

*A Madame / Madame Marie Anne / Mozart / à / Salzbourg*<sup>1</sup>

Milan, 14<sup>th</sup> November, 1772

You will have received our letter<sup>2</sup> from Milan safely. Today we received 2 letters<sup>3</sup> and a communication from Herr von *Chiusole*<sup>4</sup> all at once, that is, 3 letters.

[5] I join with Wolfgang in thanking everyone for the kind congratulations<sup>5</sup> and we both commend ourselves heartily to all our good friends, both gentlemen and ladies. Nannerl translated the congratulations written in Italian by Mart.<sup>6</sup> into German very well. I am really very pleased with the diary<sup>7</sup> and would ask you to continue in this vein. [10] My health, after I had been travelling for 3 days, was so good that I was amazed, since our living was very disorderly, especially between *Verona* and *Milan*. But now, after being in Milan for almost a fortnight, some little things are making themselves felt again, and I occasionally end up in those Salzburg thoughts<sup>8</sup> [15] and remain stuck in them for a time without noticing it, and then I drive them away again, or at least make an effort to drive them away, faster than all the wicked thoughts the devil put in my mind in my early years.

I am very sad about poor *Winter*.<sup>9</sup> Now they will need less wood in Salzburg [20] and so it could become cheaper. Herr Hornung<sup>10</sup> can now seize the opportunity, unless they perhaps enlist a *bass singer* from the West Indies.<sup>11</sup>

Of the lady and gentlemen singers, no-one is here yet except *Sgr<sup>a</sup>. Suarti*,<sup>12</sup> who is the 2<sup>nd</sup> *uomo*, and the *ultimo tenor*.<sup>13</sup> The *primo uomo*, *Sgr. Rauzzini*,<sup>14</sup> is expected in the coming days. *De Amicis*,<sup>15</sup> however, will not arrive here until the end of this month or the beginning of the next. [25]

In the meantime, Wolfgang has had enough diversion writing the choruses, of which there are 3,<sup>16</sup> and changing the few recitatives<sup>17</sup> which he had written in Salzburg, and in some cases writing them anew, since the poet<sup>18</sup> had sent the poetry to *Abbé Metastasio* in

<sup>1</sup> BD: Note (by Frau Mozart? Nannerl?) beside the address: “N° 3 from Milan”.

<sup>2</sup> BD: No. 0265.

<sup>3</sup> BD: No. 0265a (lost).

<sup>4</sup> BD: No. 0265b (lost); presumably from Dominicus Chiusole de Clusulis († 1775), Doctor of theology and law, Consistory Councillor [Konsistorialrat] in Salzburg from 1742 (cf. No. 003/56) and not the “cashier” mentioned in Nos. 0257/14-17 and 0258/16-17 from Milan on the second journey.

<sup>5</sup> BD: On his name-day, 31<sup>st</sup> October.

<sup>6</sup> BD: Perhaps Antonio Martinelli, teacher of Italian at the school for pages in Salzburg, cf. No. 0217/39, 42.

<sup>7</sup> BD: Obviously letters in the style of diary entries.

<sup>8</sup> BD: Probably linked to the change of government (new Prince-Archbishop, cf. No. 0261) and the appointment of Domenico Fischietti in Salzburg as Leopold's superior (cf. No. 0269/51).

<sup>9</sup> BD: Felix Winter († 1772), bass, “similar to that of Herr Meissner”, “has the top notes of a tenor, if not a very high tenor, and the deep notes of a low chamber bass, and sings intelligently”. Took part in the première of *La finta semplice* in 1769.

<sup>10</sup> BD: Joseph von Arimathaea Hornung, bass (also tenor), involved in court music from 1768, but was never permanently employed. Sang in the première of *La finta semplice*. Cf. No. 0147/46-47.

<sup>11</sup> BD: Leopold is suggesting that foreigners have better chances than natives.

<sup>12</sup> BD: Felicita Suarte, soprano, taking the place of the second man (castrato), Lucio Cinna.

<sup>13</sup> = “2<sup>nd</sup> man, and the last tenor”.

<sup>14</sup> = “leading man”. BD: Venanzio Rauzzini (1746-1810), soprano castrato, in Vienna since 1766. Cf. No. 0117/10. In 1772 he sang in the première of Lucio Silla KV 135 (cf. No. 0266/23-24). Mozart wrote KV 165 (158a) for him (cf. No. 0279/36-37).

