

Mannheim, 6th Decemb.*mon très cher Père!*²

1777

Once again there I have nothing to report! Now I am beginning to feel the game has gone on long enough. I am only curious about the outcome. <Count Salvioli³> has already <spoken to the Elector⁴> 3 times, [5] and <the answer was always> a shrug of the shoulders, and, I will unfailingly <answer>, but – – <I am still undecided>. The opinion of my good friends coincides entirely with mine: that this blocking and caution is a good rather than a bad sign, for <if the Elector did not have the least thought of taking me, [10] he would have said so right away, but, as it is, I attribute> this delaying to no other cause than – – <denari. siamo un poco scrocone>⁵. Besides, I know for certain that <the Elector is very fond of me>. We must simply continue to wait *à bon conto*.⁶ Now I can say that I would be very happy if the <matter turned out well>, for otherwise I would feel remorse <that I have sat around here so long and used up the money>; [15] for the rest, whatever may happen, it can never be for the worse, if it goes according to God's will, and this is my daily prayer, that it may so be. Papa has correctly guessed⁷ the main reason for <Herr Cannabich's friendship>, but the thing for which <he can use me> is nothing more than a small matter, namely that he must publish a *recueil*⁸ taken from all <his ballets>, [20] but for <the clavier>. Now, <he> cannot possibly write the thing so that it comes out well, and yet it is easy; for this, I am very welcome to <him>, |: as was already the case once with a *contredanse*⁹ :|. Now <he> has been off hunting for a week already, and will not come back until next Tuesday. Such things do of course contribute a great deal to <a good friendship>, [25] but disregarding that, I believe he would at least not have been an <enemy> to me, for he has changed a lot. When one reaches a certain age and sees one's children growing up – – one certainly thinks a little differently. His daughter,¹⁰ who is 15 years old, but is the oldest child, – is a very beautiful, well brought-up girl. For her age, she has a great deal of sense and a mature nature; [30] she is serious, does not speak much, but what she says – – is said with charm and friendliness. Yesterday she once again gave me quite indescribable pleasure: she played my sonata absolutely – – outstandingly. She played the Andante |: which must not go fast :| with all the feeling possible; but she also loves playing it. You know that I already finished the first Allegro [35] on the second day that I was here and therefore had only seen Mad^{se}lle Cannabich once. On that occasion the young Danner¹¹

¹ This letter contains numerous phrases in the family code, indicated by angle brackets: < >.

² = “My very dear father”.

³ “Salvioli”. BD: Louis Aurel, Count [Graf] Savioli († 1788), supervisor of music at court in Mannheim. Mozart was presented to him by music director Holzbauer on 4th November, 1777. Cf. No. 0363/55.

⁴ 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.

⁵ = “Money. We are something of a scrounger.”

⁶ = “meanwhile”.

⁷ BD: Cf. Nos. 0378/133-135; 0385/90 ff. (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.

⁸ = “collection”. BD: A *Recueil des airs de ballet* by Cannabich in the form of a keyboard reduction was published by Johann Michael Götz in Mannheim. No examples are known.

⁹ BD: This has not been traced.

¹⁰ BD: Rosina Theresia Petronella (* 1764), known as Rosa, daughter of Christian Cannabich. In 1777 she received lessons from Mozart, who dedicated the clavier sonata in C KV 309 (284b) to her. Cf. No. 0363/13.

¹¹ BD: “The young Danner” is Christian Franz, son of Johann Georg Danner (1722-1803), court musician (violinist) in Mannheim. Mentioned in No. 0360/23-24.

asked how I was thinking of composing the Andante: I want to write it entirely in keeping with the character of *Mad.selle* Rose. When I played it, it was given a simply extraordinary reception. The young Danner said this afterwards: And it is so: she is just like the Andante. [40] I hope you will have received the sonata safely? – – we received your letter of the 1st Dec. safely this morning. Today I dined at the Wendlings¹² for the sixth time, and for the second time with Herr Schweizer.¹³ Tomorrow, for a change, I eat there again.¹⁴ I am certainly getting into the food properly. But now I must go and sleep. I wish you good night.

MARIA ANNA MOZART'S POSTSCRIPT:

[45] ¹⁵Today, the 7th, Wolfgang is eating at Herr Wendling's, so I am alone at home, as happens most of the time, and put up with terrible cold, for when a little fire is lit at all, as soon as it has burnt down the room is cold again. They never stoke the fire. Each little fire like this costs 12 kreuzers,¹⁶ so I only have a small one made in the morning to get up [50] and in the evening; during the day I have to suffer great cold. Now, as I write, I can hardly hold the pen for shivering. Concerning Herr von Hamm,¹⁷ you should not give yourself away so easily, 200 guldens¹⁸ are little enough, for laundry is also included, you must think of all the expenses. In a monastery she would have to part with 100 guldens for food and drink alone, [55] and that still would not include any teacher and other things. So ask for what is right and that you have some profit for your trouble, for the only thing that is free is death, and even that isn't. Your taking Miss Sandl¹⁹ into the room truly gladdens my heart, for she is a good girl and will not cause you any inconvenience. We still have not been to any balls, [60] only to one single gala theatre evening, for admission is very expensive. Per person, the *parterre* costs 45 kreuzers and in the poorer boxes 1 florin, and on top of that one has to come early to get a good seat, so we are letting that be. It is not free for anyone, everyone must pay, the members of the court music as well as those from the theatre, [65] because the Elector has everyone on his payroll and pays big salaries: the principal of the theatre, Herr Marchall,²⁰ has 3000 florins per year, and the simplest singer, just beginning, has 600 florins. In the court music they also have such fine salaries: Herr Canewich,²¹ as orchestra director, has 1800, Herr Fränzel,²² as concertmaster, 1400, music director Holzbaur²³ almost 3000, and when they compose something new, [70] they receive

