

0457. LEOPOLD MOZART TO 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.*<sup>1</sup>

My dear wife and dear son!

Salzb., 29<sup>th</sup> June, 1778.

[5] We hope that the two of you are well – we are both well! You will have received my letter of the 11<sup>th</sup> June.<sup>2</sup> On Trinity Sunday<sup>3</sup> I ate as usual in the priests' residence.<sup>4</sup> In the afternoon Haydn<sup>5</sup> played the organ at the *Litany* and *Te Deum Laudamus* |: where the Archbishop<sup>6</sup> was present :, but so terribly that we were all shocked and thought the same was going to happen to him as to Adlgasser,<sup>7</sup> God rest his soul. [10] But it was only a little tipsiness, his head and his two hands could not keep up with each other; I have heard nothing like it since the incident with Adlgasser. After the *Litany*, Count Starnberg<sup>8</sup> spoke to me whether I might perhaps be able to call on him tomorrow, he apparently had something to discuss with me.<sup>9</sup> I came – no-one was there except his brother, the Imperial Major,<sup>10</sup> [15] who lives in the house, and wishes to cure himself here from the fear which he has of the Prussian powder and lead.<sup>11</sup> He said to me that an organist had been recommended to him, but he did not want to agree to anything without knowing if he was good – he accordingly wanted to enquire from me whether I perhaps knew him – he told me he was called Mandl<sup>12</sup> or whatever – [20] he was not quite sure himself. Oh, you bungling

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<sup>1</sup> = “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”.

<sup>2</sup> BD: No. 0452.

<sup>3</sup> BD: First Sunday after Pentecost; in 1778 the 14<sup>th</sup> of June.

<sup>4</sup> BD: “Priesterhaus”: the priests' seminar near Holy Trinity Church [Dreifaltigkeitskirche], cf. No. 0330/4, where Leopold was evidently in charge of music for the main church services.

<sup>5</sup> BD: Johann Michael Haydn (1737-1806), brother of Joseph. Employed at court in Salzburg from 1763. Organist at Holy Trinity Church.

<sup>6</sup> BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erzbischof] of Salzburg from 1772. 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; line 67.

<sup>7</sup> BD: Anton Cajetan Adlgasser (1729-1777), pupil of Eberlin. Salzburg court organist and composer. He married three times; Leopold was a witness at two of the weddings. Cf. No. 0041/17. He died on 22<sup>nd</sup> December, 1777. His last hours, starting with a breakdown while playing the organ, are described in No. 0395/20 ff. He left 3 children: Viktoria (\* 1753), Joseph (\* 1761), and Anna (\* 1766).

<sup>8</sup> “Graf Starnberg”. BD: Franz, Count [Graf] Starnberg (\*1748). Cf. No. 0399/13, 30, 32.

<sup>9</sup> BD: As was evident in No. 0452/123 ff., Leopold was working tactically and patiently to obtain a position for Wolfgang serving the Archbishop of Salzburg again. He was sure that the Archbishop was inwardly prepared to employ Mozart again (cf. No. 0478/188); support came from influential persons, particularly Countess [Gräfin] Maria Franziska Wallis, the Archbishop sister. On the 31<sup>st</sup> August, 1778, Leopold is already able to inform his son that everything is agreed (cf. No. 0515/22-23). Wolfgang is less enthusiastic, and distrusts the intervention by Countess Wallis (cf. No. 0462/91 ff.), but is prepared to return under certain conditions: he intended, for example, to suggest improvements to the court music in his first audience with the Archbishop (cf. Nos. 0508/32 ff.; 0462/65-66). At the same time, he still saw hopes of a position in Mainz, Mannheim or Munich (cf. Nos. 0469/122; 0471/174-175; 0504/13-14; 0496/24; 0512/30-31). Leopold sought to make the move more attractive by speaking of a further Italian tour (cf. No. 0506/43-44; 0515/76), by agreeing to tolerate Wolfgang's further correspondence with Aloisia Weber (cf. No. 0482/92 ff.) and offering her accommodation if she came to audition for the Archbishop. Ultimately, Wolfgang had to recognise, after the fiasco in Paris, that he had no alternative.

<sup>10</sup> “kays: Major”. BD: Gundacker Franz, Count [Graf] Starhemberg (1747-1804).

<sup>11</sup> BD: Military manoeuvring at the beginning of the War of the Bavarian Succession had been going on since the beginning of 1778.

<sup>12</sup> BD: The name is of course an *ad hoc* invention.

