

*À Monsieur / Monsieur Wolfgang Amadé / Mozart Maître de Musique / à / Mannheim*²

Salzb., 9th Febr.
1778.

My dear wife!

[5] Now people in Manheim will probably know enough about the circumstances in the land of Bavaria, since the Austrian manifestos³ are already in the newspapers. Wolfg. should have been in Munich now, and then he would have been able to speak to Baron Zehmen.⁴ The latter was there, and perhaps still is, as the ambassador of Saxony. It would take too long to describe the whole business⁵ in detail, [10] in principle his ambassadorial role relates to a demand for 11 million, or however much it may be, and then a demand for all the splendour of their House – movable and allodial possessions – all of which is claimed by the widowed Electress⁶ of Saxony, the sister of the deceased Elector,⁷ who has made over this claim to the Elector of Saxony, and has appealed for the protection of her person [15] to the King in Prussia.⁸ The situation is that while Bavaria was still divided, all this came to a Duke of Austria⁹ through one of the Bavarian dukes who had the Straubing region in his possession, but afterwards, because of a demand for 10, or heaven knows how many millions, and because of the support given to the Duke of Austria [20] and for incurred war costs, it was made over to the Dukes of Bavaria¹⁰ in perpetuity, but in such a form that afterwards, when an occasion arose where the House of Austria once again made efforts |: N.B. only with the pen :| to repossess it, Austria was deprived of it in perpetuity by the Imperial Court.¹¹ Now that they have taken possession of it with weapons in their hands, however, [25] the sister of the deceased Elector is raising the claim to the said millions, and to the allodial and other movable possessions of their House, to which she has declared herself to be the heiress.

I have a conjecture which may be founded. I can't remember on the spur of the moment the name of that Duke of Wirtemberg¹² [30] who had to flee the country, who was put under the Imperial ban, and who also never ruled. His successor¹³ received his land from the hands of the Emperor,¹⁴ with the proviso that the dukedom would revert to Austria if the House of Würtemberg should die out. What would happen, then, a long time after

¹ This letter contains passages in "family code"; these are marked with angle brackets < >.

² = "To Monsieur Wolfgang Amadé Mozart, Director of Music in Mannheim".

³ BD: Cf. No. 0410/96 ff.: publication of territorial claims.

⁴ BD: "Baron Zehmen". BD: Mentioned in No. 0312/41. Privy councillor [geheimer Rat] von Zehmen was on a special mission in the Palatinate in January/February, 1778.

⁵ BD: The matter concerned the inheritance claims of the Elector of Saxony, Friedrich August III, as assignee of the widowed Electress Maria Antonia Walpurgis (1724-1780). On the death of the Bavarian Elector, Maximilian III Joseph, a settlement was demanded: Saxony wanted 8,000,000 florins and the territories Mindelheim and Wiesensteig, a claim supported by King Frederick II of Prussia. Bavaria and the Palatinate maintained that Maria Antonia Walpurgis, on marrying the Saxon Prince, later Elector, Friedrich Christian († 1763), ceded her hereditary rights to her brother and the Wittelsbach agnates; they were prepared, however, to pay 500,000 florins to Saxony, but not to yield any territory. Prolonged negotiations had now led to agreement on the 8,000,000 florins, but not on the territorial demands.

⁶ "Churfürstin".

⁷ "Chrf.". [of Bavaria].

⁸ "des Königs in Preussen".

⁹ "Herzog von öster".

¹⁰ "Reichsgericht".

¹¹ "die Herzogen von Bayern".

¹² "Herzog von Wirtemberg". BD: Ulrich, Duke [Herzog] of Würtemberg (r. 1498-1519, 1534-1550; * 1487).

¹³ BD: Ulrich's son, Duke [Herzog] Christoph (r. 1550-1568, * 1515),

¹⁴ "des Kaysers".

