

Monsieur
*mon Très cher Père!*⁴

*Paris ce 9 juillet*³
1778

I hope that you will be prepared to listen resolutely to one of the saddest and most painful pieces of news – [5] From my last letter⁵ of the 3rd you will have been prepared for having to hear something bad – on the same day, the 3rd, at 21 minutes past 10 in the evening, my mother fell asleep blessedly in God; – while I was writing to you, however, she was already sharing in the joys of heaven – it was already all over – I wrote to you in the night – I hope you and my dear sister will forgive me this little [10] and very necessary deception – for since I concluded from my pain and sadness how yours would be, I could not possibly bring myself to surprise you at once with this terrible news – Now, however, I hope that you will both have steeled yourselves to hear the worst, and after all understandable and only too justified pains and weeping, [15] at last to surrender yourself to God’s will and to worship his unsearchable, unfathomable and most wise providence – you will easily be able to imagine what I have been through – how much courage and steadfastness I needed in order to bear everything with equanimity as it grew gradually and constantly worse – and yet our kind God granted me this act of grace – I felt pain enough, shed tears enough – but to what purpose? – I therefore had to comfort myself; do likewise, my dear father and dear sister! – Weep until you can weep no more – but then at last comfort yourselves – bear to mind that God Almighty would have it so – [25] and do we wish to go against him? – let us rather pray and thank him that it took such a favourable course – for she died very happily; – in those grievous circumstances I comforted myself with three things, namely by my unreserved, trusting surrender to the will of God – then by the fact of such an easy and beautiful death, since I imagined to myself [30] how she is now made so happy in the twinkling of an eye – how very much happier she is now than we are – so much so that I wished at that moment to travel with her – out of this wish and this desire, finally, came my third consolation, namely that she is not lost to us for ever – that we shall see her again – be together more contentedly and more happily than in this world; [35] only we do not know when – but that does not make me anxious at all – if God wishes, then it is my wish too – Now, the divine, most holy will has been done – let us therefore pray a devout Our Father for her soul – and then let us move on to other matters, for everything there is a time – I am writing this in the house⁶ of *Mad.^{me} d’Epinai*⁷ [40] and *M.^{sr} Grimm*,⁸ where I am now lodging, I have a pretty little room⁹ with a very pleasant view – and whenever my condition allows, I am content – a great help to my possible contentment will be when I hear that my dear father and my dear sister are yielding yourselves with equanimity and steadfastness entirely to the will of the Lord – [45] trust

¹ This letter contains passages in "family code"; these are marked with angle brackets < >.

² BD: Sent enclosed with a letter to Bullinger as mentioned in Leopold’s letter No. 0473/9.

³ = “Paris, 9th July”.

⁴ = “My very dear father”.

⁵ Cf. Leopold’s disparaging remarks on Hafeneder’s composing in No. 0452/203-205.

⁶ BD: Rue de la Chaussée d’Antin (cf. Nos. 0427/34-35; 0434/74-75). Mozart had obviously given up his last apartment on the death of his mother and moved to this address.

⁷ 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*.

⁸ 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. He was living with the Marquise d’Epinay just mentioned. His relationship with Mozart broke down in 1778 during the latter’s stay in Paris.

⁹ BD: Change of room in No. 0487/102 ff.

him wholeheartedly in the firm conviction that he orders all things as is best for us – Dearest father! Take care of yourself! – dearest sister – take care of yourself, you have not yet enjoyed anything of your brother’s kind heart because he is not yet in a position to act – both of you, my dearest ones! – be prudent with your health – remember that you have a son [50] – a brother – who directs every effort to making you both happy – fully aware that you likewise will one day not refuse him his wish¹⁰ and pleasure, which will certainly be to his honour, and will also do everything to see him happy – oh, then let us live as peacefully, as honestly, as contentedly |: as can ever be possible in this world :| – [55] and at last, if God pleases, come together once again in the place for which we were conceived and created –