devil! I thought it was a commission or request from Vienna to recommend someone, but without writing the name etc. of the client. I was not meant to notice that this was the introduction intended to induce me to speak about my son: but me? – not a syllable! I said – that I did not have the honour of knowing this person [25] and that I would never dare to recommend anyone to the Prince<sup>13</sup> since it was always difficult to find someone who was still right for him afterwards. Yes!, he said – nor will I recommend anyone to him, it is much too difficult! If only your esteemed son were here now! |: Bravo! The steed is off :| I thought: A pity that this man [30] is not a great minister of state and an ambassador! – Then I said to him: Let us speak quite frankly, and asked him, Had they not done everything possible to drive him out of Salzburg by force? – I started from the beginning and was not remiss in speaking out about everything that had happened, so that his brother was quite astonished, while he himself, however, [35] could say nothing other than that this was all utterly true. We turned to everything to do with the whole court music – I explained everything to him without mincing words – and he recognised that it was all the perfect truth and finally said to his brother that all the visitors who had come to the court in Salzburg had done nothing except admire the young Mozart. [40] He constantly tried to persuade me that I should write to my son on this account, but I said to him that I could not do that – that it would be wasted effort – that my son would laugh at such a proposition; it would then be a matter of writing to him immediately stating the salary that he was to have, for there would be no point even hoping for an answer at the salary of an Adlgasser. [45] Indeed, even if His High Princely Grace<sup>14</sup> were to decide to give him 50 florins per month, it would still be very doubtful if he would accept it. All 3 of us left his house together, then they went to the riding school, I accompanied them and we spoke about this matter the whole time; I continued to maintain what I had said above, – he continued to maintain [50] that he was entirely won over to my son; we mentioned that Haydn’s wife<sup>15</sup> too would soon be past it, – Meissner<sup>16</sup> is already past it, – Haydn will soon have land himself with dropsy from drinking or at least, since he is now too lazy for anything, constantly become lazier the older he gets. In the end, I constantly maintained that I could not write anything – without knowing whether I could pass on secure information about a respectable salary, [55] – and thus I let him go on his way! Now, you need to be aware that the Prince cannot get a good organist who is also a good *clavier* player. – That he now says |: but only to his favourites:| that Becke<sup>17</sup> is a charlatan and a bluffer, that Mozart surpasses everyone by far, so he would rather have a person [60] of whom he knows what he is getting than another, at a high price, whom he does not yet know. He cannot promise anyone |: if he wished to give him a smaller salary :| an income from pupils, as they are only few in number, and I have them all, and indeed with the reputation that there no-one capable of giving better lessons. – Here, now, is the fly in the ointment! But I am not writing all this with the intention, my dear Wolfgang, [65] of persuading you that you should return to Salzburg<sup>18</sup> – for I do not count on the words of the Archbishop<sup>19</sup> in the least, nor have I spoken a single word to the

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<sup>13</sup> “dem Fürsten”. BD: Hieronymus, cf. note on line 8.

<sup>14</sup> “S<sup>c</sup>: hochf: Gd”: BD: Archbishop Hieronymus, cf. note on line 8.

<sup>15</sup> BD: Maria Magdalena Haydn, née Lipp, singer and wife of Michael Haydn.

<sup>16</sup> 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.

<sup>17</sup> BD: Notger Ignaz Franz von Beecke (1733-1803), keyboard player, later superintendent of music in Wallerstein, cf. No. 0111/33-34. The first publication of his compositions was in Paris. He took part in a keyboard “competition” with Mozart in Munich in winter 1774/75, cf. No. 0312/22.

<sup>18</sup> BD: Although that is in fact exactly what he is aiming at.

<sup>19</sup> BD: Hieronymus, as in note on line 8.

Countess<sup>20</sup>, but on the contrary am avoiding any occasion of encountering her, since she might take the least word as compliancy and entreaty. [70] They must come – and in order to have something to consider, would necessarily have to propose extremely favourable and advantageous conditions, which is not to be expected. – Let us wait and see – One should not dismiss anything except biting one’s own nose off. The esteemed prelate in Baumburg<sup>21</sup> has made his way into, hopefully, eternal bliss. – In reply to a request, [75] I had your two Litanies de Venerabili<sup>22</sup> copied for Holy Cross in Augsp.,<sup>23</sup> and they were performed on the 10<sup>th</sup> and 11<sup>th</sup> days of May |: when they have the great procession there :| where they received the applause of all. The honest old prelate<sup>24</sup> sent me his thanks, and invited me, in his name and in the name of the whole convent, to alight at the monastery as our first stop if I should ever come to Augsp. with my daughter, [80] – only, soon afterwards, he fell ill and died. – and who became prelate? – my brother<sup>25</sup> guessed! On the 22<sup>nd</sup> Junii the blustery Ludwig Zeschinger was elected *Decanus*,<sup>26</sup> and today, the 28<sup>th</sup>, as I write this, he has received the blessing: my brother sent me this news on the very day of the election itself and I conveyed this happy report to [85] Waberl Eberlin.<sup>27</sup> A good prelate for music! – 4 days ago, in St. Nicola<sup>28</sup> down on the quay at the back, the beautiful, somewhat fat Fräulein Stockhammer<sup>29</sup> was joined in matrimony with her Starmberg<sup>30</sup> lackey Louis Handl at the crack of dawn – behind closed church doors; they had to let it take place, for they were promised to each other, and a child of 7 months [90] |: whether it is *generis masculini* or *faeminini* one will have to wait and see :| has been recorded as a witness in thick Gothic letters. He has been named personal hairdresser to the Count! – That’s a good one! Not a soul was there from their relations, neither at the wedding nor even less at the union seven months earlier. Sailer’s Inn<sup>31</sup> has now been duly sold to the landlord in Milchgassl [95] because Kraibich<sup>32</sup> wrote from Freising that he entirely cedes his right to succeed to it. I believe I have already written to you both saying that on the name-day of the manager of the pawnbroker’s shop, Bauernfeind,<sup>33</sup> 2 plays were performed on 4 stairways in Steiger’s house.<sup>34</sup> Now they have produced the Spleen<sup>35</sup> once again on the occasion of Steiger’s

<sup>20</sup> “gräfin”. BD: Countess Maria Franziska Wallis, née Colloredo (1746-1795), sister of the Archbishop, a leading supporter of Mozart’s return to Salzburg. Married to Olivier, Count [Graf] Wallis (1744-1832), she lived in one wing of the Archbishop’s residence, kept her own court, and was to a certain extent the female representative of the Archbishop’s court.