Austria and Prussia had come to an agreement? [35] – – Austria has now taken possession of the largest part of Bavaria, and N.B. the most profitable and, because of the Danube, the most advantageous for Austria. Could these 2 powers not perhaps agree that the House of Austria, in the event of the death of the Palatine Elector¹⁵ without heir,¹⁶ should take the whole of Bavaria and that in the event of the extinction of the House of Würtemb., [40] the Dukedom of Württemberg should be made over to the King in Prussia, and then they might not be inclined to oppose Prussia's acquisition of Jülich and Berge[n] as well, which would then mean that the Dukes of Zweybrücken would have to be content with the Palatinate alone: – these are of course nothing but empty conjectures:¹⁷ whether they are empty |: God grant that I have not guessed right :| [45] or not will be shown by the behaviour of the Prussian court in the present circumstances. Things like this make me dizzy, because it is already over a month since the Elector died and what, then, does one hear about Prussian movements?¹⁸ – – He¹⁹ is otherwise not the slowest! In the meantime, it is also certain that the Emperor will seek to exchange the feudal possessions, which he has taken under his authority in the meantime and which lie scattered here and there in Bavaria, [50] for others and will seek to transfer the feudal rights to other possessions. All this requires its protracted time, and the form of government in Bavaria means that, for some time, the presence of the Elector will be necessary to arrange all of this. In the meantime it is true that not only the fiscal region of Straubing, but also Scharding, Ried,²⁰ etc: [55] and many other places in Bavaria are occupied by Austrian troops and that the Empress²¹ is recognised as ruler of the land there. This was indeed quite astonishing in Bavaria: the Elector found 30 generals, 38 colonels, 25 lieuten. colonels and 20 majors, thus 113 staff officers for around 4000 men in Munich. Is that not astonishingly ridiculous? Enough of this!

[60] Up till now I have still not heard anything about your travel plans. Perhaps your next letter will tell me something. Here is a separate page²² addressed to Wolfgang, I hope it will find him still there, but if he should already be gone, you might keep the page with you until you know to what address one has to send letters to him in Paris. Perhaps Md^m. Wendling²³ knows this, then you can write a letter accompanying it. [65] I hope, however, that he will not yet be gone when this letter arrives.

I once again commend our son most heartily to Herr Wendlich.²⁴ May God be his protector! I thought I would be sure of hearing something in your last letter,²⁵ but since he was just writing²⁶ to you from Worms, [70] you obviously could not give me any further news. Yesterday there was the 2nd ball,²⁷ and 100 persons attended. Today is Schiedenhofen's wedding,²⁸ Cronach Nannerl²⁹ was sent home a week beforehand. It would

¹⁵ "Churf: von der Pfalz". (Karl Theodor).

¹⁶ BD: The current Elector, Karl Theodor, was also to die childless in 1799. His second marriage, in 1795, to the 19-year-old Maria Leopoldine, a granddaughter of Maria Theresia, also remained without issue.

¹⁷ BD: The conjectures did not become reality.

¹⁸ BD: Partially described in No. 0402/6.

¹⁹ BD: Frederick the Great of Prussia.

²⁰ BD: Schärding, Ried. These later came to Austria.

²¹ "Kayserin".

²² BD: No. 0418, a supplement to the addresses in No. 0417.

²³ BD: Dorothea,

²⁴ BD: Johann Baptist Wendling.

²⁵ BD: No. 0413.

²⁶ "Kayserin". Maria Theresia.

²⁷ BD: The first one, badly attended, was on 8th February, 1778. Cf. No. 0414/56.

²⁸ BD: Cf. No. 0414/50 ff. Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen (1747-1812) made a successful career in the state administration of Salzburg. Married Maria Anna Klara Daubrawa von Daubrawiack in 1778. The Schiedenhofens were in frequent contact with the Mozarts, offering mother and daughter accommodation in Schloss Triebenbach during the travels of Leopold and Wolfgang.

not have been a bad thing if Wolfg. had sought an opportunity via somebody to remind the Elector³⁰ of him, but there is still time enough for this. [75] Farewell, we kiss you both a million times and I am, as always, your
Mzt

MARIA ANNA (NANNERL) MOZART'S POSTSCRIPT:

Papa never leaves me enough space so that I could write to Mama and you. I hope to see Mama soon, and I beg Mama not to forget me when she leaves Mannheim, and I wish you a happy journey to Paris, and wish you good health, above all that I might just embrace you again soon, [80] God only knows when that will happen. Both of us are longing very much for you to make your fortune soon, since I know with certainty that then the fortune of all of us will have been made. I kiss Mama's hands and I embrace you and hope you will always remember all of us and indeed think of us whenever you have quarter of an hour free from your composing and pupils. [85]

LEOPOLD MOZART'S ENCLOSURE FOR HIS SON:

My dear son!

