

0452.¹ LEOPOLD MOZART TO HIS WIFE AND SON, PARIS

*À Monsieur / Monsieur le chevalier Wolfgang / Amadé Mozart Maître
de / Musique / à / Paris / Rue Gros chenet / vis à vis celle du /
croissant à l'Hôtel des / 4 Fils emont.*²

My dear wife and dear son!

Salzb., 11th June, 1778

[5] I would like to start with a wedding because I don't know whether I have already written that the wedding of *Nicolodoni*,³ who is *in compagnia*⁴ with Herr Spangler and was previously married to his daughter, to the Gschwendners' Nannerl⁵ has taken place. It was at Eizenberger's.⁶ Hueber the leatherworker⁷ fell this winter and, after he was almost cured, went out and fell again [10] because he was still too weak. Now he has to walk with 2 crutches and cannot take a bath because one foot has eczema. Otherwise he is bodily fresh and healthy and goes for a walk with his 2 crutches in front of our gate. The sculptor's mother, the old peasant woman,⁸ has died. The Hafner⁹ heirs and the in-laws have permitted neither the marriage nor the sale of the Seeburg estate. On the latter point, Herr Triendl¹⁰ was not opposed; but he only wants to buy it because of Lucretia¹¹ so that he can always sit in Seeburg and be near the kitchen trollop, who is in Drum¹² at her sister's. Hafner thus wants to wait the 3 remaining years until he is no longer subject to guardianship and then run his fool's head into the wall with full force. [20] – A lot could change in the meantime. The amateur concert in Lodron's¹³ room is still continuing every Sunday. The 2 Lodron Fräuleins¹⁴ have already played 3 times each, and that was with music that I had given them, since they were not in fact able to play a single piece from what they have learnt in 5 years with Adlgasser,¹⁵ God rest his soul. [25] Young Leopold Arco¹⁶ has also played 3

¹ BD: Original lost. Copy c. 1850; NissenB.

² = "To Monsieur Wolfgang Amadé Mozart, knight, music director in Paris, Rue Gros Chenet opposite the house of the crescent at the hotel of the 4 sons of Aymon".

³ BD: Anton Nikolaus Nicolodoni (c.1733 – 1806), city councillor and merchant. His first wife was Elisabeth, daughter of his business partner Spangler.

⁴ = "a business partner".

⁵ BD: Maria Anna (1746-1782), daughter of the iron merchant Johann Markus Geschwendtner (1709-1775) and sister of Joseph Franz Xaver Geschwendtner.

⁶ BD: The innkeeper Müllbacher, who had one inn in the Judengasse, also had a property outside the town on the road towards Bavaria, the Eizenberger-Hof.

⁷ BD: Johann Huber, tanner.

⁸ BD: Maria Hagenauer († 1st June, 1778). Mother of former court sculptor Johann Baptist Hagenauer (1732-1810), sculptor, a distant relative of the merchant Johann Lorenz Hagenauer already mentioned often in the correspondence.

⁹ BD: The marriage plans of Siegmund Haffner the Younger were causing concern. Cf. No. 0448/92 ff.

¹⁰ BD: Anton Triendl (1721-1796), brother-in-law of merchant Siegmund Haffner the Younger (1756-1787). He took over the firm Haffner in 1787. Cf. No. 0374/83.

¹¹ BD: "Lucretia" as ironic description because of her "chastity" (cf. No. 0448/107), due to marry Siegmund Haffner jun.

¹² BD: (Ober-)Trum, north-east of Salzburg. Cf. No. 0448/100.

¹³ BD: Described in No. 0446/28 ff.; 76 ff.; 122 ff.; the room: cf. No. 0446/30.

¹⁴ BD: Active musicians in the Lodron family were Maria Antonia, née Komtesse Arco (1738-1780), wife of hereditary marshal [Erbmarschall] Ernst Maria Joseph Nepomuk, Count [Graf] Lodron (1716-1779), cf. No. 0362/87 and her daughters. Mozart wrote for her name-day KV 247 and KV 287 (271b, KV⁶: 271 H). For her and her two daughters, Aloisia and Giuseppina, he wrote the concerto for three claviers KV 242.

¹⁵ BD: Anton Cajetan Adlgasser (1729-1777), pupil of Eberlin. Salzburg court organist and composer. Cf. No. 0041/17. He died on 22nd December, 1777.