<sup>21</sup> “Prelath”. BD: Quarinius Stein († 13<sup>th</sup> June, 1778), 1761-1778 provost of the convent of Augustinian canons in Baumberg by Trostberg in Upper Bavaria. The Mozarts could have met him during a visit to the neighbouring monastery in Seeon.

<sup>22</sup> BD: KV 125, 243; cf. No. 0376/36 ff.

<sup>23</sup> “Heiligkreuz”. BD: The monastery frequently mentioned in Wolfgang’s letters from Augsburg and with which Leopold had been associated during his schooldays.

<sup>24</sup> BD: Cf. No. 0355/11: Bartholomäus Christa (1714-1778), took vows in 1739; from 1760 provost and then abbot in Augsburg.

<sup>25</sup> BD: Leopold’s brother Franz Alois Mozart (1727-1791), bookbinder in Augsburg; cf. No. 0006/7.

<sup>26</sup> “Decanus” = Dean. BD: Father Ludwig Zöschinger (1731-1806), took vows in Augsburg in 1761. Organist and monastery dean in Holy Cross [Heiligkreuz]. Also composed. Cf. No. 0355/13 etc.

<sup>27</sup> BD: Maria Cäcilia Barbara Eberlin (1728-1806), eldest daughter of Salzburg music director Johann Ernst Eberlin (1702-1762); often called Waberl. The Eberlins were related to Zöschinger.

<sup>28</sup> BD: The church of St. Nikolaus in Salzburg, demolished in 1782.

<sup>29</sup> BD: Cf. No. 0433/185: Maria Anna Elisabeth von Stockhammer, daughter of Franz Christoph von Stockhammer († 1769), Royal Chamber Comptroller [Hofkammerprokurator].

<sup>30</sup> BD: Louis Handl (cf. No. 0457/87), lackey to cathedral canon Franz Joseph, Count [Graf] Starhemberg (1748-1819). (Cf. No. 0399/13, 30, 32).

<sup>31</sup> “Sailerwirtshaus”. BD: In the “Löchl” opposite Hagenauer’s business premises. Cf. No. 0450/104 ff.

<sup>32</sup> BD: Presumably a relative of the previous owner.

<sup>33</sup> BD: Johann Joseph Kaspar Bauernfeind [Pauernfeind] († 1788, aged 74), manager of the pawnbroker’s shop. His name-day was 24<sup>th</sup> June.

<sup>34</sup> BD: Probably Staiger’s coffee house in Salzburg (Alter Markt 10). Bauernfeind’s daughter married Staiger’s son.

name-day<sup>36</sup> and then, after that, performed a second little piece very well indeed. [100] The first time the actors were: Beransky,<sup>37</sup> Schweiger,<sup>38</sup> Altman,<sup>39</sup> the young Steiger,<sup>40</sup> Caietan Andretter<sup>41</sup> as an old, coarse, eccentric merchant enamoured of money, young Mathiesel Steiger,<sup>42</sup> and a student as servant, then the 2 Bauernfeind girls<sup>43</sup> and Nannerl Strasser.<sup>44</sup> In the 2<sup>nd</sup> piece, which is called The Recruitment,<sup>45</sup> Sigerl Andretter<sup>46</sup> [105] and a certain Herr von Lirzer<sup>47</sup> also took part. The 2<sup>nd</sup> time, Beransky, Schweiger, Altmann, the young Steiger, the brother of Frau Braunhofer,<sup>48</sup> the court singer, and the same women in both pieces. Now they are just getting started, and will perform The Triumph of Friendship,<sup>49</sup> then subsequently, or instead, Inchle and Jarico.<sup>50</sup> The 2 Bauernfeind girls did tolerably the first time, [110] but well the 2<sup>nd</sup> time. The Strassers' Nannerl, the youngest of the 3 sisters, takes certain roles, for example a mother, a gentle character etc., also has outstanding posture and can move better on the stage than the others. Cornet Andretter<sup>51</sup> is still here: I suspect something. He is only on half-pay, although he says others are getting the same. [115] He is no longer showing off so much, but is saving his uniform, and always walks and rides around in a dirty, pike-green overcoat. He is still waiting for his servant to bring his underclothes from Ötting and had only brought a couple of shirts and one he was wearing with him, for he came on horseback. Now they have been moved, and debts have to be paid once again; [120] and I hear of the dismissal of a Bavarian officer. – – I feel unhappy! I do not like it at all! And the little whelp is also growing quite astonishingly. – – I have written to you on the subject of a night music by Czernin on the 11<sup>th</sup> Junii.<sup>52</sup> This came to a sadly laughable, donkey-like end. On the same evening, Czernin wanted to play it for Countess

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<sup>35</sup> BD: *Der Spleen oder Einer hat zuviel, der andere zuwenig*, comedy by Gottlieb Stephanie the Younger, who was later a librettist for Mozart, cf. No. 0552/8.