Salzb., 9th Febr.
1778.

You will have received the little scores³¹ safely, which I had done very neatly, and then my letter with the list³² of our Paris acquaintances. [90] The main people are always Msr. Grim,³³ Mad^{me}. La Duchesse de Bourbon,³⁴ the former Mademoiselle d'Orleans,³⁵ who had Paisible³⁶ her when we saw her twice in the nunnery,³⁷ and who dedicated to you a little clavier piece³⁸ which she had composed. Her husband³⁹ is the son of Prince Condé,⁴⁰ he is only 22 years old, but she is 28. <She is not very happy>: [95] I believe <they do not even live> together.

The Duc de Chartres⁴¹ is her brother, a gentleman of 31 years of age, who arranged for us to receive permission from Msr. de Sartine,⁴² at that time *Lieutenant de la Police*, to

²⁹ Maria Anna Kranach, companion to Maria Anna Aloisia von Schiedenhofen, sister of the bridegroom.

³⁰ 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 30th December, 1777, Elector of Bavaria. Cf. No. 0363/30.

³¹ BD: Scores requested by Mozart. Cf. No. 0411/78-79.

³² BD: No. 0417/103-178.

³³ BD: Friedrich Melchior von Grimm (1723-1807), 1748 private secretary to the Saxon Count [Graf] Friese, with whom he moved to Paris, where he was in contact with the Encyclopaedists. Various publications, one of which, in 1763, mentioned the Mozart children. His relationship with Mozart broke down in 1778 during the latter's stay in Paris.

³⁴ BD: Cf. No. 0417/137-138; the visit: No. 0447/18 ff.

³⁵ BD: Louise-Marie-Thérèse-Bathilde d'Orleans (1750-1822), daughter of the Duc d'Orleans and sister of the Duc de Châtres. In 1763 she was in a nunnery (Rue de Charonne, cf. Nos. 0417/136; 0420/92) and gave Wolfgang "a little keyboard piece" (cf. Nos. 0417/138-139; 0420/92-93). She later married the Duc de Bourbon, the son of the Prince de Condé (cf. Nos. 0074/45; 0417/137-138; 0420/93-95).

³⁶ BD: The violinist Louis Henri Paisible (c. 1745-1782). He was not in fact in Paris, but on a concert tour which took him to Saint Petersburg, where he died.

³⁷ BD: Rue de Charonne, cf. No. 0076/16.

³⁸ BD: Cf. note on Orleans, line 91.

³⁹ BD: Louis Henri Joseph, Duc de Bourbon, Prince de Condé (1756-1818).

⁴⁰ BD: Cf. No. 0074/45. Louis-Joseph de Bourbon, Prince de Condé (1736-1818), of a collateral line of the Bourbons. Highly educated and a proven military officer.

⁴¹ BD: No. 0076/15. Louis-Philippe d'Orléans, Duc de Chartres (1747-1793). Under the name "Philippe Égalité", he spoke and voted in 1789 for the death of Louis XVI. He went to the guillotine himself in 1793. Cf. Nos. 0084/53; 0417/135.

