

*Mon Très Cher Père!*Vienna, 24th March, 1781

I received your letter of the 20th inst. absolutely correctly and was pleased to gather from it that you had both arrived successfully and in good health. – You have to thank my bad ink and quill if you can piece the words together here rather than read them. [5] *Basta*;² it has to be written one way or another – and my esteemed quill-cutter |: Herr von Lirzer,³ – :| has let me down – I cannot describe this man to you |: because you will probably know him better yourself :| as anything other than being – from Salzburg, I believe – and that I have never seen him in my life except occasionally at [10] *Robinig's*⁴ at the so-called 11 o'clock music. – But he paid me a visit straight away, and seems to me a very orderly and |: because he cuts my quills for me :| obliging person – I take it that he is a *secretary*. – Another person who surprised me with a visit was the brother of Kahterl *Gilowsky*⁵ – why surprised? – Because I had entirely forgotten that this person is in Vienna [15] – how a foreign place can form a person immediately! – Out of him will certainly come an upright, solid person – both in his *métier* and his outward behaviour. –

In the meantime you will have received the letters⁶ from the Emperor⁷ and Prince Kaunitz.⁸ – What you write⁹ to me about the <Archbishop¹⁰> – about what tickles his <ambition> [20] as far as my person is concerned, is true as far as it goes – but what use is it all to me? – –it is not from this that one lives; – you can confidently believe that he is like a sight screen for me here – what kind of <*distinction*¹¹>, then, does he give me? – Herr von Kleinmayer,¹² *Benecke*¹³ have a separate table with the Illustrious Count <*Arco*¹⁴>; – it would be a <*distinction*> if I were at this <table> [25] – but not with the <valets>, who, except for the top place at the <table>, light the chandeliers, open the door and have to stay in the antechamber when I am in the room – or with the esteemed cooks. – and then, if we are called to go somewhere for a *concert*, Herr Angelbauer¹⁵ has to watch outside until the gentlemen

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

² = "Enough!"

³ BD: Lirzer (Lürzer), court master of works and later Imperial Counsellor.

⁴ BD: Factory owner Georg Joseph Robinig von Rottenfeld (1710-1760). The family was in frequent contact with the Mozarts. Cf. No. 0016/67. The family owned a scythe works north-east of Salzburg, an arsenic works near Radstadt, an ironmongery in Salzburg, and buildings and courtyard in Gnigl on the edge of Salzburg.

⁵ BD: "Kahterl": Katharina Gilowsky (1750-1802), daughter of court surgeon Wenzel Andreas Gilowsky, member of the airgun club of earlier years, frequenter of the Mozart family home. Sometime governess to the children of Leopold Andreas, Count [Graf] Plaz. Her brother was Franz Xaver Wenzel [von] Gilowsky (1757-1816); studied medicine in Vienna, master surgeon, witness at Mozart's wedding.

⁶ BD: No. 0584.

⁷ BD: Joseph II (1741-1790), Holy Roman Emperor [Kaiser] 1765-1790. Son of Maria Theresia. Ruler of the Habsburg lands from 1780.

⁸ "Fürst". BD: Wenzel Anton, Count [Graf] (from 1764 Prince [Fürst]) Kaunitz-Rietberg (1711-1794), diplomat, from 1753 Austrian State Chancellor [Staatskanzler].

⁹ BD: No. 0583a, lost.

¹⁰ BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erzbischof] of Salzburg from 1772. Employer of Leopold and, for two periods, of Wolfgang. Cf. No. 0263/9. At one point he dismissed both Leopold and Wolfgang, although Leopold was later reinstated. Cf. No. 0328.

¹¹ BD: Cf. No. 0583/28 – a room in the same house as the Archbishop of Salzburg, his employer.

¹² BD: Franz Thaddäus von Kleinmayr(n) (1733-1805), from an old Salzburg family. Studied law, became director of the court council [Hofrats-Direktor]. Obviously knew the Mozarts from at least 1764 onwards (No. 0092/214-215). Published books on legal matters.

¹³ BD: Dr. Theol. Johann Michael Bönike, consistorial secretary and notary.

¹⁴ "mit dem Erlauchten graf". BD: Karl Joseph Felix, Count [Graf] Arco (1743-1830), son of Count [Graf] Georg Anton Felix Arco, held various offices in Salzburg, including High Master of the Kitchen [Oberstküchenmeister]. Played a role in the dismissal of Mozart described in No. 0604/4 ff.

