

0446. 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.*¹

My dear wife and dear son!

Salzb. 12th April, 1778

[5] In the hope of perhaps hearing something about the well-being of both of you with tomorrow's post, I write in advance today that we will perform today the Litany by Adlgasser² of blessed memory, tomorrow the one by Haydn,³ and on Tuesday⁴ Wolfgang's.⁵ In the last Litany, *Sgr. Ceccarelli*⁶ will sing all the solos, and in the Golden Salve⁷ the *Regina Cæli*⁸ which Wlfg. wrote for Haydn's wife.⁹ [10] Every evening, if there is no large-scale music, he¹⁰ calls on us, always bringing an aria and a motet with him; I play the violin, and Nannerl accompanies and does the solos which for the violas or for the wind instruments. Then we do a clavier concerto, or else a violin trio, where *Ceccarelli* plays the second violin; [15] with that we sometimes have something to laugh about, for he started to play the violin here, and has now been playing for 6 months. At the end of April his time here is up.¹¹ If he wants to come again in autumn, or to stay here and now, the Archbishop¹² will give him 800 florins a year for 6 years. He has declared, however, that for this money he will come |: only for 2 years :|, if the Archbishop also pays his travelling expenses. [20] Now he is waiting for a reply. If he is coming back, he will leave all his arias with us and take only a few with him, and is here again on 1st November. He is greatly saddened that he does not know you both and regrets that he did not become acquainted with us right at the beginning; otherwise he does not frequent anyone. He comes to shoot¹³ with us, has won the first prize twice, and since Catterl Gilowsky,¹⁴ in her customary

¹ = "To Monsieur Le Chevalier Wolfgang Amadé Mozart, music director in Paris, Rue gros chenet opposite the house of the crescent at the hotel of the 4 sons of Aymon".

² 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 22nd December, 1777. His last hours are described in No. 0395/20 ff.

³ BD: Johann Michael Haydn (1737-1806), brother of Joseph. Employed at court in Salzburg from 1763.

⁴ BD: 14th April.

⁵ BD: *Litaniae* KV 243. These litanies were usually performed in the afternoons at the hour of prayer which the court officials attended.

⁶ 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.

⁷ BD: "Die Goldene Salve" was a rite held in Salzburg Cathedral on the afternoon of Easter Sunday. Noted by Nannerl in No. 0523/46.

⁸ BD: KV 291.

⁹ BD: Maria Magdalena Haydn, née Lipp, singer and wife of Michael Haydn.

¹⁰ BD: Francesco Ceccarelli as above.

¹¹ BD: He was employed from the 1st November, 1777, for 6 months at 100 florins per month. Cf. No. 0362/11-12.

¹² 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.

¹³ BD: The shooting of airguns at humorously decorated targets was practised in the apartments of the members of the "marksmen's company" or club. A member would donate the first prize and pay for everything consumed during the meeting. Cf. No. 0330/5.

¹⁴ BD: Katharina Gilowsky (1750-1802), daughter of court surgeon Wenzel Andreas Gilowsky, member of the airgun club, frequenter of the Mozart family home. Sometime governess to the children of Leopold Andreas, Count [Graf] Plaz.

manner, is very free with him, [25] he calls her *La Mattarella*,¹⁵ which she does not understand; we had a painting made of her on the target with a harp, and *Ceccarelli* beating time with his mouth wide open and holding music in his other hand – the way he sings. – Count Czernin¹⁶ is not content with fiddling at court, he would like to conduct too, [30] to which purpose he has set up a dilettante music group which is to perform every Sunday in Count Lodron’s room from 3 o’clock. Count Sigerl Lodron¹⁷ called on us to invite Nannerl to play the clavier |: as a *dilettante* |: and on the other hand to request me to keep the second violins in order. Accordingly, the first performance was a week ago today, on the fifth. There Count Czernin was the *primo violino*, [35] then *Baron Babbius*,¹⁸ Sigerl Lodron, young Weinrother¹⁹, Kolb,²⁰ the Kolbs’ student from Nunberg,²¹ and a few more young students whom I do not know. In the *violin 2^{do}* myself, Sigerl Robini,²² Cusetti,²³ Count Althan,²⁴ Caietan Andretter,²⁵ a student and *Ceccarelli, la coda dei secondi*.²⁶ The 2 violas are the two ex-Jesuits Bullinger²⁷ and Wishofer.²⁸ 2 oboes: the lackey Weber²⁹ and that certain [40] Schulz son³⁰ who has acted in the Linz Theatre. 2 city waits³¹ played the horns, the violones were fiddled by Cassl³² and Count Wolfegg,³³ occasionally by Ranftl.³⁴

¹⁵ BD: = “The little clown”.