<sup>36</sup> BD: 13<sup>th</sup> June.

<sup>37</sup> BD: Perhaps Joseph Berhandsky von Adlersberg (1735-1813). Cf. No. 0344/112.

<sup>38</sup> BD: Not identified.

<sup>39</sup> BD: Altman: probably a relative of Leopold's mother-in-law, née Altmann, cf. note on No. 0534/16.

<sup>40</sup> BD: Franz Adam Staiger (1750-1820), son of Salzburg coffee house proprietor Anton Staiger; became buildings administrator for the Salzburg Parliament of the Estates [Landsbauverwalter].

<sup>41</sup> BD: Cf. No. 0374/67 f. Kajetan von Antretter (1758-1814), son of the Chancellor of the Parliament of the Estates [Landschaftskanzler] and Royal War Adviser [Hofkriegsrat] Johann Ernst von Antretter.

<sup>42</sup> BD: Matthias Staiger, second son of the coffee house proprietor, copyist to the municipal legal adviser. Was not accepted for an official position at court, was later involved with "two bad women" and ultimately suffered derangement.

<sup>43</sup> BD: Konstanze and Regina (cf. note on line 97).

<sup>44</sup> BD: One of the three sisters of Johann Nikolaus Paul Strasser, Registrar to the Court Council [Hofrats-Registrator]. Cf. mention of his second marriage in No. 0343/66. His first marriage (1764) was to Maria Franziska Veronika Eberlin (1735-1766), daughter of the Salzburg court organist.

<sup>45</sup> "Die Werbung". BD: Probably Krausenek's "Werbung für England".

<sup>46</sup> BD VIII: Siegbert [not Siegmund] von Antretter (1761-1800), Bavarian cadet, 1780 officer cadet Salzburg. Son of the Chancellor of the Parliament of the Estates [Landschaftskanzler] Johann Ernst von Antretter, cf. Nos. 0288/50; 0450/263; 0403/16-17.

<sup>47</sup> BD: Perhaps the Ferdinand Lierzer mentioned in No. 0916/26.

<sup>48</sup> BD: Cf. No. 0092/237: BD VII: Maria Anna Braunhofer (1748-1819) and Maria Magdalena Lipp (1745-1827), who later married Michael Haydn. The Archbishop had sent them to Venice to develop their singing skills. They were then employed as singers at court from 8<sup>th</sup> January, 1765, with a monthly salary of 8 florins 24 kreuzers and a "Massl" [1/4 litre?] of Tyrolean wine per day.

<sup>49</sup> "Triumph der Freundschaft". BD: No piece by this name has been identified.

<sup>50</sup> "Inchle und Jarico". BD: The tragedy *Inkle und Yariko* by Johann Bernhardt Pelzel (\* 1745). The subject matter was dramatised on several occasions and appeared as a story in Gellert's *Fabeln und Erzählungen*.

<sup>51</sup> BD VIII: Siegbert [not Siegmund] von Antretter (1761-1800), Bavarian cadet, 1780 officer cadet Salzburg. Son of the Chancellor of the Parliament of the Estates [Landschaftskanzler] Johann Ernst von Antretter, cf. Nos. 0288/50; 0450/263; 0403/16-17.

<sup>52</sup> BD: Cf. No. 0340/7. Johann Rudolph, Count [Graf] Czernin zu Chudenitz, son of the "old" Czernin, brother of Countess [Gräfin] Antonia Lützow (1738-1780). Nephew of the Archbishop of Salzburg. Leader of an amateur orchestra in Salzburg. Cf. No. 0379/60.

Lodron<sup>53</sup> and also for his sister.<sup>54</sup> Now, the first act of folly [125] was that he played it to his sister first and only afterwards to *Madame* Lodron, since not only is the wife of a regional marshall<sup>55</sup> far above a castle commandant's<sup>56</sup> wife in rank, but Countess Lizow,<sup>57</sup> as a sister, in keeping with her native modesty, would most certainly have yielded this honour to a lady from another family. The second folly, however, was even more incomprehensible. [130] The music started at Countess Lodron's, – Czernin looked up to the window, then shouted Straight through. Then came the *menuet and trio*: only once, then an *adagio*, which he intentionally played abominably badly – spoke constantly to *Brunetti*,<sup>58</sup> who stood behind him, loudly shouted Straight through, and then *allons! marche!*<sup>59</sup> and immediately left with the musicians as anyone would and could do [135] if he wanted to do a person a public dishonour with the night music in the presence of half the town. And why? – because he imagined the Countess was not at the window, a preconceived opinion which was confirmed by *Brunetti*, when the Countess had however just been at the window with the Cathedral Dean, Prince Breiner,<sup>60</sup> and had been seen by everyone else. [140] A few days afterwards, as the Countess appeared in society |: for she was in Seeburg<sup>61</sup> on her name-day<sup>62</sup> :, she tore a strip off *Brunetti* quite horrifyingly, and since that time the Archbishop no longer speaks to him. His wish had been |: not having played a concerto for a long time |: to ingratiate himself now, but no one took any notice of his playing; and when Hafeneder<sup>63</sup> played, everyone cried *Bravo!* – [145] Thus everyone suffers their reverses!