¹⁶ BD: Leopold Ferdinand III, Count [Graf] Arco (1764-1832), son of Senior Chamberlain [Oberstkämmerer] Leopold Julius Felix, Count [Graf] Arco, one of the younger court gentlemen. Probably a pupil of Leopold Mozart. Cf. Nos. 0347/203; 0337/111.

times. They have all done honour to me and to themselves; Fräulein von Mölk¹⁷ played once after Nannerl had given her frequent lessons on this. This time *Mdss^{le}* Willersi¹⁸ was also invited to play. Countess von Lizow¹⁹ had already had the concerto by Wolfg. copied out for her a long time ago and Spizeder²⁰ had taught it to her. Once she had plans about playing it, [30] she rehearsed in her room with violins, and Herr Bullinger²¹ was also present there, and everyone told her, and she found the same herself, namely that she played it abominably. Afterwards she came round to us in tears and asked to be shown how to do it, postponed the performance by a fortnight and then learnt it in such a way that it did her the greatest honour. Now she is taking lessons from Nannerl, [35] and comes to us so that the chamber maid in the Langenhof²² knows nothing about it, for Spizeder still comes to her as well. The Countess and the Count²³ know. Now the Countess regrets her caprice and does not know what to do about the Fräulein²⁴ who has learned nothing in 5 whole years. On 7th June the Lodron Fräuleins played again, the elder playing *Luchesi*'s²⁵ concerto incomparably. [40] Robini Sigerl²⁶ has already played twice: the first time Wolfgang's piece²⁷ in B^b (I think) from the Finalmusik²⁸, the second time another, easy little concerto – quite passably – only the cadenzas were in the abominable Pinzger²⁹ manner. – Did I write to you that little Pechtl³⁰ had already set up a coffee house next to the Rose Inn³¹ in the Linzergasse during Carnival? – [45] it does good trade because it makes good coffee.³² – On the evening of the 7th, still on the 7th, we received what you had written on 29th May³³

¹⁷ BD: Maria Anna Barbara von Mölk (1752-1823), daughter of Court Chancellor [Hofkanzler] Franz Felix Anton von Mölk (1714-1776). Cf. No. 0158/5.

¹⁸ BD: Daughter of Casimir Villersi, the former teacher of the Archbishop. She was governess to the family of Count [Graf] Kuenburg. Took keyboard lessons from Nannerl from 1779, cf. No. 0526/110. She met the Mozarts in Donaueschingen in October, 1766.

¹⁹ BD: Antonie, Countess [Gräfin] Lützwow, nee Komtesse Czernin von Chudenitz, (1738-1780), a niece of Salzburg Archbishop Hieronymus and wife of Johann Nepomuk Gottfried, Count [Graf] Lützwow, commander of the fortress in Salzburg, vice-president of the Council of War [Kriegsrat]. Mozart wrote the clavier concerto KV 246 for her in 1776. Cf. No. 0319/37, 39.

²⁰ BD: Franz Anton Spi(t)zeder (1735-1796), studied at Salzburg university, tenor in the Salzburg court music, later a favourite of the Archbishop and an influential figure in the court music. Sang in Mozart's *Die Schuldigkeit des Ersten Gebots* KV 35 and *La Finta semplice* KV 51 (46a).

²¹ 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. Amateur viola player. Mozart called him "his best of all friends" (cf. Nos. 0331/5; 0459/1).

²² BD: In the Kuenburgs' palace (built 1760), Sigmund-Haffner-Gasse 16. Named after the one-time owner in the 16th century, Lang von Wellenburg.

²³ "gräfin ... und graf". BD: Referring to the Kuenburgs. Cf. 0403/64. Leopold Joseph Maria, Graf Kuenburg (1740-1812), Royal and Imperial Chamberlain, Privy Councillor, from 1764 Chief Master of the Stables [Oberstallmeister] in Salzburg. Cf. 0868/37, married to Friederike Maria Anna, Countess [Gräfin] Kuenburg, née Komtesse Waldstein (1742-1802).

²⁴ BD: The daughter of the Kuenburgs just mentioned.

²⁵ BD: Andrea Luchesi (1741-1801). Went to Bonn with a wandering opera troupe in 1771 and became music director there in 1774 with a salary of 1000 florins (cf. No. 0369/106). Among the musicians working there was the tenor Johann van Beethoven. Cf. No.0235/5.

²⁶ BD: Georg Sigismund/Siegmund Robinig von Rottenfeld (1760-1823), son of the factory owner Georg Joseph Robinig von Rottenfeld (1710-1760). Cf. No. 0016/67. Played second violin in Czernin's amateur orchestra, cf. No. 0446/37.