¹⁶ “Graf Czernin”. BD: Johann Rudolph, Count [Graf] Czernin zu Chudenitz, son of the “old” Czernin, brother of Gräfin Antonia Lützwow (1738-1780). Nephew of the Archbishop of Salzburg. Senior Chamberlain [Oberstkämmerer] and thus responsible for the theatre in Vienna. Cf. Nos. 0340/7; 0379/60.

¹⁷ “Graf Sigerl Lodron”. BD: Sigmund, Count [Graf] Lodron, son of the Hereditary Marshall [Erbmarschall] Ernst Maria Joseph Nepomuk, Count [Graf] Lodron (1716-1779).

¹⁸ BD: Cf. No. 0382/91. Georg, Baron [Freiherr] von Bapius (Pappius), Court Councillor [Hofrat], amateur violinist, participant in Czernin’s amateur orchestra.

¹⁹ BD: Gottlieb von Weyrother, son of the Senior Equerry [Oberbereiter] Gottlieb von Weyrother, Esquire [Edler] (1731-1816).

²⁰ 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 [Ruperti-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.”

²¹ BD: Cf. No. 0382/14. Presumably a student who had been allowed to live in the monastery Nonnberg on the edge of Salzburg and who ate at Kolb’s.

²² BD: Georg Siegmund Robinig, son of factory owner Georg Joseph Robinig von Rottenfeld (1710-1760). Cf. No. 0016/67.

²³ BD: 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. 0379/60.

²⁴ “graf Althan”. BD: Michael Franz, Count [Graf] Althan, at that time a student at Salzburg University.

²⁵ BD: 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. After a career in administration, he ran into debt and died insane in a religious house.

²⁶ = “The tail of the seconds”.

²⁷ BD: Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg, where he seems to have arrived between 1774 and 1776. House tutor to Count [Graf] Leopold Ferdinand Arco, later to Count [Graf] Sigmund (“Sigerl”) Lodron. Mozart called him “his best of all friends” (cf. Nos. 0331/5; 0459/1).

²⁸ BD: Cf. No. 0352/38. Presumably “Wieshofer”. Ex-Jesuit.

²⁹ BD: Not identified.

³⁰ BD: Not identified.

³¹ BD: “Turmbläser” – brass players providing music from the city towers.

³² BD: Cf. No. 0337/12, 59. Joseph Thomas Cassel, listed as violinist and double-bass player in the court music 1778-1779. BD VII: Joseph Thomas Cassel († 1788), court violinist 1777-1788.

³³ BD: Anton Willibald, Count [Graf] von Waldburg zu Wolfegg und Wandsee (1729-1821), hereditary seneschal [Rechtserbtruchsess], cathedral canon in Salzburg, high official. Supposedly Provincial Director, under the name “Prunelius”, of the Salzburg Illuminati lodge “Apollo”.

³⁴ BD: Cf. No. 0088/191. Presumably one of the sons of Matthias Ranftl, established merchant in Salzburg. His sons were Franz Ranftl, merchant, and Rupert Ranftl, Benedictine priest.

Violoncelli: the new, young cathedral canons, Count Zeil³⁵ and Count Spaur,³⁶ the court counsellor Mölk,³⁷ Sigerl Andretter³⁸ and Ranftl.³⁹ Nannerl accompanied all the symphonies, and when *Ceccarelli* sang an aria, [45] *per l'appertura della Accademia di dilettanti*⁴⁰, she accompanied him as well. After the symphony Count Czernin played a beautifully composed concerto by Sirmen⁴¹ *alla Brunetti*⁴² and then *doppo un ultra Sinfonia*.⁴³ Count Altham played a terrible trio, but no one can say whether it was scratched or fiddled, whether it was in $\frac{3}{4}$ or duple time or even in a newly invented, previously unknown time. [50] Nannerl was to play a concerto, but since the Countess⁴⁴ did not make her clavier available |: which is only *casus reservatus pro summo Pontifice*⁴⁵ :| and instead only the Egdacher clavier⁴⁶ with the gilded foot was standing there, she did not play. At the end, the 2 Lodron Fräuleins⁴⁷ had to play. There had not been the least suggestion beforehand that they should play, [55] but because they are now quite capable, since they have been with me, of playing something at any moment, they both brought honour to my name.

