

vienne ce 29 d'août
1781:

*Mon très cher Père!*¹

Now I will answer your questions.² – Herr von Asee is Herr von Moll.³ – *Mad.^{me} Bernasconi*⁴ has 500 ducats from the theatre management, [5] or, as far as I am concerned, from the Emperor. – But only for one year – *N.B.* she speaks disparagingly and wishes she were long gone; but that is only *furberia Italiana*⁵ – judging from the disparagement, she will have to stay here. – Otherwise she would hardly have come from *London* to Vienna, for she came without anyone knowing how and why? – I believe that Count Dietrichstein |: the Stable Master⁶ :, [10] her *protector*, must already have known about it beforehand – and that Gluck⁷ |: so that he can perform his French *operas* in German :| also helped with it. What is certain is that she was well and truly forced on the Emperor.⁸ – and the great throng of the *noblesse*⁹ is very *taken* with her, but the Emperor, in his heart, is not – no more than he is with Gluck – nor is the public. – [15] This much is true – playing grand roles in *tragedies* – there she will always remain *Bernasconi*. But – in little *operettas* it is unbearable to watch her – for – it is no longer suitable for her. And then – as she herself admits – she is more Italian than German – her speech on the stage is as Viennese as in common conversation – now just imagine it! – [20] and if she occasionally wants to force it – it is like when one hears a princess declaiming in a marionette theatre. – and the singing: it is currently so bad that no-one wants to compose for her. – and so that she does not take the 500 ducats¹⁰ for nothing, the Emperor has let himself be persuaded |: with great effort :| to put on *Iphigenie* and *Alceste* by Gluck. – The former German, [25] and the second Italian. – About *Sig:^r Righini's*¹¹ fortunes I know nothing. – He earns himself much money with *pupilising*¹² – and last Lent he was fortunate with his *cantata*, for he put it on twice in succession, and always had good takings. – He composes very nicely. – He is not without a foundation, but a great thief. – [30] But he reveals his stolen goods in public again in such copiousness that the people can hardly digest it. –

Concerning the *Dorotheans*,¹³ it is only talk of this kind that is circulating – it has not happened – perhaps it will yet happen. – The Emperor was away for a fortnight once again, but now he is back again. –

¹ = “Vienna, this 29th day of August, 1781 / My very Dear father!”

² BD: Obviously questions in a lost letter from Leopold (No. 0589).

³ BD: Leopold did not recognise “Asee” as “Moll” in the family code. Ludwig Gottfried von Moll (1727-1804), from 1788 Baron [Freiherr] von Moll, employed by the State of Salzburg from 1746 onwards. He appears to have spread gossip in Salzburg about Mozart's life in Vienna, cf. No. 0611/18.

⁴ BD: Bernasconi, Antonia, née Wagerle: sang Mozart roles in Milan and Vienna.

⁵ = “Italian cunning”.

⁶ “Graf”, “Stallmeister”. BD: Probably Johann Baptist, Count, later Prince [Graf, later Fürst] Dietrichstein (1728-1808), Imperial and Royal Senior Stablemaster [k. k. Oberststallmeister]. The Mozarts had known him since 1767; Leopold later asked him to recommend Wolfgang for a post in Vienna.

⁷ BD: The composer Christoph Willibald Gluck.

⁸ BD: Joseph II (1741-1790), Holy Roman Emperor [Kaiser] 1765-1790. Son of Maria Theresia. Ruler of the Habsburg lands from 1780.

⁹ = “Nobility”.

¹⁰ BD: = 2250 florins.

¹¹ BD: Vincenzo Righini (1756-1812, Deutsch Bild No. 503), composer, from 1780 director of the Italian opera buffa in Vienna and singing teacher to Princess [Prinzessin] Elisabeth von Württemberg, who married the Emperor's nephew Franz.

¹² BD: Mozart's “scolarisieren” combines “scolar” (= pupil) and an ending equivalent to “-ise”.

¹³ BD: Leopold's perhaps enquired about the proposed uniting of the Dorothean monastery with another monastery close to Vienna. This did in fact happen in 1782.

[35] We have had almost no thunderstorms – if they were two, that was a lot – and then they were very slight. – but tremendous heat, so that everyone said they had never had to stand such heat in their lives. The Grand Prince of Russia will not come until *November*,¹⁴ so I can compose my *opera*¹⁵ with more reflection. I am extremely glad. – [40] I will not have it performed before All Saints' Day. – For that is the best time – then everyone comes in from the country.

I now have a very nicely furnished room on the Graben. – When you read this, I will already be in it. – I deliberately did not take the street side because of the quiet. – Simply always right to Peisser,¹⁶ [45] for that is of course always possible. – You need of course |: if it does not go via Hagenauer :| only put it in an *envelope* with his *address* on it. – For I have all my letters sent to him. – Concerning *Duscheck*,¹⁷ I have already named the price of the *sonatas* in the letter to her.¹⁸ – namely 3 ducats.¹⁹ – Now *Adieu* – I know of nothing new – I kiss your hands 1000 times and [50] embrace my dear sister from my heart and I am, sir, eternally your

most obedient son
Wolfgang Amadè Mozart

²⁰*P.S.* I commend myself
to all Salzburg.

¹⁴ BD: Cf. No. 0644/24.

¹⁵ BD: *The Abduction from the Seraglio*.

¹⁶ BD: Franz Xaver Peisser, banker in Vienna, correspondent of the Salzburg firm Hagenauer.

¹⁷ BD: Franz Xaver Duscek, pianist and composer in Prague. His wife Josepha was a singer. They had known the Mozarts since 1777.

¹⁸ BD: Cf. No. 0615/15-16.

¹⁹ BD: = 11.5 florins.

²⁰ BD: This P.S. properly belongs to No. 0625.