I received your last letter¹¹ of the 29th June safely and was pleased to hear that you are both well, praise and thanks be to God. I had to laugh heartily over Haydn’s¹² drunkenness – if I had been there, [60] I would certainly have whispered Adlgasser¹³ quietly into his ear – it is indeed scandalous when such a skilful man, through his own fault, renders himself inert in doing his duty – in a function which is to the glory of God – when the Archbishop¹⁴ and the whole court is present – the whole church full of people – that is disgusting – this is also one of the main things that makes me hate Salzburg [65] – the coarse, roguish and dissolute court musicians – indeed, an honest man who has learned manners cannot live with them; – he must, in fact, far from being able to befriend them, be ashamed of them! – Then furthermore, and perhaps for this reason, the musicians are not very popular in Salzburg, and receive no respect at all – [70] yes, if the musicians were organised as in Mannheim! – the subordination that prevails in this *orchestra*! – the authority that *Cannabich*¹⁵ has – everything is done seriously; *Cannabich*, who¹⁶ is the best director I have ever seen, has the love and fear of his subjects. – He is also respected throughout the town, and so are his soldiers¹⁷ – but they also behave differently – [75] display manners, are well-dressed, do not go into the inns and carouse – but this cannot be the case where you are, unless¹⁸ the Prince¹⁹ puts his trust in you or me and gives us complete authority for whatever is necessary for the court music – otherwise it is pointless; for in Salz either everyone has to be active in the music – or else no-one – [80] if I were to take responsibility for it, I would have to be given a free hand – the Royal High Steward²⁰ would not be allowed to say anything to me in musical matters, in anything to do

¹⁰ BD: Probably referring to possible marriage plans on Wolfgang's part, cf. No. 0458/80 ff.

¹¹ BD: No. 0457.

¹² BD: Johann Michael Haydn (1737-1806), brother of Joseph. Employed at court in Salzburg from 1763. His drunken state at the organ is described in No. 0457/7 ff.

¹³ 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. He left 3 children: Viktoria (* 1753), Joseph (* 1761), and Anna (* 1766).

¹⁴ BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erbischof] 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.

¹⁵ BD: (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798). Joined the Mannheim court music at the age of 13. After the death of Toeschi (see above), he was sole music director to the Elector in Munich. The Cannabich family became particular friends of Mozart’s in Mannheim in 1777/78. Cf. No. 0057/13. In 1777 Mozart dedicated the clavier sonata in C KV 309 (284b) to his daughter.

¹⁶ BD: With a mark above this word, Mozart refers the reader to further text, but this is missing.

¹⁷ BD: Referring, of course, to the musicians.

¹⁸ BD: Leopold had been cleverly preparing a path for Mozart's return to Salzburg (cf. No. 0457/12 ff.), and here Wolfgang is suggesting he is not entirely opposed to the idea.

¹⁹ “fürst”. BD: = Archbishop of line 63.

²⁰ “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]. He was also responsible for the music.

with the court music. For no court gentleman²¹ can play the role of a music director, but a music director can no doubt play a court gentleman – *apropos*:²² the Elector²³ is now back in Mannheim – *Mad.^{me} Cannabich*²⁴ is in correspondence with me, and he is too – [85] If that does not happen, what I fear, and it would be an infinite pity, is namely that the court music would be greatly reduced – as it is I am still keeping my hopes alive – You know that I wish for nothing more than being in good service,²⁵ good in nature and good in money – let it be anywhere you like – as long as it is a Catholic place. – [90] With Count Starnbock,²⁶ and in every way, you have carried yourself like a Ulysses in the whole matter – please continue in the same vein – do not allow them to deceive you – be particularly on your guard if talk turns to the crested goose²⁷ – I know her, be assured of that – she has sugar and honey in her mouth – but pepper in her head and heart – [95] It is quite natural that <the whole matter is still on the distant horizon> and that <much would have to be conceded to me before I could decide in favour>, and even if <everything were put properly in place> I would still prefer <to be anywhere else but Salzburg> – yet I need not worry about it, they would hardly <concede everything to me – for it is a great deal> – [100] yet nothing is impossible – I would, <if everything were done correctly and properly, have no more reservations> – only so as to have the pleasure <of being with you> – yet <if they want to have me in Salzburg, they must satisfy me and all my wishes – otherwise they certainly will not get me>. – So the esteemed Prelate of Baumburg²⁸ has met with a common prelate’s death! [105] – That the esteemed Prelate of Holy Cross has died²⁹ I did not know – I am indeed sorry – he was a truly solid, honest man. So you would not have believed that Dean³⁰ Zeschinger would become Prelate? – I have never, upon my honour, imagined anything else; nor would I really have known who else it could have been! – [110] Yes, indeed, a good prelate for music! – So the daily stroll³¹ with the gracious Fräulein³² with her faithful lackey has not been fruitless? – after all, you were both usefully occupied, you were not wandering idly – idleness is the beginning of all vices – so finally a little domestic theatre could come out of it! – but how long will it last? – I believe the Countess von *Lodron*³³ [115] will not request any more music of this kind – Czernin³⁴ is simply a young hotspur, and *Brunetti*³⁵ a coarse churl.

