

*À Madame / Madame Marie Anne / Mozart / à / Salzbourg / par Mantua*¹

Milan, 20th Octob., 1770

On the 18th, praise God, we reached Milan,² intact and in good health, at 5 o'clock in the evening. We had to stay in *Parma*³ a whole day, [5] because due to the astonishingly wet weather, the rivers had swollen so much that no-one could cross. On the 14th we drove for the whole afternoon in an astonishing thunderstorm and terribly heavy rain, and despite that my baggage did not get wet: I had in fact safeguarded it in doubled waxed linen cloth. I had had very painful rheumatism in the right arm for close on 3 weeks already, [10] and I took this on the journey with me. But it did not become worse: rather, it became noticeably better, although I still have not got rid of it completely. *N.B.* But I do not need anything at all, and have not used anything. It should go the way it came. The motion of the *sedia*⁴ did not do me any good at all, but I was constantly thinking to myself that one must use one evil to drive out another. [15] So, because of the thundery weather and heavy rain, it was a somewhat burdensome and, because of my arm, a somewhat painful journey.

We set off from *Bologna* a couple of days later, with the *Accademia Filarmonica* unanimously receiving Wolfgang into their society⁵ [20] and presenting him with a *patent* as *Accademico Philarmonico*. But this took place with all the necessary circumstance and the preceding examination. He was namely required to appear on the 9th *October* at 4 o'clock in the afternoon in the *Academic Hall*; there the *Princeps Accademiae* and the two *Censores* |; who are all old music directors :| [25] placed before him an *antiphon* from a *antiphoner* in the presence of all members. This he had to set in 4 voices in a sideroom, to which the *Pedellus* led him and locked the door. After he had finished that, it was examined by the *Censores* and all Music Directors and *Compositoribus*,⁶ and then they voted on it, which was done using white and black balls.

[30] Now, since all the balls were white, he was called and everyone clapped their hands as he entered and congratulated him after the *Princeps Accademiae* had first announced, in the name of the society, his admission.⁷ He thanked them, and then it was over. During this, Herr *Prinsechi*⁸ and I were locked in the *Academic Library* on another side of the room. [35] All were amazed that he had finished so quickly, as some have to spend three hours with an *antiphon* of 3 lines. *N.B.* But you should appreciate that this is not easy, since this kind of *composition* rudes out many things, which one is not permitted to do, and about which he was told beforehand. He had it finished in a full half-hour. [40] The *patent* was brought to us at home by the *Pedellus*. It is in *Latin*, and contains among other things these words: – – –

¹ BD: Note (by Frau Mozart? Nannerl?) beside the address: "N:º 44 from Milan".

² BD: They probably left Bologna on 13th October. The distance Bologna-Parma is 129 km; Parma-Milan 90 km.

³ BD: Nothing is known about this stay.

⁴ BD: Small carriage, two wheels, two seats, two horses, the driver on one of the horses attached to a spar projecting sideways from the carriage, the other horse between the shafts. Cf. No. 0163/21.

⁵ BD: Cf. No.1212/283 ff. Although Mozart did not fulfil some of the requirements in the statutes, e.g. a minimum age of 20, his application was accepted, no doubt with the help of Padre Martini. His task was a setting in the strict style of the *Antiphon ad Magnificat Dom. XIV post Pentecosten, et in Festo Cajetani* (= KV 86/73v). Besides Mozart's setting, there is one by Padre Martini in his own hand, but with a misleading heading "composed by Cavaliere Gio. Amadeo Wolfgango Mozart for his entry into the Accademia de Filarmonici", also known in two copies in Mozart's hand. Because of this heading, it has frequently been attributed to Mozart. It is impossible to say whether Padre Martini's setting was the one submitted to the examiners.

⁶ = composers.

⁷ BD: The purported portrait of Mozart with Lanzi and Carrati on this occasion (Deutsch Bild No. 632) must be considered a dubious work.

