

*À Madame / Madame Marie Anne Mozart / à / Salzbourg / Franco<sup>1</sup>*

~~Salzbourg~~  
Munich, 30<sup>th</sup> Decemb.  
1774

When you read this, Nannerl will have done almost all her packing. [5] And yet I must notify you of something else that she should bring. It is a trifle, and the only important thing is that it should lie flat, namely, 5 or 6 copies of the engravings of our *Paris* portrait.<sup>2</sup> Herr von Pernat<sup>3</sup> *absolutely* wants to have one, and then one or other of our good friends. You will find them in the drawer where all the engravings are, *N.B. on the right-hand side*, [10] pretty much on top on the side, I think. It is only a matter of it lying flat and not being bent. I also forgot to write that Nannerl could take a masking dress with her, even if it is as a Salzburg woman. I regret that I did not think about this sooner, for here she will find nothing but a *domino*.<sup>4</sup> Yet perhaps you two did not forget it. [15] Today we called on His *Excellency* the Imperial Ambassador,<sup>5</sup> who was thoroughly friendly and gracious to us. You will both have sent out some New Year's greetings cards, no doubt. You should not forget H. *Ex.* Count Sauerau<sup>6</sup> and Countess von *Lodron*.<sup>7</sup> I have written<sup>8</sup> to His High Princely Grace<sup>9</sup> with good wishes for the New Year. Nannerl will be just in time for the *opera*,<sup>10</sup> [20] for she will arrive on Wednesday afternoon,<sup>11</sup> and it will be performed on Thursday. If Herr von Mölk<sup>12</sup> comes along with us, he will see her too, but if he comes later, he will see nothing more of her until Easter, for then the *operettas* are no longer performed in the theatre,<sup>13</sup> but in the ballroom, and indeed only as *intermezzi*; during this, many 100s of maskers stroll around, [25] talk, joke, and play at numerous card-tables. Consequently nothing sensible is performed any more.

Now, I must tell you that *Maestro Tozi*,<sup>14</sup> who is writing the *opera seria*<sup>15</sup> this year, wrote

<sup>1</sup> = "Postage paid".

<sup>2</sup> BD: The Delafosse engraving, Deutsch Bild No. 5.

<sup>3</sup> BD: Cf. No. 0300/6. Johann Nepomuk Sebastian (since 1777 Edler von [Esquire]) Pernat (1734-1794), son of a Munich patrician and vintner. Consecrated as priest in 1757; six years as parish priest; canon in Munich, where he was also named "patrician" [Patrizier]. He lived in "Bellvall's house" in Munich, where the Mozarts also found accommodation.

<sup>4</sup> Simple black/white costume and mask satisfying minimum requirements for disguise.

<sup>5</sup> "S<sup>r</sup>. Ex: dem Kaysl: Gesandten". BD: Adam Franz, Count [Graf] Hartig (1724-1783); this was probably a New Year's courtesy visit.

<sup>6</sup> "S<sup>r</sup>E: Graf Sauerau" BD: Joseph Gottfried, Imperial Count [Reichsgraf] von Saurau (1720-1775). Cathedral canon, cathedral dean, privy councillor. Cf. Nos. 0128/46, 0302/51.

<sup>7</sup> "Gräfin von Lodron" BD: Probably Antonia, Countess [Gräfin] Lodron, née Arco.

<sup>8</sup> BD: No. 0307, lost.

<sup>9</sup> "S<sup>r</sup>: Hochf: Gnaden". BD: On 14<sup>th</sup> March, 1772, Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812) was elected Archbishop of Salzburg. Studied in Vienna, canon in Salzburg 1747, then Collegium Germanicum in Rome. Priest in Stanz, Austria, Canon in Passau and provost of Saint Moritz in Augsburg. 1761 Prince-Bishop of Gurk.

<sup>10</sup> BD: *La finta giardiniera* KV 196.

<sup>11</sup> BD: Wednesday, 4<sup>th</sup> January. Leopold was obviously still anticipating a first performance on the 5<sup>th</sup>; it was in fact on 13<sup>th</sup> January, cf. No. 0306/12.

<sup>12</sup> BD: Cf. Nos. 0158/5; 0310/11-12. One of Nannerl's admirers. It is not clear which of the sons of the Royal Chancellor [Hofkanzler] Franz Felix Anton von Mölk (1714-1776) is meant; probably Franz.

<sup>13</sup> BD VII: In the old "Palace Theatre" [Residenztheater].

