

1094.<sup>1</sup> MOZART TO HIS WIFE, VIENNA

[à Madame Costance de Mozart / née de Weber / on the Hoher Markt / in the Walseck house / c/o Herr von Puchberg]<sup>2</sup>

Dresden, 16<sup>th</sup> April, 1789.

My dearest, most treasured little wife!

½ past 11 at night

[5] What? – Still in Dresden? – Yes, my love; – I will tell you everything down to the last detail: – On Monday the 13<sup>th</sup>, after we had had breakfast at the *Neumanns*,<sup>3</sup> we all went to court, to the chapel,<sup>4</sup> the Mass was by Naumann<sup>5</sup> |: which he conducted himself :| – very mediocre; – we were in an *oratoire*<sup>6</sup> across from the music; – [10] suddenly Naumann<sup>7</sup> took me up to Herr von König, who is *Directeur des plaisirs*<sup>8</sup> |: of the sad Electoral *Plaisirs*<sup>9</sup> :|; – he was exceptionally charming, and on being asked whether I might wish to play to His Illustrious Majesty,<sup>10</sup> I answered that that would indeed be a gracious favour to me, but since I am not dependent on myself alone,<sup>11</sup> I cannot stay – that is how we left it; – [15] My princely<sup>12</sup> travelling companion invited the Neumann<sup>13</sup> family, along with *Duschek*,<sup>14</sup> to dine at midday: – During the meal, news came that I should play at court the following day, Tuesday the 14<sup>th</sup>, at half past 5 in the evening. – That is something quite exceptional here, for otherwise it is very difficult to get a chance to play here, and you know that this place was not in my thoughts at all. – We had organised a *quartet* for ourselves à *l’hotel de Boulogne*.<sup>15</sup> [20] – we performed it in the chapel with Antoine Tayber<sup>16</sup> |: who is organist here, as you know :|

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<sup>1</sup> BD: Original unknown. Copy Bspk. Edition NissenB.

<sup>2</sup> DME: This address is neither in Hauer’s copy nor in the first printed version. BD: Johann Michael Puchberg (1741-1822), 1768-1777 in charge of a factory and wholesale business for finished and semi-finished silk layers, velvet, ribbons, cloth and gloves. He resumed this activity in 1785 in association with his brother. The landlord of the premises on the Hoher Markt in Vienna was Franz, Count [Graf] Walsegg-Stuppach, who commissioned the *Requiem* from Mozart in 1791. Member of various Masonic lodges from 1773 onwards. It was probably in Masonic circles that he met Mozart. He was also in contact with Joseph Haydn, who wrote to him in January, 1792, in connection with Mozart’s death. He represented Constanze for a time regarding Mozart’s estate. Mozart dedicated to him the string trio divertimento in E<sup>b</sup> KV 563 (cf. No. 1094/23; No.1121/11) and perhaps also the piano trio in E KV 542 (cf. notes on No. 1077/50 and No. 1083/18). In the course of three years, Puchberg lent Mozart a total of at least 1415 florins (cf. note on No.1076). Constanze paid the debt some years later when her financial position improved. Puchberg died in poverty in 1822.

<sup>3</sup> BD: The family of the secretary to the Privy War Advisory Cabinet [Geheimes Kriegsratskollegium], Johann Leopold Neumann (\* 1748), who lived near the “Hotel de Pologne”, where Mozart was staying.

<sup>4</sup> BD: To the Catholic “*Hofkirche*” in Dresden.

<sup>5</sup> BD: Johann Gottlieb Naumann (1741-1801), from 1786 Senior music director [Oberkapellmeister], important in the time between Hasse and Paër/Weber. Member of a Dresden Masonic lodge.

<sup>6</sup> (Private?) prayer chapel.

<sup>7</sup> BD: In error instead of Neumann. Naumann was at this point busy with the music.

<sup>8</sup> “*Director of the pleasures* [of the Elector’s court]”. – In charge of entertainments at court.

<sup>9</sup> “Churfürstl: Plaisirs”.

<sup>10</sup> “*Seiner Durch:*”. BD: Elector Friedrich August III, whose reign had started in 1763.

<sup>11</sup> BD: He was travelling with Prince [Fürst] Karl Lichnowsky, who was later, from about 1795-1806, a patron of Beethoven. In 1789 he married the daughter of Countess [Gräfin] Wilhelmine Thun, who was also closely associated with Mozart.

