

1195. MOZART TO HIS WIFE, BADEN¹ BY VIENNA

*À / Madame / Madame Costance de Mozart / à / Baaden / to be delivered to the esteemed Municipal Legal Officer.*²

Saturday³ night at
½ past 10. –

[Vienna, 8th and 9th October, 1791]

[5] Dearest, most treasured little wife! –

It was with the greatest pleasure and joy that I found your letter on my return from the opera;⁴ – although Saturday is always a bad day because it is post-day, the opera was performed to a completely filled theatre with the usual applause and repeats; – it will be a performance again tomorrow, [10] but not on Monday – Siessmayer⁵ must therefore bring Stoll⁶ into town on Tuesday, when it will be given for the first time again – I say for the first time because it will probably be given several times in succession again; – I have just been enjoying tucking into a tasty piece of beluga which *Don Primus*⁷ |: who is my faithful valet :| brought me [15] – and since my *appetite* is somewhat voracious today, I sent him off again to bring me some more if possible. – In this time in between, then, I will continue writing to you. – This morning I composed⁸ so assiduously that I finished late, at ½ past 1 – therefore ran to Hofer's in the greatest haste |: simply so as not to eat alone :| where I also met Mama.⁹ [20] Immediately after the meal I went back home again and composed [until]¹⁰ it was time for the opera. *Leitgeb*¹¹ asked me to take him in with me again, which I also did. – Tomorrow I will take Mama in with me; – Hofer has already given her the word book to read beforehand. – With Mama one will no doubt say that she sees the opera, but not that she hears the opera. – [. . . .]¹² X.Y. [. . . .]¹³ took a *box* today. – [. . . .]¹⁴ [25] they applauded everything quite warmly, but He, the all-knowing, played the Bavarian so much that I could not stay, I would have had to call him a Donkey; – to my misfortune, I happened to be in the box when the 2nd act began, consequently at the solemn scene. – He found everything laughable; initially I had enough patience to be inclined to draw his attention to some of the words, [30] but – he found everything laughable; –

¹ BD: Constanze had problems with her feet (cf. note on No. 1106/14) and had spa treatment in Baden on previous occasions; she was accompanied by her sister Sophie and Süßmayr.

² “Hr: Stadt-sindicus”. BD: Johann Georg Grundgeyer, Constanze's landlord in Baden (cf. note on No. 1153/17).

³ BD: 8th October, 1791.

⁴ BD: *The Magic Flute*. Mozart attended performances on the 7th (cf. No. 1193/31) and 8th.

⁵ Mozart imitates the dialectal pronunciation. BD: Franz Xaver Süßmayer (1766-1803), son of choirmaster and schoolmaster Franz Karl Süßmayer. Pupil of Mozart's. Currently doing copying work from Mozart and accompanying Constanze in Baden.

⁶ BD: Anton Stoll (1747-1805), schoolteacher and choir master in Baden, cf. note on No. 1162/2. In his possession were – besides the autograph of “*Ave verum corpus*” KV 618 – the autographs of KV 193 (186g); 194 (186h); 260 (248a) and 337, which he had certainly received directly from Mozart himself.

⁷ BD: Supposedly the nickname of the waiter Joseph Deiner in the inn “Zur goldenen Schlange”.

⁸ BD: Probably on the *Requiem*.

⁹ BD: Maria Cäcilia Weber, Constanze's mother.

¹⁰ BD: Inkblot. Supply “bis” [= “until”]

¹¹ BD: Joseph (incorrectly Ignaz) Leutgeb (Leitgeb) (1732-1811), hunting horn player, one of the few people mentioned throughout the almost 30 years of correspondence (1763-1791). The large number of works written for him by Mozart speak for his musical abilities. Mozart made contact with him in 1781, shortly after arriving in Vienna. Leutgeb lived in a large house outside town; Mozart stayed there occasionally when his wife was taking spa treatment in Baden in 1791.

¹² BD: Approximately one third of a line crossed out by Nissen. Nissen's “N.N.” denotes that names are involved.

