

Salzb., 18<sup>th</sup> Novemb.,  
1780*Mon cher Fils!*<sup>2</sup>

But what thoughts you have in your head! – we have to be astonishingly ashamed in front of Herr Schickaneder;<sup>3</sup> on my name-day<sup>4</sup> I said to him at shooting:<sup>5</sup> [5] The aria<sup>6</sup> will certainly come tomorrow. – – Could I, in the light of all that seemed probable to me, say anything else? – – A week before I had to tell him you had not been able to write it out completely: then there remained no doubt at all that you would send it a week later with the post-coach, all the more so since he has only 12 performances left at the theatre. [10] I truly do not know what I should present him with when he comes shooting tomorrow, for you know that I have no inclination at all towards lying. – I must simply say you missed the post-coach and the special post charges were too expensive; it will certainly arrive with the next post-coach. Now I do not want to become a liar a second time, since it is indeed no small matter [15] to have free admission for 3 persons<sup>7</sup> for any seats in the theatre for such a long time. He and your sister were vying for first prize, but Schickaneder's shot was in fact measured as being a little nearer, he received the first prize of 1 florins 12 kreuzers, your sister the second of 30 kreuzers. Count Überacker<sup>8</sup> gave the double first prize for the high feast-day:<sup>9</sup> the stake<sup>10</sup> was 24 kreuzers, there were 19 stakes and 40 winners; [20] the bull's-eye was Cath. Gilowsky's<sup>11</sup> arse.

In the night of the 17<sup>th</sup>, yesterday to today, that is, the night just passed, there was a terrible outbreak of fire in Hallein.<sup>12</sup> The house belonging to Frau Rauchenbichler's<sup>13</sup> parents, the hosiery-merchant's wife, burnt down to the ground, in one neighbouring house the upper floor, in another all the roofing. [25] The wind carried the burning struts and slats across the whole town – but since it was luckily snowing and a lot of snow was already lying on the

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

<sup>2</sup> = "My dear son!"

<sup>3</sup> BD: Emanuel Schikaneder (1751-1812), actor and theatre director. He took over the Moser troupe in 1778, which he took to Ulm, Stuttgart, Augsburg, Neuburg an der Donau, Nuremberg, Erlangen, Rothenburg ob der Tauber, Laibach, Klagenfurt and Linz 1780. They were in Salzburg 1780/81. He soon got to know the Mozart family, gave them free entry to the theatre every evening, and participated in the air-rifle club. He was important in giving Mozart familiarity with stage practice. In 1786 they performed operas ten times and plays three times in Salzburg.

<sup>4</sup> BD: 15<sup>th</sup> November.

<sup>5</sup> BD: The shooting of airguns at humorously decorated targets was practised in the apartments of the members of the "marksmen's company" or club. A member would donate the first prize and pay for all food and drinks consumed during the meeting. Cf. No. 0330/5.

<sup>6</sup> BD: Cf. No. 0535/61. Mozart had promised Schikaneder an aria for insertion into the comedy *Die zwey schlaflosen Nächte oder Der glückliche Betrug*. Cf. Nos. 0550/3; 0559/22. After repeated reminders, Mozart sent it off via Leopold on 22<sup>nd</sup> November, 1780 (cf. No. 0541/3). The music is the recitative and aria "*Warum, o Liebe, treibst...*" – "*Zittre, töricht Herz, und leide*" KV Anh. 11a (365a; lost).

<sup>7</sup> BD: Leopold, Nannerl and Wolfgang.

<sup>8</sup> BD: Wolf Joseph, Count [Graf] Uiberacker, Court Counsellor [Hofrat] and member of the airgun-shooting company. Lived in Tittmoning, 36 km north-east of Salzburg.

<sup>9</sup> BD: Leopold's name-day, cf. line 4.

<sup>10</sup> BD: All members contributed to a kitty from which activities were financed.

<sup>11</sup> BD: "Katel, Katherl, Katerl, Catherl, Chatherl", Katharina Gilowsky (1750-1802), daughter of court surgeon Wenzel Andreas Gilowsky, member of the airgun club of earlier years, frequenter of the Mozart family home. Sometime governess to the children of Leopold Andreas, Count [Graf] Plaz.

<sup>12</sup> BD: "Hallein", a town about 15 km south of Salzburg.

<sup>13</sup> BD: Theresia Rauchenbichler, née Weiss († 1831), married merchant Franz Joseph Rauchenbichler (cf. No. 0906/75) in 1764. Her father was a wool merchant, Johann Baptist Weiss. She was the universal heir of Gottlieb, Baron [Freiherr] von Pranck (cf. No. 0379/71), to whom she had lent 12,000 florins.

roofs, it quenched the burning material that was flying around: otherwise it would have done great damage to the buildings on the salt meadows.