Monday the 13th.

So today we have no letter from you both. The postman did come, however – but with a letter from Missliwetcek,⁴⁸ who writes to me that instead of the hoped-for 25 to 30 ducats [60] for once again providing 6 newly composed *concertoni*⁴⁹ requested by the Archbishop he received 12 ducats a titolo per il viaggio⁵⁰ – saying that he will leave Munich on Thursday in Holy Week etc. and while he always adds in every letter, of which he writes many to me, a little story about the opera commission⁵¹ from Naples and of [65] his certain expectation of it with every post-day, he now writes: *Finora da Napoli non ebbero la*

³⁵ “graf Zeil”. BD: Sigmund Christoph (* 1754), Count [Graf] Waldburg-Zeil, Imperial hereditary seneschal [Reichs-Erbruchsess], cathedral canon in Salzburg, Cologne and Constance. Nephew of the Bishop in Chiemsee, cf. No. 0261/6.

³⁶ “graf Spaur”. BD: Friedrich Franz Joseph, Count [Graf] Spaur, son of Franz Joseph, Count [Graf] Spaur. He is said to have founded, under the aegis of Archbishop Hieronymus, the eclectic lodge “Zur Fürsicht” [“At the sign of Providence”] in Salzburg and to have been its first Master of the Stool.

³⁷ “HofRath Mölk”. BD: Probably Franz (c. 1748-1800), son of Privy Councillor and Court Chancellor [Geheimrat, Hofkanzler] Franz Felix Anton von Mölk (1714-1776). Cf. No. 0158/5. Once an admirer of Nannerl, he seems to have remained unmarried. Cf. No 0310/9 ff.

³⁸ BD VIII: Siegbert [not Siegmund] von Antretter (1761-1800), Bavarian cadet, 1780 Salzburg officer cadet. Son of the Chancellor of the Parliament of the Estates [Landschaftskanzler] Johann Ernst von Antretter, cf. No. 0288/50.

³⁹ BD: Cf. line 42.

⁴⁰ = “For the opening of the dilettante concert”.

⁴¹ BD: Maddalena Laura Sirmen, née Lombardini (* c. 1735), Venetian violin virtuoso turned singer. Pupil of Tartini. Nine concertos by her are known.

⁴² BD: Antonio Brunetti († 1786; cf. No. 1015/6 ff.), concertmaster of the Salzburg court music. Mozart’s compositions for him include KV 261.

⁴³ = “Afterwards another concerto”.

⁴⁴ BD: 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. For her name-days (13th June) in 1776 and 1777, Mozart composed divertimenti: in 1776 KV 247, in 1777 KV 287 (271b, KV⁶: 271 H). In February, 1776, he furthermore wrote for her and her two daughters, Aloisia and Giuseppina, the concerto for three claviers KV 242. Giuseppina (Josepha, “Pepperl”) was one of Leopold Mozart's pupils.

⁴⁵ BD: = “Case reserved for the Pope” – here ironic. The instrument was only made available when the Archbishop was present.

⁴⁶ BD: Keyboard instrument from Egedach’s workshop in Salzburg.

⁴⁷ BD: Aloisia and Giuseppina, cf. note on line 51. Cf. No. 0395/96.

⁴⁸ BD: Joseph Mysliveček (1737-1781), composer. He met the Mozarts in 1770 in Bologna, where he was working on an opera (cf. No. 0171/39) and in Milan in 1770 and 1773 (cf. Nos. 0257/12; 0277/28; 0279/22; 0281/35-36). Mozart visited him in hospital in Munich in 1777 on his way to Paris, cf. No. 0347/2.

⁴⁹ BD: Not identified.

⁵⁰ = “As entitlement to the journey”. 12 ducats = 54 florins.

⁵¹ BD: Mysliveček had raised the prospect in October, 1777; cf. No. 0347/37 ff.

