

[Munich, 2nd October, 1777]

Yesterday, namely the 1st October, I once again called on Count Salern,¹ and today, namely the 2nd, I even dined there. I have played more than enough in these 3 days, but was happy to do it. But Papa should not imagine I was happy to call on Count Salern because of -- --,² [5] no, the girl is unfortunately in service and therefore never at home, but tomorrow morning at 10 o'clock I will call on her at court in the company of Mad. Hepp, formerly Fräulein Tosson,³ for the court goes away on Saturday and does not return until the 20th. Tomorrow I dine with Frau and Fräulein de Branca,⁴ who is now a half a pupil of mine, for Siegl⁵ comes [10] seldom, and Beeché⁶ is not here, who otherwise helps her with her flute-playing. At Count Salern's, I played many things by memory throughout the 3 days, then, at the end, the 2 cassations⁷ for the Countess⁸ and the Finalmusik⁹ with the rondeau. You cannot imagine how much joy this gave Count Salern: he does indeed understand music, for he always said *bravo* where [15] other court gentlemen take a pinch of snuff -- blow their noses, clear their throats -- or start a conversation -- -- I said to him, I only wished that the Elector¹⁰ were there, then he could indeed hear something -- he knows nothing of me. He does not know what I am capable of. That their lordships will believe anybody, and are not ready to investigate for themselves. Yes, it is always like that. I would allow it to be decided by demonstration. [20] He should have all the composers in Munich come to him, he can also advertise for some from Italy and France, Germany, England and Spain, I am confident about composing alongside any of them.¹¹ I told him something of what happened to me in Italy; I asked him to introduce these matters if ever a conversation arose about me. He said: I am the least of persons, but I will do wholeheartedly [25] whatever is in my power. He is simply also of the opinion that if I could stay here this way in the meantime, the business would afterwards take off on its own. For me alone, it would not be impossible to get myself through this, for I was planning on receiving at least 300 florins from Count Seau;¹² I would not have to worry about food, for I would always be a guest,

¹ "graf Salern". BD: Joseph Ferdinand Maria, Imperial Count [Reichsgraf] Salern (1718-1805), husband of Mozart's later patroness; previously in charge of "music and the opera" in Munich before being replaced by Count [Graf] Seeau. Natural son of Duke [Herzog] Ferdinand Maria of Bavaria. Cf. No. 0339/103, 108.

² BD: The daughter, who is a lady-in-waiting, cf. No. 0339/103-104.

³ BD: Maria Anna Thumbacher (1757-1779), known as Maria Anna d'Hosson after her mother remarried. In 1777 he married Johann Philipp Rasso Johann Nepomuk von Hepp (1753-1798). As Mozart mentions in No.0333/ 60, the Hepp family was among the most respected patrician families in Munich.

⁴ BD VII: Not, as previously supposed, the wife and daughter of Dr. Johann Karl von Branca (cf. No. 0399/62), a Personal Physician [Leibarzt] to Maximilian III, Elector of Bavaria, but of his brother, Bavarian privy councillor [kurfürstlicher geheimer Rat] Johann Georg von Branca (1714-1789).

⁵ BD: Johann Georg Sigl, keyboard teacher, cf. No. 0349/40-41.

⁶ BD: Johann Baptist Becké (1743-1817), flautist in the court music in Munich, kept the Mozarts informed about developments there. Played in the music for the Archduke mentioned in note on No. 0333/6.

⁷ BD: The so-called "Lodron Night Music", KV 247 and 287 (271b; KV⁶: 271 H), written for Countess [Gräfin] Antonia Lodron in 1776 and 1777.

⁸ "gräfin".

⁹ BD: Music for some final event. Disputed. Three candidates: the Haffner Serenade KV 250 (248b) of 1776 for a pre-wedding evening for Franz Xaver Anton Späth (1750-1808) and Elisabeth Haffner (1753-1784), daughter of city mayor; KV 251; KV 334 (320b); or an complete divertimento as suggested by the fragment KV 246b (KV⁶: 320 B).