¹² BD: The flautist Johann Baptist Wendling (1723-1797); his brother was the violinist Franz Anton Wendling (1729-1786), both of whom met the Mozarts in 1763, cf. No. 0057/2-6. 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.

¹³ BD: Anton Schweitzer (1735-1787) was in Mannheim writing the opera *Rosemunde*, text by Christoph Martin Wieland, but the première was delayed, due to the death of Maximilian III Joseph in Munich, until 20th January, 1780.

¹⁴ BD: Eating with Wendling is mentioned in a number of recent letters.

¹⁵ BD: One of the few occasions on this journey where Frau Mozart expresses her personal feelings strongly.

¹⁶ BD: 60 kreuzers = 1 florin.

¹⁷ BD: Cf. Nos. 0345/59; 0382/101 ff. Joseph Konrad von Hamm, Esquire [Edler] von Sonnenfels (1728-1795), secretary in the Royal Ministry of War [Hofkriegsrat] in Vienna. He was considering sending his daughter to Leopold for lessons.

¹⁸ BD: 1 gulden ≈ 1 florin.

¹⁹ "Jungfrau Sandl". BD: Susanna Auer, bonnet-maker (cf. No. 0382/60).

²⁰ BD: Munich theatre director Theobald Marchand (1746-1794), two of whose children later had board, lodging and teaching in keyboard, violin and composition in Leopold Mozart's home.

²¹ Cannabich.

²² BD: 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 Cannabich's wife's sister.

²³ BD: Ignaz Jakob Holzbauer (1711-1783), from 1753 senior music director [Oberkapellmeister] in Mannheim, composer. Stayed in Mannheim rather than moving to Munich with the Elector in 1778. Mozart

presents. It's a picture different from <Salzburg>, it's enough to make your mouth water. At the moment we are hoping in God, if his divine will is different, that he will cause the Electoral <Prince> to keep us. Things move fairly slowly here, we have to wait for time to pass. It is enough that he has not given a refusal as an answer.

MOZART'S POSTSCRIPT:

[75] This very minute I have just come back from Wendling's. As soon as I have taken the letter to the post, I will go back there, they will rehearse the opera²⁴ in *camera caritatis*.²⁵ Afterwards, at half past 6, I go to Cannabich's for the usual daily clavier teaching.²⁶ *Appropós*.²⁷ I must retract something: yesterday I wrote²⁸ that that Mad:^{señe} Cannabich is 15 years old; [80] she is however only 13, and coming on for 14. Our compliments to all good friends, both gentlemen and ladies, especially to Herr Bullinger.²⁹ Mama is consumed with anger, rage and jealousy because Papa need only push the bureau aside and open the door to get to the beautiful chambermaid.³⁰ I can say that I completely regret leaving Salzburg, [85] since I would now have such a fine opportunity to forget all my consternation in the arms of such beautiful, lovable, blue-nosed girl! But that is simply the course things have taken. I must simply comfort myself with the fact that there are even more such beautiful women. Now I must finish, otherwise I will miss the post, and, in the hope of being able to write you surely something new [90] |: for the third time :| in the next letter, whether it coincides with our hopes or not, I kiss your hands 1000 times and am as always, sir, your most obedient son, your faithful wife,

[95]

Wolfg. Amadé Mozart
Maria Anna Mozart³¹

A hug to my sister, who sleeps with some mister,
From a heart cram-full of loving intent,
Both on Shrove Tuesday and in Lent

was positively impressed by his singspiel *Günther von Schwarzburg* in 1777 (première 5 January 1777), cf. No. 0373/52; No. 0377/59 ff.

²⁴ BD: The opera *Rosemunde* by Anton Schweitzer (1735-1787), text by Christoph Martin Wieland, but the première, in Mannheim, was delayed until 20th January, 1780, following the death of the Bavarian Elector Maximilian III Joseph. Cf. No. 0377/62.

²⁵ = "In private".

²⁶ BD: Cannabich's daughter, see above.

²⁷ = "By the way".

²⁸ BD: Line 28.

²⁹ 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. Mozart called him "his best of all friends" (cf. No. 0459/1).

³⁰ BD: The Sandl Auer mentioned above; cf. No. 0382/60.

³¹ BD: Also in Mozart's hand.