*scrittura; ma spero di finir quest' affare alla mia Venuta, per ove partirò Giovedì Santo; frattanto sono a pregarla d'una grazia: N.B. |: otherwise he would certainly not have written to me at all :| cio è di mandarmi gli 6 Concerti di Bach⁵² etc: etc: io Sono stato pregato dal Sgr: Hamm per questa finezza etc etc: – [70] Non ardiscono loro stessi di Scrivere a V: S: etc.⁵³ I happily believe it, for Herr Hamm⁵⁴ had the politeness not to give any answer at all to the message⁵⁵ which I arranged to have sent to him 5 months ago, in which I asked for only 200 florins per year for the entire keep of his Fräulein daughter complete with teaching. – Now, therefore, Missliwecek has had to ask for the concertos⁵⁶ on his behalf – [75] they may wait a long time from them – I will write telling Missliwetcek the reason. On Palm Sunday, the 12th, they now had the second amateur concert.⁵⁷ in both first and second, symphonies by Stamitz⁵⁸ were played; they please greatly because they make a lot of noise. Baron Babbius played a very simple little violin concerto, at least *à tempo* and not out of tune at all, he is learning from Pinzger.⁵⁹ – [80] But then Herr Kolb⁶⁰ played your *cassation*⁶¹ to the most astonishing applause. Count Czernin, who had neither heard Kolb at any time on the violin nor this *cassation*, stood now behind, now beside him in the most rapt attention and turned the pages for him: as he praised the music astonishingly and then heard that it was by you, he said to me 3 to 4 times, with the greatest fervour, [85] – When did he write it, then? – I must have been away – and could not stop proclaiming, with that certain fire-red face and trembling voice, his admiration for the composition and the execution. Everyone listened in the deepest of silences, and after each piece Count Wolfegg, Count Zeyl, Count Spauer and everybody cried [90] *Bravo il maestro e bravo il sgr. Kolb!* Gräfin Countess Lodron⁶², Countess Lizow⁶³ etc. were all attentive and pleased during this, and it was only with the variations, which you often had to play to her, that the Countess realised that it was her music; she ran across to me full of joy and told me – for I was playing the 2nd violin, the Kolbs' student the viola, Cassl the bass, the 2 city waits, [95] who have already played the number of times at Kolb's, played hunting horn. The conclusion of the concert was provided quite miserably by the 2 Klözlichen girls⁶⁴ on the clavier but the elder one was indescribably bad, reason enough to flee; it is utterly unbearable, even worse than they sang in Khünburg's theatre.⁶⁵ On Easter Sunday⁶⁶*

⁵² BD: Probably Johann Christian Bach.

⁵³ = “So far I have not received the opera commission from Naples, but I hope to finish this matter on my arrival, leaving for this purpose on Thursday in Holy Week; in the meantime I would like to ask you a favour, that is, to send me these six concertos by Bach etc. etc. I have been asked for this courtesy by Sgr. Hamm etc. etc. – They do not dare you to write to Your Worthiness on their own etc.”

⁵⁴ BD: Joseph Konrad von Hamm, Esquire [Edler] von Sonnenfels (1728-1795), secretary in the Royal Ministry of War [Hofkriegsrat] in Vienna. Mozart had most likely met him in the house of Count [Graf] Salern, cf. Nos. 0345/59; 0347/128 ff., 144-145.

⁵⁵ BD: Cf. No. 0382/101 ff.

⁵⁶ BD: As in lines 68-69.

⁵⁷ BD: The first took place on 5th April, 1778. Cf. lines 33-34.

⁵⁸ BD: Carl or Anton Thaddäus Stamitz – both were composers.

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

⁶⁰ BD: Cf. line 90.

⁶¹ BD: KV287 (271b; KV⁶: 271H), written for the name-day of Countess Lodron, cf. line 51.

⁶² BD: Cf. line 51.

⁶³ 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.

⁶⁴ BD: The two daughters of Christoph Joseph, Count [Graf] Kletzl von Altenach in Donaudorf. Cf. Nos. 0641/22; 0765/54.

