

I arrived here well on the 6th and surprised all my good friends in a pleasant way; – praise and thanks be to God that I am once again in my beloved Mannheim! [5] I assure you that you would say the same if you were here; I am lodging with *Mad.^{me} Cannabich*³ – who, along with her *family* and all good friends, was almost beside herself for joy when she saw me again; – we have not finished talking yet, for she is telling me all the stories and changes that have happened my absence; – [10] I have not yet eaten at home the whole time I have been here – for it is full-blooded, this fighting over me; in a word; as I love Mannheim, Mannheim loves me; –

And I do not know for sure, I believe I will yet in the end be taken on⁴ here! – here, not in Munich; for the Elector⁵ would, I believe, <be very glad to have his residence in Mannheim again>, [15] since he will not possibly be able <to put up> with the <crudities> of the <Bavarian gentlemen> for long! – You know that the Mannheim troupe⁶ is in Munich? – there they have already whistled the 2 leading actresses, *Mad.^{me} Toscani*⁷ and *Mad.^{me} Urban*,⁸ off the stage, and there was so much noise that <the Elector himself> leaned out of his <box> and said sh– – [20] but after no-one allowed themselves to be put off by that, he sent someone down, – but <Count Seau⁹>, after he said to some officers they should not make so much noise, <the Elector> didn't like to see it, received this answer; – <it was with their good money that they got in> there and <they are not taking orders from anyone> – yet what a fool I am! [25] You will long since have heard this from our – ;¹⁰

Now here comes something; – perhaps I can earn 40 *louis d'or*¹¹ here! – Admittedly I must stay here 6 weeks – or 2 months at the most; – Seiler's troupe¹² is here – who will already be known to you by *renomè*;¹³ – Herr von Dallberg¹⁴ is their director; – this man

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

² = "My very dear father!"

³ BD: Cf. No. 0057/13. Maria Elisabeth, née la Motte, married Cannabich in 1759. Wife of (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798), who 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. Their daughter was Rosa. In 1777 Mozart dedicated the clavier sonata in C KV 309 (284b) to her.

⁴ BD: Despite the fruitless efforts of the previous year, will gain still hopes for a position in Mannheim, although the most important Mannheim musicians have now moved to Munich with the Elector. Perhaps the strongest motivation here is his disinclination to return to service in Salzburg. His father reacts energetically in No. 0505/43-44.

⁵ 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, succeeding the childless Maximilian III Joseph. Cf. No. 0363/30.

⁶ BD: Referring to the troupe of actors, not the musicians.

⁷ BD: Actress; she was to give Aloisia Weber instruction in actions onstage, cf. No. 0426/50-51.

⁸ BD: Played comical characters and mother roles, and sang in the opera. Her husband played servants and comical roles in plays. Cf. No. 1052/11 ff.

⁹ "graf seau". BD: Josef Anton, Count [Graf] Seeau († 1799), from 1753 supervisor of the Palace Theatre [Residenztheater] in Munich. One of his relatives, Ferdinand, Count [Graf] Seeau, († 1768) was Senior Stable Master [Oberstallmeister] in Salzburg. Cf. No. 0300/11.

¹⁰ BD: Johann Baptist Becké (1743-1817), flautist in the court music in Munich, kept the Mozarts informed about developments there. Cf. note on No. 0333/20 etc.

¹¹ BD: = 440 florins.

¹² BD: Famous German touring theatre troupe. Long engagements in e.g. Weimar, Mainz, Mannheim and Gotha.

¹³ = "reputation, renown".

will not let me go until I have composed a duodrama¹⁵ for him, [30] and indeed I did not take long thinking it over; – for I have always wished to write this kind of drama; – I don't know, did I write anything to you about pieces of this kind when I was here the first time? – At that time I had the greatest pleasure in seeing such a piece twice! – indeed – [35] nothing has ever surprised me so much! – For I always imagined that something of this kind would not make an impression! – You will no doubt know that they do not sing in it but *declaim* – and the music is like an *obbligato recitative* – occasionally there is also speaking during the music, which then has the most splendid effect; – what I saw was *Medea*¹⁶ by *Benda*¹⁷ – [40] he has written one other, *Ariadne on Naxos*,¹⁸ both truly – outstanding; you know that *Benda* was always my favourite among the Lutheran music directors; I love these two works so much that I carry them with me; now imagine my joy at having to write what I have been wishing for! – Do you know what my opinion is? – one should treat most of the *recitatives* in the *opera* this way [45] – and only occasionally, when the words can be expressed well in the music, sing the recitative; –

