

*À / Monsieur / Monsieur Leopold Mozart / maitre de la Chapelle de  
s: A: R: / L'archeveque de et à / Salzbourg*<sup>2</sup>

*Monsieur  
mon très cher Père.*<sup>3</sup>

Mannheim, 3<sup>rd</sup> Decem.<sup>bre</sup>  
1777

[5] I still cannot write anything certain at all regarding my circumstances here. Last Monday<sup>4</sup> I finally had the good fortune to meet <the Elector<sup>5</sup>> after I had gone <to his natural children<sup>6</sup>> three days in a row, morning and afternoon. Although we had all believed that the attempt would once again be in vain because it was already late, [10] finally <we saw him coming. The governess> immediately had <the Countess<sup>7</sup>> sit at the clavier, and I took my place beside her, gave her a lesson, and that is how <the Elector> saw us as <he came in>. We <stood up>, but <he said we should continue>. When she had reached the end of the piece, <the governess> spoke up and said that I had written such a beautiful Rondeau.<sup>8</sup> [15] I played it; he liked it very much. Finally, he asked, But will she be able to learn it? Oh, yes, said I. I would only wish <that I might have the good fortune to teach it to her myself. He grinned and said, I would be happy about that, too. But would it not be bad for her if she had two different teachers? Oh, no> Your Highness, <said I, it's only a question of whether she gets a good or a bad one; I hope> Your Highness [20] <will not doubt – – – will have confidence in me> – – Oh, that is quite certain, <said he. Then the governess said,> Here M<sup>sr</sup>: Mozart has also written variations<sup>9</sup> for <the young Count<sup>10</sup>> on the minuet by Fischer. I played them. <He> liked them very much. Now he joked <with the Countess>. Then I thanked him <for the present<sup>11</sup>>. He said, [25] Now, <I will think about it; how long, then, does he want to stay here?> – – Answer: <As long as Your Highness may command; I have no engagements at all, I can stay as long as> Your Highness <may command>. Then it was all over. I was there again this morning. I was again told that yesterday <the Elector> had once again said, <Mozart stays here this winter>. Now we are in the middle of proceedings. What I have to do is wait. [30] Today |: for the 4<sup>th</sup> time :| I dined at Wendling's.<sup>12</sup> Before the meal, Count Savioli<sup>13</sup> came in with music director Schweitzer,<sup>14</sup> who had arrived yesterday evening. Savioli said to me: <I spoke with the

<sup>1</sup> The numerous passages in this letter in the family code are indicated by angle brackets < >.

<sup>2</sup> = “To Monsieur Leopold Mozart, music director to His Royal Highness the Archbishop of and in Salzburg”.

<sup>3</sup> = “My very dear father”.

<sup>4</sup> BD: 1<sup>st</sup> December, 1777. Cf. No. 0381/78.

<sup>5</sup> BD: Karl Theodor (1724-1799). Studied in Leyden and Leuven. From 1742 Elector [Kurfürst] of the Palatinate, where he encouraged the arts in Mannheim, and from 30<sup>th</sup> December, 1777, Elector of Bavaria.

<sup>6</sup> BD: Cf. No. 0363/88.

<sup>7</sup> “Comtesse”. BD: 363/88: BD: Countess [Komtesse] Karoline Luise (\* 1768), one of four illegitimate children of Elector [Kurfürst] Karl Theodor by a ballet dancer.

<sup>8</sup> BD: “Rondeau”: Cf. No. 0381/79.

<sup>9</sup> BD: Cf. No. 0381/61, 65.

<sup>10</sup> BD: Karl August, illegitimate son of Karl Theodor, cf. No. 0366/25.

<sup>11</sup> BD: A watch, cf. No. 0370/106-107.

<sup>12</sup> BD: Cf. No. 0383/30. The flautist Johann Baptist Wendling (1723-1797); his brother was the violinist Franz Anton Wendling (1729-1786), both of whom met the Mozarts in 1763, cf. No. 0057/2-6. For the various members of the family Mozart wrote KV 487a (295a), KV 307 (284d) and perhaps KV 368. He also wrote an instrumentation of a flute concerto by J.B. Wendling.

<sup>13</sup> “graf savioli”. BD: Louis Aurel, Count [Graf] Savioli († 1788), supervisor of music at court in Mannheim. Mozart was presented to him by music director Holzbauer on 4<sup>th</sup> November, 1777. Cf. No. 0363/55.

<sup>14</sup> BD: Anton Schweitzer (1735-1787) was in Mannheim writing the opera *Rosemunde*, text by Christoph Martin Wieland, but the première was delayed, due to the death of Maximilian III Joseph in Munich, until 20<sup>th</sup> January, 1780.