¹⁵ BD: One of the valets.

from Salzburg come and then have a lackey signal to them [30] permitting them to enter – when *Brunetti*¹⁶ told me this in *conversation* – I thought, Just wait until I come sometime; – so when we recently had to go to Prince Gallizin,¹⁷ *Brunetti* said to me, in his polite manner; *Tu, bisogna che sei qui sta sera alle sette, per andare insieme dal Prencipe gallizin. L'Angelbauer ci condurrà. – hò risposto: và bene – ma – se in caso mai [35] non fossi qui alle sette in punto: ci andate pure; non serve aspettarmi – sò ben dovè stà, e ci verrò sicuro*;¹⁸ – So I deliberately went there alone because I am ashamed to go anywhere with them; – when I got up there Herr Angelbauer was already standing there to tell the esteemed servant that he should show me in – but I paid no attention to either the esteemed personal valet or the esteemed servant, [40] but went straight through the rooms into the music room, for the doors were all open. – and straight up to the Prince and gave him my compliments – where I then remained standing and continued to speak with him; – I had completely forgotten about my *Ceccarelli*¹⁹ and *Brunetti*, for they could not be seen – they were tucked away completely behind the orchestra leaning on the wall, [45] and did not dare to take a single step beyond that. – If a gentleman or lady of the court spoke with *Ceccarelli*, he always laughed. – and if anyone spoke to *Brunetti* he turned red and gave the driest of answers. – Oh, I would have plenty to write about if I wanted to describe all the scenes which have taken place involving the Archbishop and *Ceccarelli* and *Brunetti* since I have been here and before I arrived. [50] – I just find it astonishing that he – is not ashamed of *Brunetti*; I am ashamed on his behalf. – and how averse the fellow is to being here – the whole thing is simply too noble for him – but at table: – those, I believe, are the times of his greatest pleasure – Today Prince Gallizin desired to hear *Ceccarelli* sing – the next time the choice will no doubt fall on me – [55] This evening I am going with Herr von Kleinmayern to one of his good friends, to Court Councillor Braun,²⁰ of whom everyone tells me that he is the greatest lover of the keyboard – I have already eaten twice at Countess Thun's,²¹ and go there almost every day – this is the most charming, dearest lady I have seen in my life, and I furthermore count for a great deal with her – her sire is still the same strange [60] – but well-meaning, honest court gentleman. – I have also eaten at Count Cobenzl's,²² and that was because of Countess von Rumbeck,²³ his cousin, the sister of the Cobenzl in the *Pagerie*,²⁴ who was in Salzburg with her sire. –

Now, my main aim here is to gain access to the <Emperor> in a fine manner, [65] for I *absolument*²⁵ wish that he should get to know me. – I would like to whip zestfully through my opera for him and then nicely play *fugues*, for that is his thing. – Oh, if I had known that I

¹⁶ 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.

¹⁷ “Fürst”. BD: Prince Golicyyn, Russian ambassador in Vienna.

¹⁸ = “You know, you have to be here this evening at 7 to go to Prince Golicyyn's together. Angelbauer will take us. – I replied: Alright – but – if it should happen that I am not here on the stroke of seven, just go on; it is not worth waiting for me – I know quite well where it is, and I am sure to get there.”

¹⁹ 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.

²⁰ “hofrath”. BD: Court Councillor [Hofrat] Johann Gottlieb, Baron von Braun († 1788). His son, Peter von Braun (1758-1819), was the dedicatee of KV 361 (370a); later leased both theatres in Vienna (1794-1806).

²¹ “gräfin Thun”. BD: Mozart's patroness, Marie Wilhelmina, Countess [Gräfin] Thun-Hohenstein (1747-1800), wife of Johann Joseph Anton, Count [Graf] Thun (1711-1788), Imperial Chamberlain [kaiserlicher Kämmerer], Freemason. Mozart described him as “strange”, probably because of his inclination to the mystical and magical, as in his admiration for Franz Anton Mesmer. It was in his house that Mozart and his wife lodged returning from Salzburg in 1783, on which occasion Mozart wrote the Linz Symphony KV 425. Cf. Nos. 0766/16; 0863/8.

²² “beym grafen”. 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.

