

0419.¹ MARIA ANNA MOZART TO HER HUSBAND, SALZBURG; POSTSCRIPT BY MOZART

²À / Monsieur / Monsieur Leopold Mozart / Maitre de la Chapelle de
S: A: R: / L'archeveque de Salzbourg / à / Salzbourg.³

Man[n]heim, 7th February,
1778

My dear husband,

[5] That Wolfgang is firmly resolved not to go to Paris with <Wendling⁴> you will have gathered from his last letter of the 4th February. He gave you the reasons in his letter,⁵ and it is true that they would have been an <unwholesome company where he too could be misled>. You should nevertheless go ahead and write to Herr von Grimm,⁶ in whom he has placed his entire trust. He can make this journey anytime afterwards, and meanwhile he is losing nothing here. It costs him nothing, the weather is still too raw, in the meantime he can complete his composition,⁷ and does not have to be over-hasty with it. As far as the news goes, the theatre and balls will begin again next week, for the citizens would make too big a loss if the mourning⁸ went on longer. [15] I readily believe that life is so sad⁹ in Salzburg: in this way <the whole country will yet be ruined. I pity all the good people who have to be in Salzburg with such a monster.¹⁰> To Herr von Schüdenhofen¹¹ on his wedding my wishes for 1000-fold happiness and blessing, he will no doubt need them. [20] Doesn't Fräulein Louis¹² come to us anymore, and is Kranach Nanerl¹³ still in the house?

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

² Address in Mozart's hand.

³ = "To Monsieur Leopold Mozart, Director of Music to His Royal Highness the Archbishop of Salzburg in Salzburg".

⁴ BD: 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.

⁵ BD: No. 0416/63.

⁶ BD: Friedrich Melchior von Grimm (1723-1807), 1748 private secretary to the Saxon Count [Graf] Friese, with whom he moved to Paris, where he was in contact with the Encyclopaedists. Various publications, one of which, in 1763, mentioned the Mozart children. His relationship with Mozart broke down in 1778 during the latter's stay in Paris.

⁷ BD: For de Jean [Dejong? Dechamps?], cf. Nos. 0398/11; 0388/46, 47; 0416/63. Mozart did in fact write two concertos and three quartets for "de Jean", cf. No. 0423/47; in No. 0494/60-61, he mentions only three quartets and the flute concerto. Possibilities are the quartets KV 285 (cf. No. 0393/88-90); KV 285a; Anh. 171 (285b); the concertos KV 313 (285c) and KV 314 (285d).

⁸ BD: The mourning in Bavaria following the death of Elector [Kurfürst] Maximilian III Joseph; war involving Austria, Prussia and Bavaria broke out over the succession to the Bavarian throne.

⁹ BD: Cf. No. 041/41 ff., 58 ff.

¹⁰ BD: Presumably Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erbischof] of Salzburg from 1772. Employer of Leopold and, for a time, of Wolfgang. Cf. No. 0263/9.

¹¹ BD: Schidenhofen, Schiedenhofen, Schittenhofer: BD: Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen (1747-1812) made a successful career in the state administration of Salzburg. Married Maria Anna Klara Daubrawa von Daubrawiack in 1778. The Schiedenhofens were in frequent contact with the Mozarts, offering mother and daughter accommodation in Schloss Triebenbach during the travels of Leopold and Wolfgang. Cf. No. 0143/29-30.

¹² BD: Maria Anna Aloisia von Schiedenhofen (1760-1831), sister of Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen.

