

0423. MARIA ANNA MOZART TO HER HUSBAND, SALZBURG; POSTSCRIPT BY MOZART

Mannheim, 13<sup>th</sup> *Februari*  
1778

My dear husband,

The circumstances of Bavaria are unfortunately only too well known to us;<sup>1</sup> as far as the claims of the Electress of Saxony<sup>2</sup> are concerned, however, we have not yet heard anything. [5] That would be truly too much, in the end nothing would be left for the Elector<sup>3</sup> from his whole inheritance. Here everything is quiet, and only secrets everywhere. In the newspapers here there are all kinds of indifferent matters, and not the least mention of Bavaria. Regarding my journey to Salzburg, I hope it will after all be possible to find an opportunity to do this, for the weather is still fairly raw. If one had to sit for whole day in an open coach, it would in truth be too burdensome for me, for if I had wanted to travel in winter, we would not have had to stay here so long, and if the weather becomes milder, it is more likely that an opportunity will arise to get a travelling party together. [15] As long as I do not need to travel to Augspurg<sup>4</sup> alone, that is enough to content me: from Augspurg to Salzburg there is nothing more I am afraid of. I will not forget Nannerl;<sup>5</sup> in the meantime I sent my greetings to all good friends, both gentlemen and ladies. *Adio*, keep well, both of you. I kiss you both many 100 000 times and remain your faithful wife,

[20]

MariAnna Mozart

In the meantime you will have received our letters and will have decided what is to be done.

MOZART'S POSTSCRIPT:

*Monsieur,*  
*Mon très cher Père!*<sup>6</sup>

[14<sup>th</sup> February, 1778]

[25] From your last letter<sup>7</sup> of the 9<sup>th</sup> Feb.<sup>10</sup> I could see that you have not yet received my last two letters.<sup>8</sup> Herr Wendling<sup>9</sup> and Herr Ramm<sup>10</sup> leave here early tomorrow morning.<sup>11</sup> If I knew that it was so very displeasing to you that I had not left for Paris with them, I would regret that I have stayed here. I hope, however, that this is not the case. The way to Paris is of course not buried for me. [30] Herr Wenndling promised me that he would immediately

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<sup>1</sup> BD: Referring to Leopold's letter of 9<sup>th</sup> February, 1778 (cf. No. 0420/5 ff.).

<sup>2</sup> "Churfürstin". BD: Maria Anna Walpurgis, sister of the deceased Elector [Kurfürst] of Bavaria, Maximilian III Joseph; she was involved in the questions of inheritance now leading to war involving Austria, Bavaria and Russia. Cf. No. 0420/10 ff.

<sup>3</sup> 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 30<sup>th</sup> December, 1777, Elector of Bavaria. Cf. No. 0363/30. When he succeeded the childless Maximilian III Joseph of Bavaria in December, 1777, the lands of Bavaria and the Palatinate were re-united for the first time since the Treaty of Pavia in 1329.

<sup>4</sup> Augsburg.

<sup>5</sup> BD: Cf. Nos. 0420/77-78; 0414/80.

<sup>6</sup> = "My very dear father".

<sup>7</sup> BD: No. 0420.

<sup>8</sup> BD: Nos. 0416; 0419. Cf. Nos. 0426/3 ff. and 0429/2 ff.

<sup>9</sup> 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.

<sup>10</sup> BD: Friedrich Ramm (1744 – after 1808), oboist, joined the court music in Mannheim aged 14, was in Paris with Mozart, went to Munich with the court in 1778. Mozart met him in Mannheim in 1777 and wrote the oboe quartet KV 370 (368b) for him in 1781. Cf. No. 0363/18.

