

0439. MOZART TO HIS FATHER, SALZBURG; POSTSCRIPT BY HIS MOTHER

À / Monsieur / Monsieur Leopold Mozart. / maitre de la Chapelle
de S:A:R: / L'archeveque de salzbourg / à / Salzbourg¹

Mon Très cher Père.²

Paris le 24 di mars³ 1778

Yesterday, Monday the 23rd, at 4 o'clock in the afternoon, [5] we arrived here satisfactorily, praise and thanks be to God: we thus spent 9 and a ½ days on the journey. We thought we would not be able to stand it: I have never been so bored in all my life. You can easily imagine what it means when one sets off from Mannheim and from so many dear and good friends and then has to live ten and a half days not only without these good friends, [10] but without people, without a single soul with whom one could have contact or conversation. Now, praise and thanks be to God, we have reached our destination and the end of it. I hope, with God's help, that everything will go well. Today we will take a *fiacre*⁴ and look up Grimm⁵ and Wendling.⁶ Tomorrow morning, however, I will call on Herr von Sückingen, Minister of the Electoral Palatinate,⁷ [15] |: who has a great knowledge and a passionate love of music, and for whom I have 2 letters, from Herr von Gemmingen⁸ and *Msr.* Cannabich⁹ :|. Before my departure from Mannheim, I had copies made for Herr von Gemmingen of the quartet which I wrote one evening in the inn in Lodi,¹⁰ and then the quintet,¹¹ and the variations on Fischer.¹² [20] He then wrote me a particularly courteous *billet*,¹³ disclosed his pleasure at the souvenir which I had left behind for him, and sent me a letter for his very good friend, Herr von Sückingen, with these words: I am assured that you will be a better recommendation for the letter than it can be for you; and in order to reimburse me for the copying costs, he sent me 3 *louis d'or*. [25] He assured me of his friendship and asked to be given mine. I must say that all gentlemen of the court who knew me, court advisers, chamber advisers, other honourable people, and all the court musicians were very indignant and saddened at my departure. This is the most certain of truths. On

¹ = "To Monsieur Leopold Mozart, music director to His Royal Highness the Archbishop of Salzburg in Salzburg".

² = "My very dear father".

³ BD: 24th March.

⁴ BD: Small coach hired by the hour.

⁵ 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.

⁶ 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 Wendling.

⁷ "zum khur-Pfälzischen Minister H: v: Sückingen". BD: Karl Heinrich Joseph, Count [Graf] Sickingen zu Sickingen, Palatine Ambassador (1777-1791) and patron of music in Paris.

⁸ BD: Otto, Baron [Freiherr] von Gemmingen-Hornberg (1755-1836), diplomat and man of letters in Mannheim. Author of the melodrama *Semiramis*, partially set by Mozart in 1771 (KV Anh. 11 /311e). Later, in Vienna, he was "master of the stool" at Mozart's admission to the lodge "Zur Wohltätigkeit" ["At the sign of Charity"] in 1784.

⁹ BD: (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.

¹⁰ BD: KV 80 (73f). Lodi (between Milan and Parma, cf. No. 0165/10-13), 1770. The final movement was probably composed 1773/74.

¹¹ BD: KV 174.

¹² BD: KV 179 (189a).

¹³ = "Note/letter".