Here they are setting up an *Academie des Amateurs*¹⁹ as in *Paris* – where Herr Fränzel²⁰ leads the violins – and for that I am, at just this moment, writing a *concerto* for *clavier* and *violin*²¹ – I was still in time to meet my dear friend *Raaff*²² here – [50] but he is leaving here²³ on the 8th; – he has praised me greatly here and been active on my behalf – and I hope he will do the same in Munich; – do you know what <that accursed churl²⁴ *Seau*> said here? – My *opera buffa*²⁵ in Munich had been whistled off the stage! – Unfortunately, however, he said this in a place where people know me much too well! – [55] but I am simply angry at this audacity since the people will see just the opposite when they come to Munich! – There is an entire Bavarian regiment here – and likewise here is – that – *Fräulein de Pauli*²⁶ – what she was called back then I no longer know – but I have already called on her – for she sent someone to me immediately – Oh! – What a difference there is between people in the Palatinate and Bavarian! [60] – what a language that is! – how crude! – and the whole manner of their lives! – I am truly worried about when I again hear hovving and oll thot and gothering²⁷ together; – and that My Worshipful Sir!²⁸ – Now live very well indeed and write to me soon – simply addressed to me – for at the post they

¹⁴ BD: Wolfgang Heribert (1749-1806), Imperial Baron [Reichsfreiherr] von Dalberg, supervisor of the Mainz court music. Diplomat for Baden, 1778-1803 superintendent of the National Theatre [Nationaltheater] in Mannheim. Responsible for the first performances of Schiller's *Räuber* (1782) and *Fiesko* (1784).

¹⁵ BD: The music to the melodrama *Semiramis* by Otto, Baron [Freiherr] von Gemmingen (KV Anh. 11/135e), cf. No. 0508/17 ff. Mozart obviously composed only part of the music and did not return to it later in Salzburg.

¹⁶ BD: A monodrama, première Leipzig, 1775.

¹⁷ BD: Duodrama, première Gotha, 1775.

¹⁸ BD: Georg Benda (1722-1795), from 1750-1778 court music director in Gotha, composer. Cf. No. 0907/51.

¹⁹ BD: Concert with largely amateur players. Cf. No. 0383/66.

²⁰ BD: Cf. No. 0057/9. Ignaz Fränzl (1736-1811), from 1747 violinist in Mannheim. Concertmaster from 1774. Mozart gave an opinion of his playing in No. 0377/19 ff. He was married to the sister of Cannabich's wife. He did not move to Munich in 1778 (despite being on the *Lista*, cf. No. 0485/30), when most musicians with the court (cf. No. 0504/47-48). He stayed as director of the court theatre [Hoftheater]. His son Ferdinand (1770-1833) became concertmaster in Munich in 1789.

²¹ BD: KV Anh. 56 (315f); remained a fragment.

²² BD: Left Paris for Mannheim on 10th July, 1778 (cf. No. 0462/117 ff.). 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.

²³ BD: For Munich.

²⁴ BD: Presumably mainly because of the remarks about to follow.

²⁵ BD: *La finta giardiniera* KV 196.

²⁶ BD: Perhaps a relative (daughter?) of the "Frau von Pauli" mentioned in No. 0317/30-31.

²⁷ BD: Mozart picks on the Bavarian tendency to pronounce "a" as "o".

²⁸ "gestrenge herr!"

already know where I am! – now hear how well known my name is here [65] – it is absolutely impossible for a letter to me to go astray here – my little cousin²⁹ wrote³⁰ to me – and instead of Palatine Court³¹ – Franconian Court – the landlord immediately sent the letter to esteemed Court Chamber Adviser *Serarius*,³² where I lodged last time³³ – I will write with this post saying that she should send the letters which she has waiting for me to this address [70]; –

What I am happiest about in the whole Mannheim and Munich story is that Weber³⁴ has done so well in his own right – they now come to a total of 1600 florins – for the daughter³⁵ alone has 1000, and her father 400³⁶ and 200 again as prompter – *Cannabich*³⁷ played the biggest part in this – [75] it really was a saga; – concerning <Count Seau> – if you do not already know I will write to you about it soon.