<sup>15</sup> BD: Anna Lucia de Amicis, met the Mozarts in Mainz and Naples, cf. Nos. 0060/29-31 and 0188/54.

<sup>16</sup> BD: *Lucio Silla* KV 135: Nos. 6, 17 and 23.

<sup>17</sup> BD: Wolfgang had already started composing the recitatives in Salzburg in October.

<sup>18</sup> BD: Giovanni di Gamerra (1743-1803), from Livorno. First abbot, then soldier. Wrote numerous sentimental theatrical works. His Italian translation of *The Magic Flute* was performed in Prague in Carnival, 1794.

Vienna for examination, and the latter had made many improvements and changes [30] and inserted a complete *scene* into the 2<sup>nd</sup> *act*; then he wrote all the *recitatives* and the *overture*. So Herr Leutgeb<sup>19</sup> wants to go to Rome? – – I should write to him about whether there is anything to do here? – – That is hard to say! – – If he were here at the beginning, that is, in the first days of December, I would have hopes that he could be employed for an *accompanying* part [35] for an *aria* in the *opera*. But once the *arias* have been written, it is too late. He would have to travel via *B[r]escia* and there he could immediately introduce himself to *esteemed Count Lecchi*,<sup>20</sup> who is an accomplished *violinist* with a great understanding and love of music, at whose house we promised we would alight immediately on our return journey. [40] It is not that easy to give a *concert* here, and of little profit without special patronage, and then one is defrauded over the takings. Otherwise he would not make a loss. He can take lodgings with us; he need therefore spend nothing on light and wood. The Frenchman *Msr. Baudace*<sup>21</sup> too will soon be here, as I hear, with his French hunting horn.<sup>22</sup> [45] Enough! He will not make a loss. But he must be here in time so as to be able to be used in the *opera*,<sup>23</sup> and must consequently leave during at least the first 2 days of *December* with the post-coach so as to arrive here soon, for the *opera* will already go on stage on the 26<sup>th</sup> *December*. How is the situation with the permission?<sup>24</sup> – – – – Is no-one from the music in Laufen? [50] – – –

When you write in future, make an envelope with the heading  
*À Madame Marie Anna d’Asti d’Asteburg*<sup>25</sup> *née Troger*.

à

*Milan.*

[55] Keep well, all of you. We kiss you both 100 000 times and I am as always your  
 L Mzt.

Write the recipe for hand salve out very small and send it.  
 The *variations*<sup>26</sup> are in my writing desk where I write. But Nannerl should not let anyone have it, for there are errors in it.

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<sup>19</sup> BD: Joseph (incorrectly Ignaz) Leutgeb (Leitgeb) (1732-1811), horn player, one of the few people mentioned throughout the almost 30 years of correspondence (1763-1791). The large number of works written for him by Mozart (KV 371, KV 412 + 514 (386b), 407 (386c), 417, 447, 495) speak for his musical abilities. Mozart made contact with him in 1781, shortly after arriving in Vienna. Leutgeb lived in a large house outside town; Mozart stayed there occasionally when his wife was taking spa treatment in Baden in 1791. In 1773 his wife borrowed a sum from Leopold Mozart (cf. No. 0293/31-32; No. 0297/30); this was still outstanding in 1782 (cf. No. 0673/56 ff.).

<sup>20</sup> “Sigr. Conte”. BD: Count Faustino Lecchi; owned an important collection of musical instruments and paintings.

<sup>21</sup> BD: Nothing more is known about him.

<sup>22</sup> “waldhorn”.

<sup>23</sup> BD: Première of *Lucio Silla*.

<sup>24</sup> BD: Leutgeb would need permission from the prince-archbishop, who was probably in Laufen by Salzburg, the customary autumn residence of the archbishops of Salzburg.

<sup>25</sup> BD: Marianne d’Asti von Asteburg, daughter of Leopold Troger, cf. No. 0224/8-9. Leopold Troger was a court official to the Governor General [Generalgouverneur] in Milan. His sister lived in Salzburg (cf. No. 0160/55), he visited her in 1771. Marianne lived only “about 50 paces” (cf. No. 0267/13) away from the Mozarts in Milan.

<sup>26</sup> BD: By Leopold?