⁴² BD: Cf. No. 0083/64. Antoine de Sartine, Comte de Alby (1729-1801), police lieutenant 1759-1774.

put on those 2 concerts⁴³ which were so lucrative. Mad^{me}: la Comtesse de Tessé,⁴⁴ to whom you dedicated the sonatas,⁴⁵ [100] a great patroness of the sciences etc., who was very fond of you and gave you the little watch⁴⁶ and your sister the golden toothpick box.⁴⁷ I hope she will now have arrived back in Paris; she and her husband⁴⁸ were recently in Italy, they made a long journey and I believe they were even in Sicily. N.B. You must above all enquire energetically whether the Duca di Braganza⁴⁹ [105] might perhaps still be in Paris? – he left Vienna last autumn to return to Lisbon in his native land now that the government is more favourable to him after the death of the blessedly departed King of Portugal.⁵⁰ He stopped in Paris – that I know; it depends on whether he has now left? – he would be a good man for you. Mad^{me}. d’Epinay,⁵¹ a very intimate friend of Msr. Grimm, [110] whose Mama has the beautiful little fan. N.B. the Comtesse de Tessé would no doubt arrange, through her cousin, the Duc d’Ayas,⁵² who brought us to Versailles, for you to be presented to Mad^{me}. Victoire,⁵³ who would not be disinclined to see you now, since she received you in such a gracious and friendly manner when you were a child. [115] Mad^{me}: La Duc[h]esse D’Enville.⁵⁴ – La Duchesse AÉguillon.⁵⁵ – La Duchesse de Mazarin.⁵⁶ La Comtesse de Lillbonne.⁵⁷ Md^{me}: de St. Julien.⁵⁸ Md^{me}: La Princesse de Robeck.⁵⁹ Md^{me}: La Comtesse de Wall.⁶⁰ In brief! All the persons whom you have on the list are persons of rank who will remember you and to whom you can present yourself and call upon without diffidence, [120] and whom you can show noble liberty and respectability when you can ask for protection. This is no small task, I assure you, for one is not always granted access so as to be able to speak to these people, but everything depends on it, this *politesse* wins over the French astonishingly and, at a stroke, makes all these great people and all their acquaintances your friends. N.B. that this must be done at once now: [125] and you must

⁴³ BD: On 10th March and 9th April, 1764, in the private theatre of Msr. Felix.

⁴⁴ BD: Cf. Nos. 0075/12, 0076/12; 0417/161; 0420/99 ff. Adrienne-Catherine, Comtesse de Tessé (1741-1814). Lady in waiting to the Dauphine; lover of Prince Conti. Wife of the Lieutenant general au gouvernement du Maine. The sonatas for keyboard/violin op. II (KV 8 and 9) were dedicated to her.

⁴⁵ BD: Op. II (KV 8 and 9).

⁴⁶ BD: Cf. No. 0080/86-88.

⁴⁷ BD: Cf. No. 0080/89.

⁴⁸ BD: Cf. No. 0076/6. Her husband was the lieutenant general to the government of the province Maine [Lieutenant general au gouvernement du Maine].

⁴⁹ BD: Cf. No. 0120/9. Juan Carlos de Braganza, Duke of Lafloënt (1719-1806), for a time exiled in Vienna, where Mozart played *La finta giardiniera* KV 51 (46a) to him on the keyboard in 1768; cf. No. 0139/82 ff.

⁵⁰ “Königs von Portugal”. BD: .

⁵¹ BD: Cf. No. 0074/31. Louise-Florence-Pétronille Tardieu d’Esclavelles, Marquise d’Epinay (1726-1783), divorced since 1749. Had a liaison with Grimm from 1755. Her guests included J.J. Rousseau and Diderot. Visited Voltaire several times. Showed favour to Mozart, cf. Nos. 0420/109-110, 128-129; 0487/67-68, 101 ff.

⁵² BD: Cf. No. 0076/7. Louis de Noailles, Duc d’Ayen (1713-1793). He brought the Mozarts to Versailles. Cf. No. 0417/162.

⁵³ BD: Cf. No. 0076/5. Madame Victoire (Louise-Marie-Thérèse de Bourbon) (1733-1799), second of the four daughters of Louis XV. Op. I (KV 6 and 7) is dedicated to her.

⁵⁴ BD: Cf. No. 0084/48. Perhaps Louise-Pauline de Gand de Mérode de Montmorency, since 1762 Duchesse de la Rochefoucauld-d’Anville. Cf. No. 0417/128.

