

0402.¹ MARIA ANNA MOZART TO HER HUSBAND, SALZBURG; POSTSCRIPTS BY MOZART AND HIS MOTHER

Man[n]heim, 10th January,
1778

My dear husband,

I received your letter² of the 5th safely today and was delighted to gather that you are in good health. We too are well, eternal thanks be to God. [5] Of your news³ from Bavaria we knew something, but not in such detail. Here they are not expecting anything from <Austria⁴>, rather some people are afraid of <Prussia⁵>, but there is a terrible amount of prattling, and mostly lies, and nothing one can repeat. With the real truth they are completely silent. May God grant that everything stays quiet: that is my heart's wish. [10] Regarding my journey home,⁶ we will certainly think about how to do it most easily. I certainly agree to the idea with the merchants if it can be done, but it will not be so easy to leave here so that one gets in at exactly the same time. If the peace holds, it can certainly happen that someone will go to Munich from here; we will simply have to keep enquiring [15] so that we do not come too late. With the trunk,⁷ I will probably have to take it home with me, for it is too big for Wolfgang because they are a party of four⁸ and each one already has baggage, so it would be too difficult, but we will have to see with all of this when the time comes, if only God gives us our beloved peace.

MOZART'S POSTSCRIPT:

[20] Yes, I too wish that with my whole heart. You will have inferred my true wish from my last letter.⁹ Regarding Mama's return journey, it is truly time to think about it, for, although there have always been opera rehearsals¹⁰ up till now, it is not at all certain that the opera will be performed, [25] so we will probably leave on the 15th *Feb.^{ro}*. If one gets everything ready right away, it will be easy. I will certainly enquire carefully. I cannot use the big trunk; I have in mind to take as little baggage as possible and to leave¹¹ everything unnecessary, such as the pile of symphonies etc. as well as some clothes, here with the esteemed Court Chamber Adviser,¹² [30] where it is certainly in the best of keeping, for |: after I have heard your advice on the matter |: I will adopt the opinion and the manner of my travelling companions and have a black suit made and save the clothes with galoons for Germany, because they are not in fashion in Paris anymore anyway. This is, first of all, good housekeeping |: and that is my main objective on my Paris trip |: [35] and secondly, it

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

² BD: No. 0401.

³ BD: Cf. No. 0401/5 ff.

⁴ BD: Cf. No. 0401/41. Austria laid claim to much of Lower Bavaria.

⁵ BD: Frederick II of Prussia was not willing to accept an enlargement of Austrian territory and power.

⁶ BD: Cf. No. 0401/57 ff.

⁷ BD: Cf. No. 0401/94 ff.

⁸ BD: Johann Baptist Wendling (flute), Friedrich Ramm (oboe), Étienne Lauchéry (dance), Mozart. Cf. No. 0383/58-60.

⁹ Cf. No. 0400/56.

¹⁰ BD: The opera *Rosemunde* by Anton Schweitzer (1735-1787), text by Christoph Martin Wieland (1733-1795), but the première, in Mannheim, was delayed until 20th January, 1780, following the death of the Bavarian Elector Maximilian III Joseph. Cf. Nos. 0377/62; 0385/55.

¹¹ BD: Because of the Weber family, cf. No. 0377/34 ff., Wolfgang wanted to keep the possibility of a return to Mannheim open. Leopold opposes this wish in Nos. 0406/102, 170-171; 0410/59-60.

¹² "H: Hofkammer-rath". BD: 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).

suits me and is both country and evening wear at the same time. In a black coat you can go everywhere. Just today, the tailor brought Herr Wendling¹³ his suit. The clothes of mine that I am thinking of taking are my brown, puce-coloured *spagnolette* coat¹⁴ and the two waistcoats. I would therefore ask you to tell me in your next letter [40] if I should do it this way. Now for something else. Herr <Wieland¹⁵> is quite enchanted after having heard me twice now. The last time, after every possible effusion of praise, he said to me: It is truly my good fortune to have met you here, and he pressed my hand. Today there was a rehearsal in the theatre for *Rosemunde*. It is – – – – good, but <nothing> more,¹⁶ [45] for, if it were bad, one would not be able to perform it? – – just as one cannot sleep without lying in bed! Nevertheless, there is no rule without an exception – – I have seen the example of this. So goodnight! – – –

MARIA ANNA MOZART'S POSTSCRIPT:

Today, the 11th, I dined as usual at Herr Danner's.¹⁷ [50] They asked me to write to you and Nannerl conveying the most devoted compliments from both¹⁸ of them. They are both truly good people, and show me many courtesies. I grudge the <Countess¹⁹> very much that you have taken on her 2 <Fräuleins> as pupils: she is not worth all the trouble you are giving yourself and deserves no such reward for her proven insincerity.

