

*Vienne ce 9 de Juin*  
1784.

*Mon très cher Père!*<sup>1</sup>

You will without doubt have received my last letter;<sup>2</sup> I have received the buckles<sup>3</sup> as well as your letter<sup>4</sup> of the 1<sup>st</sup> safely. – [5] the buckles are very beautiful, [5] but far too big; – I will try to get them fitted well. – Now the court will go to *Laxenbourg*<sup>5</sup> on the coming Friday for 2, perhaps even 3 months. – Last week I went to Baaden<sup>6</sup> with His Excellency Count Thun<sup>7</sup> to visit his esteemed father, who has come here from *Linz* to make use of the *spa*; on the way back we went via *Laxenbourg* [10] and visited *Leeman*,<sup>8</sup> who is now palace captain<sup>9</sup> there. – his daughter was not at home at that moment, but he and she showed exceptional joy at seeing me again; both of them asked me to pass on their compliments. –

The 12<sup>th</sup>: since I was hindered by visits, I could not finish this letter. [15] – I have therefore also received your letter<sup>10</sup> of the 8<sup>th</sup>. My wife returns her greetings to my sister, and will send off a fine apron<sup>11</sup> by the next post-coach; – but she will make it herself, because this way it will be somewhat cheaper, but also much more beautiful. – But I ask you to tell her that there must be no *Adagio* in any of the *concertos*,<sup>12</sup> [20] rather nothing but *Andante*. – it is quite clear that something has to be added to the *Andante* of the *concerto in D*, at that certain *solo* in *C*.<sup>13</sup> – I will have it sent to her with the *cadenzas* as soon as possible. Tomorrow there will be a *concert* given by esteemed *agent* Ployer<sup>14</sup> at Döbling<sup>15</sup> in the country, where *Fräulein* Babette<sup>16</sup> will play her new *concerto in G minor*<sup>17</sup> – I the *quintet*<sup>18</sup> – and then both of us the grand *sonata* for 2 *claviers*.<sup>19</sup> [25] – I will fetch *Paesello*<sup>20</sup> with the coach in order to let him hear my *composition* and my pupil; – if *Maestro Sarti*<sup>21</sup> had not had to set off today, he would also have gone out with me. – *Sarti* is an honest, solid man! – I played to him a great deal, at the end including *variations*<sup>22</sup> on one of his *arias*, [30] which he enjoyed greatly. –

<sup>1</sup> “Vienna, this 9<sup>th</sup> day of June, 1784. / My very dear father!”

<sup>2</sup> BD: No. 0793.

<sup>3</sup> BD: The shoe-buckles inset with precious stones presented to him by Prince [Fürst] von Fürstenberg (cf. No. 0782; 0789/14).

<sup>4</sup> BD: No. 0795 (lost).

<sup>5</sup> BD: Laxenburg, the Emperor's pleasure palace south of Vienna.

<sup>6</sup> BD: Baden, spa resort south of Vienna.

<sup>7</sup> “S: Excellz: grafen”. BD: Franz Joseph, Graf Thun-Hohenstein (1734-1800), husband of Marie Wilhelmina, Gräfin Thun-Hohenstein, Vienna, who appears frequently in the letters as a patroness of Mozart, although only until 1782, and was also acquainted with Baron van Swieten.

<sup>8</sup> BD: Philipp Lehmann, whom the Mozarts probably met in 1773.

<sup>9</sup> “*Schlosshauptmann*”: Wikipedia (23.02.2016): usually an honorary position for elderly court gentlemen.

<sup>10</sup> BD: No. 0796 (lost).

<sup>11</sup> BD: Cf. No. 0793/78.

<sup>12</sup> BD: Referring to the four concertos mentioned in No. 0790/3 ff.

<sup>13</sup> BD: KV 451; Mozart is referring to the ornamentation of measures 56-63 in the *Andante* (cf. KV<sup>6</sup>, p. 486).

<sup>14</sup> BD: Gottfried Ignaz (*von* from 1780 on) Ployer, a high official.

<sup>15</sup> BD: A suburb of Vienna.

<sup>16</sup> BD: The pianist Barbara (Babette) von Ployer, daughter of Gottfried Ignaz Ployer. Mozart composed for her the concertos KV 449 and 453 and played with her in numerous private concerts.

<sup>17</sup> BD VIII, p. 127: KV 453.

<sup>18</sup> BD: KV 452.

<sup>19</sup> BD: KV 448 (375a).

<sup>20</sup> BD: Giovanni Paisiello (1740-1816). He had been in St Petersburg since 1776, now on the way back to Naples, where Mozart had met him in 1770. In Vienna he was commissioned by Emperor Joseph II to write an opera which he did in the shortest of times: *Il Ré Teodoro in Venezia*, text by Casti after Voltaire's *Candide*. His fee of 300 ducats (= 1350 florins) was three times the usual.

<sup>21</sup> BD: Guiseppe Sarti (1729-1802), whom Mozart met during his stop in Vienna on the way to Russia.

<sup>22</sup> BD: Perhaps KV 460. BD lists literature discussing the authenticity of KV 460.

Menzl<sup>23</sup> is and will always be a donkey. – the matter went as follows: – Herr von Ployer asked me if I perhaps knew of a *violinist* – I spoke to Menzl – this immediately filled him with joy – you can imagine what I was able to advise him as an honest man – namely to be sure to present himself – [35] but he did not let me catch another glimpse of him until the last moment – and Herr von Ployer said to me that he would go to Salzburg on probation for 400 florins and N.B. a suit. – But Menzl told me that he had been given the position: and said the same to all the people here. – It moreover now emerges that he is married – not a person here knew anything of this, but his wife has already called on Herr von Ployer 3 or 4 times [40] – Now I have given the 3 *sonatas*<sup>24</sup> for *clavier* solo to *Artaria* to be engraved, the ones I once sent to my sister, the first *in C*, the second *in A*, and the third *in F minor*; – but three<sup>25</sup> to *Torricella* as well, including the last one *in D*, which I composed for *Dürnitz*<sup>26</sup> in Munich. – then I will give the engraver 3 (of the six<sup>27</sup>) *symphonies* which I will *dedicate* to Prince von Fürstenberg.<sup>28</sup> [45] – Now I must close, my wife and I kiss your hands 1000 times and embrace our dear sister from the heart, and are, sir, eternally your most obedient children,

W. et C: Mozart mp<sup>29</sup>

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<sup>23</sup> BD: Zeno Franz Menzel (1756-1823), was in Salzburg May-September 1784, but did not succeed Hafeneder, instead becoming a violinist in the court music in Vienna in 1787.

<sup>24</sup> BD: KV 330 (300h), 331 (300i), 332 (300k).

<sup>25</sup> BD: KV 284 (205b), 333 (315c), 454.

<sup>26</sup> BD: Franz Thaddäus, Baron [Freiherr] von Dürnitz, Major *à la suite* (entitled to wear military uniform but without duties) in Munich, amateur musician. Mozart wrote the *clavier* sonata KV 284 (205a) for him, as well as possibly three bassoon concertos and a sonata for bassoon.

<sup>27</sup> BD: “of the six” in Nissen's handwriting.

<sup>28</sup> “Fürst von Fürstenberg”. BD VI, p. 704: KV 385 and 319 appeared in 1785. Three are possibly in KV 338. The “six” are perhaps the symphony versions of KV 250 (248b) and 320 as well as KV 319, 338, 385, 425.

<sup>29</sup> mp = “manu propria” = “in his/her own hand”.