On Monday the 20<sup>th</sup> the Prince of Berchtelsgaden<sup>14</sup> will pay a visit to the Archbishop at midday and go back again in the evening. [30] It will be with official ceremony so that the Archbishop can return the visit to Berchtolsg. in spring. – Now I will answer your 2 letters. –

The first letter did not reach me until Thursday,<sup>15</sup> it came by post, and the 2<sup>nd</sup> on the next day, on Friday. [35]

Herr *Gandville*<sup>16</sup> should simply have given you a certification that he had received from you a sealed letter in which there were 118 florins. But that will hopefully be no reason to go to court. I have not yet been able to speak to Herr Wegscheider.<sup>17</sup> I suspect there were probably 20 ducats in it for the 100 florins, since now every ducat in Munich is worth only 5 florins, [40] so that amounts to a net loss of 2 florins; with that it was obviously, with the enclosed silver coin, 120 florins here and in Munich only 118 florins. *Md.<sup>me</sup> Fasman*<sup>18</sup> has already answered *Maresquille*.<sup>19</sup>

Idomeneo must leave the ship with his retinue. Here follow the words which he speaks to his retinue, who then depart. [45] You know that I notified Munich of this objection, but they wrote back saying that the thunderstorm and the sea pay no attention to etiquette. Yes – certainly – if a shipwreck had taken place. But they were exonerated by the vow. This landing will make a splendid spectacle in every way.

Regarding the *duet* which goes Deh soffri in pace ò cara etc., [50] Herr *Varesco*<sup>20</sup> showed no wish to change anything, but I persuaded him. Now, *Idamante* and *Illia* still have a very short argument of some words in recitative, which is, so to speak, interrupted by a subterranean noise, and an utterance from a subterranean voice is heard which, as far as the voice and its accompaniment is concerned, must be frightening and extraordinary, [55] this can become a masterpiece of harmony. Herewith enclosed you will find the alterations already made.

At the beginning there is a change in atto 1.<sup>mo</sup> scena 1.<sup>ma</sup> N:º 1,<sup>21</sup> where in the recitative *Ilia* must say Achiva instead of *Argiva*. And this occurs again in atto secondo Scena 2<sup>da</sup>

before Nº 4, you will find it at the top on the second side of *Varesco*'s sheet, [60] because Achivo is a word that one can say about all Greeks. But the word Argivo can only be used for those Greeks who are from *Argos*. But you should not let it disturb you if you find the word Argivo somewhere else; there it is correct: only in the 2 marked places it must be Achivo because they are speaking about the whole of Greece.

[65] Now after N:º 2 there follows *Idomeneo*'s speech to his retinue after they have disembarked from the ship, where he sends them away. There you will find at the end these words: e al ciel natio etc: this natio has an accent over the ñ because it has long and takes the place of *nativo*, as the verse alone shows.

Then a necessary change occurs in N:º 3, which I only discovered when reading it through in detail. [70] It should not say |: as *Varesco* wrote :| that he was a witness of the

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<sup>14</sup> “der Fürst von Berchtolsgaden”. BD: Joseph Conrad, Count [Graf] Schoffenberg († 1803), from 8<sup>th</sup> May, 1780, Prince-Provost of Berchtesgaden, from 1790 also Prince-Bishop of Freising and Regensburg.

<sup>15</sup> BD: 16<sup>th</sup> November.

<sup>16</sup> BD: Cf. No. 0537/32. Not identified.

<sup>17</sup> BD VIII: Valet to the Hereditary Marshall [Erbmarschall] Ernst Maria Joseph Nepomuk, Count [Graf] Lodron (1716-1779). Cf. No. 0359/121. Mozart composed works for his wife and daughters. Cf. No. 0537/31.

<sup>18</sup> BD: Cf. No. 0537/45. Not identified.

<sup>19</sup> BD: Dancer with Schikaneder's troupe, a familiar guest in the Mozart household in Salzburg. Cf. No. 0537/34.

<sup>20</sup> BD: Abbate Giambattista Varesco (c. 1736-1805), court chaplain in Salzburg from 1766, wrote the texts for *Idomeneo* KV 366 and *L'oca del Cairo* KV 422. The latter was his response to Mozart's request for an opera buffa for Vienna.

<sup>21</sup> BD: Act 1, scene 1, No. 1.

glory of his father, but just the opposite, namely: that he regrets that he could not have been an eyewitness of the great deeds and the glory of his father. – You must put down all these things at once in your copy so that nothing is forgotten during composing. [75]

Now in *N<sup>o</sup> 4* comes what I have already said above about *Achivo*.

*N<sup>o</sup> 5* is a *recitative* instead of the *duet*, this *recitative* must have very lively declamation at the end where she walks to the altar but he holds her back, then she turns with great fervour to the priest himself, [80] falls to her knees and, before she has finished speaking, during the words *a te sacro ministro* – the subterranean noise prevents their speaking and fills everyone with astonishment and fear. If it goes properly, one thing on the heels of another, it will have a great effect on the spectators, especially since the subterranean voice comes immediately afterwards. For the spectators all of this is unexpected and most extremely striking and surprising. [85] Now what we noted for change in the 2<sup>nd</sup> letter follows next: *Sgr. Raff*, to whom I and your sister commend ourselves, will receive his wish for the aria and the aria placed between the choruses will be transformed into a fiery recitative which one can accompany with as much thunder and lightning as one wishes. [90] In the above everything has followed absolutely the set scheme which was sent back to you with the libretto. My eyes are hurting, I can write nothing more other than that herewith I send the 2 scores. You probably want them so that you can write wind instrument parts to them as well.