²¹ “Cavalier”.

²² (Here) = “By the way”.

²³ “Churfürst”. BD: Karl Theodor (1724-1799). Studied in Leyden and Leuven. From 1742 Elector [Kurfürst] of the Palatinate, where he encouraged the arts in Mannheim, and from 30th December, 1777, Elector of Bavaria. Cf. No. 0363/30. Succeeded the childless Maximilian III Joseph of Bavaria in December, 1777, and correspondingly spend a great deal of time in Munich.

²⁴ BD: Wife of the Mannheim music director, cf. lines 71, 72.

²⁵ BD: This was true for the rest of Wolfgang's life, including the time after 1781.

²⁶ “graf starnbock”. BD: Franz Joseph, Count [Graf] Starhemberg (1748-1819), cathedral canon in Salzburg.

²⁷ BD: 0457/67: A reference to Countess [Gräfin] Maria Franziska Wallis, née Colloredo (1746-1795), sister of the Archbishop, a leading supporter of Mozart’s return to Salzburg. Married to Olivier, Count [Graf] Wallis (1744-1832), she lived in one wing of the Archbishop's residence, kept her own court, and was to a certain extent the female representative of the Archbishop's court.

²⁸ “H: Prälat von baumburg”. BD: Cf. Nos. 0355/11; 0457/73: Bartholomäus Christa (1714-1778), took vows in 1739; from 1760 provost and then abbot in Augsburg.

²⁹ BD: Cf. No. 0355/13. Father Ludwig Zöchinger (1731-1806), took vows in Augsburg in 1761. Organist and monastery dean in Holy Cross [Heiligkreuz], the monastery often mentioned in the correspondence from Augsburg. Also composed.

³⁰ “Dechant”.

³¹ BD: The daily walk, cf. No. 0457/86 ff. The young lady is Maria Anna Elisabeth von Stockhammer, daughter of Franz Christoph von Stockhammer († 1769), Royal Chamber Comptroller [Hofkammerprokurator].

³² BD: Cf. No. 0457/86 ff.

³³ “gräfin von lodron”. BD: Cf. No. 0457/86 ff. 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. Mozart wrote for her name-day KV 247 and KV 287 (271b, KV⁶: 271 H). For her and her two

Tomorrow my friend Raaff³⁶ will leave here; but he is going from here via Brüssels to *Aix la Chapelle* and *Spaa* – and then to Mannheim; he will let me know immediately he arrives, for we will be corresponding [120] – without having met you, he sends compliments to you and my sister. You write³⁷ that you have not heard anything about my composition pupil³⁸ for a long time – I quite believe it; what, then, should I tell you about her? – she is not the person for composition – all efforts here are in vain – First of all, she is stupid to the core, and then lazy to the core – I have already written regarding the *opera*³⁹ in the last letter [125] – regarding *Noverre's*⁴⁰ ballet I have never written anything other than that he may create a new one – he only needed half a ballet, and for that I wrote the music⁴¹ – that is, there will be 6 pieces by someone else in it: they consist of nothing but old, miserable French *airs*; I finally wrote the *symphony* and *contredanses*, [130] a total of 12 pieces, that is, in addition to that – this ballet has already been performed 4 times⁴² to the greatest applause – but now I will write *absoulement*⁴³ nothing if I do not know in advance what I will be paid for it – for this was only out of friendship for *Noverre*. – *M:^{sr} Wendling*⁴⁴ left here on the last day of May – If I wanted to see *Baron Bach*,⁴⁵ I would need very good eyes, [135] for he is not here, but in London – is it possible that I did not write to you about that? – You will see that in future I will reply to all your letters accurately – they say that *Baron Bach* is to come back soon: that would be most welcome – for many many reasons – but particularly because there is opportunity⁴⁶ to rehearse things thoroughly in his home – [140] Music director Bach⁴⁷ will also soon be here – I believe he will write an

daughters, Aloisia and Giuseppina, he wrote the concerto for three claviers KV 242. The daughters became Leopold Mozart's pupils.