Saturday 14th we set off, and on the Thursday¹⁴ before that there was a further concert afternoon at Cannabich's, [30] where my concerto for 3 claviers was played. *Mad.^{selle} Rosl*¹⁵ Cannabich played the first, *Mad.^{selle} Weber*¹⁶ the second, and *Mad.^{selle} Piérron*¹⁷ |: *Serarius*, our house nymph, :| the third. We had 3 rehearsals, and it went very well. *Mad.^{selle} Weber* sang 2 of my arias, the *Aer tranquillo* from *Rè Pastore*,¹⁸ and the new one, *Non sò d'onde viene*.¹⁹ [35] With the latter, my dear Weber girl won indescribable honour for herself and for me. Everyone said that no aria had ever moved them as much as this one, but she also sung it as one ought to. As soon as the aria was finished, Cannabich cried out loudly: *Bravo, bravissimo maestro. veramente scritta da maestro*.²⁰ Here I heard it with instruments for the first time. I would have wished that you too could have heard it, [40] but just as it was performed and sung there, with this precision in *gusto*, *piano* and *forte*.²¹ Who knows, perhaps you will yet hear it²² – I hope so. The orchestra has not stopped praising the aria and talking about it. I have very many good friends in Mannheim |: respected, too – influential – :| who would very much wish to have me there. [45] Ah well, wherever they pay well, that's where I am. Perhaps it will happen. I would wish it; and that is still the way I feel – I still have hopes. Cannabich is an honest, solid man, and my very good friend; his only fault is that although he is no longer young at all, his mind is a little flighty and scattered. If one does not keep on at him, he forgets everything; [50] but when talk turns to a good friend, he speaks bestially, fiercely takes his side, and that brings results, for he has a reputation. Otherwise, however, I cannot say anything about courteous gratitude, but have to admit that the Webers,²³ for all their poverty and inconspicuousness, and although I have not done so much for them, have shown themselves more grateful; [55] for *Mad.^{me}* and *Msr.* Cannabich have said not a word to me, let alone a little keepsake, even if it were only a trifle, just to show a good heart, but simply nothing at all, and not even a thank you, when, after all, I gave up so much of my time for their daughter, and took so much trouble; and now, furthermore, she can afford to let herself be heard anywhere. [60] For a female aged 14 and a *dilettante*, she plays very well; and I am the one to be thanked for that, as all Mannheim knows. She now has *gusto*,²⁴ trills, tempo, and a better hand position, which she did not have before. In about 3 months they will miss me acutely – for I fear she will be ruined again, and will ruin herself, for if she does not constantly have around her a teacher who understands this properly, [65] it is all in vain, for she is still too childish and flighty to do serious and useful practice on her own.

¹⁴ BD: 12th March, 1778.

¹⁵ Diminutive = "little Rose". 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.

¹⁶ BD: Aloisia Weber (c. 1760-1839), came to Mannheim with the family [father: Fridolin Weber] in about 1765. She was 17 when Mozart met first her. She was already singing at court (cf. No. 0469/56).

¹⁷ BD: Therese Pierron, step-daughter of court Chamber Councillor [Hofkammerrat] Serrarius. Wolfgang and his mother moved into his house in Mannheim at the end of 1777. Cf. No. 0390/4 ff. She 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).

¹⁸ BD: No. 3 from *Il Rè pastore* KV 208.

¹⁹ BD: KV 294; cf. No. 0431/27 ff. Aloisia saying this one at a concert in the Burgtheater on 11th March, 1783; cf. No. 0731/17-18.

²⁰ = "Bravo, bravissimo, master. Truly the writing of a master".

²¹ = "Taste/style, soft and loud".

²² BD: Perhaps Mozart has not yet given up all hope of a concert tour with the Webers. Cf. No. 0416/85-87.

²³ BD: Family of Franz Fridolin Weber (1733-1779). He became a high administrative official [Amtmann in Zell zu Wiesental und Stetten]. Married Maria Caecilia Stamm (1727-1793), daughter of Otto Stamm, secretary to the Palatine government; they had 5 daughters, including the Aloisia mentioned above, and 1 surviving son. Forced to leave his position in 1763, was then employed at the court in Mannheim as a bass, prompter and music copyist.

²⁴ = "Taste, style".