¹⁰ BD: Elector Maximilian III Joseph of Bavaria (1727-1777) was an outstanding viola da gamba player and also a composer.

¹¹ BD: Original verb obscured by dittography.

¹² BD: Cf. No. 0339/40. Josef Anton, Count [Graf] Seeau († 1799), from 1753 supervisor of the Palace Theatre [Residenztheater] in Munich. One of his relatives, Ferdinand, Graf Seeau, († 1768) was Senior Stable Master [Oberstallmeister] in Salzburg. BD V, p. 385, quotes Müller to the effect that Seeau had all the takings

and if there were no [30] invitations, Albert¹³ would always very happy to have me at his table. I eat little, drink water and, at the end of the day, the little glass of wine with my fruit. That is how I would make the contract¹⁴ with Count Seau |: all with the advice of my good friends :|. To supply 4 German operas, partly *buffa*, partly *seria*, every year: thereby I would have a *sera*¹⁵ or income from myself from each one – that is [35] the prevailing custom. That alone would bring in at least 500 florins, that would already be 800 florins with my salary, but certainly more, for Reiner¹⁶ the actor and singer had takings of 200 florins in his *sera*, and I am very popular here, and imagine how popular I would become if I helped the German National Theatre onto a higher level. – – – and this would certainly happen with me, for [40] I was certainly filled with desire to write when I heard the German *Singspiel*. The leading lady is called Keiser,¹⁷ is the daughter of a cook by a Count here. A very pleasant girl. Pretty on the stage. I have not yet seen her close up. She was born here. I have heard that that was only the third time that she has acted on stage. She has a beautiful voice. Not strong, yet not weak either. [45] Very clean. Good intonation. Her teacher is Valesi,¹⁸ and from her singing one knows that her master understands both singing and the teaching of singing. When she holds a note for a couple of bars, I was quite amazed how beautifully she does *crescendo* and *decrescendo*. She still alternates the notes of the trills slowly, about which I am very glad, for it will be all the purer and clearer [50] when she wants to do it faster at some point. It is easier fast anyway. The people here really delight in her. – – – and I with them. Mama was in the parterre, she had already left at half past 4 in order to get a seat, but I did not go until half past 6, for I can go into the boxes everywhere, I am of course well-known enough. I was in the box belonging to the Branca [55] household. I observed the Keiser girl through my opera glass, and she often drew a tear from me. I often said *brava*, *bravissima*, for I constantly reminded myself that this was only her third time on stage. The piece was called The Fishergirl,¹⁹ a very good translation to the music of Picini.²⁰ They do not yet have any original pieces. A German *opera seria* is something they would like to put on soon. – – [60] and the wish, quite simply, is that I should compose it. The Professor Huber²¹ mentioned is also one of the persons who have this wish. Now I must go to bed, I no longer have any alternative. Just on the dot of 10 o'clock! – – –

from the Italian opera and the German theatre, as well as 9000 florins per year from the Elector, at his disposal.

¹³ BD: Cf. No. 0312/22. Franz Joseph Albert (1728-1789), landlord of the inn “Zum Schwarzen Adler” [“The Black Eagle”], where the Mozarts had stayed on a number of occasions. The keyboard competition between Mozart and Ignaz von Beecke (cf. No. 0110/7) took place there in the winter of 1774/75.

¹⁴ BD: Cf. No. 0333/42-43, where it is clear that Mozart was looking for employment as a composer.

¹⁵ = “Evening (concert)”.

¹⁶ BD VII: Certainly not Felix Reiner (1732-1783), bassoonist, as in BD V, but Franz de Paula Reiner (1749 – c.1800), bass-baritone. Engaged at the Burgtheater in Vienna in 1778. He left in 1780 on the arrival of Johann Ignaz Ludwig Fischer from Mannheim.