⁵⁵ BD: Cf. No. 0074/14. The spouse of Armand Vignerol-Duplessis-Richelieu, Duc d’Aiguillon (1720-1782). He was a leading government minister.

⁵⁶ BD: Mazarin: Cf. No. 0074/38. BD: Louise Jeanne (* 1732), daughter of the Duc de Durfort-Duras (cf. No. 0417/172). The title Duc de Mazarin was inherited from her mother, a Mazzarini.

⁵⁷ BD: Cf. No. 0073/138. Françoise-Catherine-Scholastique, née d’Aubusson (*1735), spouse of François-Marie, Duc de Lillbonne (1726-1783), a high officer. Cf. Nos. 007/20; 0417/169.

⁵⁸ BD: Cf. No. 0074/35. Probably the spouse of the author Louis-Guillaume de St. Julien (1715- c. 1780).

⁵⁹ BD: Cf. No. 0074/41. Emilie-Alexandrine, née Estissac (* 1724), from 1761 (second) wife of Anne-Louise, Alexandre de Montmorency, Prince de Robecque (* 1724), naval commander.

⁶⁰ BD: Cf. No. 0074/46. Countess de Wall, wife of the Irishman Patrice, Count de Wall. Cf. Nos. 0417/176; 0420/116-117. Patrice was from 1762 a military officer (Maître de Camp).

not allow anything to keep you from it, for you are arriving in Paris late, and too late: in summer everyone goes into the country. If Msr. Grimm is there, he will confirm what I say and give you all necessary guidance; you can tell him everything that I have written to you. If he is not there, Mad^{me}. D'Epinay will stand at your side in everything or direct you to one of her friends, [130] if you only find her and get to see her soon. In the meantime, Baron Bach⁶¹ will also be able to tell you of one person or another and where they live. What one pays for the fiacres⁶² can be found out from Herr Wendling and anyone else: if one needs it for longer than just to travel to one place, namely for a longer period, [135] one shows the driver one's watch on entering, and says what the time is, then one pays, as far as I remember, 24 sols for the first hour and then 12 sols⁶³ for each additional hour: in this way one can keep him for some hours and have him wait in front of the house which one is visiting. Each fiacre has its number, which one notes, and one pays him when the journey is over. [140] If you go on foot, you have to take care: in wet weather, the round edges between the rectangular paving stones in Paris are very slippery, so that one always loses one's footing. Now I will set down for you some more names of other persons of our acquaintance at the time, namely Msr. L'Abbé Causargue,⁶⁴ director of music in the Royal Chapel at Versailles, [145] a worthy man in whose house we dined. Msr. Eckard,⁶⁵ clavier player. Msr. Gaviniés,⁶⁶ *violino*. Hochbrucker,⁶⁷ harpist; he is, as you know, an entertaining clown, but you must avoid his company, for he has the worst of reputations because of his dissolute conduct, a coarse fellow and an amasser of debts. Msr. Du Borde,⁶⁸ a very arrogant violoncellist. Msr. Tournere,⁶⁹ organist at court. [150] Msr. Molitor,⁷⁰ hunting horn player at Versailles. Msr. Harand,⁷¹ *violino*. Msr. Besson,⁷² *violino*. Msr. Le Grand,⁷³ clavier player, Msr. Jeliote,⁷⁴ *chanteur au theatre*⁷⁵ etc. Msr. Mayer,⁷⁶ harpist. Msr. Henno,⁷⁷ hunting horn player to Prince Conti;⁷⁸ Msr. Duni,⁷⁹ *maitre de chapelle*,⁸⁰ has

⁶¹ BD: Karl Ernst, Baron [Freiherr] von Bagge af Boo (1718 or 1722-1791), from 1750 on in Paris: on the one hand mocked as a laughable dilettante, but on the other hand in contact with Gossec, Gavaniés, Boccherini, Duport etc. Cf. No. 0074/34.

⁶² Fiacre: a small four-wheeled carriage, usually with a folding roof.

⁶³ BD: 24 sols ≈ 0.4 florins, 12 sols ≈ 0.2 florins.