Should I send you the score of the Mass in B<sup>b</sup> alone, or written-out parts too?

[95] – I have not yet found the score. Only I must ask you not to postpone anything for long. If one has to hurry, one no longer has any choice, one has to get everything on paper, and then one gambles with one's honour and fortune, one's fame and everything: and why? – in order to waste one's time with trifles, with fun and laughter, [100] when one should have used it to propagate the fame one has already acquired, to the honour of one's protectors and friends, and to prepare the way towards distant happiness. Time that has drifted by can not be reclaimed. It has to be ready by the fixed time, – good – mediocre – or bad. Then nothing can help you. When work is finished – that is when one can laugh with a merry heart. – [105]

Truly! I do not want to write myself blind. Indeed not! – I do not want to write at the cost of my eyes. Your sister kisses you, she is unwell, had to have blood let yesterday. Herr *Barisani*<sup>22</sup> has just called to prescribe her something. Take care of yourself, I am your old father and friend

L Mozart

Schickaneder N.B.

[110] Who is going to write down the *litany* of compliments?

One more major point. If anything else had to be changed, it would have to be done with the next post, for *Varesco* cannot always do what he has done now, copying out the libretto for printing for nothing and throwing it away again. You should therefore all consider carefully if everything can stay as it is, [115] especially since the German translation is also to be done here. This would of course be not a bad thing. I spoke with Herr Schachtner.<sup>23</sup> He wanted to leave it up to me. I said that he could hope for 40 florins or 8 ducats at the most. He thought I should put down 10 ducats. But that seems to me too much *à proportion* to *Varesco*'s work. Yet my opinion was that he deserved 8 ducats, [120] because the *arias* etc. and choruses have

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<sup>22</sup> BD: Dr. Silvester Barisani (1719-1810), personal physician to the Prince-Archbishop [Fürst-Erbischof] of Salzburg, member of an extensive Salzburg family. Cf. No. 0270/28.

<sup>23</sup> BD: Cf. No. 0089/73. Johann Andreas (he called himself "Andrée") Schachtner (1731-1795). Became Salzburg High Princely Court and Field Trumpeter [Hochfürstlicher Hof- und Feldtrompeter] in 1754. He also played violin (cf. No. 1210/99) and violoncello. He published a book of poems in 1765, dedicating it to Johann Christoph Gottsched. Probably contributed texts to KV 42, 50 (46b), 196; 345 (336a), 344 (336b), the German version of KV 366. In 1792 gave Nannerl detailed information on Mozart's early years, cf. No. 1210.

to be in verse, and that is indeed no fun, for there are 27 pieces to be set in poetry, amongst which the choruses are long.

I believe His *Excellency* Count Seeau could not give anyone less than 6 ducats for a plain prose translation, consequently 8 ducats could certainly not be too much, [125] since I would then arrange matters so that the libretto reached Munich written in such good order that one would only need to hand it in at the printer's. – But answer at once, there is no time to be lost. *Addio*.

Oh, you poor eyes!  
To the *Canabich*<sup>24</sup> household,  
[130] both Wendling<sup>25</sup> households,  
*Msr. Becke*,<sup>26</sup> Ram,<sup>27</sup> Lang,<sup>28</sup>  
Eck<sup>29</sup> &c, to all who  
love me, our compliments!  
Poor eyes!

[135] Half past 7 in the evening and  
without eyeglasses

<If you think that Count Seau will give> Schachtner 10 ducats, <you can> try it.

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<sup>24</sup> 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. In 1777 Mozart dedicated the clavier sonata in C KV 309 (284b) to his daughter Rosa.

<sup>25</sup> BD: The flautist Johann Baptist Wendling (1723-1797) and his brother, the violinist Franz Anton Wendling (1729-1786), both of whom met the Mozarts in 1763, cf. No. 0057/2-6. Their wives and daughters were also musicians and are mentioned several times in the correspondence up until 1790 (No. 1138/21-22). Both brothers came from Alsace and both died in Munich. 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>26</sup> BD: Cf. No. 0333/20 etc. Johann Baptist Becké (1743-1817), flautist in the court music in Munich, kept the Mozarts informed about developments there. Played in the music for the Archduke mentioned in note on No. 0333/6.

<sup>27</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>28</sup> BD: Martin Lang, hunting horn player, known to Mozart from Mannheim; moved to Munich with the Mannheim court. Cf. No. 0765/92.

<sup>29</sup> BD: Probably the horn player Georg Eck, 1766-1778 in Mannheim and then in Munich. Cf. Nos. 0532/8; 0485/47.