¹⁷ BD VII: Perhaps the singer “Keiser” who sang with the theatre troupe Schopf in Regensburg in May, 1779, and came back to Munich in 1781 at the express wish of Duchess [Herzogin] Maria Anna, widow of Duke [Herzog] Clement. She was described as singing with “a silver voice ; no more beautiful voice can be heard in Elysium.”

¹⁸ BD: Giovanni Valesi = Johann Baptist Wallishäuser (1735-1816, cf. BD VIII, p. 112). Singer, long at the court in Munich. Sang in the première of *La finta giardiniera* in 1775, in *Idomeneo* in 1781. His pupils include Carl Maria von Weber and Johann Valentin Adamberger, the first *Belmonte*.

¹⁹ BD: The operetta mentioned in No. 0339/68, after *La pescatrice* by Nicola Piccinni.

²⁰ BD: Nicola Piccinni.

²¹ BD: Cf No. 0333/23. Klemens Huber, actor and theatre manager, 1776-1779 engaged for father roles in Munich.

Baron Rumling²² recently paid me this compliment: theatrical spectacles are my joy: good actors and actresses, and then, on top of that, [65] such a fine composer as you – – that is, of course, only what he said – – and much can be said. – – Yet he has never said anything like this to me before. I wish you, sir, goodnight until, God willing, I again have the honour of speaking with you, my dearest Papa, in writing tomorrow.

2nd October, N:º 4 on the 2nd floor.²³

MARIA ANNA MOZART'S POSTSCRIPT:

[70] Wolfgang is dining at Madame Branca's²⁴ today, and I have dined at home, but will call on Frau von Tosson²⁵ as soon as it strikes 3 o'clock, as she will send someone to collect me. Yesterday, Herr von Krimmel²⁶ came here with Herr von Unhold²⁷ again; he is our good friend and wants to persuade us, by hook or by crook, to come to Memmingen²⁸ and put on a good [75] concert there. He assures us we will earn more there than at a court. I believe that, for hardly anyone ever comes to a place like that, so they are glad if they can get someone.

Now, how are things with your health? I am not happy about what you wrote, the coughing is very unsettling to me, as it is persisting so long: do not let [80] anything more happen to you. I beg you, use the sago²⁹ soon, the sooner the better, so that you regain your strength more quickly. The little packet by postcoach and also the other with the *ordinari*³⁰ have reached us safely. To Nannerl I send my greetings and say that she should not annoy you and should take care to be considerate towards you so that you do not have any vexations, and also help you to pass the time, so that you do not [85] become melancholy. Bimperl³¹ will of course |: as I hope :| do his duty and get himself into your good books, for she is a good, faithful little fox terrier. To Thresel³² I also send my greetings and say that it is all the same whether

[MOZART'S POSTSCRIPT:]

I chew the shitty mess or if she does. But now for something more sensible.

[90] I am writing on the 3rd October. Tomorrow the court leaves,³³ and will not return before the 20th. If it had stayed here I would have gone ahead with my moves, would have stayed here a little longer, but, as things stand, I hope to continue my journey with Mama on the coming Tuesday,³⁴ but in such a way that, in the meantime, the company

²² "Baron Rumling". BD: Wilhelm Ernst Sigmund, Baron [Freiherr] von Rumlingen (also Rumling) († 1825). Appointed leading page [erster Cammerknab], cf. No. 0406/28, in 1778; in 1799 appointed privy councillor [Geheimrat] with duties as deputy supervisor of the court music and music supervisor at the court theatre [deutsches Hoftheater]. He was also active as a composer.

²³ BD: Presumably in Albert's inn.

²⁴ BD VII: Johann Georg von Branca, cf. lines 8-9.

²⁵ BD: d'Hosson. Cf. line 7.

²⁶ BD: Cf. No. 0329/12, Johann von Grimmel (Krimmel) (1738-1794), merchant from Memmingen (not "Meiningen"), Electoral Bavarian Commercial Counsellor [kurfürstlich bayerischer Kommerzienrat].

²⁷ BD: Cf. No. 0329/19. Georg von Unold (1758-1828).