²⁷ BD: Probably a movement from the Divertimento KV 287 (271b; KV⁶: 271H), performed by Mozart himself in a house concert in Munich on 4th November, 1777, cf. No. 0345/57.

²⁸ BD: = Music for festivities at the end of the academic year.

²⁹ BD: Cf. No. 0337/59. Andreas (Andrä) Pinsker (c.1742-1817), violinist in the court music, concert violinist and dance composer.

³⁰ BD: Johann Perchtl, coffee-house proprietor.

³¹ BD: "Rosenwirth": in the Linzer Gasse 22.

³² BD: As opposed to his competitor Staiger, who made "roux soup coffee", cf. No. 0373/30.

³³ BD: No. 0451.

and had the greatest pleasure to read that both of you are well, praise God; we too, thank God, are in good health as well, only a little melancholy comes over me from time to time when I think how far apart we are from each other, when will I see both of you again in my life – if at all? [50] – – It is by keeping busy – – and by manly resolution that I attempt to keep these sad thoughts away from me and to leave it to the Divine Will. That everything is very expensive³⁴ and more expensive than previously in Paris – I had no doubt of that because the same thing has been happening everywhere from year to year. There is an unerring rule: [55] where there is a lot of money, everything is expensive too; but where everything is cheap, there is less money as well. Nannerl wants to start the fashion with the sticks for women³⁵ in the coming winter because it is slippery underfoot – the little fan is not suitable in winter, and the woman is of course always accustomed to having something in her hands. – About the war?³⁶ – What indeed? – [60] there is no change: nothing but preparations which terrify you! – and in the meantime courier upon courier with negotiations. – Today reliable news about an agreement – tomorrow other news again, also reliable, that there is no hope of agreement. Not the least reason, among many others, for this delay may well be to draw the matter out so long (if possible) [65] that the harvest is past and the crops have been brought in, since both armies and the whole people would be exposed to a horrifying famine, and the Prussians in particular have nothing like the supply of food that Austria has, especially from its hereditary lands and from Hungary in particular. Furthermore, Prussia has indeed stirred up some disputes between the House of Austria and the Palatine Elector,³⁷ [70] with the result that the Elector wants to make an exception of some localities³⁸ included in the agreement and is displaying great dissatisfaction; because of this, negotiations are to be conducted between the ministers in Munich, of whom Sensheim³⁹ is the head, and the Imperial Ambassador, Baron Lerbach,⁴⁰ and all these matters laid before the Imperial Diet⁴¹ in Regensburg.⁴² [75] The fortress Eger⁴³ is being fortified without any further interruptions and generally the most impressive arrangements are being made, not only so as to have everything necessary at hand for the Austrian troops, but also, as far as it all possible, to keep prices low for everything. The prelates' monasteries in Austria are all even parting with wine to be supplied to the Army at a fixed, very low price. [80] – We must accordingly await the outcome with patience – may God grant peace! By the way, I wrote to you a long time ago that the Elector would not be leaving Munich so soon.⁴⁴ – God knows when they will see him in Mannheim and, should everything pass off peacefully, it is then certain that [85] he will in fact definitely be in Bavaria for most of the time, if not always.

³⁴ BD: Cf. No. 0451/35 ff.

³⁵ BD: Cf. No. 0451/28 ff.

³⁶ BD: Karl Theodor (1724-1799), Elector [Kurfürst] of the Palatinate, succeeded the childless Maximilian III Joseph of Bavaria in December, 1777. This led to the War of the Bavarian Succession, involving Austria, Bavaria and Prussia. Cf. No. 0401/41.

³⁷ 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.

³⁸ BD: The County [Grafschaft] Mindelheim and the District [Distrikt] of Burghausen.

³⁹ BD: Franz Joseph Maria, Imperial Count [Reichsgraf] von Seinsheim († 1786), Bavarian conference minister and minister for foreign affairs. Cf. No. 0331/106.

⁴⁰ BD: Franz Sigmund Adalbert, Baron [Freiherr] von und zu Lehrbach, from 1777 Imperial Ambassador in Munich.

⁴¹ “Reichstag”. BD: Imperial parliament of the estates, meeting permanently in Regensburg since 1663.

⁴² Regensburg.

⁴³ BD: Cf. preparations described in No. 0450/191.

⁴⁴ BD: The Elector did in fact leave Munich for Mannheim within the next four weeks, cf. No. 0462/83-84.