Elector again yesterday, but he still has not made up his mind>. I said to him: I must exchange a few words with you, sir. We went to the window. [35] I told him of <the Elector's> doubts, complained that it is dragging out so long, that I have already <spent so much> here, asked him emphatically if he might <cause the Elector to take me on permanently>, as I am afraid that he will <give me so little during the winter that I perhaps cannot stay here at all >. He should <give me work. I enjoy working>. He said to me, he will <put it to him this way>, [40] although it could not be this evening, since today he is not <going to the court, but tomorrow> he promises me the <firm answer>. Now let us accept whatever comes. <If he does not keep me>, I will press <for travelling money, for I will not make a present to him of the Rondeau> and <the variations>. I assure you, sir, that the reason why I am so calm in this matter is that I know for a certainty [45] that nothing but good can come out of it, whatever may happen. I have surrendered myself entirely to God's will. Yesterday we received your letter<sup>15</sup> of 27<sup>th</sup> November. I hope you have already received the Allegro and Andante of the sonata!<sup>16</sup> – – Here now is the Rondeau.<sup>17</sup> Music director Schweizer is a good, solid, honest man. Dry and forthright like our <Haydn<sup>18</sup>>, [50] only the language is finer. In the coming opera there are very beautiful things, and I do not doubt at all that it will certainly be a success. *Alceste*<sup>19</sup> was very well received, and it is not even half as beautiful as *Rosemunde*. What contributed greatly to that, of course, was that it was the first German singspiel. Now it has long ceased to make that impression, N.B. on those temperaments which are only carried away by novelty. [55] Herr Wieland,<sup>20</sup> who wrote the poetry, will also come here for the winter; I would certainly like to meet him. Who knows! – – perhaps – – when Papa reads this, it will all be over, God willing.

<If I stay here, I am to go during Lent >, *en compagnie*<sup>21</sup> with Herr Wendling, Raam,<sup>22</sup> oboist, who plays very beautifully, and ballet master Lauchery,<sup>23</sup> to Paris.<sup>24</sup> [60] Herr Wendling assures me that I will not regret it. He has been in Paris twice. He has just come back. He says that this is the only place left where one can make money and truly gain honour for oneself. You are, of course, sir, a man who is capable of doing anything. I will certainly show you the right way. You must write opera *seria, comique, oratoire*<sup>25</sup> and everything. Anyone who has written a couple of operas in Paris [65] receives a sure annual sum. The next thing is the *Concert spirituel*<sup>26</sup> and the concert *des anateurs*,<sup>27</sup> where one

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<sup>15</sup> BD: No. 0380.

<sup>16</sup> BD: KV 309 (284b). He sent the Allegro and Andante to his sister on 29<sup>th</sup> Nov., 1777. Cf. No. 0381/87-89.

<sup>17</sup> BD: The third movement of KV 309 (284b). Mozart sent it later because of weight restrictions in the post.

<sup>18</sup> BD: Johann Michael Haydn (1737-1806), brother of Joseph. Employed at court in Salzburg from 1763.

During his Vienna years, Mozart frequently asked for music by Michael Haydn to be sent from Salzburg so that he could perform it at van Swieten's. On a personal level relationships were difficult, possibly because of his inclination to drink. On 17<sup>th</sup> August, 1768, Haydn married Maria Magdalena Lipp (1745-1828), daughter of the court organist Franz Ignaz Lipp.

<sup>19</sup> BD: An earlier fruit of the cooperation between Schweitzer and Wieland.

<sup>20</sup> BD: Christoph Martin Wieland (1733-1795), author. The Mozarts had read his books *Abderiten* and also (Leopold at least:) *Sympathien* (mentioned in Nos. 0353/44-45 and 0692/4). Mozart's estate included Wieland's *Die Dialogen...* and *Oberon*. Cf. No. 0393/33 ff.

<sup>21</sup> = "in company".

<sup>22</sup> BD: Friedrich Ramm (1744 – after 1808), oboist, joined the court music in Mannheim aged 14, was in Paris with Mozart, went to Munich with the court in 1778. Mozart met him in Mannheim in 1777 and wrote the oboe quartet KV 370 (368b) for him in 1781. Cf. No. 0363/18.

<sup>23</sup> BD VIII: Étienne Lauchéry (1732-1820), from 1774 master of the ballet in Mannheim. Later in Berlin.

<sup>24</sup> BD: The journey did not take place; in No. 0416/44 ff., Mozart gives lifestyle differences as the reason.

<sup>25</sup> = "operas serious and comical, and oratorio".

<sup>26</sup> BD: The *Concert spirituel*, the first commercial concert series in Paris, was founded by Anne Danican-Philidor in 1725. It comprised a chorus and orchestra and performed in *Les Tuileries*.

<sup>27</sup> BD: "Concert of the music lovers". [Should read "amateurs", not "anateurs".]. Founded in 1769 by the general tax inspector de la Haye and Baron Rigoley d'Ogny in competition with the *Concert spirituel*.

receives 5 Louis d'or<sup>28</sup> for a symphony. If one gives lessons, it is customary to take 3 Louis d'or<sup>29</sup> for 12 lessons. Then one arranges for sonatas, trios, quartets to be engraved per subscription. Cannabich,<sup>30</sup> Toeschi,<sup>31</sup> they send a lot of their music to Paris.<sup>32</sup> [70] Wendling is a man who understands travelling. Write to me with your opinion on this, I beg you. To me it seems advantageous and wise. I travel with a man who knows Paris, as it is now, like the back of his hand, for it has changed much. My expenditure would be just as low, yes, I believe I would not spend half as much, because I would be paying only for myself, since my Mama would stay here, [75] and probably in Wendling's house.