²⁸ BD: Memmingen in Swabia.

²⁹ BD: A traditional home remedy with the Mozarts.

³⁰ = "Post rider".

³¹ BD: The dog, cf. No. 0291/37.

³² BD: Therese Pänckl, house servant to the Mozarts.

³³ BD: Maximilian III and spouse were leaving on a tour of southern Bavaria, taking with them a substantial retinue, including the daughter of Count [Graf] Salern (cf. No. 0339/103).

³⁴ BD: Departure actually 4 days later, on Saturday 11th November.

story³⁵ of which I recently wrote is completed, [95] so that we have a safe place when we have no more inclination to travel. Herr von Krimmel visited the bishop in Chiemsee³⁶ today, he has a lot to do with him, likewise because of the salt. He is a curious man. Here they address him as Your Grace,³⁷ that means servant. He, whose greatest wish is that I should remain here, spoke to the Prince³⁸ very fervently on my behalf. [100] He said to me, Just let me go, I will speak to the Prince, I know how to speak to him, I have often done him many favours. The Prince promised him that I would certainly enter his service, but the matter cannot go ahead so quickly. On the court's return, he will speak to the Elector with all earnestness and zeal.

[105] Today, at 8 o'clock in the morning, I called on Count Seau; I kept it very brief, and only said: "I am only here, Your Excellency, to explain myself and my business properly; the objection has been raised against me that I need to travel in Italy. I was in Italy for 16 months, wrote 3 operas,³⁹ so I am well enough known. Everything else that happened is plain to Your Excellency from these papers. I showed [110] him the diplomas;⁴⁰ I am showing and saying this to Your Excellency only so that, if I am the subject of conversation and I am perhaps treated unjustly, Your Excellency will be able, with good reason, to take my side. He asked me if I was now going to France. I said I would be staying in Germany longer. But he understood this as meaning Munich and said, laughing for joy, So, you are still staying on here? I [115] said, No, I would have liked to stay, and, to confess the truth, I would have wished to have had something from the Elector in this regard in order to have been able to be at Your Excellency's service with my composing, and without any vested interest. It would have been a pleasure for me. At these words he even pushed back his sleeping cap.

[120] At 10 o'clock I attended Countess Salern⁴¹ at court. She has already received the arias.⁴² The Robinig family⁴³ simply speak and say whatever occurs to them.⁴⁴ Afterwards I dined in the Brancas' house.⁴⁵ The esteemed Privy Councillor von Branca was invited to the French ambassador's, was therefore not at home. They address him as Excellency. His wife is French, speaks almost no German. I spoke French with her [125] all the time. I was quite bold in speaking. She said to me that I spoke not at all badly, and I had a good habit of speaking slowly, for that way I make myself understood very well. She is a very fine woman, with great savoir-vivre. The little Fräulein⁴⁶ plays nicely. She still lacks tempo. I thought that she or her hearing must be at fault, but I cannot blame anyone [130] except her teacher.⁴⁷ I practised with her today. I would be ready to bet that if she learned with me for 2 months, she would play well and accurately. She requested me to send compliments to both of you and to the entire Robinig household. She was in the nunnery at

³⁵ BD: Herr Albert's "project" of No. 0339/36 ff.

³⁶ BD: Ferdinand Christoph, Graf Waldburg-Zeil (1719-1786), from 1772 Prince-Bishop in Chiemsee and cathedral canon in Salzburg. Involved with Mozart in 1777, cf. e.g. No. 0331/104.

³⁷ "Euer gnaden".

³⁸ "mit den fürsten". BD: = Bishop of Chiemsee.

³⁹ BD: *Mitridate* KV 87 (74a); *Ascanio in Alba* KV 111; *Lucio Silla* KV 135.

⁴⁰ BD: Cf. No. 0329/50.

⁴¹ "gräfin Salern". BD: Maria Josepha, Countess [Gräfin] Salern, née Gräfin Larosée, wife of Count [Graf] Salern and later patroness of Mozart.