⁶⁵ Presumably a private performance in the house of 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. [BD: cf. 0034/41]

the 2 Lodron girls will sing or crow, [100] I do not know which, I have not heard them for some time. Nannerl has already been asked to accompany them. The 16th: still no letter from the two of you. We hope you are well and we are fully aware that at the beginning one has a lot to do looking up the people and making new acquaintances and renewing the old ones again. Herr Mahofer's son⁶⁷ is here from the mountains, [105] and now, after much effort, has finally become Mine Administrator⁶⁸ in the Lungau⁶⁹ region; now he has at least made the move from lead and sulphur to silver and gold and has an annual salary of 230 florins beside lodgings and other allowances. The architect Hagenauer⁷⁰ has gone and is not coming back. In our building the elder of the two carpenter's daughters has died of dropsy, [110] the two who sewed sold tunics and whose brother polished the boots for Wolfgang and the Edlknaben.⁷¹ On Wednesday the 22nd is the wedding of the Senior Equerry⁷² and Antonia Barisani.⁷³ Herr von M \ddot{o} lk⁷⁴ will marry them at Mirabell in the morning, then they drive to Alten \ddot{o} tting.⁷⁵ The Fr \ddot{a} ulein bride looks very poorly, it now greatly affects her heart when she reflects on what is in the past, present and future. [115] A violoncellist is here with his wife. He plays incomparably well. His name is Xaverio Pietragrua. He played at court for an agreed sum of 10 ducats⁷⁶ and is giving a concert on the 21st. He and his wife |: who sings, but I don't know how well |: commend themselves without yet knowing you. They have called on me three times and are coming for the airgun-shooting⁷⁷ tomorrow, [120] for I am writing this on Sunday the 19th.

Monday, the 20th

Yesterday there was the dilettante concert⁷⁸ once again, but very short because it did not start until after the Regina Coeli⁷⁹ in the cathedral, which the castrato⁸⁰ sang splendidly. When I came home from my duties today, I found your letter⁸¹ [125] of the 5th inst. I am astonished that the letter arrived so late. So it was posted later, for a letter from Paris can be here in 9 days. I also advise you to write on it – par Strasbourg, Augspourg⁸² – for your first letter also came later, in fact with the indirect post from Mannheim. There are several Salzburgs, but these words must be written on the side: [130]

par Strasb. etc.

augsb:

à Salzburg.

⁶⁶ BD: 19th April.

⁶⁷ BD: Anton Johann Mehofer, son of the chamber quartermaster [Kammerfurier] Franz Mehofer, official in the war office and regional administrator.

⁶⁸ "Bergverweser".

⁶⁹ BD: Lungau: Valley region on the upper river Mur near Salzburg.

⁷⁰ BD: Johann Georg Hagenauer (1748-1835), later a director of works in Gurk and Passau. Brother of the sculptor Johann Baptist Hagenauer. Distantly related to the merchant Johann Lorenz Hagenauer, with whom the Mozart family was closely connected.

⁷¹ BD: Boys attending the "School for Noble Pages" ["Edelknaben"] in Salzburg.

⁷² "Oberbereuter". BD: Gottlieb von Weyrother, Esquire [Edler] (1731-1816), active in the Salzburg riding school and in charge of the court stables. Widower since 23rd October, 1777.

⁷³ BD: Maria Anna Constantia Barisani (1754-1778), the daughter of the Prince-Archbishop's personal physician, Dr. Silvester Barisani. She married the widower Weyrother in April, 1778 (cf. No. 0446/111), but died the same year (cf. No. 0509/72 ff.).

⁷⁴ BD: Probably Albert von M \ddot{o} lk, Dr. jur. (1749-1799), studied in Rome, where he met Leopold and Wolfgang in 1770 (cf. No. 0176/72 ff.). From 1770 various ecclesiastical and civic offices; cf. note on No. 0158/5. Son of Franz Felix Anton von M \ddot{o} lk (1714-1776), Court Chancellor [Hofkanzler].

⁷⁵ = Alt \ddot{o} tting in Bavaria, 65 km north-west of Salzburg.

⁷⁶ BD: = 45 florins.

⁷⁷ BD: Cf. note on line 23.

⁷⁸ BD: Cf. lines 33-34, 76.

⁷⁹ BD: Cf. line 9.

⁸⁰ BD: Francesco Ceccarelli, as under "castrato" above.

⁸¹ BD: = No. 0440.