My dear Wolfgang! ⁴⁵Your I am quite tolerably well: – I often do not know if I am being beaten or stabbed – I feel neither cold nor hot – nothing brings me much joy shows me your discontent, shows you were experiencing vexation and that you wrote this in an ugly mood. – That is not to my liking. [90] I cannot say anything to you on the matter because I do not know the cause⁴⁶ of this dissatisfaction. It is of course something quite different when one has to provide for one's daily needs oneself than when one lives unencumbered by this and can leave someone else to take care of it. Only through experience does one become wise! Now you can draw conclusions about the work, efforts and daily cares that have been mine in keeping a family [95] during the 30 years⁴⁷ that I have been married, cares which will not leave me until the hour of my death. You have no reason at all for dissatisfaction. God has given you great talents. – You could hardly wait for the moment that you left Salzburg – now you have seen for yourself that much is as I predicted; [100] otherwise I would have adopted your view and run away from Salzburg with all my goods and chattels long ago. – You are in fact finally in a place where, although everything is astonishingly expensive, much indeed is to be earned. Yes! It takes effort and work! – Without effort there is nothing! You are young! – whereas I must now, in my 59th year, plague myself with 5 pupils N.B. for little money! [105] If one thing or another is not going according to your wishes, hopes or preconceptions – if you have enemies – harrassments – in short, if things go contrary to your expectations and not according to your ideas, then you should be aware that it has always gone this way in the world and always will do, a circumstance to which everyone, from the monarch to the beggar, must be subjected. – So your Sinfonia Concertante⁴⁸ was not performed at all? [110] Did they pay you for it? – and perhaps you did not even get your score back afterwards? – you do not say a single word more about the French opera⁴⁹ – not a word about the girl studying composition⁵⁰ with you etc. In short! You always only write about the last events to happen at just that moment, and you must have been very scatterbrained this time because you even wrote [115] par Augspourg, Strasbourg in the address, as if the letter had to go first of all from Augsb. to Strasb. etc. etc. You see that I always write a host of things to you both and do not forget anything: ⁵¹but I would certainly fail to remember many things if I did not have a sheet of paper in front of me on which I note everything in a few words the moment it occurs to me and then quickly cross off when I have put it in a letter to you. [120] What you wrote regarding the position of organist⁵² at Versailles: I replied last time, viz. the 28th May. I consider the whole matter to be only a pious hope on the part of Herr Rudolf.⁵³ ⁵⁴By the way, it produced the following result here: as we met in passing on the stairs some days ago, the Countess⁵⁵ asked me how you both were, [125] as she often does, and what news I

⁴⁵ BD: The following lines referred to No. 0451/56 ff.

⁴⁶ BD: The primary “cause” of Mozart's dissatisfaction was probably the separation from Aloisia and the Webers combined with the realisation of the difficulties of “making his fortune” in Paris.

⁴⁷ BD: Since 1747.

⁴⁸ BD: KV Anh. 9 (KV⁶: 297B); cf. note on Nos. 0440/59; 0447/74 ff.

⁴⁹ BD: For some time now there had been talk of writing an opera in Paris; cf. Nos. 0440/90 ff.; 0449/96 ff.

⁵⁰ BD: The daughter of the Duc de Guines; cf. No. 0449/58.

⁵¹ BD: The following advice appears in several letters by Leopold. Cf. note on No. 0450/284 ff.

⁵² BD: Although Leopold reacted with cautious optimism to the first news of this offer (cf. No. 0449/101 ff.), he now expresses himself much more sceptically, perhaps because he has already formed plans for Salzburg. In No. 0458/102-103, Mozart declares the matter closed.

⁵³ BD: Johann Joseph Rudolph (Jean Joseph Rodolphe) (1730-1812). 1716-1765 court musician in Stuttgart, and then in Paris musician to Prince Conti; from 1773 member of the Royal music. Composed several operas and ballets, wrote two books on music theory.

⁵⁴ BD: The following lines show how Leopold is gradually preparing for Wolfgang's return to service in Salzburg.

