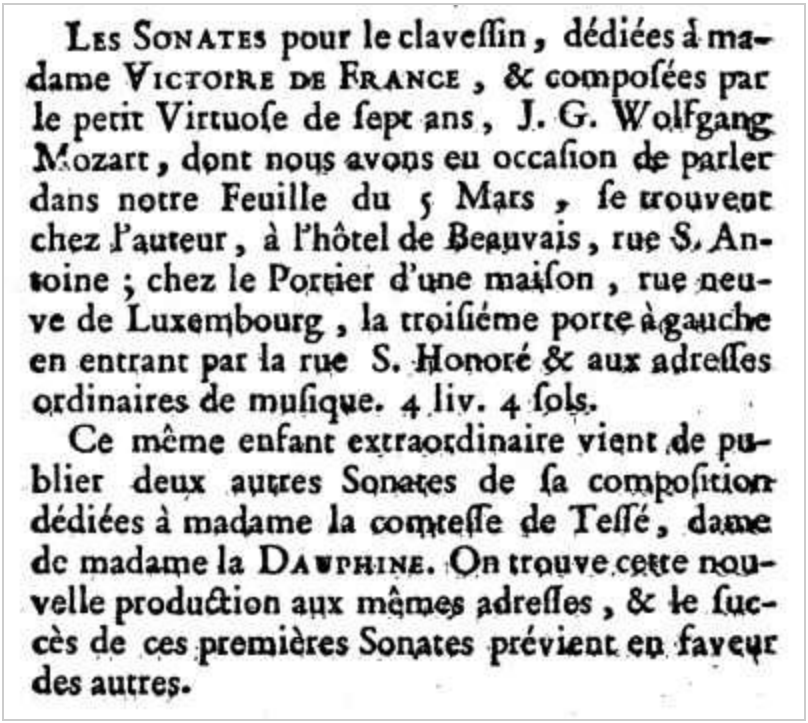

Les Sonates pour le claveſſin, dédiées à madame Victoire de France, & compoſées par le petit Virtuoſe de ſept ans, J. G. Wolfgang Mozart, dont nous avons eu occaſion de parler dans notre Feuille du 5 Mars, ſe trouvent chez l'auteur, à l'hôtel de Beauvais, rue S. Antoine; chez le Portier d'une maiſon, rue neuve de Luxembourg, la troiſiéme porte à gauche en entrant par la rue S. Honoré & aux adreſſes ordinaires de muſique. 4 liv. 4 ſols.

Ce même enfant extraordinaire vient de publier deux autres Sonates de ſa compoſition dédiées à madame la comteſſe de Teſſé, dame de madame la Dauphine. On trouve cette nouvelle production aux mêmes adreſſes, & le ſuccès de ces premières Sonates prévient en faveur des autres.

[translation:]

The sonatas for harpsichord, dedicated to Madame Victoire de France, and composed by the little seven-year-old virtuoso J. G. Wolfgang Mozart, of whom we have had occasion to speak in our issue of 5 March, can be found at the author's at L'Hôtel de Beauvais, Rue St. Antoine; at the porter of a house on Rue Neuve de Luxembourg, third door on the left at the entry on Rue St. Honoré; & at the usual music dealers. 4 liv. 4 sols.

This same extraordinary child has just published two other sonatas of his composition, dedicated to Madame the Countess de Tessé, lady-in-waiting to the Dauphine. This new work can be found at the same addresses, & the success of these first sonatas augurs favorably for the others.

Commentary

During their tour of Europe in the years 1763 to 1766, the Mozart family spent nearly five months in Paris, arriving on 18 Nov 1763 and departing on 10 Apr 1764. On 5 Mar 1764, the weekly French journal *L'Avantcoureur* published a description of the wondrous accomplishments

of the Mozart children, focusing especially of young Wolfgang. That article also served as the first public announcement of the publication of Wolfgang's op. 1, a pair of sonatas for harpsichord with violin accompaniment (K. 6 and 7) dedicated to Madame Victoire de France, the second daughter of King Louis XV (see our entry for 5 Mar 1764).

On Mon, 9 Apr 1764, the day before the Mozarts departed for England, *L'Avantcoureur* published the notice transcribed above, announcing the availability of Wolfgang's op. 1, and now also his op. 2, a second pair of sonatas for harpsichord and violin (K. 8 and 9), dedicated to the Countess de Tessé, lady-in-waiting to the Dauphine, Maria Josepha of Saxony. This announcement—really an advertisement—does not appear in *Dokumente* or its supplements (it is mentioned but not transcribed in Haberkamp 1986, i:67 and 70).

The advertisement in *L'Avantcoureur* on 9 Apr states that Wolfgang's op. 2 had just been published. On 1 Feb Leopold had written to Maria Theresia Hagenauer: "Now 4 sonatas by Monsieur Wolfgang Mozart are at the engraver's" ("Nun sind 4 Sonaten von Mr: Wolfgang Mozart beym stechen"), implying that all four sonatas were already in preparation for publication at that point. But as Leopold had explained to Lorenz Hagenauer in a letter of 1 Apr 1764, the publication of op. 2 had been delayed because Countess de Tessé had not approved the first draft of Grimm's dedication to her (*Briefe*, i:141; for a more detailed discussion of the delay and the countess's objection, see our entry for 5 Mar 1764). In the same letter of 1 Apr, Leopold writes that op. 2 will appear "in a few days" ("In etlichen Tägen"). The advertisement in *L'Avantcoureur* on the day before the Mozarts' departure suggests that it had finally appeared, so the date of issue can now be placed between 1 Apr and 9 Apr 1764 (compare Haberkamp 1986, i:70, where the date of publication of op. 2 is given as "März/April 1764"). We know that Leopold had the engraved plates for all four sonatas with him in London, because he used them for a private edition of the sonatas, before passing the plates on to the London publisher Bremner (see Haberkamp 1986, i:68ff.)

The first address given in the advertisement is the residence of Count Maximilian Emanuel Franz van Eyck, the Bavarian ambassador, where the Mozarts lodged in Paris. The count's wife, Maria Anna Felicitas, was the daughter of Count Arco, an official at the Salzburg court. The young Countess van Eyck suddenly sickened and died in Feb 1764 during the Mozarts' stay (see Leopold Mozart's detailed descriptions of the countess's illness in his letter of 1 Feb to Maria Theresia Hagenauer, *Briefe*, i:127f, and his letter of 22 Feb to Lorenz Hagenauer referring to the countess's death, *Briefe*, i:129). The count fell into a serious depression, which Leopold felt the Mozarts' presence might be serving to aggravate, because it reminded the count of his late wife's home town. For that reason, Leopold ends his letter to Lorenz and Maria Theresia Hagenauer on 4 Mar 1764 with the request that they address future correspondence to him care of Monsieur Grimm, secretary to the Duc d'Orléans, at the Rue Neuve du Luxembourg (*Briefe*, i:136–37). This is the second address given in the advertisement above, the residence of Friedrich Melchior Baron von Grimm, the Mozarts' principal champion in Paris.

Mozart's op. 1 and op. 2 were advertised again in *L'Avantcoureur* on 23 Jan 1765 (no. 3, 42–43); the identical advertisement appeared in *Mercure de France* the following month (see *Dokumente*, 42).

We are very grateful to Kris Steyaert for pointing out a significant error in an earlier version of this commentary.

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