<sup>12</sup> “fürstlicher”.

<sup>13</sup> BD VI: Corrected from BD IV, *Naumann*.

<sup>14</sup> BD: The singer Josepha Duschek, cf. No. 1092/5.

<sup>15</sup> BD: *Hotel de Pologne*, where Mozart and Prince [Fürst] Karl Lichnowsky were staying.

<sup>16</sup> BD: Anton Teyber (1756-1822), member of the musical Teyber family, a family with whom the Mozarts maintained contacts over 20 years. Anton studied with Martini in Bologna, then in Florence, Rome, Naples, Genoa, Madrid and Lisbon.

and with Herr *Kraft*<sup>17</sup> |: violoncellist to Prince Esterhazy<sup>18</sup> :|, who is here with his son; during this little *concert* I performed the *trio* which I wrote for Herr von Puchberg,<sup>19</sup> – it was simply executed very audibly – *Duschek* sang a huge amount of *Figaro* and *Don Juan*;<sup>20</sup> [25] – the next day I played the new *concerto in D*<sup>21</sup> at court; the following day, Wednesday the 15<sup>th</sup>, I was given a very fayn<sup>22</sup> snuffbox indeed; – we then dined at the Russian ambassador’s, where I played a great deal. – After the meal, it was agreed that we should see an *organ*.<sup>23</sup> – at 4 o’clock we drove to see it – Naumann was also there; – Now, it is important to know that there is a certain Hässler<sup>24</sup> here – [30] |: an *organist* from Erfurt :|, where he had also been; – he is a pupil of a pupil of Bach. – his *strength* is the *organ*, and the *keyboard* |: *clavichord* :| – Now, the people here believe that because I come from Vienna, I do not know anything about this taste and this manner of playing. – So I sat down at the *organ* and played. – Prince Lichnowsky<sup>25</sup> |: because he knows Hässler well :| [35] expended great efforts and persuaded him to play too; – the *strength* of this Hässler lies in his pedal work on the organ, but this is not such a special skill because the *pedals* are arranged in steps here; otherwise he has simply learnt harmony and modulations by old Sebastian Bach and is not capable of putting together a fugue in an orderly manner – and his playing is not really solid – [40] is consequently far from being an Albrechtsberger.<sup>26</sup> – After this it was decided we should go to the Russian ambassador’s again, so that Hässler could hear me on the *forte piano*; – Hässler also played. – on the *forte piano*; well, I find the Auerhammer<sup>27</sup> girl just as strong; you can imagine that his side of the balance was now sinking considerably. – After this we went to the opera,<sup>28</sup> which is truly miserable; [45] – and do you know who was among the ladies singing here? – *Rosa Panservisi*,<sup>29</sup> – you can imagine her joy. – Otherwise however the first lady, *Allegrandi*, is much better than *Ferarese*,<sup>30</sup> – although that is not saying a lot. – After the *opera*, we went home; now comes the happiest moment for me: I find what I have been waiting for with the deepest longing for so many days now, a letter from you, my dearest!, my treasure! – *Duschek* and the Neumanns<sup>31</sup> were there, as usual; I went straight to my room in triumph, kissed the letter countless times before breaking the seal, then – devoured it more than read it. – I stayed in my room for a long time, for I could not read it often enough, not kiss it enough. When I joined the company again, [55] the Neumanns asked me if I had received a letter, and

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<sup>17</sup> BD: Anton Kraft (1749-1820), in 1778 became first cellist in the court music of Prince [Fürst] Nikolaus Esterházy (1714-1790). Joseph Haydn is said to have composed his cello concerto in D major for him. At this point he was now concert tour in northern Germany with his son Nikolaus (aged 11).

<sup>18</sup> “Fürst”.

<sup>19</sup> BD: The divertimento for string trio in E<sup>b</sup> KV 563 (cf. however note on No. 1083/18). Teyber on violin, Mozart on viola?

<sup>20</sup> = *Don Giovanni*.

<sup>21</sup> BD: The piano Concerto in D KV 537, the so-called Coronation Concerto (cf. note on No. 1075/17).