⁵⁵ BD: Maria Franziska von Wallis, née Colloredo (1746-1795), sister of the Archbishop of Salzburg. Cf. No. 0457/67.

had. I said quite dryly and with a certain hastiness (for I was hurrying to my midday meal) that you were both very well and that you, Wolfgang, if you wanted, could perhaps get one of the 2 positions as Royal Organist,⁵⁶ that &c., as in your letter to me. [130] Yesterday Saint Bullinger⁵⁷ called on us at the usual time and immediately told me a piece of news, namely that *Abbé* Henry⁵⁸ himself had called on him and told him what I had said to her. She said to him that she very much regretted that that matter of yours had taken place in her absence; she would like to know if I wished that I had you back here with me again; she could assure me that he would certainly become music director⁵⁹ in due time, [135] but that now, since you rescinded your service to the Prince,⁶⁰ it would be impossible because of the Prince's reputation; that as concertmaster and organist (which would only require you at court for the big organ and accompanying), you would in fact now receive as much as 50 florins per month. She gave *Abbé* Henry the task of approaching St. Bullinger [140] to see if he might perhaps be able to give him some information on the matter (regarding my thoughts or intentions). Bullinger answered him that although I would naturally have the greatest pleasure in living with my wife and son, he could give the most solemn assurance that I had no such intention at all when I spoke about the organist position in Versailles, [145] and that M^{sr}. Henry could speak to me quite openly in this matter, since I would speak to him and the Countess herself most forthrightly, as an honest man, from the heart. I have long been aware of this game, but did not want to show I had noticed, and although we ought to have one more organist, I did not say anything and let it all pass by in order to avoid giving grounds to think I had intentions. [150] You can easily imagine for yourself the bestiality with which Lipp⁶¹ has been accompanying at court since Adelgasser's⁶² death. *Ceccarelli*⁶³ was loud and publicly disparaging every time he sang. I am not in any hurry to speak with *Abbé* Henry so you can see I attach no importance to her suggestion: as soon as I have spoken to him I will write to you both about further developments. [155] The Archbishop⁶⁴ is advertising everywhere in Italy and cannot get a music director, – he writes to Vienna and Prague and *Königsgrätz*⁶⁵ and finds no respectable organist and *clavier* player. – Among the music directors, nothing can be done with *Bertoni*⁶⁶ – and – you have to laugh! *Luigi Gatti* of *Mantua*,⁶⁷ who was praised by the Archbishop of Ollmütz⁶⁸ as an

⁵⁶ “Königl: Organisten”.

⁵⁷ “hl: Bullinger”. BD: Cf. line 30 above.

⁵⁸ BD: The ex-Jesuit “Abbé” Henri, cf. No. 0352/38.

⁵⁹ “Capellmeister”.

⁶⁰ “Fürsten”. BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erzbischof] of Salzburg from 1772. Brother of the Countess [Gräfin] Walles just mentioned. Employer of Leopold and, for a time, of Wolfgang. Cf. No. 0263/9. At one point he dismissed both Leopold and Wolfgang, although Leopold was later reinstated. Cf. No. 0328.

⁶¹ BD: Franz Ignaz Lipp, from 1754 third court organist in Salzburg, also violinist, tenor and composer. Father-in-law of Michael Haydn.

⁶² BD: Anton Cajetan Adlgasser, organist and later court music director, cf. line 23 above.

⁶³ 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.

⁶⁴ BD: Hieronymus, cf. line 135.

⁶⁵ BD: = *Königsgrätz* in Austria.

⁶⁶ BD: Ferdinando Giuseppe Bertoni (1729-1813), pupil of Padre Martini, organist, later director of music at St Mark's in Venice. Archbishop Hieronymus tried in vain to attract him to Salzburg (cf. No. 0448/139-140). Monza: Carlo Monza (c. 1735-1801), church music director to the Duke of Milan, composer. Leopold records meeting him and his brother in Milan in 1770. Cf. No. 0166/19.

⁶⁷ BD: Luigi Gatti (1740-1817), deputy director of music at the Reale Accademia in Mantua, later employed as second, then first, music director in Salzburg. Leopold was then his deputy.

⁶⁸ “Erzb: von Ollmütz”. BD: Anton Theodor, Count [Graf] Colloredo-Mels und Wallsee, a cousin of the Salzburg Archbishop. Bishop of Ollmütz 1777-1811. Cf. No. 0403/68.