<sup>11</sup> BD: The original plan was that the dancer Lauchéry should also join the group. Cf. No. 0383/59.

make enquiries about M<sup>sr</sup>. Grimm,<sup>12</sup> and at once inform me about it. If I have this friend in Paris, I shall certainly follow on after them, for he will indeed manage to arrange something for me. The main reason why I did not go with them was exactly this: we have not yet been able to find any way of bringing my Mama to Augsburg. [35] How would she have been able to stay here in the house at all without me? – I ask you, sir, only to take care of her journey from Augsburg to Salzburg; as long as I can be sure of only this, I will certainly make certain that she gets to Augsburg safely – if there are no other means, I will drive her there myself – we alight at Holy Cross.<sup>13</sup> I must know only one further thing: [40] if she travels home after that with one person or with several? – Whether, if there are only 2 of them, a chaise is already there, or whether she can use ours? – We can arrange all of this properly later. If she can only get from Augsburg to Salzburg, from here to Augsburg will not cost much, for here there are sure to be such people as those called *Hauderers*,<sup>14</sup> who drive people cheaply. [45] Until then, I firmly hope to earn so much that my Mama can travel home. I don't know how that could be possible at the moment. Herr de Jean,<sup>15</sup> who also travels to Paris tomorrow, has given me only 96 florins as I have not finished more than 2 concertos and 3 quartets for him |: he erred by 4 florins in calculating half :|. But he must pay me in full, [50] for I have already agreed it with Wendling, I will send the rest on afterwards. It is quite natural that I have not been able to finish it. I do not have an hour of peace here. I cannot write except at night, and therefore I cannot get up early either. Nor is one in the mood for working at every time of day; I could of course scribble the whole day long, but something like this [55] goes out into the world, and there my wish is that I should not need to be ashamed if my name is on it. And then, as you know, I immediately become disinclined if I am always expected to write for an instrument |: that I cannot stand<sup>16</sup> :|. From time to time, therefore, for a change, I have done something different, such as clavier *duetti* with violin,<sup>17</sup> and also worked on the Mass.<sup>18</sup> [60] Now, however, I am getting down to the clavier duets in all earnestness so that I can have them engraved.<sup>19</sup> If only the Elector were here, I would quickly fill out the parts of the Mass. But what is not is not.

I am very much indebted to you, my dear Papa, for the fatherly letter<sup>20</sup> which you wrote to me; I will keep it amongst my treasures [65] and make use of it at all times. I therefore ask you not to forget, concerning my mother, her journey from Augsburg to Salzburg, and fix the time exactly for me. Then I would ask you not to forget the arias mentioned in the last letter.<sup>21</sup> If I am not mistaken, there will be cadenzas<sup>22</sup> there as well,

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<sup>12</sup> 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.

<sup>13</sup> BD: Monastery in Augsburg, mentioned frequently in the correspondence when Mozart was in Augsburg.

<sup>14</sup> BD: Hired drivers. Mozart made a contract with one of these, cf. No. 0436/61.

<sup>15</sup> BD: "de Jean" [Dejong? Dechamps?], cf. No. 0398/11. Dittersdorf dedicated a work to a "Willem van Britten Dejong, amateur de musique". Here Mozart speaks of two concertos and three quartets; in No. 0494/60-61 he mentions only three quartets and a 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).

<sup>16</sup> BD: The flute.

<sup>17</sup> BD: Of the six sonatas later dedicated to the Electress [Kurfürstin] Elisabeth Auguste (cf. No. 0363/84-85), those written in Mannheim were: KV 301 (293a); 302 (293b); 303 (293c); 305 (293d).

<sup>18</sup> BD: Cf. No. 0388/90. Probably only the Kyrie was written.

<sup>19</sup> BD: The sonatas were published by Sieber in Paris in November, 1778. The engraving was not quite finished as Mozart left Paris on 26<sup>th</sup> September, 1778.

<sup>20</sup> BD: No. 0417.

<sup>21</sup> BD: No. 0419. 4 arias from *Il rè pastore* KV 208: Nos. 2, 3, 8 and 10.

<sup>22</sup> BD: These must apparently have been written before 23<sup>rd</sup> September, 1777. Possibilities include 19 cadenzas for three arias by J.C. Bach KV 293e. Leopold copied them out, cf. No. 0430/50.