⁶⁴ BD: Cf. No. 0076/29. "L'Abbé Causargue": Charles Gauzargues (c. 1725-1799), pupil of Rameau, 1758-1775 royal director of music.

⁶⁵ BD: Cf. No. 0074/7. Johann Gottfried Eckard (1735-1809). Came to Paris with the keyboard instrument builder Stein in 1758. Published there *Six Sonates pour le Clavecin*.

⁶⁶ BD: Cf. No. 0074/17. Pierre Gaviniés (1728-1800), violinist, at that point enjoying great fame.

⁶⁷ BD: Cf. No. 0074/17-18. Christian Hochbrucker, harp player and composer, also presented his sonatas to the Mozart children.

⁶⁸ BD: Jean-Pierre Duport (1741-1818), violoncellist to Prince Conti 1761-1769 (cf. No. 0420/149). After a far-ranging concert tours, he was employed as concert-master to Frederick II of Prussia in Berlin. Mozart met him in 1789 in Potsdam, where he wrote keyboard variations on a minuet by Duport (KV 573). Cf. No. 0074/9-10, 13, 50.

⁶⁹ BD: Tournere: Cf. No. 0076/12. Not clearly identified. A "Letourneur" is known in court records.

⁷⁰ BD: Cf. No. 0076/18. Properly "Molidor".

⁷¹ BD: Mentioned in No. 0076/19.

⁷² BD: No. 0076/22. Michael-Gabriel Besson (c. 1689-1785), chamber usher to Mdme. Victoire, violinist and composer.

⁷³ BD: Jean-Pierre Legrand (1734-1809), from April 1758 organist in Paris, also composer. Cf. Nos. 0084/8.

⁷⁴ BD: Cf. No. 0084/8. Pierre Jélyotte (1713-1797), in Paris from 1733 as singer, cellist, guitarist at court, opera and *Concert spirituel*. In a portrait with Mozart at the keyboard (Deutsch Bild No. 6, 7).

⁷⁵ BD: Cf. No. 0084/8. Pierre Jélyotte (1713-1797), in Paris from 1733 as singer, cellist, guitarist at court, opera and *Concert spirituel*. In a portrait with Mozart at the keyboard (Deutsch Bild No. 6, 7).

⁷⁶ BD: Cf. 0080/151. BD: Philipp Jakob Mayer (1731-1819) from Strasbourg.

⁷⁷ BD: Cf. No. 0084/18. Probably François Haina, husband of the music publisher Gertrude Haina. Horn player to Baron Bagge, later trumpeter in royal service. Friend of Mozart in Paris in 1778, especially during the last days of his mother's life.

⁷⁸ BD: Cf. No. 0074/9-10, 13, 50. BD: Louis François de Bourbon, Prince de Conti (1717-1776), of the younger line of Bourbon-Condé. Grand Prior of the Order of the Templars. Kept his own group of musicians.

written some comic operas. Msr. Canevas,⁸¹ violoncellist, whose daughter⁸² married Herr Cramer⁸³ and died in Man[n]heim. [155] Msr. Le Duc,⁸⁴ *violino*. Mdsse: Fel,⁸⁵ old singer at the French theatre. Msr. Cahaut, *jouer de la Liute chez*⁸⁶ Prince Conti. Msr. Hannauer, *clavecin*.⁸⁷ Msr. Philidor, *compositeur*⁸⁸ etc. But I do not need to tell you, you know anyway, that keeping company with these people is of no advantage; rather, that familiarity with the greater part of these people is only to one's detriment, [160] with only a very few exceptions. – If Gluck,⁸⁹ Piccini⁹⁰ should be there, you will avoid their company⁹¹ as much as possible, and similarly make no friendship with Gretry⁹² either. *De la politesse, et pas d'autre chose*.⁹³ With people of higher rank, you can always be entirely natural, but to all others be an Englishman,⁹⁴ I beg you. Do not be so frank! [165] Do not allow any money, rings or watches to be seen by a hairdresser or other domestics, and even less leave them lying around. Nor should you let <your friends notice anything> when you <receive money>, nor <how much you have>. If you <have money>, make the acquaintance of the bankers Tourton et Baur;⁹⁵ I only kept what is absolutely necessary on me, I handed the rest over to them, [170] they gave me a receipt for it, and thus I was sure that it would not be stolen from me and if someone wanted to borrow something, I could make the excuse that I had sent it to Salzbu[rg]. Do not go on foot at night and, finally, remember every day what you owe to God, who has given you such exceptional talents. Do not resent my reminding you of this so often, you know what my duty to you is as your father. [175] You were disgruntled⁹⁶ that I recently sent a reminder about <going to confession>. Put yourself in