¹³ BD: Maria Anna Kranach, companion to Maria Anna Aloisia von Schiedenhofen

How, then, are things with the esteemed Senior Equerry¹⁴ – is he still paying his respects to Fräulein Tonnerl,¹⁵ and Herr von Melck¹⁶ to his Pepherl?¹⁷

MOZART'S POSTSCRIPT:

Herr von Schidenhofen could easily have given me news long ago that he had it in mind to marry soon.¹⁸ [25] I would have written him a new minuet for the occasion. This is a marriage for money once again, and nothing more. That is not the way I would wish to marry; I want to make my wife happy, and not to make my happiness through her. That is why I will do without it and enjoy my golden freedom until I am so well-placed that I can feed a wife and children. [30] For Herr von Schidenhofen it was necessary to choose a rich wife, his title being the reason. Noble people must never marry according to *gusto*¹⁹ and love, but only out of self-interest and all kinds of secondary aims; and it would not fit the style of such high persons at all if they still loved their wives once they had done their duty and brought a podgy gentleman heir into the world. [35] But we poor common people, we must not only take a wife whom we love and who loves us, but we must, can and want to take one like that because we are not noble, not wellborn and aristocratic, and not rich, rather, we are lowly, simple and poor, and therefore need no rich wife because our riches simply die with us, for we have them in our head [40] – – and no-one can take this away from us, except if someone cuts our head off, and then – – we do not need anything anymore. We received your letter²⁰ of the 2nd Feb:^{ro} safely.

The main reason why I am not going to Paris with these people I have already given in my previous letter.²¹ The 2nd one is that I have not properly thought through what I have to do in Paris. [45] I could not make my way properly except with pupils, and I was not born for that work.²² Here I have an example from real life: I could have had 2 pupils,²³ I went to each 3 times, then one was not there when I came, so I didn't go again. I am happy to give lessons as a favour, [50] especially when I see that someone has the mind, joy and inclination to learn. But to have to go to a house at a certain time, or to have to wait for someone at home – I cannot do it, no matter how much money it brings me. It is impossible for me. I leave that to people who can do nothing other than play clavier. I am a composer, and am born to be a director of music.²⁴ [55] I should not and cannot thus bury my talent for composing, which God in his goodness has given to me so richly, |: I may say this without arrogance, for I feel it now more than ever :| and that is what I would be doing with the many pupils, for it is a *metier*²⁵ that brings much unrest. I would prefer, so to speak, to neglect the clavier rather than composition, for the clavier is only my sideline, but, thanks

¹⁴ “Herrn oberbreitter”. BD: Gottlieb von Weyrother, Esquire [Edler] (1731-1816), active in the Salzburg riding school and in charge of the court stables. Widower since 23rd October, 1777. His interest in one of Barisani's daughters had been noticed, cf. Nos. 0354/5, 7, 8; 0382/87.

¹⁵ BD: Maria Anna Constantia Barisani (1754-1778), the daughter of the Prince-Archbishop's personal physician, Dr. Silvester Barisani (cf. No. 0382/87). She married the widower Weyrother in April, 1778, but died the same year (cf. No. 0509/72 ff.).

¹⁶ Franz von Molk (c. 1748-1800), eldest son of Franz Felix Anton von Molk (1714-1776), Court Chancellor [Hofkanzler] in Salzburg. Cf. Nos. 0158/5; 0400/32. Listed among the admirers of Nannerl.

¹⁷ BD: Possibly Josephine Lodron.

¹⁸ BD: Mozart's remarks on marriage here should probably be seen in the light of his intentions towards Aloisia Weber. He seems to have had marriage in mind in Nos. 0458/80 ff.; 0471/115 ff.; 0475/45 ff.

¹⁹ = “Taste”.

²⁰ BD: No. 0414.

²¹ BD: No. 0416/60 ff.

²² BD: Cf. No. 0417/44 ff.

²³ BD VII: The “two pupils” came via Cannabich (cf. No. 0388/50-51).

²⁴ “kapellmeister”.

