

0565. MOZART TO HIS FATHER, SALZBURG

À / Monsieur / Monsieur Leopold Mozart / maitre de la Chapelle
de S: A: R: / l'archeveque de et à / Salzbourg.

Salzbourg¹ ce 19 Decembre
1780.

Mon très Cher Père!²

[5] I have received the last *aria* for Raaff³ |: who returns your compliments :|, the 2 trumpet mutes, your last letter of the 15th and the pair of under-stockings in perfect order. – The last rehearsal,⁴ like the first, turned out extremely well – and the orchestra as well as all listeners were delighted to find they were wrong in believing the 2nd act could not possibly surpass the first in expression and innovation [10] – next Saturday the 2nd act will be rehearsed again, but in a large room at court, a long-standing wish, for it is much too small at Count Seeau's⁵ – the Elector⁶ will listen |: *incognito* :| in an adjoining room – the rehearsal must cost life and limb if need be, Cannabich⁷ said to me – [15] at the last rehearsal he was dripping wet from sweating – *apropos*,⁸ as we just happen to be speaking about sweating, I am of the opinion that during that theatre visit⁹ both remedies no doubt played a role at the same time – has my sister passed on the compliments?¹⁰ – –

Herr Esser,¹¹ too, heard my rehearsal – he should have been at Cannabich's to eat on Sunday, but had been given the opportunity to go to Augsburg – and he was off. *Bon voyage*¹²! – He afterwards called on me to take his leave, as the people in the house said; I was not at home, I was with Countess Baumgarten.¹³

The worthy director Cannabich, whose name-day is today [25] and is with me at this moment and sends the most friendly compliments, has told me off for not wanting to finish the letter – and has therefore immediately left again. –

Regarding *Mad:me Duschek*,¹⁴ it is of course impossible at the moment – but it would be a pleasure after finishing the *opera* – in the meantime I will ask you to pass on my

¹ BD: “Salzbourg” erroneously instead of “Munich”.

² = “To Monsieur Leopold Mozart, Music Director to His Royal Highness the Archbishop of and in Salzburg. / Salzburg [Munich], this 19th day of December, 1780 / My very dear father!”

³ BD: Anton Raaff (1714-1797), son of a shepherd, originally intended for the priesthood, appeared as a tenor in Bonn, Vienna, Paris, Lisbon, Madrid and Naples before a longer period of service in Mannheim and Munich. Cf. No. 0120/54. Had the title role in *Idomeneo*. The arias (texts), being written in Salzburg, were gradually arriving.

⁴ BD: *Idomeneo*. Cf. No. 0549/8-10.

⁵ BD: Josef Anton, Count [Graf] Seeau († 1799), from 1753 supervisor of the Palace Theatre [Residenztheater] in Munich. One of his relatives, Ferdinand, Count [Graf] Seeau, († 1768) was Senior Stable Master [Oberstallmeister] in Salzburg. Cf. No. 0300/11.

⁶ 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 30th December, 1777, Elector of Bavaria. Cf. No. 0363/30.

⁷ 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.

⁸ Here: = “By the way”.

⁹ BD: Mozart refers to the incident described in No. 0562/53-58.

¹⁰ BD: Cf. No. 0570/67-68, No. 0572/93-94.

¹¹ BD: Karl Michael Esser (* c. 1735, untraceable after 1791). He is not mentioned in the travel notes for Mainz. His astonishing feats on the violin are mentioned in No. 0556/21 ff.

¹² = “A good journey to him”.

¹³ BD: Josepha, Countess [Gräfin] Paumgarten, née Lerchenfeld-Siessbach († c. 1818). Mozart wrote for her the scene KV 369, “Misera, dove son!” – “Ah! Non son'io che parlo”. She probably played a role in the commissioning of *Idomeneo*.

¹⁴ BD: Josepha Duschek (1753-1824), singer, wife of Franz Xaver Duschek (1731-1799), pianist and composer in Prague. They met the Mozarts in 1777. Mozart wrote two works for Josepha: KV 272 (cf. No. 0337/84); KV 528 (cf. No. 1070/809).

compliments when you write to her; [30] – and, regarding the debt,¹⁵ we certainly want to settle it when she comes to Salzburg again sometime. What would make me glad would be if I can have a couple of court gentlemen, like old Czernin¹⁶ – that would then be a little help every year – but not for less than 100 florins per annum. – It would not matter what kind of music was wanted. –

[35] Now, praise and thanks be to God, you will hopefully be entirely well again? – Yes, if one gets oneself rubbed down by a Theres *Barisani*,¹⁷ no other outcome is possible. – I am well – and content, as you will have noticed that from my letters. – One is after all glad when one is finally freed from such a toilsome labour – and – freed with honour and fame [40] – for I am almost there; – for all that remains are 3 arias and the final chorus from the third act – the overture – and the ballet – *et Adieu partie*.¹⁸ –

Regarding the arias for Heckmann¹⁹ which have no text, there are only 2 which you do not know. – The others are by me, one from *Ascanio von Alba* – or even two – the one for Duscheck – you can send them to me without text [45] because I can put it in myself, since I have them here – In one by *Anfossi*, and by *Salieri* with oboe solo – which both belong to Haydn's wife – I forgot to write out the text beforehand because I did not think I would be leaving in such haste. I do not know it by memory –

Apropós.²⁰ – the absolute essentials, then I must rush. – [50] With the next post-coach I hope to receive at least the *first* act complete with translation. – the scene with father and son in the first act – and the first scene in the second with *Idomeneo* and *Arbace* – both are too long – they are sure to be boring. – It is especially in the first scene that they both act poorly – and one of them in the 2nd – and the whole content of it is nothing more than an account of what has [55] already happened before the very eyes of the audience – the scenes will be printed as they are –

Now I would wish that the worthy *Abbate*²¹ would show me how it is to be cut – and to nothing less than the shortest possible – for otherwise I must do it myself – for these 2 scenes cannot stay as they are – in the music, I mean. –

[60] I have just received your letter which is undated because my sister started it – to Thresel,²² my future junior and senior child-nurse, 1000 compliments. I am quite sure that Katherl²³ would like to come to Munich – if you are willing |: disregarding the journey :| to have her sharing meals in my place, :| *Eh bien*²⁴ – I will get by somehow – she can stay in the room with my sister. [65] *Apropós*. I would ask you to give me at least four weeks notice if you are coming so that I can put a heating stove in the other [room].²⁵ *Adieu*.

[What a] beautiful piece of handwriting! [I kiss] your hands a 100 times, and [embrace] my sister from my heart and am eternally your

¹⁵ BD: The fee for KV 272.

¹⁶ BD: Count [Graf] Czernin made a provision of 20 ducats [90 florins) per annum for Mozart until his death in 1777, expecting compositions in return.

¹⁷ BD: One of daughters of the personal physician to the Salzburg Archbishop, Dr. Silvester Barisani: Maria Theresia (1761-1854), known as “tresel” or “treserl”.

¹⁸ = “And farewell part[s].”

¹⁹ BD: Cf. No. 0558/38;

²⁰ Here: = “By the way”.

²¹ 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.

²² The Mozart's serving girl in Salzburg.

²³ BD: Maria Anna 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. Cf. No. 0564/66 ff.

²⁴ = “Oh well”.

²⁵ BD: The beginnings of four lines were destroyed when the seal was removed and made up in a foreign hand.

[70] *Mes Complimens à tous nos amis et amies.*²⁶
Next time more and more beautifully.

[75]

Most obedient son
Wolf. Amde. Mzt

²⁶ = “My compliments to all friends, both gentlemen and ladies.”