⁸ BD: Giuseppe Prinsechi, merchant of Bologna with ties to Salzburg.

*testamur Dominum Wolfgangum Amadeum etc: -- Sub die 9 Mensis octobris anni 1770 inter Accademiae nostrae Magistros Compositores adscriptum fuisse etc.*⁹ – This was all the greater an honour for him in that the *Accademia* is already more than 100 years old and, [45] besides *Padre Martino*¹⁰ and other respected persons of Italy, the most respected men of other nations are also members of this *Accademia Bononiensis*.

Your letter¹¹ of the 5th *October* was handed to me at the gate as I drove into Milan, for it was enclosed with Herr *Troger's*¹² letter,¹³ which he left at the gate. [50] So I have received all your letters, as you see from my preceding answers. I am glad that Herr *Breitkopf*¹⁴ has paid. All the books¹⁵ which you sell, or which you are paid for, or whatever you send off: in a word, write everything down so that I know when I arrive how I stand with all these people. Keep well, both of you. We kiss you 100 000 times, [55] and I am as always your Mozart.

Every imaginable good wish to all friends, both ladies and gentlemen.

MOZART'S POSTSCRIPT:

My dear Mama, I cannot write much, for my fingers are very painful from writing so much *recitative*.¹⁶ I ask that Mama might pray for me, that the *opera* might go well, and that we can then be together happily again. [60] I kiss Mama's hand a thousand times, and I would have a lot to talk about with my sister, but what? That is known only to God and to me. If it is God's will, I will soon be able, as I hope, to reveal it to her in person. In the meantime, I kiss her 1000 times. My *compliments* to all good friends, both ladies and gentlemen. We have lost our good little Martha,¹⁷ yet, with God's help, [65] we will find her in a happy state.

LEOPOLD MOZART'S POSTSCRIPT:

Wasn't that a good idea with the *calendar*?¹⁸ – Now I can get 2 *calendars* in 4 or 5 little letters. Even if only 2 or 3 come per month, I will have it in good time, I already have the bulk of it. I do not wish to open the wound with a letter of *condolence*¹⁹ to Herr and Frau Hagenauer. [70] What cannot be changed must be committed to God. What else can we do? –

⁹ We testify that Master Wolfgang Amadeus etc. -- on the 9th of the month of October 1770 was enrolled in the Academy of our Master Composers etc.

¹⁰ BD: Giovanni Battista Martini (1706-1784), specialist in the theory and history of music. Taught Mozart during his stay in Bologna as preparation for admission to the *Accademia filarmonica*.

¹¹ BD: No. 0211a, lost.

¹² BD: Leopold Troger, court official to the Governor General [Generalgouverneur] in Milan. Father of Marianne d'Asti von Asteburg, cf. No. 0224/8-9. His sister lived in Salzburg (cf. No. 0160/55), he visited her in 1771.

¹³ BD: No. 0210a, lost.

¹⁴ BD: The Leipzig publisher and music seller, who was selling copies of Leopold's violin school on commission. Cf. Nos. 0152/99 f.; 0209/35 ff.

¹⁵ BD: Copies of the violin school.

¹⁶ BD: For the opera *Mitridate, Rè di Ponto*, KV 87 (74a), for Milan; the composition is marked "opera seria". Libretto by Cigna-Santi, based on Parini's translation of Racine's *Mithridate*. Cf. Nos. 0200/27 ff.; 0206/9-10; 0211/18-19.

¹⁷ BD: Maria Martha (* 1751), a daughter of Johann Lorenz Hagenauer, friend and landlord to the Mozarts, cf. No. 0200. She died on 29th October, 1771.

¹⁸ BD: Cf. No. 0210/46 ff. The "Salzburg Pocket Calendar" for 1771, being sent from Salzburg a few pages at a time along with each letter.

¹⁹ BD: On the death of Maria Martha as mentioned in line 64.