³⁴ BD: Johann Rudolph, Count [Graf] Czernin zu Chudenitz, son of the “old” Czernin, brother of Gräfin Antonia Lütow (1738-1780). Nephew of the Archbishop of Salzburg. Senior Chancellor and thus responsible for the theatre in Vienna. Cf. Nos. 0340/7; 0379/60. Organised an amateur orchestra in Salzburg.

³⁵ BD: Antonio Brunetti († 1786; cf. No. 1015/6 ff.), concertmaster of the Salzburg court music. Mozart's compositions for him include KV 261, mentioned in lines 34-35. Cf. No. 0346/10.

³⁶ 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.

³⁷ BD: Cf. No. 0457/163-164.

³⁸ BD: The daughter († 1780) of the Duke of Guines took composition lessons from Mozart. Cf. No. 0449/57, 61 ff.

³⁹ BD: Cf. lines 147 ff. Various plans are outlined in No. 0458/89 ff.

⁴⁰ 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. Cf. Nos. 0293/51; 0430/182.

⁴¹ BD: For the ballet *Les petits riens* KV Anh. 10 (299b). Noverre's ballet had already been performed in Vienna on 5th January, 1768, probably with the music by Franz Aspelmayr (1728-1786). In Paris, the ballet was originally performed with Piccinni's opera *Le finte gemelle/Les jumelles supposées*, but Mozart's name was not mentioned in the report in the *Journal de Paris* of 12th June, 1778.

⁴² BD: In fact 6 times. On 11th, 20th, and 25th June; 2nd, 5th and 7th July. The ballet was performed again with Anfossi's *Il curioso indiscreto* on 13th July, 1778.

⁴³ = “absolutely”.

⁴⁴ 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.

⁴⁵ BD: Karl Ernst, Baron [Freiherr] von Bagge af Boo (1718 or 1722-1791), from 1750 on in Paris: on the one hand mocked as a laughable dilettante, but on the other hand in contact with Gossec, Gavaniès, Boccherini, Dupont etc. Cf. No. 0074/34.

⁴⁶ BD: In Bagge's house concerts, local and visiting musicians participated regularly. Visitors included Filippino Manfredi and Luigi Boccherini (1743-1805).

⁴⁷ BD: Johann Christian Bach. Came to Paris from London in August, 1778, with the castrato Ferdinando Tenducci. Cf. No. 0458/41 ff.

