

*À / Monsieur / Monsieur Leopold Mozart / maitre de la Chapelle de
S: A: R: / L'archeveque de et à / Salzbourg. Vienne ce 11 d'avril
Mon très cher Père!² 1781.*

[5] *Te Deum Laudamus*³ that the coarse and dirty *Brunetti*⁴ is finally gone, who brought shame on his sovereign, himself, and all the court musicians – thus speak *Ceccarelli*⁵ and I; – the news from Vienna is all lies, with this exception: that *Ceccarelli* will sing the *opera* in *Venice* next *Carnival*;⁶ – For heaven's sake, a thousand devils and no end of them! – [10] I certainly hope that that is not cursing, for – otherwise I must quickly go to confession again – for I have just come from there, because tomorrow, being Maundy Thursday, the Archbishop himself will in his most elevated person distribute Communion to the entire court entourage. – *Ceccarelli* and I therefore went to the Theatines⁷ in the afternoon to look for *Father* Froschauer⁸ because he can speak *Italian*. – [15] but a *priest* or *brother* who happened to be standing at the altar cleaning candlesticks assured us that both he as well as another who could speak *Italian* had not eaten at home and would not come back until 4 o'clock. – This time, therefore, I took care of my needs alone, and let them show me up to a room to a gentleman there, and *Ceccarelli* waited for me in the courtyard below – what made me glad was the following: [20] that when I said to the clerical gentleman cleaning the candlesticks that I had played a *violin concerto* in this choir area 8 years ago, he immediately spoke my name – but now to come back to the cursing: it is only a *pendant*⁹ to my last letter. – I hope to receive a reply to it with the next post. – Now in brief: – [25] a week next Sunday, that is, the 22nd, *Ceccarelli* and I are meant to travel home. – When I think that I should leave Vienna without taking at least 1000 florins with me, I feel pain in my heart; – just because of a – < prince with bad intentions > – who <exploits> me every day with <lousy> 4 <hundred guldens¹⁰> – <kicking away a thousand guldens> with his feet? – [30] for that is what I am certain to make when I <give a concert>. – When we had the first grand concert here in the house, <the Archbishop sent 4 ducats¹¹ to each of the three of us> – at the last one, for which I wrote a <new *rondeau*> for <*Brunetti*>, a <new *sonata*> for me, and for <*Ceccarelli*> too <a new *rondeau*> – I received <nothing>. – But what makes me half <desperate> is that on the same <evening> [35] that we had the <shitty music here>, I had an invitation to Countess Thun – and so could not get to it, and who was there? – <the Emperor>. – *Adamberger* and *Weigl*¹² were there, and each received 50 ducats! – and what an opportunity! – [40] I cannot of course <have them tell the Emperor that if he wishes to hear me, he should do so soon>, for in so many days <I am leaving> – for something like that one must of course

¹ Contains passages in "family code": these are marked in angle brackets <>.

² = "To Monsieur Leopold Mozart, Music Director to His Royal Highness the Archbishop of and in Salzburg / Vienna, this 11th day of April, 1781. / My very dear father!"

³ = "We praise thee, oh God".

⁴ BD: Antonio Brunetti († 1786; cf. No. 1015/6 ff.), concertmaster of the Salzburg court music. Mozart's compositions for him include KV 261. Cf. No. 0346/10.

⁵ BD: Francesco Ceccarelli (1752-1814), castrato, employed in Salzburg and then, from 1795, in Dresden; often a guest in the Mozarts' house. Mozart wrote for him KV 374, cf. No. 0587/19; he also sang in Mozart's concert in Frankfurt in 1790. Cf. No. 0357/22, 42.

⁶ BD: Ceccarelli did not sing in Venice until 1783, when he had the main male role in Pio's *Nettuno ed Egle*.

⁷ BD: Familiar to Mozart since his visit in 1773. Cf. No. 0289/37 ff.

