

*Mon très cher Fils!*<sup>1</sup>Salzb., 4<sup>th</sup> Octob., 1777.

I had never painted a favourable picture of Munich for myself, the Elector<sup>2</sup> is prevented from taking anyone on without a vacancy,<sup>3</sup> and in everything one always has secret enemies who hinder it out of fear. Herr Albert's [5] project<sup>4</sup> does indeed show the greatest friendship that one can imagine, only, just as it seems possible to you to find 10 persons, each of whom gives you a ducat<sup>5</sup> per month, this possibility is to me incomprehensible. And who are these friends of mankind or of music likely to be? – And what kind of promise or what kind of service will they demand from you in return? [10] That titled Count von Seeau<sup>6</sup> would give you something – I can see that more easily, only without the first, the second would be a meaningless business. If Herr Albert can set this up for only one year – I will not speak of more than that – one could take up a proposition by Count Seeau, but what would the latter demand? – [15] perhaps all the work that Herr Michl<sup>7</sup> used to do? – running around honing the singing of the ladies? – that would be the d = = l's work!<sup>8</sup> In short, I do not see where these 10 charming friends are meant to come from. Then Herr Albert would perhaps not be able to speak to them right now, perhaps some of them are already out of town. And if they were merchants or other honest [20] persons, I would prefer that to court gentlemen, for it does always depend on whether they will also keep their word, and for how long. If the matter can be enacted now, fine! Then it should be accepted. But if the matter cannot be brought to a conclusion right away, you cannot sit there and use up the money and waste the time, for in Munich, for all the compliments [25] and attestations of friendship, there is no hope of earning a single kreuzer.<sup>9</sup> If this matter cannot be set in motion now, Herr Albert and other good friends of ours can seek to set the matter in motion, but you could continue your journey and wait for letters from Herr Albert. The paroxysm for the Italians<sup>10</sup> is not in fact so very widespread, and is almost [30] coextensive with Munich. That is the exaggerated paroxysm! For in Mannheim everything is already German, excepting only a couple of castratos. In Trèves, with His Royal Highness the Electoral Prince Clemens of Saxony,<sup>11</sup> there is only M<sup>ro</sup>:

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<sup>1</sup> = "My very dear son".

<sup>2</sup> "Churf:": BD: Elector Maximilian III Joseph of Bavaria (1727-1777) was also an outstanding viola da gamba player as well as a composer.

<sup>3</sup> BD: As a rule, new members of the orchestra played for a substantial period without receiving a salary. On the death of an existing member of the orchestra, his salary was distributed amongst those not yet receiving anything. Music director could only be employed when a full vacancy occurred. It seems that singers were often given salaries from the beginning.

<sup>4</sup> BD: For his plan to create income for Mozart, cf. No. 0339/36 ff. 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.

<sup>5</sup> BD: 1 ducat = 4.5 florins.

<sup>6</sup> "t: gr: v Seeau". BD: 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.

<sup>7</sup> BD: Joseph Christian Willibald Michl (1745 – after 1815); received musical training at the wish of the Elector, became court composer. The next Elector, Karl Theodor, gave him a pension and later the privilege of publishing music. He continued as a composer and music teacher in various monasteries. After Napoleon's secularisation, he returned to his birthplace, Neumarkt in the Upper Palatinate.

<sup>8</sup> BD: As elsewhere, Leopold avoids naming the devil directly.

<sup>9</sup> 60 kreuzers = 1 florin.

<sup>10</sup> BD: A similar phrase is used by Wolfgang in No. 0339/18.

<sup>11</sup> "S<sup>r</sup>: Königl Hoheit dem Churf: Prinzen Clemens von Sachsen". BD: Clemens Wenzel, Prince [Prinz] of Saxony (1730-1812), Elector of Trier 1768-1802.