*opera*⁴⁸ – the French are and remain simply donkeys, they have no abilities – they have to resort to foreigners. I spoke with *Piccini*⁴⁹ at the *Concert spirituel*⁵⁰ – he is extremely courteous with me, and I with him – when we chance to meet – otherwise I am making no acquaintances – [145] neither with him nor with other composers – I understand my business – and they theirs – and that is enough: – I have also already written that my *symphony*⁵¹ in the *Concert spirituel* went incomparably well. – If I get an *opera* to write, I will face consternation aplenty – but I would not take much notice, for I am already accustomed to that, [150] if only the accursed French language were not such a dog’s arse to set to music! – that is pure misery – even German is heavenly in comparison. – And only then do we come to the male and female singers – one should not give them that name at all – for they do not sing, but shout – howl – and this full-throatedly, from the nose and gullet – [155] for next Lent I will have to write a French *oratorio*⁵² for the *Concert spirituel* – *M:sr Le Gros*⁵³ |: the *directeur* |: is astonishingly taken with me; I must inform you |: although I otherwise visited him daily |: that I had not called on him since Easter out of annoyance that he had not performed⁵⁴ my *Sinfonia Concertante*⁵⁵; I was often in the house visiting *M:sr Raaff*, and always had to go past their rooms [160] – the servants and maids always saw me, and I always sent my compliments. – It is certainly a pity that he did not perform it, it would have proved entirely satisfactory – but now he no longer has the opportunity. Where are 4 such people⁵⁶ together at all times? One day, as I wanted to visit *Raff*, he was not at home and they assured me that he would soon come. [165] I therefore waited – *Msr. Le Gros* came into the room – This is a miracle, having the pleasure of seeing you once again – Yes, I really have so much to do – You will of course dine with us today? – Please forgive me, I already have an appointment. – *M:sr Mozart*, we must get together once again someday; – That will be a pleasure. – long pause – [170] finally: *Apropós*⁵⁷: perhaps you might like to write a grand symphony for me for Corpus Christi?⁵⁸ – Why not? – But can I rely on it? – Oh yes, as long as I can equally rely on its been performed – and that things go the same way as the *Sinfonia Concertante* – At this point the dance started – he excused himself as well as he could – but could not think of much to say – [175] in short – the symphony received great applause – and *Legros* is so satisfied with it that he says it is his best symphony – the *Andante*, however, did not have the good fortune of satisfying him – he says there are too many modulations in it – and too long – but that comes from the fact that the audience forgot to make such a mighty and sustained noise with clapping of hands as for the first and last pieces [180] – for the *Andante* received the greatest applause from me, from all the knowledgeable, from music lovers and from most of the audience – it is exactly the *contraire*⁵⁹ of what *Le Gros* says – it is entirely natural – and short. – But in order to satisfy him |: and, as he maintains, several others |: I have written another⁶⁰ – each is right in its own way – for each has a different character [185] – but the recent one pleases

⁴⁸ BD: *Amadis des Gaules*, première 14th December, 1778, Théâtre de l’Accademie Royal de Musique.

⁴⁹ BD: Nicolo Piccinni (1728-1800). Cf. Nos. 0158/56; 0457/166-167.

⁵⁰ BD: The *Concert spirituel*, the first commercial concert series in Paris, was founded by Anne Danican-Philidor in 1725. It featured a chorus and orchestra performing in *Les Tuileries*.

⁵¹ BD: KV 297 (300a). Cf. No. 0458/41 ff.

⁵² BD: Was not carried out.

⁵³ BD: Cf. No. 0440/11. Joseph le Gros, originally a singer, who made his debut at the Paris Opera in 1764, was director of the *Concert spirituel* 1777-1791.

⁵⁴ BD: Cf. No. 0447/74 ff.

⁵⁵ BD: KV Anh. 9 (KV⁶: 297B).

⁵⁶ BD: Cf. No. 0440/95-96. Wendling (flute), Ramm (oboe), Punto (horn) and Ritter (bassoon).

⁵⁷ (Here) = “By the way”.

⁵⁸ BD: 18th June, 1778.

⁵⁹ = “opposite”.

⁶⁰ BD: The later *Andante* was printed for the first time by Jean Georges Sieber in Paris in 1788. Mozart made on that occasion some changes to the first movement.

me even more – at a suitable opportunity I will send you the *symphony* with the *violin* school,⁶¹ pieces for the *clavier*,⁶² and Vogler's⁶³ book, |: *Ton=Wissenschaft und Ton=Setzkunst*⁶⁴ :| – and then I also want to hear your judgement on them – On 15th August – the Assumption of Mary – the *symphony* will be performed with the new *Andante* for the 2nd time – [190] the *symphony* is in D and the *Andante* in *sol*⁶⁵ – here one is not allowed to say D or G. – Now, quite simply, *Le Gros* is entirely on my side. – Now it is time to try to close – if you write to me, I believe it will be better if you address it *chez M.^{sr} Le Baron de Grim, chaussée d'antin prés le Boulevard*⁶⁶ – *M.^{sr} Grimm* himself will write to you with the next post. He and *Mad.^{me} d'Epinay* [195] both send their compliments to you both and their heartfelt condolences – but hope that you will be able to compose yourself in the face of what cannot be changed. – Comfort yourselves – and pray faithfully; this is the only means left to us – I did of course want to ask you to have a Holy Mass read in Maria Plain and in Loretto⁶⁷ – now I have done it here. [200] Regarding the letter of recommendation to Herr Bähr⁶⁸, I do not believe it is necessary to send it to me – so far I have not met him; I only know that he is a fine clarinetist, but otherwise a dissipated *socius*⁶⁹ – I do not like to mix with people like that at all – one gains no honour from it; and I would not like to give him a letter of recommendation at all – [205] I would have to be so truly ashamed of myself – if he were able to achieve something with it in the end! – but, as it is, he enjoys no respect at all – many do not know him at all – of the 2 Stamitz's, only the younger one⁷⁰ is here – the elder |: the really Hafeneder-like composer⁷¹ :| is in London – the 2 of them are miserable note scribblers – and card-players – boozers – and whorers – they are no people for me – the one here hardly has a good piece of clothing on his body [210] – *apropos*: if there is a rupture with *Brunetti* at any time – I would be inclined to recommend a good friend of mine to the Archbishop⁷² as leader of the violins, a truly honest, solid man – he has an established position; – I would say he is in his 40s – a widower – his name is Rothfischer⁷³ – he is concert-master in Kirchheim=Poland⁷⁴ for the Princess von Nassau-Weilburg⁷⁵