²³ BD: Marie Karoline, Countess [Gräfin] Thiennes de Rumbeke, cousin of Count [Graf] Johann Philipp Cobenzl and Mozart's first pupil in Vienna.

²⁴ BD: Training institute for pages in Vienna.

²⁵ = “absolutely”.

would come to Vienna in Lent, I would have written a little *oratorio* and put it on for my benefit in the theatre, as everyone does here – [70] I would have had easy writing beforehand because I know all the voices; – how happy I would be to give a *concert* as is customary here, but – I will not be allowed to, I know that for sure, for, just imagine – you know there is a *Society* here which gives *concerts* for the benefit of the widows of the *musici*²⁶ – everyone going by the name of music plays here for nothing – [75] the *orchestra* comprises 180 persons – no *virtuoso* who has even a little love for his neighbour declines to play in it when someone from the Society requests him to do so – for, furthermore, one makes oneself popular with both the Emperor and the public. –

Starzer²⁷ had the task of asking me to play, and I immediately agreed, [80] yet first I had to find out my Prince's opinion in the matter – and I had no doubts at all because because it is a pious act and done without fee simply to do a good work; – he did not allow me; – the entire nobility took a poor view of this. – I was sorry about it only for this reason: – I would not have played a *concerto* but |: because the Emperor is in the *proscenium* box :| would only have improvised a *prelude* [85] |: Countess Thun would have given me her fine Stein *pianforte* for it :| played a *fugue* – and then the *variations* on *Je suis lindor*.²⁸ – so far, wherever I have done this in public, I have received the greatest applause – for that reason that they contrast well with each other, and because everyone has something from it; but *pazienza*;²⁹ –

[90] *Fiala* has now risen 1000 times in my eyes because he does not play for less than a ducat.³⁰ – Has my sister not been asked yet? – she will hopefully ask for 2. – For I would not be happy if we – as we are all so distinct from the court musicians in every respect – did not do that in this case as well – for if they do not want it, they should forget about it – [95] and if they do want her – they should in God's name pay her. –

I will call on *Mad.^{me} Rosa*³¹ in the next few days, and she will certainly be satisfied with her fine diplomat – I will take up the matter as finely as Weiser when they sounded the passing bell for his wife's mother; – Right at the beginning, Herr von *Zetti*³² offered to take my letters, [100] he will send them off with the parcel post. –

I do not need the 2 *quartets*, nor the *Baumgarten aria*³³ either.

Apropos:³⁴ how then do things stand with the <present from the Elector?> – has <anything been sent> yet? – before you left, did you call on <Baumgarten?>

[105] Now I will ask you to pass on my compliments to all good friends, both gentlemen and ladies, especially to Katherl – to Schachter, and *Fiala*³⁵ – Herr von Kleinmayer, Zetti,

²⁶ = “musicians”. Cf. No. 0586/12. The “Tonkünstler-Societät”, a society for the widows and orphans of musicians, founded in 1771 in a form copied from London. Mozart took part in the annual concerts at least three times as a pianist; the works KV 469 and KV 581 (*Davidde Penitente* and the clarinet quintet) were also certainly performed there.

²⁷ BD: Joseph Starzer, violinist and composer.

²⁸ BD: KV 394 (292a) on a theme from Antoine-Laurent Baudron's setting of Beaumarchais' *Barber of Seville*.

²⁹ = “patience”.

³⁰ BD: 1 ducat = 3½ florins.

³¹ BD: Diplomatic skills were apparently required to coax the artist into parting with this family portrait. Cf. Nos. 0537/87; 0599/66; 0606/4; 0608/5 ff.

³² = “Master of the guard”.

³³ BD: The two quartets are not securely identifiable; the aria is KV 369. “Baumgarten”: Josepha, Countess [Gräfin] Paumgarten, née Lerchenfeld-Siessbach († c. 1818). Mozart wrote for her the scene KV 369, “Misera, dove son!” – “Ah! Non son'io che parlo”. She probably played a role in the commissioning of *Idomeneo*.

³⁴ Here: = “By the way”.

³⁵ BD: Maria Anna Katharina Gilowsky, family friend; Schachtner, trumpeter, author, translator; Fiala, oboist.

Cecca[re]lli, Brunetti, the Auditor, 2 valets, Leitgeb, Ram,³⁶ who is leaving on Sunday, all commend themselves;

Apropós; Peter Vogt³⁷ is here. – Now, may life go very well for you, I kiss your hands 1000 times [110] and embrace my sister from my heart, and am, sir, eternally your
|: the *buffo Rossi*³⁸ is also here.