outstanding *clavier* player, [160] the one you know, who copied your Mass⁶⁹ in Mantua and to whom the Prince in Olmütz⁷⁰ had to write, does not want to leave Mantua, but only to be absent for 2, 3 months. *Ceccarelli* has also received a commission to look for a music director and tenor. N.B. Meisner⁷¹ has not sung for 3 months – he is exhausted! – Among the *clavier* players, Hasse⁷² will not leave Königsgrätz⁷³ for him; [165] and now he would not even ask for him any more since Canoness Teres Arco⁷⁴ told us that he is one of the most famous drinkers and jokers. – There are no more thoughts of promoting Haydn,⁷⁵ the whole thing has taken on the shadiest of tinges since *Brunetti's*⁷⁶ little Judith⁷⁷ gave birth on the evening of St. Joseph's Day⁷⁸ and the child was christened in the cathedral at half past 6 in the evening [170] and received the name Josepha Antonia. The trollop was at Haydn's all the time – as a consequence, he had to send her to her father's⁷⁹ home before the birth, otherwise the prelate⁸⁰ at St. Peter's would have given Haydn notice for his lodgings. Silence reigns on this – why? this is the 2nd time with *Brunetti* – in order to wait for the 3rd time, hand the matter over to the Court Council,⁸¹ and then have a royal order served on him, [175] as with Marini.⁸² If Count Czernin⁸³ leaves, *Brunetti* is finished too! Now I come to my violin school.⁸⁴ – If my name is on it, try to buy it at a convenient opportunity and send it to me with the post-coach: for since I have the Dutch translation,⁸⁵ I would also like to have the French one.⁸⁶ I said to you the last time that [180] if some clavier pieces, easy for the ears of pupils,⁸⁷ are to be had, you should send as opportunity allows – it could be done when sending this French translation, but it is not so very urgent, we can certainly remain patient until Wolfgang can perhaps send something of his own, even if it is nothing

⁶⁹ BD: Probably KV 66.

⁷⁰ "Olmützer fürst". BD: = archbishop of line 160. Cf. No. 0403/68.

⁷¹ BD VII: Joseph Nikolaus Meissner (c. 1725-1795), son of the Salzburg court musician Niklas Meissner (c. 1691-1760). Employed in Salzburg from 1747, but often on tour. Reputed to sing everything from high tenor to deep bass, but cf. Mozart's judgement in No. 0453/83 ff. His sister also sang in Salzburg.

⁷² BD: Johann Adolf Hasse (1699-1783), in Vienna again since 1764. Leopold Mozart heard his opera *Demetrio* in Mantua in 1770 (cf. No. 0158/22). He settled in Venice in 1773.

⁷³ BD: = Königsgrätz.

⁷⁴ BD: Theresia Maria Josepha Felizitas Walpurga (* 1740), daughter of the Senior Chamberlain [Oberstkämmerer] Count [Graf] Georg Anton Felix Arco.

⁷⁵ 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. Now he was to be appointed "Royal musician and concertmaster" ["Hofmusicus und Concertmeister"].

⁷⁶ BD: Antonio Brunetti († 1786; cf. No. 1015/6 ff.), concertmaster of the Salzburg court music. Mozart's compositions for him include KV 261, mentioned in lines 34-35. Cf. No. 0346/10.

⁷⁷ BD: Brunetti was expecting a child by Maria Judith Lipp, the unmarried sister of Michael Haydn's wife, Maria Magdalena.

⁷⁸ BD: 19th March.

⁷⁹ BD: Organist Franz Ignaz Lipp, cf. line 151.

⁸⁰ BD: Abbot Beda Seeauer. He would hardly accept that the church-owned house where Haydn lived be used for an unmarried mother to give birth.

⁸¹ "HofRath".

⁸² BD: Joseph Marini, royal confectioner [Hofzuckerbäcker] 1772-1776.

⁸³ BD: Probably Johann Rudolph, Count [Graf] Czernin zu Chudenitz, son of the "old" Czernin, brother of Gräfin Antonia Lütow (1738-1780). Nephew of the Archbishop of Salzburg. In 1824 Senior Chamberlain [Overstkämmerer] in Vienna and thus responsible for the theatre there. Cf. Nos. 0319/37, 39; 0340/7; 0379/60. Apparently Brunetti's protector.

⁸⁴ BD: Wolfgang had written about seeing the French translation of his father's violin school in a shop in Paris. Cf. No. 0451/71.

⁸⁵ BD: The Dutch translation was presented to Leopold by the publisher Joannes Enschedé during the family's stay in Haarlem at the beginning of April, 1766.

⁸⁶ BD: Cf. No. 0451/71-72.

