

0317. LEOPOLD MOZART TO HIS WIFE, SALZBURG

*À Madame / Madame Marie Anne / Mozart / à / Salzbourg*

Munich, 21<sup>st</sup> Feb.,  
1775

I will be utterly glad when this Carnival is over, I am truly tired, [5] for it has lasted far too long.<sup>1</sup>

Sgr. *Tozi*,<sup>2</sup> who composed the opera *Orfeo*,<sup>3</sup> has run off. He had a long romantic understanding with Countess von Seefeld;<sup>4</sup> the Countess' brother, Count *Sedlizky*,<sup>5</sup> was also complicit, as was an Italian tenor, Sgr. *Guerrieri*.<sup>6</sup> The Countess had already left Munich 6 weeks ago [10] under the pretence of travelling to her estate, but in fact left her husband and children, taking much money and jewellery. But because they discovered by the interception of a letter stating that her brother and the 2 Italians *Tozi* and *Guerrieri* were complicit with her and would follow her in the course of time, Count *Sedlizky* was subjected to town arrest, *Guerrieri* was imprisoned; [15] they did not find *Tozi*, for he had made his way to the *Theatine Fathers* in Freyung. The Elector<sup>7</sup> sent him an assurance that he would not go to prison, that he should simply come to be questioned. So he came out free, but immediately made his escape in secret and fled to Italy. Count *Sedlizky* confessed everything, but *Guerrieri* denied everything. But that did not help, [20] for they found the jewellery, which Count *Sedlitzky* had given to *Guerrieri* for safe keeping, sewn into an old armchair in *Guerrieri's* accommodation. Countess Seefeld had pawned this jewellery for a small sum before her departure and informed her brother, Count *Sedlizky*, so that he could redeem it and take it with him. For if she had taken the jewellery with her immediately [25] and tried to sell it somewhere, she would have attracted suspicion and could have betrayed herself. Now, while they know that she went via Frankfurt, they suspect she went to Holland, where she sits all alone, for her awaited travelling companions will never follow her. Just imagine the joy *Md:me Tozi*,<sup>8</sup> who is playing *Euridice* in the opera, must have felt, [30] who knew nothing about it at all. Fräulein von Schiedenhofen<sup>9</sup> is staying with Frau von Pauli and we were at the opera and the ball together. She is in high spirits and very capable, we danced around valiantly with each other. We are well, praise God. On the first Sunday in Lent we will hopefully be in Salzburg. Keep well. We commend ourselves to all. We kiss you many 10 000 000 times [35] and I am as always your

Mzt mp<sup>10</sup>

The first *masked ball* will have gone well in Salzburg. You must definitely go to one too! *Addio*.

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<sup>1</sup> BD: Cf. No. 0316/6-7. He had attended a ball almost every day until the 14<sup>th</sup> February.

<sup>2</sup> BD: Antonio Tozzi (c. 1736 – after 1812), 1774 director of the court music in Munich.

<sup>3</sup> BD: *Orfeo e Euridice*, text by Calzibigi, adapted by Coltellini; première 9<sup>th</sup> January, 1775, Munich.

<sup>4</sup> “gräfin v Seefeld”. BD: Countess [Gräfin] Törring-Seefeld, née Countess [Komtesse] Sedlitzky.

<sup>5</sup> “graf Sedlizky”. BD: Nothing known.

<sup>6</sup> BD: Nothing known.

<sup>7</sup> “Churf:”.

<sup>8</sup> BD: Née Bianchi.

<sup>9</sup> BD: Maria Anna Aloisia von Schiedenhofen (1760-1831), sister of Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen (1747-1812), who made a successful career in the state administration of Salzburg. The Schiedenhofens were in frequent contact with the Mozarts, offering mother and daughter accommodation in Schloss Triebenbach during the travels of Leopold and Wolfgang.

<sup>10</sup> mp = manu propria = in his own hand.