The 28th March: I did not get to the end of the letter because Herr von Kleynmayer took me by coach to the concert at Baron Braun's – I therefore now write that the <Archbishop has allowed me> to <play> in the <widows' concert >. [115] – for Starzer went to the *concert* at <Gallizin's>, and he and the <entire nobility> then <tormented him> until <he allowed it>. – I am so glad; – since I have been here I have eaten at home 4 times; – it is too early for me – and they eat much too badly. – Only when the weather is extremely bad do I stay at home, such as today, *par exemple*³⁹ –

[120] Please write to me about anything new that happens in Salzburg, for they ask me about it appallingly, – the gentlemen here are more curious about Salzburg news than I am –

most obedient son
Wolfg. Amadè Mozart⁴⁰

[125] *Mara*⁴¹ is here; – she gave a *concert* in the theatre last Tuesday. – Her husband was not allowed to show his face, otherwise the *orchestra* would not have *accompanied*, because he had it printed in the newspapers that there is no-one in all Vienna capable of *accompanying* him. – *Adieu*.

Herr von Moll⁴² *called* on me today – [130] tomorrow or the next day I will go to breakfast with him and take the *opera*⁴³ with me. – He sends his compliments to both of you – I will call on Herr von Auerhammer⁴⁴ and his fat Fräulein daughter as soon as the weather is better – from that you can see it that I have also received your last letter⁴⁵ of the 24th. The old Prince *Colloredo*⁴⁶ |: in whose home we made music :| gave each of us 5 ducats⁴⁷ – [135] I have Countess Rumbek⁴⁸ as a pupil – Herr von Mesmer⁴⁹ |: Inspector of the *Model School*⁵⁰ :|,

³⁶ BD: Kleinmayer, legal specialist; Zetti, master of the guard; Cecca[re]lli, castrato; Brunetti, violinist; Leutgeb, hunting horn player; Ramm, oboist.

³⁷ BD: Dancer with Böhm's theatre troupe.

³⁸ BD: Felice Rossi, buffo bass, possibly sang "Nardo" in the première of *La finta giardiniera*. Cf. No. 0333/20.

³⁹ = "for example".

⁴⁰ BD: Mozart indicates with dashes that these two lines belong after line 111.

⁴¹ BD: Singer; she and her cellist husband fled from Berlin after disputes with Frederick II.

⁴² BD: Scientist, court and privy counsellor in Salzburg.

⁴³ BD: *Idomeneo*.

⁴⁴ BD: Johann Michael von Auernhammer (†1782); his daughter was Josepha (1758-1820), a pupil of Mozart's with professional aspirations. Cf. No. 0585/132. Mozart dedicated to her the six violin sonatas KV 296, 376 (374d), 377 (374e), 378 (317d), 379 (373a), 380 (374f), published as Opus II.

⁴⁵ BD: No. 0584a, lost. In it, Leopold had obviously asked Wolfgang to visit the Auernhammer family, whom they had met in 1767/68 and again in 1773.

⁴⁶ BD: Rudolph Joseph, Count [Graf] and from 1764 Prince [Fürst] Colloredo-Mels und Wallsee (1706-1788), member of an ancient noble family with roots going back to 1302. One of his sons became Archbishop of Salzburg and employer of Leopold and Wolfgang (cf. No. 0263/9).

⁴⁷ BD: If this was the concert of the 16th March, 1781, Mozart received no less than 9 ducats.

⁴⁸ "Gräfin". BD: Joseph Conrad Mesmer (1735-1804), school director at St. Stephan. A distant relative of the famous "magnetiser" Dr. Franz Anton Mesmer.

⁴⁹ BD: Dr. Franz Anton Mesmer (1734-1815), the famous "magnetizer". A brief memorial to his methods is found in the first finale of *Così fan tutti*. Sang (tenor) and played numerous instruments (violoncello, harpsichord, glass harmonica).

along with his gracious wife and son, commend themselves. – his son plays *magnifique*⁵¹ – Only, imagining that he can already do enough, he is lazy – also has much *genius* for *composition* – but is too idle to put anything into it – that is not to his father’s liking. *Adieu*.

⁵⁰ BD: A teacher-training institution in Vienna.

⁵¹ = “Magnificent(ly)”.