

*Mon très cher Père!*<sup>1</sup>

Last post-day my head was so full that I must have forgotten to write. – *Lange's* wife<sup>2</sup> called on us to rehearse the 2 *arias*, [5] and we held a council in order to be finer than our enemies – for I have had enough of them, and *Lange* has now also had enough as far as *Storaci*,<sup>3</sup> the new female singer, is concerned – and I did not even think that it was a post-day until I was alone, and when I was alone it was already too late. – the *opera il curioso indiscreto* by *Anfossi*, in which *Lange* and *Adamberger*<sup>4</sup> are appearing for the first time,<sup>5</sup> [10] was performed yesterday, Monday, for the first time. – None of it was received well at all except my 2 *arias*. – and the 2<sup>nd</sup>, which is a *bravour aria*, had to be repeated. – Now, you need to know that my enemies were so malicious as to spread things in advance; Mozart wishes to correct Anfossi's opera – I heard it. – I therefore sent a message informing Count Rosenberg<sup>6</sup> that I will not release the *arias* [15] unless the following is printed in both German and Italian in the text book:

*Avertimento.*

[20] *Le due Arie à carta 36 e a carta 102 sono state messe in Musica dal Sig:<sup>r</sup> Maestro Mozart, per compiacere alla sig:<sup>ra</sup> Lange, non essendo quelle state scritte dal sig: Maestro Anfossi secondo la di lei abilità, mà [25] per altrosoggetto. questo si vuole far noto perchè ne vada L'onore à chi conviene, senza che rimanga in alcuna parte pregiudicata la riputazione e la fama del già molto cognito Napolitano.*<sup>7</sup>

It was printed – and I released the *arias*, which brought inexpressible honour to both myself and my sister-in-law. – and our worthy enemies are entirely disconcerted! – Now comes a trick by Herr *Salieri*,<sup>8</sup> which damages not so much me as poor *Adamberger*. – I believe I wrote to you to say I have also written a *rondeau* for *Adamberger*. – [30] At a little rehearsal |: when the *rondeau* had not even been copied :| *Salieri* called *Adamberger* aside and said to him that Count *Rosenberg* would not be pleased to see that he is inserting an *aria* and therefore, as a good friend, he advised him not to do it. – *Adamberger* – furious over *Rosenberg* and – this time proud at the wrong moment – knew of no other means of revenge [35] and was so stupid as to say – Well now – to show that Adamberg has already gained his fame in Vienna and does not need to wait for musique written for him to win honours, he will sing what is written there and never again insert an aria as long as he lives. – What was the result of this? – this: that he was not well received at all, which was the only possible outcome! – Now he regrets it, [40] but too late. – For if he begged me to give him the *rondeau*

<sup>1</sup> Vienna, this 2<sup>nd</sup> day of July, 1783 / My very dear father!

<sup>2</sup> BD: Aloisia Lange, néé Weber, an outstanding soprano, Mozart's first love, who, as he admits in No. 0596/27, is "not yet a matter of indifference" to him.

<sup>3</sup> BD: Anna Selina (known as Nancy) Storace (1756-1817), singer. In Vienna 1783-1787. In Vienna she married the English violinist John Abraham Fisher (1762-1796), but he abused her and was banished from Vienna by the Emperor. KV 505 was written for her, and she was the first Susanne in *Figaro*.

<sup>4</sup> BD: Josef Valentin Adamberger, singer in Germany, Italy and then in Vienna, where he was well paid. Sung in many of Mozart's works. Freemason.

<sup>5</sup> BD: Cf. No. 0753/4.

<sup>6</sup> "graf". BD: Franz Xaver Wolf, Count [Graf] (later Prince [Fürst]) Orsini-Rosenberg (1723-1796), administrator in Vienna, later "General Director of Spectacles" in Vienna.

<sup>7</sup> = "Notice./ The two arias on page 36 and on page 102 were set to music by Sig:<sup>r</sup> Maestro Mozart to oblige Sig:<sup>ra</sup> Lange, those written by Sig: Maestro Anfossi not being written matching her ability, but for another. This [gentleman] wishes to point this out so that the honour of it goes to him to whom it is due, without prejudicing in any way the reputation and fame of this already very well-known Neapolitan."

<sup>8</sup> BD: Antonio Salieri, composer, succeeded Bonno as court music director in Vienna in 1788.

today, I would no longer release it. – I can make very good use of it in one of my *operas*. – But the worst part of this is that the prophecy by his wife and myself came true, namely that Count *Rosenberg*, along with the management, knows not a word about it, and that it was just trickery on *Salieri's* part. [45] – My wife is very well again, praise God, except for a little catarrh. – We both kiss your hands, along with the 14-day-old little *Raymund*,<sup>9</sup> and embrace our dear sister from the heart and are, sir, eternally your

[50]

most obedient children,  
W. et C: Mozart mp<sup>10</sup>

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<sup>9</sup> BD: Cf. No. 0752/3 ff.

<sup>10</sup> mp = “manu propria” = “in his/her own hand”.