

Munic ce 22 de Nov.^{bre}
1780.

*Mon très cher Père!*¹

Here at last follows the *aria*² for Herr Schickaneder³ promised so long ago – during the first week I could not quite complete it because of the other matters for which I am here [5] – and the last time, of course – *Le Grand*,⁴ the balletmaster, a cruel blabberer and *seccatore*,⁵ called on me and made me miss the post-coach with his blabbering. – I hope my sister will now be entirely well again. – I currently have a *catarrh*, which is very much *à la mode* here with this weather, [10] but I believe and hope it will take flight soon, for the 2 *Cuirassier Regiments* of Light Snot and Slime generally like to go bit by bit. – in your last letter I find every few moments: Oh you poor eyes – I do not wish to write myself blind; – Half past 7 in the evening and without eyeglasses. But why do you write in the evening? – and why without eyeglasses? [15] – – – that I do not understand. – So far I have not been able to speak to Count Se[e]au⁶ – but I will speak to him today and let you know immediately with the next post. – Now surely everything will surely stay as it is – Herr *Raaff*⁷ visited me yesterday morning and that was when I passed on to him the special compliments from both of you – which pleased him uncommonly, [20] he likewise sends his compliments. That man is indeed worthy and thoroughly honest! The day before yesterday *Del Prato*⁸ sang in the *concert* bringing shame on it – I bet that this man will not even stand up to the rehearsals, let alone the *opera* – his whole abject person is not healthy on the inside. – Come in! – Herr *Panzachi*⁹ – he has already called on me 3 times – [25] he has now just invited me to eat on Sunday – hopefully I will not go through what happened to both of us at *coffee*.¹⁰ – He enquires most servilely of me whether he might sing instead of *se la sà – se co là* – or perhaps even *ut re mi fa sol la*?¹¹

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I would certainly be very happy if you always wrote to me at length – [30] but only if it is not at night – even less if without eyeglasses. – but you must forgive me if I do not write much – every minute is valuable to me – It is only in the evening that I can write much

¹ = “Munich, this 22nd day of November, 1780. / My very dear father!”

² 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, Mozart sent it off via Leopold on 22nd November, 1780 (cf. No. 0541/3). The music is the recitative and aria “*Warum, o Liebe, treibst...*” – “*Zittr, töricht Herz, und leide*” KV Anh. 11a (365a; lost).

³ 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.

⁴ BD: Le Grand, ballet-master in Munich, cf. No. 0537/5.

⁵ = “bore”.

⁶ “Graf”. 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.

⁷ BD: Anton Raaff (1714-1797), son of a shepherd, originally intended for the priesthood, appeared as a singer in Bonn, Vienna, Paris, Lisbon, Madrid and Naples before a longer period of service in Mannheim and Munich. Cf. No. 0120/54. He caused Mozart worries in *Idomeneo*, cf. No. 0570/8-10, with his lack of acting skills. Metastasio praised his singing, but saw him as a cold actor.

⁸ BD: Vincenzo dal Prato (1756-1828), castrato. Cf. No. 0538/33 ff.

⁹ BD: Domenico de’ Panzacchi (1733-1805), singer in Munich between 1762 and 1779. Sang *Arbace* in *Idomeneo*

¹⁰ BD: This event is not identifiable.

¹¹ BD: Mozart plays with the sounds of Italian solfeggio (e.g. the hexachord *ut ... la*) and with text from aria No. 22 in *Idomeneo*: “*Se colà né fati è scritto*”.

anyway, because daylight comes late – one must get dressed too – and the merchant’s servant at Weiser’s¹² occasionally brings in someone by the back of the neck. When the *castrato* comes, [35] I have to sing with him, for he has to learn his whole role like a child. He does not have a kreuzer’s worth of method. –

I will certainly write more soon; –

How is progress with the family painting? –

My sister could easily |: when she is bored occasionally :| [40] put down on paper at least the titles of the best plays that have been performed in my absence. –

Are Schickaneder’s takings still good? –

To all good friends, both gentlemen and ladies, my compliments. And also to Katherl Gylofsky’s¹³ arse – please give Pimperl¹⁴ a pinch of Spanish tobacco, [45] a good wine-sop, and 3 little kisses – do you not miss me? – – 1000 compliments from all – all – all – *Adieu*. I kiss your hand 1000 times, sir, and kiss my sister from my heart, and hope for a speedy recovery.

Adieu.

[50]

Your most obedient son
Wolfgang Amadè Mozart

¹² BD: Franz Xaver Weiser was a Salzburg merchant staying in Munich.

¹³ 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.

¹⁴ BD: The family dog in Salzburg. Cf. No. 0291/37.