²⁵ = “Profession, occupation”.

be to God, [60] a very strong sideline. The third reason, then, is that I do not know for sure if our friend Grimm is in Paris. If he is in Paris, I can always come on afterwards with the post-coach, for there is a charming post-coach which goes from here to Paris via Strasbourg. We were always going to travel this way; they are going this way anyway. Herr Wendling is inconsolable because I am not going with him, [65] but I believe the reason is more self-interest than friendship. Besides the reason that I gave in my last letter²⁶ |: namely that I had received 3 letters since my absence etc. :|, I also told him this story about the pupils, and asked him if he would organise something dependable for me, in which case I would also follow on afterwards if I were free to do so, [70] especially if it were an opera. Writing opera²⁷ is simply firmly lodged in my mind. French rather than German, but Italian rather than German and French. At Wendling's they are all of the opinion that my compositions would be exceptionally well received in Paris. I would certainly not be anxious about that, for, as you know, [75] I can adopt and imitate every kind and style of composition. Immediately after my arrival, I wrote for Mad.^{selle} Gustl²⁸ |: the daughter :| a French song,²⁹ the text³⁰ of which she gave me, and which she sings incomparably. Herewith I have the honour of presenting it to you.³¹ At Wendling's it is being sung all day, they are completely crazy about it. Now there follows a satire which was written in Munich.³² [80] I don't know if you are familiar with it or not: I write it out here once and for all.

The Good Austrians.

To safeguard the length of our borders,
 True Joseph has lifted his lance,
 [85] As a warning to Frederick, the orders
 Are "Austrian soldiers advance".

For these are our easterly neighbours,
 Already they're manning a gate;
 It's one of Joseph's kind favours,
 [90] He told them to watch and to wait.

He's come to defend our positions,
 We stretched out our welcoming hand;
 Could anyone harbour suspicions,
 Or wish truer peace on our land? --
 [95] Suppose, then, that they should stay longer,
 Suppose we were also betrayed:
 When faced with such villains we're stronger,
 To rout them we'd not be afraid.
 We may not have many stout lancers,
 [100] It costs such a lot for their pay;

²⁶ BD: Cf. note on No. 0416/58 ff.

²⁷ BD: Cf. No. 0416/117-118 for a similar statement.

²⁸ BD: Auguste Wendling.

²⁹ BD: *Oiseaux, si tous les ans* KV 307 (284d); cf. No. 0425/8 ff. Constanze sent the song to Breitopf & Härtel on 25th March, 1799. Cf. Nos. 1236/55; 1240/30-31.

³⁰ BD: By Antoine Ferrand (1678-1719). Like the text of KV 306 (295b), it was taken from the *Anthologie française ou Chansons choisies...* (1765).

³¹ BD: Wolfgang sends a copy of the song written out by Fridolin Weber (cf. lines 123-124).

³² BD: This text appears in various sources, including Franz Wilhelm, Baron [Freiherr] von Dittfurth's *Die Historischen Volkslieder vom Ende des siebenjährigen Krieges, 1763...1812*. Cf. No. 0401/41.

But nuns, priests, castratos and dancers
 Are waiting to join in the fray.
 The Levitical twister, the priest, sir,
 Fraternity, hunter and hound:
 [105] If their anger on you is unleashed, sir,
 King Joseph, you'll crash to the ground.
 And then there's our generals too, sir,
 Far more than have yet crossed your mind;
 The one who would pay would be you, sir,
 [110] So just leave all such thoughts far behind.
³³We're will-less and silently moping:
 Please force all these Prussians to move!
 Here's what we Bavarians are hoping:
 A guardian angel you'll prove.

Joseph's resolution follows on the envelope.

ON THE ENVELOPE:

Joseph's Resolution
 (in elevated tone):

I come to protect you, Bavarian land,
 And what I protect I also command.

[MORE LITERAL TRANSLATION OF THE POEM:

The Good Austrians.

To cover our borders,
 entirely honestly and dutifully,
 [85] Joseph, to deter Frederick, sends
 his soldiers over to us.

There they are, the neighbours from the east,
 full of friendliness, a gate has already been occupied
 fairly and squarely by guards and watchman
 [90] and Joseph charges nothing for it.