¹³ BD: Approximately one third of a line crossed out by Nissen. Nissen's “N.N.” denotes that names are involved.

¹⁴ BD: Approximately one line crossed out by Nissen. Nissen's “N.N.” denotes that names are involved. Possibly the “Goldhahn” of line 59?

at that it became too much for me – I called him *Papageno* and left – but I do not believe the thickhead understood that. – I went into another box, where I found Flamm¹⁵ with his wife; it was pure pleasure there, and that is also where I stayed until the end. – Only I went on stage at *Papageno's aria* with the glockenspiel [35] because today I felt such an impulse to play it myself. – Now, where Schickaneder¹⁶ had to wait at one point, I had some fun and played an *arpeggio* – he was startled – looked into the wings and saw me – when it came the 2nd time – I did not do it – this time he stopped and showed no inclination to continue at all – I guessed his thoughts and played a *chord* again – [40] and he struck his little glockenspiel and said shut your mouth – at that everyone laughed – I believe that with this joke, many realised for the first time that he does not play the *instrument* himself. – By the way, you would not believe how *charming* the music sounds when heard in a *box* close to the *orchestra* – much better than in the *gallery*; – you must try it as soon as you come back. –

[45] Sunday, at 7 o'clock in the morning. – I slept very well, hope that you have slept very well too. – I have been savouring a splendid little half capon which my friend *Primus* brought as an afterthought. – At 10 o'clock I am going to Mass at the *Piarists*¹⁷ because *Leitgeb* told me that I can speak to the director then. – And I will also stay there to eat.

[50] Yesterday evening *Primus* told me that so many people are ill in Baaden: is that true? – Take care of yourself, and on no account rely on the weather. – At this very moment *Primus* has come back with the oxen-post¹⁸ news, saying the coach had already left at 7 o'clock today and that nothing more will leave until this afternoon – as a result, all my writing in the evening and early morning was for nothing, [55] you will not receive the letter until the evening, which annoys me greatly. – Next Saturday I will certainly come out to you – then we shall all go to the *Casino*¹⁹ and then return home together on Monday –

*Lechleitner*²⁰ was at the opera yet again; – even if he is not really knowledgeable, he is at least a real opera lover, which one cannot however say of <Goldhahn>²¹ – [60] he is truly preposterous. – He prefers a good *dinner*. – Farewell, love! – I kiss you a million times and am eternally your

Mozart mp²²

P. S. – Kiss *Sophie*²³ in my name. To Siessmayer I send a few good butts on the nose and a firm tug of his hair. [65] To Stoll a thousand *compliments*. *adieu* – the hour is striking – – Farewell! – We shall see each other again! –

N.B. I suspect you must have sent the 2 pairs of yellow winter leggings for my boots to be washed, because I and *Joseph* have looked for them in vain.²⁴ – adieu –

¹⁵ BD: Franz Xaver Flam(m) (1739-1811), state official dealing with transport requirements. Of Flemish extraction.

¹⁶ BD: Emanuel Schikaneder (1751-1812), actor and theatre director, here playing Papageno. Responsible for the original text of *The Magic Flute*. Long acquainted with the Mozart family.

¹⁷ BD: Cf. note on No. 1170/27 f. The Piarist church in the suburb Josephstadt. An ulterior motive was probably that he wished to send his son Carl Thomas to the Piarist school.

¹⁸ BD: “OchsenPost” [= “oxen post”]: for Mozart, any vexatious or senseless person could be called an “ox”.

¹⁹ Municipal assembly or functions room, often used for balls.

²⁰ BD: Not identified.

²¹ DME has “Goldhahn”. BD: Joseph Odilo Goldhahn (“Goldhann”) appears as “requested witness” in the execution of Mozart's will.

²² mp = “manu propria” = “in his own hand”.

²³ BD: One word of medium length crossed out by Nissen.

²⁴ BD: Probably Joseph Preisinger, landlord of the inn “Zur goldenen Schlange”. Cf. No. 1193/11.