On the 12<sup>th</sup> inst., Herr Ritter,<sup>33</sup> who plays the bassoon very finely, will travel to Paris. Now, if I had been alone, I would have had the best of opportunities. He raised the matter with me himself. Ram, the oboist, is a truly solid, good-humoured, honest man of about 35 who has already travelled much and consequently has much experience. [80] The leading and best members of the music here are very fond of me, and have a true respect. They never call me anything except Herr Music Director. I can tell you that I am very sorry that I do not have a least one copied Mass<sup>34</sup> with me. I would indeed have performed one, for I recently heard one by Holzbauer<sup>35</sup> which was also according to our taste. [85] If only I had the *Misericordias*<sup>36</sup> copied out. But that is how it is. It cannot be changed, for they are not that generous here. Now I ask for my compliments to be passed on to all good friends, [90] both gentlemen and ladies, especially to the young Count Arco,<sup>37</sup> Mad.<sup>selle</sup> Sallerl<sup>38</sup>, Herr Bullinger<sup>39</sup> and the entire Airgun Company.<sup>40</sup> I kiss Papa's hands 100 000 times, and I embrace my sister from the bottom of my heart, and hope that my sonata<sup>41</sup> will be as pleasing to you, sir, my sister, Herr Bullinger, and to all who hear, as it has been to all here who have heard it. [95] *Addieu*. I am your most obedient son, Wolfgang Amadé Mozart

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<sup>28</sup> BD: = 55 florins.

<sup>29</sup> BD: = 33 florins. Cf. No. 0471/156.

<sup>30</sup> BD: (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798). Joined the Mannheim court music at the age of 13. After the death of Toeschi (see above), he was sole music director to the Elector in Munich. The Cannabich family became particular friends of Mozart's in Mannheim in 1777/78. Cf. No. 0057/13.

<sup>31</sup> BD: Carlo Giuseppe (Karl Joseph) Toeschi († 1788 in Munich), violinist, pupil of Joseph Stamitz, in the Royal Mannheim Orchestra [Hoforchester] from 1752, leading ballet composer. Cf. No. 0057/6 f.

<sup>32</sup> BD: The connection with Paris arose from the friendship between Duke [Herzog] Christian IV von Zweibrücken (1735-1775) and Louis XV of France. Every year, Christian took musicians and composers from Zweibrücken and Mannheim with him to Paris. He furthermore at some of the compositions printed there.

<sup>33</sup> BD: Georg Wenzel Ritter (1748-1808), from 1764 bassoonist in Mannheim. Went to Munich with the Elector in 1778. In 1788 he went to Berlin. Cf. No. 0057/9.

<sup>34</sup> BD: Cf. No. 0363/56-59.

<sup>35</sup> BD: Ignaz Jakob Holzbauer (1711-1783), from 1753 senior music director [Oberkapellmeister] in Mannheim, composer. Stayed in Mannheim rather than moving to Munich with the Elector in 1778. Mozart was positively impressed by his singspiel *Günther von Schwarzburg* in 1777 (première 5 January 1777), cf. No. 0373/52; No. 0377/59 ff.

<sup>36</sup> BD: The offertory *Misericordias Domini* KV 222 (205a). Cf. Nos. 0323/4-5, 9; 0376/33-34.

<sup>37</sup> BD: Leopold Ferdinand III, Count [Graf] Arco (1764-1832). Probably a pupil of Leopold Mozart. Cf. Nos. 0347/203; 0337/111.

<sup>38</sup> BD: Maria Anna Rosalia Walburga Joly [Joli] (1723-1788), usually referred to in the correspondence as "Sallerl", was for many years a friend of the Mozart family, especially Nannerl and Wolfgang, with whom she exchanged humorous poems (cf. Nos. 0391/75 ff.; 0394/64 ff.). She was the daughter of the Salzburg Royal Confectioner [konfektmeister] Mathias Joly.

<sup>39</sup> BD: Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg, where he seems to have arrived between 1774 and 1776. House tutor to Count [Graf] Leopold Ferdinand Arco, later to Count [Graf] Sigmund ("Sigerl") Lodron. Mozart called him "his best of all friends" (cf. No. 0459/1).

<sup>40</sup> BD: The shooting of airguns at round targets was practised in the apartments of the members of the "marksmen's company" or club. A member would donate the first prize and pay for everything consumed during the meeting.

<sup>41</sup> BD: KV 309 (248b). Cf. lines 48 and No. 0381/87-88.

MARIA ANNA MOZART'S POSTSCRIPT:

My dear husband, I cannot write much to you because Wolfgang did not leave any more space, and all of what has to be written he has himself, so I know of nothing more concerning our business. Often I would wish that I could be with you, if only for at least one day, in order to tell you everything that we cannot write about, [100] for it is impossible, the letters would be too long. We write twice every week, so you must receive as much as we do. *Adio*, keep well. I kiss both of you many 100 000 times and remain your faithful wife,

To everyone we know all  
imaginable good wishes. [105]

Maria Anna Mozart