⁸⁷ BD: As requested in No. 0450/257-259.

more than *caprices* for the *clavier* for his sister⁸⁸ if he has time. [185] – A book by Vogler⁸⁹ in Man[n]heim has been announced, one which has been prescribed by the Palatinate government⁹⁰ for all teachers of *clavier*, singing and *composition* in the country. I must see the book, I have already given instructions that I should be informed about it by letter. There will always be something good in it, for with his *clavier method* he succeeded in writing out parts of Bach's book⁹¹ [190] and putting it into a shorter, systematic version, a system that I had already long had in my mind – similarly with the instructions in the *singing method* from Tosi⁹² and Agricola⁹³ and the instructions for composition and harmony from Fux,⁹⁴ Riepl⁹⁵, Marpurg, Matheson, Spies, Scheibe,⁹⁶ d'Alembert,⁹⁷ Rameau⁹⁸ and a host of others; I am curious whether it concurs with my concept. [195] You should have the book – things of that kind are profitable in *teaching*, it is only by drawing on this experience that one finds a profitable approach to this or that, and these same profitable things do not occur quickly to everyone. You know, of course: – *things occur quickly to me!* The day after tomorrow is *St. Antonia*, you are not here! [200] Who will put on the night music⁹⁹ for the Countess¹⁰⁰ – Who? – *La Compagnie des Amateurs*.¹⁰¹ Count Czernin and Kolb¹⁰² are the *2 violini principali* with astonishing solos, the composition is –

⁸⁸ BD: Could this have been the stimulus of the composition of KV 395 (300g)?

⁸⁹ BD: Georg Joseph Vogler (1749-1814). Cf. No. 0360/59. After studying law and theology he became a court chaplain in Mannheim. He was sent to study in Italy for two years, returning to become spiritual adviser and deputy music director. Mozart usually spoke disparagingly of him. The book was *Gründe der kurpfälzischen Tonschule* ["Fundamentals of the Electoral Palatine school of composition"], Mannheim, 1778.

⁹⁰ "von der Pfälzischen Regierung".

⁹¹ BD: Carl Philipp Emanuel Bach's *Versuch über die wahre Art das Clavier zu spielen...*, Berlin, 1753 (part I), 1762 (part II).

⁹² BD: Pier Francesco Tosi (c. 1653/54-1732). From 1705-1711 composer at the Imperial Court in Vienna. He wrote *Opinioni de' cantori antichi, e moderni...*, Bologna, 1723.

⁹³ BD: Johann Friedrich Agricola (1720-1774), pupil of J.S. Bach. He translated and commented on Tosi's *Opinioni...* in *Anleitung zur Singekunst*, Berlin, 1757.

⁹⁴ BD: Johann Joseph Fux (1660-1741), his *Gradus ad Parnassum...*, Vienna, 1725. Leopold made special mention of Fux in his violin school as one of those whose writings on music had made a great contribution to the cultured world. Cf. Nos. 0012/8; 0297/31.

⁹⁵ BD: Joseph Riepl (1709-1782): *Anfangsgründe zur musikalischen Setzkunst...* Appeared in 10 extensive "chapters" over many years, only five of them appearing during Riepl's lifetime. It is not known how many "chapters" were in Leopold's possession.

⁹⁶ BD: Friedrich Wilhelm Marpurg (1718-1795), music theorist: Leopold contributed to his *Historisch-Kritische Beiträge...* (5 vols. from 1754); Johann Mattheson (1681-1764), music theorist and composer; Meinrad Spiess (1683-1761), music director, music theorist: *Tractatus Musicus...* (1745 and 1746); Johann Adolph Scheibe (1708-1776), writer on music.

⁹⁷ BD: Mentioned in No. 0418/4. Jean-Baptiste le Rond d'Alembert (1717-1783), French mathematician, mechanic, physicist, philosopher, and music theorist. Wrote *Eléments de musique théorique et pratique*, ..., 1752. (Translated by Marpurg: *Herrn d'Alembert's...*).

⁹⁸ BD: Jean Philippe Rameau (1683-1764). Wrote *Traité de l'harmonie réduite à ses principes naturels* (4 parts, 1722).

⁹⁹ BD: Mozart had written *Nachtmusik* ["Night Music"] on two occasions for the name-day (13th June) of Countess [Gräfin] Lodron: KV 247 (in 1776) and KV 287 (271b; KV⁶: 271H).

¹⁰⁰ BD: Maria Antonia, née Komtesse Arco (1738-1780), wife of hereditary marshal [Erbmarschall] Ernst Maria Joseph Nepomuk, Count [Graf] Lodron (1716-1779). Cf. note on line 22.

¹⁰¹ BD: = "The Company of [Music-]Lovers". Count [Graf] Czernin's amateur orchestra. Cf. note on line 175. This group was performing the "Night Music" for Countess Lodron in 1778, but it came to an undignified end, cf. No. 0457/121.