⁸² = "Via Strasbourg, Augsburg".

My dear Wolfgang, I am heartily glad that you have work⁸³ already, only I am sorry that you have had to rush so much with the composition of the choruses,⁸⁴ [135] work which, if it is to bring honour indeed, needs its time. My wish and hope is that they meet with approval. With the opera⁸⁵ you will no doubt have to write for the French taste. Just as long as it finds approval and is well paid; may Old Rags⁸⁶ take everything else! If they are pleased with your opera, there will soon be something in the newspapers. That is what I would wish for, come time, [140] to spite the Archbishop. I would like to hear the *Sinfonia Concertante*⁸⁷ with these fine people. If you could get hold of a good clavichord like ours for yourself in Paris, that would probably be preferable and more suitable for you than a large keyboard. That the French have still not entirely changed their *gusto*: I am sorry to hear that; [145] but, believe me, it will certainly happen gradually, for it is no small matter to remould a whole nation. It is sufficient for the moment that they can hear the good as well; they will furthermore gradually notice the difference. I beg you, before you write for the theatre, simply to hear their operas and what they especially like. Now you will become a complete Frenchman [150] and hopefully pay attention to adopting the true accent of the language as a habit. I and Nannerl are well, praise God, and I am now relieved of all cares and truly happy, since I know that our best friend, *Baron von Grimm*,⁸⁸ has taken up your cause and that you are in the place which, by the diligence which is native to you, can bring you from there to a great reputation in the whole world. When I do not have to worry about the two of you so much, my health is good; and you know me, I value honour and reputation above everything. You acquired both of these in your childhood – it must now continue the same way – that was always, and still is, my aim. These are now your years, which you must use for yourself and for all of us. May God just preserve both of you in good health. [160] Give compliments from me and Nannerl to *Baron von Grimm*, to *Msr.* and *Md.^{me} de Noverre*,⁸⁹ to *Md.^{me} Genomai*,⁹⁰ *Md.^{me} d’Epinay*,⁹¹ *Msr. Wendling*,⁹² *Msr.*

⁸³ BD: Compositions. Cf. No. 0440/7 ff., 65 ff.

⁸⁴ BD: Cf. No. 0440/66 ff.

⁸⁵ BD: Cf. No. 0440/91.

⁸⁶ BD: “Plunder” [≈ “Old Rags”] as polite substitute for the word “devil” normally expected here.

⁸⁷ BD: Cf. No. 0440/107 ff. KV Anh. 9 (297b), a version for oboe, clarinet, horn and bassoon solo instruments. More recently (KV⁶, p. 866), this form has been categorised as not deriving from Mozart. In its main catalogue, KV⁶ now lists, under KV 297B, the lost version for flute, oboe, horn and bassoon. The planned performance in Paris was thwarted, cf. Nos. 0447/74 ff.; 0462/157-158. In No. 0494/66-67, Mozart mentions that Legros has purchased the work from him.

⁸⁸ 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.

⁸⁹ BD: Jean Georges Noverre (1727-1810), internationally active (Stuttgart, Milan), ballet master in Vienna 1755-1774. The Mozarts met him in Vienna in 1773. He became composer and master of ballet at the *Académie royale de Musique* and director of festivities [“*Directeur des Fêtes de Trianon*”] in Paris in 1776. His memoirs mention Mozart aged 12; they certainly met in 1778 in Paris, where Mozart wrote part of the music for *Les petits riens* KV Anh. 10 (299b). Cf. Nos. 0293/51; 0430/182.

⁹⁰ Cf. Ulrich Konrad, introduction to facsimile edition of *Piano Concerto “Jenamy” E^b Major KV 271*, Laaber, 2017: The dancer Noverre’s daughter Victoire, married name Jenamy, was a noted pianist; KV 271 was written for her.

⁹¹ BD: Louise-Florence-Pétronille Tardieu d’Esclavelles, Marquise d’Epinay (1726-1783), divorced since 1749. Host to of such figures as J.J. Rousseau, Grimm (see above; she had a liaison with him 1755-1778), Diderot. Visited Voltaire. Author and collaborator in Grimm’s *Correspondance littéraire*.

⁹² 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.