I did not receive your letter dated the 12<sup>th</sup> Junii<sup>64</sup> until the 26<sup>th</sup>. I hope my last letter of the 11<sup>th</sup> inst.<sup>65</sup> will have reached you. Your whole letter was about *Msr. Raff*, who, although I do not know him, is heartily dear to me both as a good teacher and as an honest Christian man. [150] I wish to get to know him personally and am infinitely pleased that my dear son has the respect and acquaintance of such a deserving man, to whom I most obediently commend myself. I have perceived from all your letters that both of you always only write down whatever occurs to you in that very moment – and only the most recent event, often of the same day, [155] is the hero of the story and the material of your letter. My letter would not be in a much better state if I wrote it down entirely at the last moment

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<sup>53</sup> “gräfin Lodron”. BD: Countess [Gräfin] 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, KV<sup>6</sup>: 271 H). For her and her two daughters, Aloisia and Giuseppina, he wrote the concerto for three claviers KV 242. The daughters became Leopold Mozart's pupils.

<sup>54</sup> BD: Cf. No. 0319/37, 39. 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.

<sup>55</sup> “Landmarschallin”.

<sup>56</sup> “Schlossoberstin”.

<sup>57</sup> “Grafin Lizow”. BD: The Countess Lützwow just mentioned.

<sup>58</sup> BD: Cf. No. 0346/10. 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. He had just become father of an illegitimate child with concomitant problems, cf. No. 0452/167 ff.

<sup>59</sup> = Let's go! March!

<sup>60</sup> “Domdechant fürst Breiner”. BD: Franz Xaver, originally Baron [Freiherr], later Prince [Fürst], Breuner (\* 1723). He received the rank of Prince so that he could retain his rank as Bishop of Lavant after being appointed Bishop in Chiemsee, a post he held 1786-1797. Cf. No. 0340/93.

<sup>61</sup> BD: Cf. No. 0448/97. Schloss Seeburg (Castle), by Seekirchen on the north-west edge of the lake Mondsee.

<sup>62</sup> BD: 13<sup>th</sup> June.

<sup>63</sup> BD VII: Joseph Hafeneder (1746-1784), court violinist in Salzburg. Cf. No. 0321/40. Wrote numerous instrumental works.

<sup>64</sup> BD: No. 0453.

<sup>65</sup> BD: No. 0452.

when I intended to send it off. As it is, however, I begin to write it in advance and then finish it off after receiving your letter and then reply to your letter: <sup>66</sup>during this I still have a piece of paper lying in front of me [160] on which I occasionally note, in a few words, what I have to write and read your letter through precisely. – I am glad that Wolfg. will not always be uncertain whether he is being stabbed or clubbed.<sup>67</sup> One can of course not always be in a good mood. – Yet not one more word is to be heard about the girl learning composition,<sup>68</sup> – nothing more about Noverre's ballet,<sup>69</sup> [165] – nothing more about the opera.<sup>70</sup> Nor any word if Wendling<sup>71</sup> is still in Paris? – if Wolfg. has seen Baron Bach<sup>72</sup>? – if Piccini<sup>73</sup> is still in Paris? – if he knows the 2 Staymetz?<sup>74</sup> – if he has seen Grétry?<sup>75</sup> – if the participants in the *Concert Spirituel*<sup>76</sup> and the performances are good? A mention of all things of this kind in a few words |: N.B. without filling up entire pages with it |: [170] would bring me great pleasure. I have already written in my last letter to the two of you that you should buy the translation of my violin school<sup>77</sup> as opportunity permits and then, if there is anything good |: I don't want anything bad |: to be had for piano<sup>78</sup> – ideally by Wolfgang – send it with the post-coach at the same time. All as opportunity permits – [175] Perhaps it could make its way to Man[n]heim post-paid via the Electoral Minister, esteemed *Baron Sickingen*.<sup>79</sup> He will surely send things there sometimes. My dear son can easily imagine that I was suffering something of a martyrdom knowing that he has composed much in the meantime – and that I – unfortunately! – can hear nothing of it, which was formerly my greatest pleasure. Patience is the patron saint of all sycophancy: – [180] *Rust's Serenata*<sup>80</sup> |: to answer your questions |: did not please, it was always the old droning; the Archbishop<sup>81</sup> himself and everybody else found it was nothing more than written out and mercilessly threshed passagework; that the words were consequently forced into it so as enable use of the stolen music. At the end was a quintet: there he even took a septet of his own from an *opera buffa* [185] which was a setting of humorous and comical

<sup>66</sup> BD: The following advice has been offered several times, cf. e.g. No. 0450/248 ff.

<sup>67</sup> BD: A phrase originally from Wolfgang's letter No. 0451/56-57, mentioned by Leopold in No. 0452/86-87.

<sup>68</sup> BD: The daughter of the Duc de Guines, cf. No. 0449/58.

<sup>69</sup> BD: See plans for ballet to be included in opera in No. 0449/99-100.

<sup>70</sup> BD: The opera is mentioned in Nos. 0440/90-97 and 0449/96-97.

<sup>71</sup> BD: The flautist Johann Baptist Wendling (1723-1797); his brother was the violinist Franz Anton Wendling (1729-1786). 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>72</sup> “Baron Bach”. 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, Gavaniès, Boccherini, Duport etc. Cf. No. 0074/34.