¹⁰² BD: Either: a son of merchants' factor and city councillor Johann Anton Kolb, cf. Nos. 0088/191; 0337/58, for whom Mozart wrote a violin concerto (cf. No. 0473/148) [Possibilities include KV 207 or 271a (271i)] or: Franz Xaver Kolb, who was administrator of the Order of St. Rupert [Rupert-Ritterorden] and for the Chancellor of the Salzburg Parliament of the Estates, Johann Ernst von Antretter(n). Cf. No. 0382/14. There is a description of an amateur violinist Kolb in Schiedenhofen's diary for 15th August, 1777: "... has a good tone, much strength, and speed, only it went a little out of tune occasionally."

the *Allegro* and *Adagio* by Hafeneder,¹⁰³ the *Menuet & Trio* by Czernin N.B. all newly composed. The March by Hafeneder, but again all bad, stolen, hopping and hacking that stinks to heaven! Dissonant – like the world! [200] N.B. *Cussetti*¹⁰⁴ is the hunting horn player, court gentlemen and councillors¹⁰⁵ are all joining in the march (with the exception of myself) because I am so unfortunate and have lost my memory for learning by heart!¹⁰⁶ Yesterday the miserable rehearsal was at our house. N.B. the first performance will be at Countess von Lizow's¹⁰⁷ and only then will the second – an old Hafeneder *Cassation* – be performed for Ernst's wife.¹⁰⁸ [210] The pain, the pain! That's priceless! – A necessary matter! Mama should inform me in the next letter what Tresel's¹⁰⁹ wages are. She has received nothing during the time you have been away; nor do we know when she last got anything. Mama will no doubt remember, we find nothing written down except for February, 1777 – 15 florins 20 kreuzers for 5 quarter-years. [215] There are actors in the Quaffing Room¹¹⁰ because building work is being done in the theatre, a group of only 9 or 10 persons. They are, I hear, mediocre; they perform little pieces with singspiel. Today The Milkmaid by Gretry.¹¹¹ Everyone commends themselves, especially Bullinger and Sallerl,¹¹² who likewise think of you both constantly and speak about you, Mizerl,¹¹³ Tresel, dear little Pimperl,¹¹⁴ – Andretter,¹¹⁵ [220] Hagenauer¹¹⁶ etc. etc. and we kiss you both a million times and I am as always your
Mzt

Nannerl gets up every morning at half past 5, hears Mass at half past 6 and then her work goes on according to plan the whole day.

¹⁰³ BD VII: Joseph Hafeneder (1746-1784), court violinist in Salzburg. Cf. No. 0321/40. This could have been any one of its numerous instrumental works.

¹⁰⁴ BD: Cf. No. 0379/60. Count [Graf] Giovanni Battista Gussetti (1744-1789), materials supplier in Salzburg, music lover, amateur violinist and horn player, member of Czernin's amateur orchestra. Cf. No. 0446/37.

¹⁰⁵ "Cavaliers und Hofrath".

¹⁰⁶ BD: A pure pretext, of course.

¹⁰⁷ BD: Lützwow, cf. line 28.

¹⁰⁸ BD: Countess [Gräfin] Lodron's (cf. note on line 22) husband's first name was Ernst.

¹⁰⁹ BD: Tresel, Thresel: Therese Pänckl, serving girl in the Mozart household.

¹¹⁰ BD: The municipal inn, Waagplatz 1.

¹¹¹ BD: Probably referring to the translation of Grétry's *Les deux chasseurs et la laitière*: "Das Milchmädchen (und die beiden Jäger)", although the music for this was then provided by E.R. Duni (1763).

¹¹² 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.

¹¹³ BD: Mi[t]zerl: Maria Anna Raab († 1788, aged 78), along with "Joly Sallerl" (cf. No. 0062/41) one of the most faithful friends of the family. Rented out the first floor of her house, the "Tanzmeisterhaus" ["Dancing Master's House"] to the Mozarts from 1773 until Leopold's death in 1787.

¹¹⁴ BD: Pim[m]perl: the Mozarts' dog in Salzburg. Tresel: Therese Pänckl (serving girl in the Mozart household).

¹¹⁵ BD: The family of Johann Ernst von Antretter, Esquire [Edlen von Antretter], Imperial Knight [Reichsritter], farmer and Chancellor of the Parliament of the Estates [Landschaftskanzler], Royal War Adviser [Hofkriegsrat]. His daughter was Nannerl's pupil.

¹¹⁶ BD: The family of Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773. Cf. No. 0032.