

*À / Monsieur / Monsieur Leopold Mozart / maitre de la Chapelle de  
S: A: R: / L'archeveque de et à / Salzbourg. Vienne ce 11 d'avril  
Mon très cher Père!<sup>2</sup> 1781.*

[5] *Te Deum Laudamus*<sup>3</sup> that the coarse and dirty *Brunetti*<sup>4</sup> is finally gone, who brought shame on his sovereign, himself, and all the court musicians – thus speak *Ceccarelli*<sup>5</sup> and I; – the news from Vienna is all lies, with this exception: that *Ceccarelli* will sing the *opera* in *Venice* next *Carnival*;<sup>6</sup> – For heaven's sake, a thousand devils and no end of them! – [10] I certainly hope that that is not cursing, for – otherwise I must quickly go to confession again – for I have just come from there, because tomorrow, being Maundy Thursday, the Archbishop himself will in his most elevated person distribute Communion to the entire court entourage. – *Ceccarelli* and I therefore went to the Theatines<sup>7</sup> in the afternoon to look for *Father* Froschauer<sup>8</sup> because he can speak *Italian*. – [15] but a *priest* or *brother* who happened to be standing at the altar cleaning candlesticks assured us that both he as well as another who could speak *Italian* had not eaten at home and would not come back until 4 o'clock. – This time, therefore, I took care of my needs alone, and let them show me up to a room to a gentleman there, and *Ceccarelli* waited for me in the courtyard below – what made me glad was the following: [20] that when I said to the clerical gentleman cleaning the candlesticks that I had played a *violin concerto* in this choir area 8 years ago, he immediately spoke my name – but now to come back to the cursing: it is only a *pendant*<sup>9</sup> to my last letter. – I hope to receive a reply to it with the next post. – Now in brief: – [25] a week next Sunday, that is, the 22<sup>nd</sup>, *Ceccarelli* and I are meant to travel home. – When I think that I should leave Vienna without taking at least 1000 florins with me, I feel pain in my heart; – just because of a – < prince with bad intentions > – who <exploits> me every day with <lousy> 4 <hundred guldens<sup>10</sup>> – <kicking away a thousand guldens> with his feet? – [30] for that is what I am certain to make when I <give a concert>. – When we had the first grand concert here in the house, <the Archbishop sent 4 ducats<sup>11</sup> to each of the three of us> – at the last one, for which I wrote a <new *rondeau*> for <*Brunetti*>, a <new *sonata*> for me, and for <*Ceccarelli*> too <a new *rondeau*> – I received <nothing>. – But what makes me half <desperate> is that on the same <evening> [35] that we had the <shitty music here>, I had an invitation to Countess Thun – and so could not get to it, and who was there? – <the Emperor>. – *Adamberger* and *Weigl*<sup>12</sup> were there, and each received 50 ducats! – and what an opportunity! – [40] I cannot of course <have them tell the Emperor that if he wishes to hear me, he should do so soon>, for in so many days <I am leaving> – for something like that one must of course

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

<sup>2</sup> = "To Monsieur Leopold Mozart, Music Director to His Royal Highness the Archbishop of and in Salzburg / Vienna, this 11<sup>th</sup> day of April, 1781. / My very dear father!"

<sup>3</sup> = "We praise thee, oh God".

<sup>4</sup> BD: Antonio Brunetti († 1786; cf. No. 1015/6 ff.), concertmaster of the Salzburg court music. Mozart's compositions for him include KV 261. Cf. No. 0346/10.

<sup>5</sup> 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.

<sup>6</sup> BD: Ceccarelli did not sing in Venice until 1783, when he had the main male role in Pio's *Nettuno ed Egle*.

<sup>7</sup> BD: Familiar to Mozart since his visit in 1773. Cf. No. 0289/37 ff.

<sup>8</sup> BD: Mentioned by Leopold in No. 0863/19-20.

<sup>9</sup> = "counterpart".

<sup>10</sup> BD: Guldens can be taken as having the same value as florins.

<sup>11</sup> BD: 1 ducat = 4.5 florins.

<sup>12</sup> BD: Johann Valentin Adamberger, singer, Freemason and frequent performer for Mozart; Anna Maria J. Weigl, church and opera singer.

always <wait>. – And I can <stay here, and do not want to, unless I give a *concert*> – for, quite simply, I am in a better position here if I have only 2 <pupils> than at home. – but – if one has 1000 or 1200 florins <in the bag, [45] one can wait a little longer when people ask> and therefore command better fees. – and that <he does not allow, that enemy of man> – I must <call him that>; for <that is what he is, and that is what the entire nobility calls him>. – Enough of that. Next post-day I hope to read whether I should continue <to bury my youthful years and my talent in Salzburg; – or if I [50] may be allowed to make my fortune, if I am capable of that – or should wait until it is too late>. – in a fortnight or 3 weeks <of course, it cannot be done, no more than I can do it in Salzburg in 1000 years>. – Otherwise it is definitely more pleasant to wait with <a thousand guldens per annum> then with <four>. – For that is how far I have progressed already – if I want it! – <I only need to say [55] that I am staying here> – for what I compose is not included in the <calculation> – and then, <Vienna> and – <Salzburg>? – when <Bono<sup>13</sup> dies, *Salieri*<sup>14</sup> is the music director> – then in place of <Salieri> – <Starzer> will move up, instead of <Starzer> – no one yet knows <who>. – Enough; – I leave it entirely to you, best of fathers! –

[60] Have I called on *Bonno* already? – indeed, we have rehearsed my *symphony* there for the 2<sup>nd</sup> time. – Another thing that I recently forgot to write to you about is that the *symphony* went *magnifique*,<sup>15</sup> and was completely successful – 40 *violins* played – the wind instruments all doubled – 10 *violas* – 10 *double basses*, 8 *violoncelli*, and 6 *bassoons*. –

[65] Everyone at *Bonno*'s sends you their compliments. – They felt true joy on seeing me again. – he is the same old honest, solid man. – Fräulein *Nanette* has married; I have dined with her twice already; she lives in my neighbourhood. – From the Fischers 1000 compliments, I was with him just now as I left the Theatines. – Keep well, [70] and bear in mind that at the moment your son's only thought is to establish himself – for – <he can get four hundred guldens anywhere> – *Adieu*, I kiss your hands 1000 times, and embrace my dear sister from my heart and am, sir, eternally your

most obedient son W. A. Mzt

*P.S.* Please be so good and tell *Msr.d'Yppold*<sup>16</sup> that I will reply to him [75] next post-day, and that I have received a letter from his good friend in the most perfect order. – *Adieu*.

My *compliments* everywhere where it is not too extremely <Salzburgian>. Court Councillor Gylofsky also played a little piece from Salzburg with *Katherl*<sup>17</sup>.

---

<sup>13</sup> BD: Giuseppe Bonno (1710-1788), from 1739 court composer in Vienna, later (1774) court music director there. Acquainted with the Mozarts since 1773.

<sup>14</sup> BD: As Mozart expected, Antonio Salieri became music director in 1788.

<sup>15</sup> = “magnificent(ly)”.

<sup>16</sup> BD: Franz Armand d'Ippold (c. 1730-1790), Imperial and Royal Captain [k.k. Hauptmann], director of the page-training school in Salzburg. He added the “de” (in the Viennese style) himself. Sometime suitor of Nannerl – Wolfgang supported his romantic plans in 1781 (cf. No. 0625/24 ff.).

<sup>17</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. But “Katherl” could be his sister of that same name. The piece has not been identified.