⁸ BD: Mentioned by Leopold in No. 0863/19-20.

⁹ = "counterpart".

¹⁰ BD: Guldens can be taken as having the same value as florins.

¹¹ BD: 1 ducat = 4.5 florins.

¹² BD: Johann Valentin Adamberger, singer, Freemason and frequent performer for Mozart; Anna Maria J. Weigl, church and opera singer.

always <wait>. – And I can <stay here, and do not want to, unless I give a *concert*> – for, quite simply, I am in a better position here if I have only 2 <pupils> than at home. – but – if one has 1000 or 1200 florins <in the bag, [45] one can wait a little longer when people ask> and therefore command better fees. – and that <he does not allow, that enemy of man> – I must <call him that>; for <that is what he is, and that is what the entire nobility calls him>. – Enough of that. Next post-day I hope to read whether I should continue <to bury my youthful years and my talent in Salzburg; – or if I [50] may be allowed to make my fortune, if I am capable of that – or should wait until it is too late>. – in a fortnight or 3 weeks <of course, it cannot be done, no more than I can do it in Salzburg in 1000 years>. – Otherwise it is definitely more pleasant to wait with <a thousand guldens per annum> then with <four>. – For that is how far I have progressed already – if I want it! – <I only need to say [55] that I am staying here> – for what I compose is not included in the <calculation> – and then, <Vienna> and – <Salzburg>? – when <Bono¹³ dies, *Salieri*¹⁴ is the music director> – then in place of <Salieri> – <Starzer> will move up, instead of <Starzer> – no one yet knows <who>. – Enough; – I leave it entirely to you, best of fathers! –

[60] Have I called on *Bonno* already? – indeed, we have rehearsed my *symphony* there for the 2nd time. – Another thing that I recently forgot to write to you about is that the *symphony* went *magnifique*,¹⁵ and was completely successful – 40 *violins* played – the wind instruments all doubled – 10 *violas* – 10 *double basses*, 8 *violoncelli*, and 6 *bassoons*. –

[65] Everyone at *Bonno*'s sends you their compliments. – They felt true joy on seeing me again. – he is the same old honest, solid man. – Fräulein *Nanette* has married; I have dined with her twice already; she lives in my neighbourhood. – From the Fischers 1000 compliments, I was with him just now as I left the Theatines. – Keep well, [70] and bear in mind that at the moment your son's only thought is to establish himself – for – <he can get four hundred guldens anywhere> – *Adieu*, I kiss your hands 1000 times, and embrace my dear sister from my heart and am, sir, eternally your

most obedient son W. A. Mzt

P.S. Please be so good and tell *Msr.d'Yppold*¹⁶ that I will reply to him [75] next post-day, and that I have received a letter from his good friend in the most perfect order. – *Adieu*.

My *compliments* everywhere where it is not too extremely <Salzburgian>. Court Councillor Gylofsky also played a little piece from Salzburg with *Katherl*¹⁷.

¹³ BD: Giuseppe Bonno (1710-1788), from 1739 court composer in Vienna, later (1774) court music director there. Acquainted with the Mozarts since 1773.

¹⁴ BD: As Mozart expected, Antonio Salieri became music director in 1788.

¹⁵ = “magnificent(ly)”.

¹⁶ BD: Franz Armand d'Ippold (c. 1730-1790), Imperial and Royal Captain [k.k. Hauptmann], director of the page-training school in Salzburg. He added the “de” (in the Viennese style) himself. Sometime suitor of Nannerl – Wolfgang supported his romantic plans in 1781 (cf. No. 0625/24 ff.).

¹⁷ “Hofrath”. BD: Joseph Anton Ernst Gilowsky von Urazowa (1739-1789), court councillor [Hofrat], engineer, cousin of the “Katherl” mentioned frequently in the correspondence. Cf. No. 0102/148. But “Katherl” could be his sister of that same name. The piece has not been identified.