The Weber girl, in her kindness, has crocheted 2 pairs of cuffs in *filét*²⁵ and honoured me with them as a keepsake and as a slight token of gratitude. He²⁶ copied out everything I needed free of charge and gave me music paper; [70] and presented me with the comedies of Molière²⁷ |: because he knew I had never read them :| with this inscription: *Ricevi, Amico, le opere del moliere in segno di gratitudine, e qualche volta ricordati di me*,²⁸ and when he was alone with Mama, he said: Now, quite simply, our best friend is leaving us, our benefactor. Yes, that is certainly true, if it had not been for your esteemed son, [75] he has done my daughter²⁹ no end of good, nor can she be grateful enough to him. The day before I left, they furthermore wanted to invite me to dine in the evening, but since I had to be at home, it could not be done. But I still had to give them 2 hours just before the meal. [80] There they did not cease thanking me, they only wished they could have been in a position to show me their gratitude. When I left, they all wept. Please forgive me, but tears come to my eyes when I think about it. He went downstairs with me, remained standing in the house doorway until I was round the corner, calling out *Addieu* after me. [85] The incidental costs of the journey, for food, drink, bed and gratuities, amounted to over 4 louis d'or,³⁰ for the further we got into France, the more expensive it became. I have just received your letter³¹ of the 16th. Otherwise have no worries, I am sure of carrying out my task well. I would ask for only one thing, that you should show good humour in your letters, [90] and if the war³² comes too close to you, just make the journey here to us. My compliments to all good friends, both gentlemen and ladies. I kiss your hands 1000 times, and embrace my sister with my whole heart, and am your most obedient son,
Wolfgang Amadè Mozart

MARIA ANNA MOZART'S POSTSCRIPT ON THE ENVELOPE:

My dear husband, we have arrived here safe and sound, praise and thanks be to God. [95] We are living in Herr Mayer's³³ house, where Herr von Waldburg³⁴ was. What we have to pay we do not yet know, but will find out tomorrow. Today we went to Baron von Grimm's, but he was not at home, but we left a *billet*³⁵ there so that he knows that we have arrived. Wolfgang will call on him again tomorrow [100] and will hand in his other letters there too. On the journey we had 8 days of the most beautiful weather, astonishingly cold in the morning, and warm in the afternoon. In the last 2 days, however, we have been almost suffocated by the wind and drowned by the rain, so we were left dripping wet in the coach and were absolutely unable to gasp for breath. We also got through the custom checks well, [105] except that Wolfgang was charged customs duty on his small-format manuscript

²⁵ = "Fine thread".

²⁶ BD: Fridolin Weber.

²⁷ BD: Translated by Friedrich Samuel Bierling, Hamburg, 1752. Three of the four volumes were in Mozart's estate.

²⁸ = "Receive, friend, the works of Molière as a sign of gratitude, and remember me from time to time."

²⁹ BD: Aloisia Weber, see note on line 30.

³⁰ BD: Leopold's calculations of the cost of the journey are in No. 0430/131 ff.

³¹ BD: No. 0438.

³² BD: Military actions involving Bavaria, Austria and Prussia had broken out in the War of the Bavarian Succession, cf. No. 0401/41.

³³ BD: Rue Bourg l'Abbé, cf. No. 0433/27-28. Paris agent for the Augsburg/Frankfurt merchant Arbauer (cf. No. 0422/181). Mozart and his mother stayed with him after their arrival in Paris in 1778 (cf. Nos. 0422/183; 0425/65; 0439/95). Mozart stayed at a total of three different addresses in Paris in 1778, all relatively close to each other.

³⁴ BD: Cf. Nos. 0053/24-25; 0433/58-60. Anton Willibald, Count [Graf] von Waldburg zu Wolfegg und Wandsee (1729-1821), hereditary seneschal [Rechtserbtruchsess], cathedral canon in Salzburg, high official. Supposedly Provincial Director, under the name "Prunelius", of the Salzburg Illuminati lodge "Apollo".

³⁵ = "Note".

paper and paid 38 *sols*³⁶ for it. In Paris we were not checked at all. For Wolfgang, time passes so slowly because he has no *clavier*, for because the weather is so bad, he has not been able to look around for one. *Adio*, keep well, both of you. I kiss you many 10 000 times and remain your faithful wife,
Frau Mozart.
[110] Our compliments to all; in Clermont,³⁷ on Saint Joseph's Day, we drank to the health of Herr Bullniger.³⁸

³⁶ Sols can be taken as equivalent to kreuzers: 60 kreuzers = 1 florin.

³⁷ BD: Clermont-en-Argonne near Metz, the only identified stop on the journey.

³⁸ BD: On the name-day of 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).