

*Mon très cher Père!*

Munic ce 24 Nov.<sup>bre</sup> 1780.<sup>1</sup>

I received the packet and your last letter of the 20<sup>th</sup> in perfect order – Herr Schachtner<sup>2</sup> shall receive 10 ducats for his trouble – I hope you will meanwhile have received the *aria*<sup>3</sup> for Herr Schickaneder<sup>4</sup> as well. – [5] I ask that my most submissive respects be conveyed to *Mad.*<sup>selle</sup> *Catherine Gilofsky de Urazowa*<sup>5</sup> – and wish her on her name-day everything that is beautiful in my name; in particular I wish her that this may be the last time that one congratulates her as *Mad.*<sup>selle</sup> – –

What you wrote to me regarding Count <Seinsheim<sup>6</sup>> has already been done a long time ago – [10] all of this hangs, of course, on the same chain. – I have already eaten with him once at midday; twice with <Baumgarten<sup>7</sup>> and once with <Lerchenfeld<sup>8</sup>> – of whom the <Baum etc. spouse> is a daughter. – Not a day passes without at least one of these people calling on *Cannabich*;<sup>9</sup> – regarding <my opera<sup>10</sup>>, harbour no worries, my dearest father – I hope that everything will go entirely well. [15] – <a small cabal> will probably have it taken off – but they will probably make a very comical impression – for – among the <nobility> I have the <most respected> and <wealthiest families> – and the <leading court musicians> are all on my side – I cannot tell you what a great <friend *Cannabich* is to me>. – how <active> – <effective> – [20] in a word, he is <constantly alert> – when it comes down to doing <good

<sup>1</sup> = “My very dear father. Munich, this 24<sup>th</sup> day of November, 1780”.

<sup>2</sup> BD: Johann Andreas Schachtner (1731-1795), son of the brewer Georg Schachtner. Studied at the University of Ingolstadt from 1750, where he was also musically active. Took trumpet lessons from the Köstler mentioned by Leopold in No. 0430/67. In 1774 became Court and Field Trumpeter to the Prince-Archbishop [Hochfürstlicher Hof- und Feldtrompeter] in Salzburg. Leopold was a witness at his wedding in 1774. Of the nine children born to him, only two survived their parents: Anna Katharina Franziska Aloisia (mentioned in No. 0533/132) and Franz Xaver Alois (mentioned in No. 1210/6). Schachtner also played the violin (cf. No. 1210/99) and violoncello. Besides publishing his own book of poetry in 1765, he was probably responsible for the following Mozart texts: *Grabmusik* KV 42 (35a); the recitatives in the new opening scenes of *Bastien und Bastienne* KV 50 (46b); the German translation of *La finta giardiniera* KV 196; final chorus of *Thamos* KV 345 (336a); *Zaide* KV 344 (336b); the German translation of *Idomeneo* KV 366. Schachtner was a frequent guest in the Mozart home and followed developments in the family carefully.

<sup>3</sup> BD: 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 by Leopold, Mozart sent it off 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>4</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>5</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>6</sup> BD: Franz Joseph Maria, Imperial Count [Reichsgraf] von Seinsheim († 1786), Bavarian conference minister and minister for foreign affairs. Cf. No. 0331/106.

<sup>7</sup> 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*”.

<sup>8</sup> BD: A relative of Countess [Gräfin] Paumgarten.

<sup>9</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>10</sup> BD: *Idomeneo* KV 366.

to somebody>. – Concerning the story about *Mara*,<sup>11</sup> I will tell you it in its entirety – the reason why I never wrote anything to you about it is that I thought that if you know nothing about it, you will certainly hear it for yourself here, and if you do know something, there is always time to write to you tell you the whole truth [25] – for they will probably have added something to it – here in town, at least, they have told it in an exceeding variety of ways. – But I am in a position to know about it best because I was present and was consequently a spectator and listener in the whole affair. When the first *symphony* was over, *Mad.<sup>me</sup> Mara* was due to sing – at that point I saw her esteemed spouse [30] creeping in behind her with a *violoncello* in his hand – I thought it would be an *aria* with *violoncello obbligato* – old *Danzi*<sup>12</sup> – |: a very good *accompagnateur*<sup>13</sup> :| is leader of the *violoncellos* here; all at once old *Toeski*<sup>14</sup> |: also a music director, but without any authority the moment *Cannabich* is there :| said to *Danzi* |: *N.B.*: to his son-in-law :| that he should stand up and let *Mara* sit there [35] – when *Cannabich* hears and sees this – he shouts: *Danzi, stayed seated* – *the Elector likes to see his people accompanying*. – At that point the *aria* began – *Giov. Mara* stood behind his wife like a poor sinner with the little bass in his hand – as they entered the room, they were already both unbearable to me – for one will not readily see anything as insolent [40] – you will be convinced of this in what follows. – the *aria* had a 2<sup>nd</sup> part – *Mad.<sup>me</sup> Mara* did not see fit to advise the *orchestra* beforehand, but went down during the last *ritornello*, with her innate *air d’effronterie*, to pay her compliments to the higher society. Meanwhile her husband started on *Cannabich* – [45] I cannot describe everything to you, it would take too long – in a word, he lambasted the orchestra – the character of *Cannabich* – *Cannabich* was of course incensed – grabbed him by the arm and said: This is not the place to answer you – *Mara* still wanted to speak, but he threatened to have him led away if he was not silent. – Everyone was enraged at *Mara*’s impertinence – meanwhile there was a *concerto* by Ramm;<sup>15</sup> – there the 2 dear spouses went to complain to Count Seeau<sup>16</sup> – but there too they found, as in everybody’s opinion, that they were in the wrong – finally, *Mad.<sup>me</sup> Mara* committed the folly of going down to the Elector herself on this matter – and in the meantime her husband said, full of pride: now my wife is complaining to the Elector in person; [55] that will be the undoing of *Cannabich* – I am so sorry. But he was laughed at quite splendidly over this. – The Elector gave this answer to *Mad.<sup>me</sup> Mara*’s complaint: *Madame, you sang like an angel, although your husband was not accompanying you*. And as she sought to press her complaint, he said: Indeed, this is not my concern, but Count Seeau’s. – [60] When she saw that nothing more was to be done there, she went off – although she still had 2 *arias* to sing – that amounts in plain language to an affront to the Elector – and I know for sure that if the Archduke and many other strangers had not been there, they would have met with a quite different treatment – but the way things were going made Count Seeau shittily anxious, he sent someone after them – and they came back again; [65] – she sang her 2 *arias* without being accompanied by her husband. In the last one – I still believe that he, Herr *Mara*, did it intentionally – there were 3 measures missing |: *N.B.* only in the copy from which *Cannabich* was playing :| – when this