<sup>14</sup> BD: Antonio Tozzi (c. 1736 – after 1812), 1774 director of the court music in Munich, cf. No. 0317/6 ff.

at just this time last year an *opera buffa*, and took so much trouble to write it well in order to eclipse the *opera seria* [30] which *Maestro Sales*<sup>16</sup> wrote last year that the *Sales opera* was no longer able to please, despite all efforts. Now, as it happens, Wolfgang's *opera* is in fact being performed before *Tozi's opera*, and when they heard the first rehearsal, everyone said that *Tozi* was now being repaid in like coin, since Wolfg.'s *opera* eclipses the *opera* by *Tozi*. [35] I do not feel happy with things of this kind, I try to staunch such talk as much as possible, I *protest* without ceasing, but the whole *orchestra* and all who heard the rehearsal say that they have never heard more beautiful music, in which all the arias are beautiful. Wherever we go, people already know it. Enough! God will do everything well. Keep well, I wish Nannerl a happy journey. [40] We kiss you both, we commend ourselves to everyone and I am as always your Mozart mp.<sup>17</sup>

#### MOZART'S POSTSCRIPT TO HIS SISTER:

I beg you, my compliments to *Roxelana*, and she will take tea this evening with the *Sultan*<sup>18</sup>. To our Miss Mitzerl,<sup>19</sup> I beg you, all imaginable good wishes, she should not doubt my love, she is constantly before my eyes in her enchanting *negligee*; I have seen many pretty girls here, [45] but have not found such a beauty.

My sister should not forget to take the variations on the *Menuet d'Ecaudè* by *Ecart*<sup>20</sup> and my *variations*<sup>21</sup> on the *Menuet* by *Fischer*<sup>22</sup> with her. Yesterday I was at the *theatre*, namely in *Mode à la Housekeeping*;<sup>23</sup> they did it very well. My compliments to all good friends, [50] both gentlemen and ladies. I hope you will<sup>24</sup> — — — Keep well — — I see to hope you soon in Munich.<sup>25</sup> From *Frau von Durst*<sup>26</sup> I have *compliments* to pass on. Is it true that *Hagenauer's son*<sup>27</sup> has become *Professor* of *Sculpture* in *Vienna*? *Herr von Molk* wrote to *Father Wasenau* about it, for

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<sup>15</sup> BD: *Orfeo e Euridice*, text by Calzibigi, adapted by Coltellini; première 9<sup>th</sup> January, 1775, Munich.

<sup>16</sup> BD: Pietro Pompeo Sales (c. 1729-1797). The opera was *Achille in Sciro*.

<sup>17</sup> mp = manu propria = in his own hand.

<sup>18</sup> BD: *Roxelana* was the wife of *Sultan Suleiman II*, who came threateningly close to taking *Vienna* in 1529. When she informed her husband that his firstborn son *Mustapha* was plotting with the *Persians* for him to seize the throne, *Suleiman* had him executed. The story was known in various forms in *Mozart's day*.

<sup>19</sup> "Jungfrau Mizerl". 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>20</sup> BD: *Johann Gottfried Eckard* (1735-1809). First travelled to *Paris* with the *Augsburg keyboard instrument maker Johann Andreas Stein*, was greatly applauded and decided to stay. He too made the acquaintance of *Mozart's family* in *Paris* in 1773 and, like *Schobert*, he gave *Wolfgang and Nannerl* a copy of his engraved sonatas (cf. No. 0080/153-154). His "variations" were on a famous menuet by *André Joseph Exaudet* (c. 1710-1762).

<sup>21</sup> BD: KV 179 (189a), cf. No. 0305/18-19. *Fischer's menuet* was in his *Favourite Concerto for the Hoboy or German Flute with Instrumental Parts*.

<sup>22</sup> BD: *Johann Christian Fischer* (1733-1800), at the *Dresden court* approximately 1760-1764, later settled in *England* (from 1768). In 1774, *Mozart* wrote variations (KV 179/189a) on one of his minuets. *Mozart* heard him again in *Vienna* in 1787 (cf. Nos. 0105/28; 1044/11 ff.).

<sup>23</sup> BD: Correctly "Die Haushaltung nach der Mode" [Housekeeping à la mode] by *Franz von Heufeld*, cf. No. 0163/23, 24, 26.

<sup>24</sup> BD VII: *Wolfgang* reminds her sister of his request before his departure; he raises this again in No. 0306/42 ff.

<sup>25</sup> Deliberately faulty word order.

<sup>26</sup> BD: It was with *Frau von Durst*, whose husband was in charge of the salt works in *Reichenhall* 1765-1772, that *Nannerl* stayed in *Munich* in *January, 1775*, for the première of *Idomoneo*.

<sup>27</sup> BD: *Johann Baptist Hagenauer* (1732-1810), a distant relative of the merchant *Johann Lorenz Hagenauer* already mentioned often in the correspondence. Trained in *Bavaria, Vienna and Italy* (1759-1765). Served the *Archbishop of Salzburg* until 1774.

the letter read me his *Father Wasenau*.<sup>28</sup> *Adieu*. A kiss to Mama's hands I send, [55] and so today we reach the end. Keep yourself properly warm on the journey, I beg you, otherwise at home a fortnight you will sit, and at the fire sweat a bit. Who shall save you from this pit? I didn't want to throw a fit, but you'll notice how the sparks do spit.<sup>29</sup> I am always your Munich.

Brother, the 1774<sup>th</sup> 30. *Anno Decembre*.<sup>30</sup>

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<sup>28</sup> Deliberately faulty word order.

<sup>29</sup> Literally: "otherwise you can spend your fortnight sitting at home, and sweating behind the heating oven. Who will protect you? I don't want to get heated, now it's starting to flash." BD: Rhymes reminiscent of those in the "Bäsele" letters, cf. Nos. 0364/69; 0371/24-25.

<sup>30</sup> Deliberately faulty word order.