Meanwhile, may life go very well indeed for you; my dearest, best of fathers, I kiss your hands 1000 times and embrace my dear sister with my whole heart and am, sir, your most obedient son,

[80]

Wolfgang Amadè Mozart

My compliments to all good friends, both gentlemen and ladies, especially to our true friend *Bullinger*.³⁸

I beg you, dearest father, make the best for yourself out of this business in Salzburg and speak so much and so strongly that the Archbishop³⁹ believes I may not come [85] and resolves to give me a better salary, for, listen, I cannot even think about it with peace of mind; – the Archbishop can never pay me enough for the slavery in Salzburg! As I say, I feel every pleasure when I have thoughts of visiting you – but nothing but vexation and anxiety when I see myself in this beggars' court again! [90] – the Archbishop should not furthermore start to play the great man with me as he was accustomed to doing – it is not at

²⁹ BD: Mozart's cousin in Augsburg, Maria Anna Thekla Mozart (1758-1841), known in Mozart's letters as his "Bäsle" ["little cousin"]. Cf. No. 0358.

³⁰ BD: No. 0503a, lost.

³¹ BD: The inn "Zum Pfälzischen Hof" where Wolfgang and his mother stayed 30th Oct. – 12th Dec., 1777. Cf. note on No. 0360/33.

³² "H: hofkammerrath". BD: Cf. No. 0388/53. Court Chamber Councillor [Hofkammerrat] Serrarius. Wolfgang and his mother moved into his house at the end of 1777. Cf. No. 0390/4 ff. His step-daughter, Therese Pierron, became Mozart's pupil (cf. No. 0390/7-8). He wrote for her the sonata for clavier and violin KV 296 (dated 11th March, 1778).

³³ BD: 12th December, 1777 – 14th March, 1778.

³⁴ BD: Franz Fridolin Weber (1733-1779): after two years studying law, became a high administrative official [Amtmann in Zell zu Wiesental und Stetten]. Married Maria Caecilia Stamm (1727-1793), daughter of Otto Stamm, secretary to the Palatine government; they had 5 daughters and 1 surviving son. Forced to leave his position in 1763, was then employed at the court in Mannheim as a bass, prompter and music copyist. His daughter Aloisia was a particularly gifted singer and became a focus for Mozart's romantic aspirations. Cf. No. 0405/29.

³⁵ BD: Aloisia Weber (c. 1760-1839 [not 1830, see BD VIII]), came to Mannheim with the family in about 1765. She was 17 when Mozart met first her; it seemed she was presented to him as being 16 (line 33). She was already singing at court (cf. No. 0469/56). The family moved to Munich in 1778 with many of the other court musicians; Aloisia was employed there at the "German Theatre" ["zum deutschen Theater"]. In September, 1779, she was given a leading position at the German Opera in Vienna [Deutsche Oper]. Cf. No. 0405/30. Married the actor and painter Joseph Lange in 1780; they had six children; they separated around 1795.

³⁶ BD: As singer.

³⁷ BD: Music director Cannabich, cf. note on line 6.

³⁸ BD: Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg, where he seems to have arrived between 1774 and 1776. House tutor to Count [Graf] Leopold Ferdinand Arco, later to Count [Graf] Sigmund ("Sigerl") Lodron. Amateur viola player. Mozart called him "his best of all friends" (cf. Nos. 0331/5; 0459/1).

³⁹ 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.

all impossible that I will cock a snoot at him! – quite easily; and I know for certain that you will also share in my joy; *Adieu*; – you know, if you want to save me 10 kreuzers,⁴⁰ always address your letters to Mannheim:

[95]

à
Monsieur
*Monsieur Heckmann*⁴¹ *Registrateur*
de la chambre des finances de S: A: S:
Elec: Palatine

[100]

à

*Mannheim.*⁴²

Now *adieu* – may life go very well for you indeed – pay attention to your health, which is so valuable to me;

⁴⁰ BD: 10 kreuzers = .166 florins.

⁴¹ BD: A state finance official, nothing else known.

⁴² = “To Monsieur Heckmann, Registrar of the Chamber of Finances to His Serene Highness the Palatine Elector in Mannheim”.