<sup>11</sup> BD: Cf. No. 0540/24 ff. Johann Baptist [Giovanni Battista] Mara (1744-1808), cellist, married the singer Gertrud Elisabeth Mara, née Schmebling (1749-1833) in 1771. They fled from the Prussian court after constant disputes with Frederick II.

<sup>12</sup> BD: Innocenz Danzi († 1791); various members of the family were employed in the Mannheim court music.

<sup>13</sup> = “accompanist”.

<sup>14</sup> BD: Carlo Giuseppe (Karl Joseph) Toeschi († 1788 in Munich), violinist, pupil of Joseph Stamitz, in the Royal Mannheim Orchestra [Hoforchester] from 1752, leading ballet composer. In 1760 he married the French singer Susanne Nayer. He taught his nephew Franz Danzi (cf. No. 0805/27).

<sup>15</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>16</sup> 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.

place came, *Mara* held *Cannabich's* arm – the latter immediately found the place again – but struck the stand with his bow and shouted out loudly: [70] This is all wrong – when the *aria* was finished – he said: Herr Mara, I will give you some advice – let this be said to you once and for all – do not ever hold an orchestra director's arm – otherwise you can always count on having half a dozen blows landing on your ears –

But by now *Mara* had adopted a very humble tone – [75] he asked to be forgiven, excused himself in the best manner. – The most shameful part of the whole business was that *Mara* |: a miserable violoncellist, as everyone says here |: would not have had the chance to be heard at court at all if it had not been for *Cannabich*, who went to a lot of trouble for him – in the first *concert*, before I arrived here, he played a *concerto*, accompanied his wife, sat down in *Danzi's* place [50] without saying anything to either *Danzi* or anyone else – they let him get away with it. The Elector was not at all satisfied with his accompaniment; he said he preferred to see his own people accompanying – *Cannabich*, who knew that, said to the Count before the *concert* began that he can certainly play on the other side, but *Danzi* must play as well; [85] and said this to *Mara* when he came – and yet – he committed that impertinence; – if you should know them, these 2 people, one sees their pride, coarseness and true effrontery in their faces. –

Now, I hope my sister will surely be well again! – I beg you, do not send me such a sad letter again – for – [90] at the moment I need bright spirits – a light head – and zest for work – and one does not have that when one is sad – I know, and by God I feel how much you deserve peaceful hours! But – am I then the hindrance? – that is not what I would wish to be, and – unfortunately I am after all! – but – if I can <achieve my aim> – of <getting a respectable place here> – [95] then you must <leave Salzburg the same moment>. – That will not happen, you will say – – it will at least not be for any lack of <hard work> and <effort> on my part –

Just see to it that you come here to me soon – if only the Ass who bursts a Ring and concedes a hip breach due to the force, [100] so that I can hear him shiting over it like a castrato with horns, and strokes the foxtail with his long pendant ear, were not so . . . . .<sup>17</sup> We can all live together. In my first room I have a large alcove where two beds stand – this, then, is charming for you and me. But then regarding my sister there is no other recourse [105] than – to have a heating stove set up in the other room – that will be a matter of approximately 4 to 5 guldens – for one may stoke up the heater till it bursts and leave the connecting door open – and yet it will not become tolerable – – for it is cruelly cold in there. – Please ask *Abbate Varesco*<sup>18</sup> whether one might not break off at the chorus [110] *Placido è il mar* etc. in the 2<sup>nd</sup> act after the chorus enters again after *Elletra's* first stanza? – at least after the second – it will in truth be much too long! – I hope to receive the recitative and aria for Raaf[f] safely with the next post-coach.

For two days already now I have been staying at home because of my catarrh – [115] and – luckily I did not have much appetite – for it would have been awkward for me paying for food for this length of time – but I wrote a note to the Count about it – he sent me a message that he would soon speak to me about it – by God! – I will not pay a single kreuzer! He should indeed be ashamed to the depths of his soul – Now *adieu*; be so good as to pass on my compliments to all good friends, both gentlemen and ladies; [120] from everyone here – 1000 compliments. I kiss your hands 1000 times and embrace my sister with my whole heart – and send all best wishes for your health, sir, and am eternally

Your most obedient son  
Wolfgang Amadè Mozart

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<sup>17</sup> BD: Dots left by Mozart. On a loose acrostic principle the whole text reveals the word "Archbishop".

<sup>18</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.