⁴² BD: Unidentified.

⁴³ BD: The family of the factory owner Georg Joseph Robinig von Rottenfeld (1710-1760) and Viktoria Robinig (1716-1783); the latter was a member of the air-rifle club and frequent guest at the Mozarts'..

⁴⁴ BD: The last two sentences presumably referred to statements in a communication from Leopold, perhaps enclosed with the "little packet" of line 81.

⁴⁵ "H: Geheimme rath". BD: Cf. lines 8-9.

⁴⁶ BD: The Branca daughter mentioned in lines 8-9.

⁴⁷ BD VII: The "Siegl" mentioned in line 9.

the same time [135] as Fräulein Louise.⁴⁸ Next, a certain Fräulein Lindner, who is now governess to the 2 little Countesses,⁴⁹ also asked me to write all imaginable good wishes to the Robinigs and Fräulein Louise von Schiedenhofen, with whom she was in the nunnery. At 4 o'clock I went to call on Frau von Tosson,⁵⁰ where Mama has already been, as well as Frau von Hepp.⁵¹ There I played until [140] 8 o'clock, then we went home. At half past 9, incidentally, a small music group of 5 persons, 2 clarinets, 2 horns and 1 bassoon, came past. Herr Albert |: whose name-day is tomorrow :| had this music written in honour of me and himself. They played not at all badly together. They were the same people who are in attendance in Albert's room [145] – but it is known that they have been polished by Fiala.⁵² They played pieces of his,⁵³ and I must say that they are pretty indeed. He has very good ideas. Tomorrow we will put on a short chamber conflict⁵⁴ together, N.B. on that miserable clavier. Ow, ow, ow! I simply wish you a restful night indeed and ⁵⁵improve a good wish in the hearing of soon [150] hoping that healthy is completely Papa. I forgive to beg you, sir, because of my abominable handwriting, but ink, haste, sleep, dream and simply everything. – – – ⁵⁶ I Papa to you my most variegated kisses, 1000 times the most loving and my embrace the heart sister I from the bottom of my street urchin, and am from now and for evermore amen⁵⁷ [155]

obedient

Munich, the 3rd Octob., 1777
son.

Wolfgang your most

Amadé Mozart

To all good friends, both gentlemen and ladies
bad friends, both gentlemen and ladies
good friends, both gentlemen and ladies
[160] bad friends, both gentlemen and ladies
all imaginable good wishes!

⁴⁸ BD: Cf. No. 0143/29-30. Maria Anna Aloisia von Schiedenhofen, sister of Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen, who made a successful career in the state administration of Salzburg. J.B.J.J.F. von Schiedenhofen was in frequent contact with the Mozarts, offering mother and daughter accommodation in Schloss Triebenbach during the travels of Leopold and Wolfgang.

⁴⁹ BD VII: Maria and Adelheid, the daughters of Count [Graf] Salern (probably from his second marriage).

⁵⁰ BD: Maria Barbara d'Hosson, née Kerres, widow Thumbacher, cf. No. 0333/59, mother of "Frau von Hepp".

⁵¹ BD: Maria Anna Thumbacher (1757-1779), known as Maria Anna d'Hosson after her mother remarried. In 1777 he married Johann Philipp Rasso Nepomuk von Hepp (1753-1798). As Mozart mentions in No. 0333/60, the Hepp family was among the most respected patrician families in Munich.

⁵² BD VII: Joseph Fiala (c. 1754-1816), oboist in Prague, Regensburg, Wallerstein, Munich, Vienna, Salzburg, St. Petersburg, Donaueschingen. Also composed.

⁵³ BD: Not identified.

⁵⁴ Mozart coins the word "schlackademie", which combines a blow (Schlag) and a concert (Akademie).

⁵⁵ The word order in the following lines is intentionally jumbled.

⁵⁶ More deliberate jumbling of the word order follows.

⁵⁷ BD: Cf. No. 0384/67.