<sup>73</sup> BD: Nicola Piccinni (1728-1806); cf. Nos. 0158/56, 0462/142 f.

<sup>74</sup> BD: Anton (1754-1809) and Carl (1745-1801) Stamitz.

<sup>75</sup> BD: André-Ernest-Modeste Grétry (1741-1813), French composer. Cf. No. 0448/194: After the success of his opera *Zémire et Azor* (1771) – a keyboard reduction was found in Mozart's estate – Grétry's fame spread to Germany, Italy, Russia and the northern countries.

<sup>76</sup> BD: The *Concert spirituel*, the first commercial concert series in Paris, was founded by Anne Danican-Philidor in 1725. It featured a chorus and orchestra performing in *Les Tuileries*.

<sup>77</sup> BD: Wolfgang mentioned seeing a copy in Paris in No. 0451/71-72.

<sup>78</sup> BD: Teaching material already requested in Nos. 0450/257-259; 0452/179-181.

<sup>79</sup> “Churf Minister H: B: Sickingen”. BD: Karl Heinrich Joseph, Count [Graf] Sickingen zu Sickingen, Palatine Ambassador (1777-1791) and patron of music in Paris.

<sup>80</sup> BD VII: Giacomo (Jakob) Rust, (1741 1786), first studied in Naples, later in Rome. Several of his operas were performed in Venice 1773-1776. 1776-1777, he was music director in Salzburg. He fell ill and left Salzburg for Venice in 1778, where he continued composing. His serenata was *Il Parnasso confuso*, cf. No. 0403/66 ff., 0448/242.

<sup>81</sup> “Erzbischof”: BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erzbischof] of Salzburg from 1772. 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.

words and consequently must also be performed very fast; he, now, forced serious words on it – you could have died laughing. The Prince<sup>82</sup> was not content at all. – We all saw the Archbishop of Ollmütz,<sup>83</sup> *Colloredo*, as a cathedral canon at Podstatsky's<sup>84</sup> in Ollmütz. He is a somewhat plump, handsome man, white and red in his fat face, [190] a very good man! He is only a cousin of the Archb. – from the Italian *Colloredo*,<sup>85</sup> his mother lives in *Mantua*. – Lenerl *Martinelli*<sup>86</sup> is still living with her old cousin in the same part of the town. No-one knows how, for *Martinelli* left nothing except poor domestic utensils. That was the entire inheritance of both of them. For some days now there has been talk going round that she is to marry someone in Cremsmünster.<sup>87</sup> [195] It would not be impossible – the brother<sup>88</sup> of the lieutenant of the guard<sup>89</sup> is a reverend father in Cremsmünster; he might well arrange such a marriage so as to get a female singer for the monastery there and to relieve his brother of this expensive maintenance. <sup>90</sup>You are having the most beautiful summer! Good! Here with us *Junius* was bad – rain – cold – [200] snow in the mountains, once even on the *Gaisberg*.<sup>91</sup> For 5 days now we have had better weather and it is now warm. They have not yet had to complain about thunderstorms – until now they have all moved away. Now you can laugh! You both know that the Royal High Steward<sup>92</sup> has always pursued Catterl Gilowsky,<sup>93</sup> the maid-in-waiting, with his dignified love. Proud to be his *protégée*, she was very coarse to the Countess.<sup>94</sup> [205] Court Councillor Gilowsky<sup>95</sup> took her away, arranged that she board at Frau von Enk's,<sup>96</sup> and she always found an opportunity to get together with her old *Coridon*;<sup>97</sup> he has now finally arranged a marriage with the esteemed Administrator *Anckner*<sup>98</sup> so that he can pass his hours at LeopoldsCron<sup>99</sup> in true pleasure. The business is organised, with the exception of the arrival of the esteemed Court Councillor, who is in Munich, [210] and then the wedding should follow immediately. – Perhaps he has some objection to it; the Countess will pull sour faces. How

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<sup>82</sup> “Fürst”. BD: The Prince-Archbishop [Fürst-Erbischof]= Archbishop of line 181.

<sup>83</sup> “Erzb: zu Ollmütz”. BD: Anton Theodor, Count [Graf] Colloredo-Mels und Wallsee, a cousin of the Salzburg Archbishop. Bishop of Olmütz (in Moravia) 1777-1811. Cf. No. 0403/68.

<sup>84</sup> BD: Leopold Anton, Count [Graf] Podstatsky (1717-1776), prelate and university rector (cf. No. 0121/64 ff.).

<sup>85</sup> BD: Carlo Ottaviano, Conte Colloredo.

<sup>86</sup> BD: Cf. No. 0453/30. The wife of Anton Martinelli, 1753-1776 teacher of Italian at court for pages in training, cf. No. 0217/39, 42, who had just died.

<sup>87</sup> Kremsmünster in central Austria.

<sup>88</sup> BD: Anton, Count [Graf] Lodron (1740-1806), had taken the name Father Johannes Nepomuk as a Benedictine in Kremsmünster.

<sup>89</sup> BD: Cf. No. 0453/31. Leopold, Count [Graf] Lodron (1730-1802), received the vacant position of captain of the bodyguard [Leibgarde-Hauptmann] in 1761. Chamber Councillor [Kammerrath]. Tax collector [Generaleinnehmer].

<sup>90</sup> BD: Cf. No. 0453/41-42.