He is only giving us protection, and we accommodate
 him willingly and heartily in everything.
 Who should suspect anything underhand,
 how could it ever be more peaceful? --
 [95] Suppose, now, they should stay for a long time;
 suppose, too, there was deceit:
 for driving the villains away from us
 we are still courageous enough.
 We may have few soldiers,
 [100] they would be costly goods,

³³ The next five lines are written at right angles along the edge of the letter.

yet we have dancers, castratos,
 and priests in countless multitudes,
 not to mention the arch-brotherhoods,
 Levite pricks, hunters and dogs,
 [105] Oh, Joseph! If they were to punish you,
 they would truly cast you to the ground.
 We also have many generals,
 perhaps even more than you do,
 you're the one who'd had to pick up the bill,
 [110] so it would be better to leave us in peace.
 We're hoping and we're staying here silent;
 don't let the Prussians into our land!
 This is our Bavarian will:
 that you should be our guardian angel.

Joseph's Resolution

(in elevated tone):

Bavarians! Stay calm! I come to protect,
 and to possess what I protect.]

[115] In the last letter I forgot the greatest merit of Mad^{selle} Weber.³⁴ It is that she sings
cantabile superbly. I beg you, do not forget Italy. I recommend the poor but worthy Weber
 daughter to you with my whole heart. *Caldamente*,³⁵ as the Italians say. I have given her 3
 arias for de Amicis,³⁶ the scene for Duscheck³⁷ |: I will write to her with the next post :|
 [120] and 4 arias from *Re Pastore*.³⁸ I promised to have some arias sent to her from home. I
 hope you will do me the favour of sending these to me, but all charges paid, I beg you, you
 are doing a truly good work. The *lista*³⁹ of the arias is on the French song which her father
 wrote, and the paper is also a present from him, [125] although it consists of more than the
 sheet. Now I must finish. I kiss your hands 1000 times, and I embrace my sister with all my
 heart. Our compliments to all good friends, both gentlemen and ladies, especially to Herr
 Bullinger.⁴⁰ *Addio*. I am, sir, your most obedient son, WMzt

I thank you for the sonatas for 4 hands⁴¹ [130] and Fischer's variations.⁴²

³⁴ BD: Aloisia Weber (c. 1760-1839) was 17 when Mozart met first her. She was already singing at court. The family moved to Munich in 1778. In 1779 she was given a leading position at the German Opera in Vienna [Deutsche Oper]. Cf. No. 0405/30.

³⁵ = "Warmly".

³⁶ BD: Nos. 4, 11 and 16 from *Lucio Silla* KV 135.

³⁷ BD: Scena KV 272, written for Josepha Duscek (1753-1824), singer, wife of Franz Xaver Duscek (1731-1799), pianist and composer in Prague. They met the Mozarts in 1777. Mozart wrote two works for Josepha: KV 272 (cf. No. 0337/84); KV 528 (cf. No. 1070/809).

³⁸ BD: KV 208; Nos. 2, 3, 8, 10. For the last of these arias, three cadenzas (composed for Aloisia Weber?) exist.

³⁹ = "List". BD: Written on the back of the copy of KV 308 (295b) which Mozart sent to Salzburg and which has been lost, the contents of the list (8 arias?) are unclear. Only three, all from *Lucio Silla* KV 135, have been identified: No. 0430/46-47 mentions Nos. 2, 22 and 21. Of the other arias son the list, only the composers are known: "1 Bertoni. 1 Monza. 1 Gasparini. 1 Gretry. 1 Colla." (cf. No. 0430/68-69).

⁴⁰ 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. Nos. 0331/5; 0459/1).

⁴¹ BD: KV 358 (186c) and KV 381 (123a), which Wolfgang wished to have sent onto him, along with two other works. Cf. No. 0405/46 ff.; 0411/80- 81.

⁴² BD: KV 179 (189a).