Sales,<sup>12</sup> everyone else is German, in Mainz everyone is German, in Würzburg there is only Sgr. Fracassini,<sup>13</sup> a violinist and now, I believe, concertmaster or [35] even music director, and all because of his German wife,<sup>14</sup> a singer and native of the city. With all the smaller Protestant princes, there are no Italians at all. I am writing this in haste, Herr Lotter<sup>15</sup> wishes to take it with him. I enclose herewith the liturgical melodies, which may be useful to you here or there, and perhaps even necessary; one has to know everything. – – I was just at the [40] Royal High Steward's,<sup>16</sup> he will call on me himself in the coming days so that I can tell him and read him everything from the start, since there is no peace in his house and someone is always being announced or the Countess<sup>17</sup> walks in. He loves you heartily and, before he heard the long story, had bought 4 horses and was looking forward to the pleasure that you will enjoy when he comes with 4 riding horses. [45] But when he heard about the matter, his consternation was unspeakable. When he went to attend upon the Archbishop,<sup>18</sup> the latter said to him: Now we have one person less in the music. He answered him: Your High Princely Grace<sup>19</sup> has lost a great virtuoso. – Why? said the Prince: – – answer: He is the greatest clavier player whom I have heard in my life. [50] On the violin he has rendered good services to Your High Princely Grace, and was a truly good composer. The Archbishop stayed silent and found not a single word in answer. Now I must finish because there is no space left. The two of you should at least write to say we have received this or that letter. By now you must also have received the packet and the roll with the diplomas<sup>20</sup> and [55] Padre Martini's attestation. This morning they hanged somebody. This evening the theatre, tomorrow a masked ball, which Prince Breiner<sup>21</sup> is giving. We kiss you both a million times and I am as always your

Mozart

Take care that you do not lose the attestation from P. Martini.<sup>22</sup>

MARIA ANNA (NANNERL) MOZART'S POSTSCRIPT:

Dearest Mama and brother!

<sup>12</sup> BD: Pietro Pompeo Sales (c. 1729-1797). Mentioned in No. 0308/30 with the opera *Achille in Sciro*. 1756 in charge of the court music of the Prince-Bishop of Augsburg; 1758 member of the Philharmonic Academy in Bologna; later in charge of one of the largest German court music ensembles in Ehrenbreitstein (cf. No. 0065/40).

<sup>13</sup> BD: Aloisio Lodovico Fracassini (1733-1798), pupil of Tartini, from 1757 leading violinist in the court music of the Prince-Bishop of Würzburg and Bamberg, an ensemble which he brought to its zenith.

<sup>14</sup> BD: Fracassini married in Würzburg in 1760; his wife was the soprano Anna Katharina Baier, who studied with Giovanni Ferrandini (cf. No. 0236/18-19).

<sup>15</sup> BD: The brother of the publisher and printer Johann Jakob Lotter of Augsburg, who printed Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756), of which there were three impressions. He also printed Leopold's collection of keyboard music *Der Morgen und der Abend...* (1759), containing works by Leopold, Eberlin and Eberl.

<sup>16</sup> "Obersthofmeister". BD: 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>17</sup> "Gräfin". BD: Firmian's wife Maximiliane, née Lodron.

<sup>18</sup> BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop of Salzburg since 1772. He had previously dismissed Wolfgang and Leopold (cf. No. 0328), although Leopold was later reinstated.

<sup>19</sup> "Euer Hochf: Gden:".

<sup>20</sup> BD: As mentioned in line 64 and No. 0337/114.

<sup>21</sup> BD: Franz Xaver, Baron [Freiherr], later Prince [Fürst], Breuner (\* 1723), 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.

<sup>22</sup> BD: Giovanni Battista Martini (1706 1784), specialist in the theory and history of music. Taught Mozart during his stay in Bologna as preparation for admission to the Accademia filarmonica.

[60] That both of you are well and in good spirits – that makes me very glad. I have not yet written telling you how my days have been organised since your departure. So I want to begin today . . .<sup>23</sup>

Enjoy good health and write to us saying whether you have both received our 4 letters and the packet.<sup>24</sup> I kiss Mama's hands, and I admonish you, brother, [65] that you should not forget me.

Maria      Anna  
Mozart

Secretary Strasser<sup>25</sup> has finally decided to marry the apothecary's Tresel within a month.<sup>26</sup>

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<sup>23</sup> BD: Here follow the copied-out diary entries which are presented under Nos. 0330, 0332, 0334, 0336, 0338 and 341.

<sup>24</sup> BD: The parcel with the trousers and music, cf. Nos. 0331/90; 0337/69 ff.

<sup>25</sup> BD: Johann Nikolaus Paul Strasser, Registrar to the Court Council [Hofrats-Registrator]. His first marriage (1764) was to Maria Franziska Veronika Eberlin (1735-1766), daughter of the Salzburg court organist.

<sup>26</sup> BD: Maria Theresia Emerentiana Ruprecht, daughter of Court Apothecary Johann Kilian Ruprecht.