<sup>91</sup> A mountain on the edge of Salzburg.

<sup>92</sup> “Obersthofmeister”. BD: Royal High Steward [Obersthofmeister] Franz Lactanz, Count [Graf] Firmian (1712-1786), member of a very extensive and influential Tyrolean family (cf. BD V, p. 8), occupied various positions at court, ultimately that of Royal High Steward [Obersthofmeister].

<sup>93</sup> BD: Not the frequently mentioned daughter of Wenzel Andreas Gilowsky, but of his brother, Franz Anton.

<sup>94</sup> “Gräfin”. BD: Firmian

<sup>95</sup> “Hofrath”. BD: Joseph Anton Ernst Gilowsky von Urazowa (1739-1789), court councillor [Hofrat], engineer, cousin of the “Katherl” mentioned frequently in the correspondence. Cf. No. 0102/148.

<sup>96</sup> BD: Franziska Enck von der Burg, née Waldmüller (1728-1789), daughter of the merchant Franz Anton Waldmüller, in 1746 married Franz Leopold Enck von der Burg (1757-1801), who came to Salzburg in 1745 with Archbishop Jakob Ernst, Count [Graf] Liechtenstein. He had studied forestry and entered the state administration.

<sup>97</sup> BD: Often the name of the shepherd in Virgil's idylls, here the “lover”.

<sup>98</sup> “H: verwalter”. BD: Simon Anckner, Domain Administrator [Herrschaftsverwalter] at the castle Leopoldskron near Salzburg, owned by the Firmian family.

<sup>99</sup> BD: The castle Leopoldskron near Salzburg, where Anckner was employed.

do you do like the idea of the fat, townified farmer, the straightforward Ankner and the delicate little chamber kitten? He is certainly strong enough to wear a pair of horns with 16 tips. I found the street where you live<sup>100</sup> as soon as you told me<sup>101</sup> the area. [215] You do indeed have good air, and I am glad about it. I am not sure that you will gain that much at all by moving if you are living in the manner you describe to me, especially if the house-owners are good. I hope that Wolfgang's *symphony*<sup>102</sup> was well received in the *Concert Spirituel* – for, to judge by the Steimetz *symphonies*<sup>103</sup> which were engraved in Paris, [220] the Parisians must be lovers of noisy *symphonies*. It is all noise, the rest mish-mash, here and there a good idea, but put clumsily in the wrong place. – *Voltaire* is now dead too! and died just as he was: he could have done a better job of that for his posthumous fame. Something about the war? – Yes, what? – that one is expecting a Prussian attack daily, [225] which would certainly have happened a long time ago if he had found a comfortable hole to get onto foreign ground and territory. As it is, however, if there is another way of doing it, we will probably wait for the harvest, for people and horses want their fodder. What would you be prepared to bet that, in the end, the King in Prussia<sup>104</sup> will lay claims himself to the Electoral Lands<sup>105</sup> currently on the table? [230] – In short! One knows nothing, and the newspaper is always making it sound as if Russia, Sweden and Denmark had taken Prussia's side. That Duke Ferdinand of Brunswick<sup>106</sup> is in Sweden or Denmark – that is correct. But these gentlemen will probably ultimately have reservations about getting mixed up in foreign dealings. From war to Catherl Gilowsky.<sup>107</sup> [235] She was recently in Altenötting<sup>108</sup> with the family of Count Platz.<sup>109</sup> I had a painting done of her on the target<sup>110</sup> with a wax devotional figure: on one side was the church at Plain,<sup>111</sup> on the other side Altenötting was to be seen, and I wrote this to go with it:

In ev'ry pious bourne of grace to which I wend my way  
 [240] I bring *ex voto*<sup>112</sup> something back, and live beneath its sway:  
 Will heaven not at last reward a prayer plain and true –  
 and for my offerings yet grant a little husband too?<sup>113</sup>

<sup>100</sup> BD: Described in Frau Mozart's letter No. 0440/115 ff.

<sup>101</sup> BD: Cf. No. 0453/15 ff.

<sup>102</sup> BD: KV 297 (300a); cf. note on No. 0453/107.

<sup>103</sup> BD: Symphonies by either Carl or Anton Stamitz – published in Paris – were obviously also performed in Salzburg, cf. No. 0446/77.

<sup>104</sup> BD: Frederick II ("the Great") (1712-1786), r. 1740-1786.

<sup>105</sup> "Churbayr Lande". BD: Karl Theodor (1724-1799), from 1742 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, Bulgaria and Prussia.

<sup>106</sup> "Herzog Ferdinand von braunschweig". BD: Ferdinand von Braunschweig-Wolfenbüttel (1721-1792), brother of the wife of Frederick II of Prussia. Prussian Field Marshall General [Generalfeldmarschall].

<sup>107</sup> BD: The daughter of Wenzel Andreas Gilowsky, not of his brother, Franz Anton, as in line 203. This is the Katharina ("Katel", "Katherl", "Katerl", "Catherl") Gilowsky (1750-1802) frequently mentioned in the correspondence, member of the airgun club, frequenter of the Mozart family home. Currently governess to the children of Leopold Andreas, Count [Graf] Platz.

<sup>108</sup> BD: Altötting in Bavaria, where there is a pilgrimage church.