MOZART'S POSTSCRIPT:

[55] *Particolarmente per un zecchino il mese.*²⁰ Now for something serious. I know |: quite certainly |: that <the Emperor²¹> has a mind to establish a <German opera> in <Vienna>, and that he is <looking> with great earnestness <for a young music director> who understands the <German language>, has <genius²²>, and is capable of bringing something new into the world.²³ <Benda²⁴> in <Gotha> has an eye on it, [60] but

¹³ 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.

¹⁴ BD: Double barchent coat of woollen cloth, rough on both sides.

¹⁵ BD: Cf. "opera" in line 23. Christoph Martin Wieland (1733-1795), author. The Mozarts had read his books *Abderiten* and also (Leopold at least) *Sympathien* (mentioned in Nos. 0353/44-45 and 0692/4). Mozart's estate included Wieland's *Die Dialogen...* and *Oberon*. Cf. No. 0393/33 ff.

¹⁶ BD: Cf. Nos. 0393/60 ff.; 0487/178 ff. BD V, p. 469, quotes Goethe and Wieland on the difficulties. Goethe suggested that the material was given an epic rather than a dramatic treatment. Wieland himself was astonished that Franziska Danzi, for whose special gifts he had conceived the leading role, was granted leave of one year to travel to Paris and London: with her absence, the whole effect of the piece was destroyed.

¹⁷ BD: "The young Herr Danner" is Christian Franz, son of "the old Herr Danner", Johann Georg Danner (1722-1803), court musician (violinist) in Mannheim. Mentioned in No. 0360/23-24.

¹⁸ BD: The "young" and "old" Danners.

¹⁹ BD: Cf. Nos. 0395/96; 0401/116 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. For her name-days (13th June) in 1776 and 1777, Mozart composed divertimenti: in 1776 KV 247, in 1777 KV 287 (271b, KV⁶: 271 H). In February, 1776, he furthermore wrote for her and her two daughters, Aloisia and Giuseppina, the concerto for three claviers KV 242. Giuseppina (Josepha, "Pepperl") was one of Leopold Mozart's pupils.

²⁰ = "Especially for a *zecchino* [ducat] per month."

²¹ "kaiser". BD: Joseph II (1741-1790), Holy Roman Emperor [Kaiser] 1765-1790.

²² "Genius": at this date probably in the sense of strong natural proclivity for a specific task.

²³ BD: Following the success of the German Opera in Brno under Johann Heinrich Böhm, Emperor [Kaiser] Joseph II gave instructions on 17th December, 1777, to set up a German Opera in Vienna in the Burgtheater. This started in February, 1778, under Ignaz Umlauf (1746-1796), but continued only until March, 1783. A *singspiel* by Umlauf was the first work performed, followed by around 30 other operas. In April, 1783, the

<Schweitzer²⁵> is trying to push himself forward. I think something like this would be <a good thing for me>, but well <paid>, obviously. If <the Emperor gives me a thousand guildens>, I would <write a German opera for him>, and if <he does not want to keep me>, it's all the same to me. Write, I beg you, to all the good <friends in Vienna> that you can think of, saying that <I am capable of [65] bringing honour to the Emperor>. If he does not have other wishes, he should try me <with an opera> – – what he might wish to do afterwards is all the same to me. *Addieu*. But I ask you to get the thing under way immediately, otherwise someone may <beat me to it>. I kiss your hands a 1000 times and embrace my sister from the bottom of my heart, and am your Wolfgang Mozart.

MARIA ANNA MOZART'S POSTSCRIPT:

[70] Wolfgang is now writing 6 new trios²⁶ here and would have them engraved on subscription once they are ready, he will send you 6 copies which you can sell in Salzburg. *Adio*. Keep well, both of you. I remain as always your wife, faithful until death,

Marianna Mozart

To everyone we know [75] all the good wishes imaginable. I commend myself to little Bimperl²⁷.

Italian Opera returned to the Burgtheater. On the basis of Wolfgang's information, Leopold approached Franz von Heufeld in Vienna, cf. Nos. 0406/180 ff.; 0407.

²⁴ BD: Georg Benda (1722-1795), from 1750-1778 court music director in Gotha, composer.

²⁵ BD: Composer of the music for *Rosemunde* in Mannheim, cf. line 23.

²⁶ BD: The sonatas for clavier and violin KV 301 (293a), 302 (293b), 303 (293c), 304 (300c), 305 (293d), 306 (300l), published in November, 1778, by Jean Georges Sieber in Paris, dedicated to Electress [Kurfürstin] Elisabeth Auguste (cf. No. 0363/84-85). Cf. No. 0345/64.

²⁷ BD: Pimpes, the Mozart's dog. Cf. No. 0291/37.