Raff,⁹³ Msr. Goseck⁹⁴ etc. etc. etc. etc. From here I have 100000 compliments to pass on to both of you from everyone in the building, from everyone in the court music etc., from Bullinger |: who thanks you for wishing him good health in Clermont⁹⁵ :|, Sallerl,⁹⁶ Cath. Gilowsky⁹⁷ etc: Hagenauer,⁹⁸ [165] Herr Deibl⁹⁹ etc. etc. Today we have airgun-shooting,¹⁰⁰ on the target Catterl Gilowsky is lying in a cradle because yesterday was her birthday, and the *castrato* is standing beside her fiddling the cradle song. – The *castrato* is donating the first prize. – My dear wife! I am very sorry that you are in such a poor state with the food.¹⁰¹ [170] Is it then really impossible to find out someone who cooks in the German style? Quite plainly, you must look around for better fare, and pay more. I have always been worried on this account. And it is not possible to cook yourself either? – – In time one must certainly think up something else, for you are not in Paris just for a few months, – – this is now the most secure place, on the one hand for making money, on the other for living free of the fear of war. [175] I do not like it at all that a ceasefire, or rather a complete peace, has apparently been concluded. One has to be worried that Russia

ON THE ENVELOPE:

will take the side of the King in Prussia,¹⁰² and Austria will then have to deal with 2 very mighty powers. My answer to your first letter will no doubt have reached you, [180] and my two terrifyingly long letters¹⁰³ will have reached the hands of esteemed *Baron v Grimm*. Wolfg. wants a sample A, B, C;¹⁰⁴ he will not, however, have a lot of time to spend on it. Here is something:

A a b c d e e f f f f g h i k K l l m n o p p q r s s s t u w v w x x y z tz
A A B B C C D E F G H I K L M M N N O P P Q R S S T U V X Y Z

[185] I cannot write nicely today, the quill is useless, and I must hurry to vespers, the Italians are also here, I have just won the first prize for Mama. We kiss both of you a million times and I am as always your faithful
Mzt
Addio, keep well.

[190] Little Pimpperl¹⁰⁵ is in the best of shape; where he stands on the table, he scratches very subtly on the bread-rolls with one paw to say you should give him one, and on the

⁹³ BD: Anton Raaff (1714-1797), son of a shepherd, originally intended for the priesthood, appeared as a singer in Bonn, Vienna, Paris, Lisbon, Madrid and Naples before a longer period of service in Mannheim and Munich. Cf. No. 0120/54.

⁹⁴ BD: François-Joseph Gossec (1734-1829). Cf. Deutsch Bild No. 305. Between 1769 and 1773, he directed the *Concert des Amateurs* in Paris (cf. No. 0383/66). From end of 1774 responsible for theatre music at the *Académie Royale*; from 1778 chorus director.

⁹⁵ BD: Clermont-en-Argonne near Metz, the only identifiable stop on the Mozarts' journey from Mannheim to Paris. They drank to Bullinger's health there, cf. No. 0439/110-111.

⁹⁶ 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.

⁹⁷ BD: "Cath.", "Catterl": Katharina Gilowsky as above. Born in 1750.

⁹⁸ BD: Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773. Cf. No. 0032.

⁹⁹ BD: Cf. No. 0063/84. Franz de Paula Deibl (? 1698-1783), oboist, also violinist, in Salzburg.

¹⁰⁰ BD: Cf. note on line 23.

¹⁰¹ BD: Cf. No. 0440/44.

¹⁰² BD: Frederick II ("the Great") (1712-1786), r. 1740-1786. The Russian-Turkish war of 1768-1774 had ended in a peace treaty, so officially they were at peace. Frederick II, however, was hoping for support from Russia in the War of the Bavarian Succession (cf. No. 0401/41) in the form of a Russian military presence in Galicia. Only in October, 1778, did a settlement in the Crimea between Russia and Turkey release Russian troops for this possible intervention.

¹⁰³ BD: No. 0442, lost.

¹⁰⁴ BD: Cf. requests in Nos. 0405/95, 0436/48-50.

¹⁰⁵ BD: Pimpes, the Mozart's dog in Salzburg. Cf. No. 0291/37.

knife to say you should cut him something, and when 4, 5 snuff-boxes are lying on the table, he scratches on the one which has Spanish tobacco in it, to say you should take some and then give him your fingers to lick.