<sup>22</sup> “fayn” for “fine” echoes Mozart’s use of Mozart’s “*schen*” (instead of “*schön*” = “fine”, “beautiful”). BD: This imitates the Saxon dialect.

<sup>23</sup> BD: The Silbermann organ in the Hofkirche.

<sup>24</sup> BD: Johann Wilhelm Hässler (1747-1822), organist in Erfurt.

<sup>25</sup> “Fürst”.

<sup>26</sup> BD: Johann Georg Albrechtsberger (1736-1809), from 1772 court organist in Vienna. In Mozart’s estate was found a copy of Albrechtsberger’s *Sei fughe e preludie per l’organo*, Vienna, 1787.

<sup>27</sup> BD: Josepha (1758-1820), daughter of Johann Michael von Auerhammer (†1782); a pupil of Mozart’s with professional aspirations.

<sup>28</sup> BD: *Le trame deluse ovvero I raggiri scoperti* (1786) by Domenico Cimarosa.

<sup>29</sup> BD: Rosa Manservisi; she sang *Sandrina* in the première of *La finta giardiniera* in 1775.

<sup>30</sup> BD VIII: Maddalena Allegrandi (c. 1750, Florence – 1802, Ireland). Worked in Venice, London and Dresden. *Le trame deluse ovvero I raggiri scoperti* (1786) by Domenico Cimarosa. BD: Adriana Ferrarese del Bene, actually Francesca Gabrieli. Sang *Susanne* in the Vienna performance of *Figaro*. For this occasion, Mozart wrote for her the rondo “*Al desio, di chi t’adora*” KV 577 and the aria “*Un moto di Gioia*” KV 579. In the première of *Così fan tutti* in 1790 she sang *Fiordiligi*.

<sup>31</sup> BD VI: Corrected from BD IV, Naumann.

on my confirming that, they all congratulated me heartily because I had daily bemoaned the fact that I had no news; – the Neumanns are hearty people. – Now to your kind letter, for the continuing story of my stay here until my departure will follow soon.

[60] My dear little wife, I have a heap of requests to present to you; –

1.<sup>mo</sup> 32 I ask you not to be sad;

2.<sup>do</sup> that you should pay attention to your health and not trust the spring air.

3.<sup>tio</sup> that you should not go out walking alone – but preferably – not go on foot at all.

[65] 4.<sup>to</sup> that you should be completely assured of my love; – I have not yet written a single letter to you without having placed your dear *portrait* in front of me.<sup>33</sup>

ø<sup>34</sup> 6.<sup>to</sup> *et ultimo*<sup>35</sup> I ask you to write at greater length. – I would like to know whether brother-in-law Hofer<sup>36</sup> came the day after my departure? Whether he comes often, as he promised me he would; – [70] whether the Langes<sup>37</sup> come occasionally? – Whether work on the *portrait* is proceeding? – How does your daily life look? – These are all things which are naturally of great interest to me. –

ø 5.<sup>to</sup> In your comportment I ask you not only to consider your and my honour, but also appearances. Do not be angry at this request. [75] – Precisely on this account you should love me even more, because I am maintaining our honour.

Now I wish you well, my dearest, my treasure, – bear in mind that every night, before I go to bed, I speak to your *portrait* for fully half an hour, and likewise on waking up. – In two days time, on the 18<sup>th</sup>, we are leaving; – [80] From now on always write to Berlin poste restante.<sup>38</sup>

*O Stru! Stri!* – I kiss and hug you 1095060437082 times |: here you can practice your diction :| and I am eternally

your most faithful spouse and friend

W. A. Mozart  $\frac{m}{P}$  39

[85] The end of my stay in Dresden will follow soon. – Good night! –

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<sup>32</sup> The ordinal numbers are Italian.

<sup>33</sup> BD: Cf. Nos. 1089/5; 1092/23.

<sup>34</sup> BD: The two corresponding marks presumably indicate the wrong order of “5<sup>th</sup>” and “6<sup>th</sup>”.

<sup>35</sup> “*And lastly*”.

<sup>36</sup> BD: The violinist Franz Hofer (cf. note on No. 1022/5, 61, 89).

<sup>37</sup> BD: Constance's sister and husband.

<sup>38</sup> = “To be collected from the post office”.

<sup>39</sup> *Manu propria* = in my own hand.