

Oh, you most diligent of persons!<sup>2</sup>[Parma,] 24<sup>th</sup> March, 1770

Because I was lazy for such a long time, I thought it would not do any harm if I were diligent again for a short time. Every post-day, when the German letters come, my food and [5] drink tastes much better. I beg you to write to me about who is singing in the *oratorios*. And write telling me the titles of the *oratorios*.<sup>3</sup> And tell me too how you like the *menuets* by Haydn,<sup>4</sup> whether they are better than the first ones. To hear that Herr *Amann*<sup>5</sup> is well again gladdens me from the bottom of my heart. I ask you to say to him that he should take care of himself, [10] he should not have any hefty commotion. Say this to him, I beg you. But also say to him that I think about you<sup>6</sup> so often, how we played tradesmen in Triebenbach<sup>7</sup> and when he represented the name Schratzenbach<sup>8</sup> with the bag of meal and the swishing noise. And say to him also that I so often think about the time when he said the following words to me: [15] Do we want to split up?, and when I kept saying: How horrifying! The next time I will send you a *menuet* which Herr *Pick*<sup>9</sup> danced on stage, and which everyone then danced at the *feste di ballo*,<sup>10</sup> only so that you see how slowly the people dance. The *menuet* itself is very beautiful. It comes, of course, from Vienna, so certainly from Deller or Starzer.<sup>11</sup> It has a lot of notes. [20] Why? Because it is a theatrical *menuet*, which goes slowly. But the *menuets* from Milan, or the Italian ones, have many notes, go slowly and have many bars. E.g. the first part has 16, the second 20, also 24 bars. At *Parma* we became acquainted with a singer and could hear her beautifully indeed in her own house, namely the famous *Bastardella*,<sup>12</sup> [25] who has 1) a beautiful voice, 2) a *gallant* gullet, 3) an unbelievable upper range. She sang the following pitches and passages in my presence:

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<sup>1</sup> BD: Original lost. NissenB.

<sup>2</sup> BD: Referring to Nannerl's work writing out the menuetts mentioned in line 6.

<sup>3</sup> BD: Oratorios were performed regularly in Salzburg.

<sup>4</sup> BD: Mentioned frequently during 1770: Nos. 0171/68 ff.; 0177/91 ff.; 0184/88 ff.; 0197/25-26; 0202/60-61; 0209/53 ff.; 0216/69-71. It seems Nannerl had obtained copies of 12 menuetts by Michael Haydn as played at Carnival balls in Salzburg, but without Haydn's knowledge; she and Schiedenhofen then sent copies of the 1<sup>st</sup> violin parts to Mozart and requested keyboard versions. Nannerl had, however, written a bass part (judged by Mozart to be "error-free") to No. 12. After sending back the completed keyboard versions (here the "first ones"), Mozart requested a second group of six (cf. line 6). The first 12 are lost; there is no indication of the completion of the second group.

<sup>5</sup> BD: Optatus Basil von Amann (1747-1785), Court Chamber Councillor [Hofkammerrath], member of an influential Salzburg family. Mysteriously struck by a "misfortune": cf. Nos. 0162/27; 0167/28,

<sup>6</sup> "Dich": direct and indirect speech seem to merge here.

<sup>7</sup> BD: The country residence of Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen, who made a successful career in the state administration of Salzburg. Married Anna Daubrawa von Daubrawiack in 1778. The Schiedenhofens were in frequent contact with the Mozarts, offering mother and daughter accommodation in Schloss Triebenbach during the travels of Leopold and Wolfgang.

<sup>8</sup> BD: Siegmund Christoph von Schratzenbach (1698-1771), Prince-Archbishop [Fürsterzbischof] in Salzburg from 1753 following long association with the cathedral. The "tradesmen" charade outlined here works with the dialect pronunciation "Schrotzenbach": Schrot = groats, grist, coarse meal.

<sup>9</sup> BD: Carlo de Picq (also Pick, Le Picq), 1749-1806, cf. No. 0158/54-55. In 1772 involved in the ballet *Le gelosie del serraglio* [KV Anh. 109 (135a)], written for *Lucio Silla* (KV 135). The aria KV 584 makes a playful reference to him.

<sup>10</sup> Gala balls.

<sup>11</sup> BD: Florian Johann Deller (Teller) (1729-1773), concert-master and composer in Stuttgart and from 1771 in Vienna. Joseph Starzer (1726 or 27 -1787), ballet composer, worked mainly with Jean George Noverre.

<sup>12</sup> BD: Cf. No. 0166/45.