⁷⁹ BD: Cf. No. 0084/28. Egidio-Romoaldo Duni (1709-1775), from 1761 director of music at the Comédie-Italienne; cf. No. 0418/8.

⁸⁰ = "Music director".

⁸¹ BD: Cf. No. 0084/40. Jean Baptiste Canavas (Canavasso) (1713-1784). Member of the royal music from 1745, from 1746 member of the "Vingtquatre Violons". In 1767 published *Six Sonates pour le Violoncelle*.

⁸² BD: Angélique, singer, masterly player of harp and keyboard.

⁸³ BD: Wilhelm Cramer (1745-1799), violinist, member of the Mannheim court music, later in London. Father of the "Etüden-Cramer" (Johann Baptist Cramer, 1771-1858).

⁸⁴ BD: Cf. No. 0084/44. Simon Le Duc l'Ainé (before 1748 – 1777), pupil of Gavaniès (cf. No. 0074/17). From 1759 played in the *Concert spirituel*, from 1773 partner in its management. Significant orchestral composer.

⁸⁵ BD: Cf. No. 0084/80. Marie Fel (1716-1794), singer; because of tuberculosis no longer on stage, but only in the *Concert spirituel*. Grimm had been romantically involved with her, but had been rejected.

⁸⁶ = "Lute-player to". BD: Cf. No. 0084/88. Wenzel Joseph Thomas Kohaut (Kohout, Kohault) (1738-1793). Initially trumpeter in an Austrian regiment, but deserted, led to France and joined the musicians of Prince Conti. Here he was primarily noted as a composer and lutenist. He was supported by Baron Grimm. Cf. No. 0418/5.

⁸⁷ = "Harpichord". BD: Cf. No. 0080/150. Leontzi Honauer (*1735), 1760-1790 pianist and composer in Paris. Cf. No. 0444/49 ff. Mozart drew on a number of sonata movements in his pasticcio compositions KV 37, 40 and 41.

⁸⁸ = "Composer". BD: François-André Danican Philidor (1726-1795), composer and masterly chessplayer, one of the main representatives of the *Opéra-comique*.

⁸⁹ BD: Christoph Willibald Gluck (1714-1787). Wolfgang encountered Gluck in Vienna in 1768. Cf. Nos. 0125/110 ff.; 0135/35 ff. In Nos. 0420/160-161 and 0476/33 ff., Leopold again sees Gluck as one of Wolfgang's opponents. On the other hand, in Nos. 0684/43-44 and 0731/18 ff., the relationship seems mutually positive. In his concert on 23rd March, 1783, Mozart improvised variations on "*Unser dummen Pöbel meint*" from Gluck's singspiel *La Rencontre imprévue* in honour of the composer present in the audience.

⁹⁰ BD: Nicola Piccinni (1728-1806); cf. No. 0158/56.

⁹¹ BD: Wolfgang should avoid being drawn into the Gluck-Piccinni dispute.

⁹² BD: André-Ernest-Modeste Grétry (1741-1813), French composer.

⁹³ = "Some politeness, and nothing else".

⁹⁴ BD: Behave with reserve.

⁹⁵ BD: The banking firm Tourton & Baur Banquiers (cf. Nos. 0074/33; 0083/38-39; 0088/155-157; 0417/15).

⁹⁶ BD: Cf. Nos. 0391/43-44; 0394/52 ff.

my place and then say whether I do not owe it to you --? God! When shall I see you
again? I kiss you a million times and am your most assuredly true friend and father,

L. Mzt