which I wrote out once, and at least one aria cantabile<sup>23</sup> with written-out *gusto*?<sup>24</sup> [70] – – That is what I most particularly ask for. That is something in the way of an exercise for the Weber daughter.<sup>25</sup> Only two days ago, I taught her the whole of an *andantino cantabile* by Bach.<sup>26</sup> Yesterday there was a concert at Cannabich's.<sup>27</sup> There everything, except for the first symphony by Cannabich, was by me. The young Rose<sup>28</sup> played my concerto in B<sup>b</sup>, then Herr Ramm, |: for a change :| played for the 5<sup>th</sup> time my oboe concerto for Ferlendi,<sup>29</sup> [75] which is causing a great stir here. It has also become Herr Ramm's *cheval de bataille*.<sup>30</sup> After that, Mad<sup>selle</sup> Weber sang the *aria di bravura*<sup>31</sup> for deamicis<sup>32</sup> quite outstandingly. Then I played my old concerto in D major<sup>33</sup> because it is very popular here. Then I improvised for half an hour, and afterwards Mad:<sup>sel</sup> Weber [80] sang the aria *Parto, m'affretto*,<sup>34</sup> the one for de Amicis, to unrestrained applause. At the end, then, was my *sinfonia* from *Re Pastore*.<sup>35</sup> I beg you, with all that is in me, to take up the cause of the Weber daughter; I wish only too much that she could make her fortune: husband and wife, 5 children and 450 florins<sup>36</sup> salary! – – Do not forget about Italy,<sup>37</sup> for my sake too. [85] You know my desire and my passion.<sup>38</sup> I hope everything will turn out well. I have placed my trust in God, he will not abandon us. Now live very well indeed, and do not forget my requests and letters of recommendation. I kiss your hands 100 000 times and am, sir, your most obedient son,

Wolfgang Gottlieb<sup>39</sup> Mozart

[90]

Mannheim, 14<sup>th</sup> Feb.<sup>ro</sup>

1778

I embrace my sister wholeheartedly. To all good friends, both gentlemen and ladies, [95] my compliments, especially to Herr Bullinger.<sup>40</sup> *Apropós*:<sup>41</sup> how do you like the French aria?<sup>42</sup> – –

<sup>23</sup> BD: Two such arias have survived: an ornamented version of *Cara la dolce fiamma* (cf. No. 0430/48) and an ornamented vocal part to *Ah se a morir mi chiama* (No. 14 in Lucio Silla KV 135). The bulk of the handwriting in the latter is Nannerl's.

<sup>24</sup> = "taste, style". Here presumably "appropriate ornaments".

<sup>25</sup> BD: Aloisia Weber (c. 1760-1839), was said to be 17 when Mozart met first her. She is already singing at court (cf. No. 0469/56). The family moved to Munich in 1778 with many of the other court musicians; Aloisia was employed there at the "German Theatre" ["zum deutschen Theater"]. In September, 1779, she was given a leading position at the German Opera in Vienna [Deutsche Oper]. Cf. No. 0405/30.

<sup>26</sup> BD: Piece and Bach family member not identified.

<sup>27</sup> BD: (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798). Joined the Mannheim court music at the age of 13. He became 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.

<sup>28</sup> 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.

<sup>29</sup> BD: Giuseppe Ferlendi(s) (1755 - after 1802), from Bergamo, oboist in the court music in Salzburg 1777-1778. The oboe concerto mentioned is either KV 217k or KV 314/285d.

<sup>30</sup> BD: = "Warhorse".

<sup>31</sup> BD: No. 11 from *Lucio Silla* KV 135. Cf. No. 0405/38-39.

<sup>32</sup> BD: Anna Lucia de Amicis (c. 1740-1816), singer. Met the Mozarts in Mainz and Naples, cf. Nos. 0060/29-31 and 0188/54. Wolfgang reports that she sang in Venice when he was there, cf. No. 0232/33.

<sup>33</sup> BD: KV 175 (written 1773).

<sup>34</sup> BD: From *Lucio Silla* KV 135.

<sup>35</sup> BD: The overture to *Il rè pastore* KV 208.

<sup>36</sup> BD: Cf. No. 0405/38: "400 florins".

<sup>37</sup> BD: Cf. No. 0416/77 ff.

<sup>38</sup> BD: Writing opera. Cf. Nos. 0416/117-118; 0419/70-71.

<sup>39</sup> BD: One of two occasions on which Mozart used this name himself.

<sup>40</sup> 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).

<sup>41</sup> Here: "by the way".

<sup>42</sup> BD: KV 307 (284d). Mozart sent it to Salzburg on 7<sup>th</sup> February, 1778. (Cf. Nos. 0419/75 ff; 0425/8 ff.)