<sup>109</sup> BD: Joseph Anton, Graf Platz (1677-1767), Imperial master of the field armaments.

950/77, 820/40; 457/235: Platz: BD: Leopold Andreas, Graf Platz (1742-1811), had a successful administrative career in Salzburg, married his cousin Maria Theresia, Gräfin Platz (1754-1815) in 1772. Cf. No. 0820/40-41.

<sup>110</sup> BD: The shooting of bolts from airguns at round targets was practised in the apartments of the members of the "marksmen's company" or club. A new target was presented every time by a member of the club, who would have some topical motif painted on it with matching verses. A member would donate a first prize and then also pay for all food and drink consumed during the meeting.

<sup>111</sup> BD: The pilgrimage church of Maria Plain close to Salzburg.

<sup>112</sup> = "to fulfil a vow".

I cannot put all the compliments down here. Herr Deibl<sup>114</sup> comes to enquire about us diligently every Sunday, he commends himself along with the houses of [245] Mitzerl,<sup>115</sup> Bullinger,<sup>116</sup> Sallerl,<sup>117</sup> Andretter,<sup>118</sup> Hagenauer,<sup>119</sup> the Mölks,<sup>120</sup> Ferlendi,<sup>121</sup> Ferrari,<sup>122</sup> the Khünburgs<sup>123</sup> etc. etc., the entire Airgun-Shooting Company<sup>124</sup> etc. etc. and, since I and Nannerl must kiss you and join Pimppperl in licking you a million times,<sup>125</sup> but not in your ar - - s, I am accordingly, with congratulations from myself and all of us *ad primas vespervas*,<sup>126</sup> as always your Mzt.

Md.<sup>me</sup> Duscheck<sup>127</sup> has sent to me a letter of recommendation to a certain [250] *clarinet virtuoso*, Msr. Josephe Bähr,<sup>128</sup> who is in the service of the *Prince de Lambesc*, who is the Senior Equerry<sup>129</sup> to the King. Write saying if I should send it to you. – – try to speak to Msr. Bähr.

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<sup>113</sup> Literally: At every pious place of grace to which I betake myself / I bring back *ex voto* something for which alone I live / Should not then heaven finally hear this prayer from me, a poor soul / and for my sacrifice and prayer not grant me a little husband?

<sup>114</sup> BD: Franz de Paula Deibl (? 1698-1783), oboist, also violinist, in Salzburg.

<sup>115</sup> BD: 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.

<sup>116</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. Amateur viola player. Mozart called him “his best of all friends” (cf. Nos. 0331/5; 0459/1).

<sup>117</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>118</sup> BD: Johann Ernst von Antretter, Esquire [Edlen von Antretter], († 1792), Imperial Knight [Reichsritter], farmer and Regional Chancellor to the Parliament of the Estates [Landschaftskanzler], Royal War Adviser [Hofkriegsrat]. After his administrative career, he ran into debt and died insane in a religious house. Cf. No. 0533/15.

<sup>119</sup> BD: Family of Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773. Cf. No. 0032.

<sup>120</sup> BD: Franz Felix Anton von Molk (1714-1776), Court Chancellor [Hofkanzler] in Salzburg.

<sup>121</sup> BD: Giuseppe Ferlendi(s) (1755 - after 1802), from Bergamo, oboist in the court music in Salzburg 1777-1778. Mozart wrote for him the oboe concerto mentioned in No. 0423/75 (either KV 217k or KV 314/285d).

<sup>122</sup> BD: Antonio Ferrari, leader of the cellos in the court music and violinist at the cathedral.

<sup>123</sup> BD: Cf. No. 0034/41. Leopold Joseph Maria, Count [Graf] Kuenburg (1740-1812), Royal and Imperial Chamberlain [k.k. Kämmerer], Privy Councillor [Geheimer Rat], from 1764 Chief Stablemaster [Oberstallmeister] in Salzburg.

<sup>124</sup> BD: Cf. note on line 236.

<sup>125</sup> BD: “Pimpes”, “Bimbis”, “Pimssess”, “Pimpess”, “Pimmpes”, “Pimperl”, “Pimppperl”, “Bimberl” or “Pimberl”. The family dog in Salzburg. Cf. No. 0291/37.

<sup>126</sup> BD: = “On your first vespers”: for Nannerl’s name-day, 26<sup>th</sup> July? But cf. No. 0464/5 ff., two weeks later, with gratulations for the same date. The “first vespers” for certain high feast-days were celebrated on the previous evening; here Leopold is apparently saying that the congratulations on Nannerl’s name-day came so early that they could be read out on the evening before.

<sup>127</sup> BD: Josepha Duscek (1753-1824), singer, wife of Franz Xaver Duscek (1731-1799), pianist and composer in Prague. They met the Mozarts in 1777. Mozart wrote two works for Josepha: KV 272 (cf. No. 0337/84); KV 528 (cf. No. 1070/809).

<sup>128</sup> BD: Joseph Beer (1744-1812), trained by his father in horn and trumpet, started as a military trumpeter in Austria and then in France. Encountered the clarinet in Paris and taught himself. 1777-1782 musician to the Duke of Orléans. Concert tours in Holland, England and Bohemia. 1783-1790 royal chamber musician in Saint Petersburg. Returned to Germany in 1790; in Prussian service from 1792.

<sup>129</sup> “oberststallmeister”.