⁶¹ BD: The French version of Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756). Wolfgang had mentioned seeing it in a Paris music shop, cf. Nos. 0451/71 ff.; 0452/176 ff.

⁶² BD: Leopold had requested teaching material for the keyboard, cf. Nos. 0450/275-259; 0452/179-181.

⁶³ BD: Georg Joseph Vogler (1749-1814). After studying law and theology he became a court chaplain in Mannheim. He was sent to study in Italy for two years, returning to become spiritual adviser and deputy music director. Also active as teacher and theorist. Mozart usually spoke disparagingly of him.

⁶⁴ = "The science of tones and the art of combining tones". BD: Cf. No. 0365/13.

⁶⁵ = "In G".

⁶⁶ c/o M^{sr} Le Baron de Grimm, Chaussée d'Antin near the Boulevard.

⁶⁷ BD: Maria Plain (cf. No. 0032/39) and Loreto (cf. No. 0036/47-48): pilgrimage churches near and in Salzburg.

⁶⁸ BD: Cf. No. 0457/250, 252. Joseph Beer (1744-1812), trained by his father in horn and trumpet, started as a military trumpeter in Austria and then in France. Encountered the clarinet in Paris and taught himself. 1777-1782 musician to the Duke of Orléans. Concert tours in Holland, England and Bohemia. 1783-1790 royal chamber musician in Saint Petersburg. Returned to Germany in 1790; in Prussian service from 1792. Despite the negative judgement voiced here, Mozart performed in his concert (with Aloisia Lange) on 4th March, 1791.

⁶⁹ = "Crony"

⁷⁰ BD: Anton Stamitz (1754-1809); cf. No. 0462/206-207. His brother was Carl Stamitz (1745-1801).

⁷¹ BD: Cf. Leopold's disparaging remarks on Hafeneder's composing in No. 0452/203-205. BD VII: Joseph Hafeneder (1746-1784), court violinist in Salzburg. Cf. No. 0321/40. Wrote numerous instrumental works.

⁷² 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.

⁷³ BD: Paul Rothfischer (1746-1785), violinist. Mentioned in No. 0416/11.

⁷⁴ Kirchheimbolanden; cf. No. 0416/11-13. BD: Residence of Caroline von Nassau-Weilburg.

⁷⁵ BD: Princess [Prinzessin] Caroline von Nassau-Weilburg (1743-1787), daughter of Wilhelm IV. Very musical, praised by Schubart (1739-1791). The piano/violin sonatas KV 26-31 were dedicated to her. Mozart visited her in 1778 with Fridolin and Aloisia Weber. Cf. No. 0102/24 etc.

[215] – he is |: just between the two of us :| dissatisfied – for the Prince⁷⁶ does not like him – that is, his *musique* – he commended himself to me wholeheartedly – and I have made it one of my true pleasures to serve him – for he is the best of men. – *Adieu*. I kiss your hands 100000 times and embrace my sister with my whole heart, and am, sir, your most obedient son, [220]

Wolfgang Amadè Mozart

⁷⁶ “fürst”. BD: Prince [Fürst] Karl Christian von Nassau-Weilburg (1735-88, r. 1753-88). Cf. No. 0102/24 etc.