

0677. MOZART TO HIS FATHER, SALZBURG

À / Monsieur / Monsieur Leopold Mozart / maitre de la Chapelle de
S: A: R: / l'archeveque de et à / Salzbourg.

Vienna ce 20 de Jullet
1782.

Mon très cher Père!¹

[5] I hope you will have received my last letter² safely, in which I told you of the good reception of my opera. – Yesterday it was performed for the 2nd time;³ – could you really have expected that yesterday there was an even stronger *cabale* there than on the first evening? – the whole first act was hissed. – But nevertheless they could not hinder the loud shouts of *Bravo* during the *arias*. [10] – My hope was therefore the closing trio⁴ – but here misfortune caused Fischer⁵ to go wrong – due to that, Dauer⁶ |: *Pedrillo* :| also went wrong – nor could Adamberger⁷ alone make up for everything – therefore the whole *effect* was lost, and this time it was – not repeated. – I was in such a rage that I did not know myself, as was *Adamberger* [15] – and immediately said – that I will not perform the *opera* without having a short rehearsal |: for the singers :| beforehand. – In the 2nd act, there were repeats of the two *duets*,⁸ like the first time, and furthermore of Belmont's *rondeau*, *wenn der freude thränen fliessen*. – The theatre was almost more packed than the first time. – The day before, there were no more locked-off seats to be had in either the *noble parterre* or the 3rd floor, and no more *boxes* either. The opera has brought in 1200 florins⁹ in these two days. –

Here I send you the *original* of it, and 2 text booklets. –

You will find much that has been crossed out in it; that is because I knew that here the *score* is *copied* right away – I therefore allowed my thoughts free rein [25] – and only before sending it for writing out did I make my changes and cuts here and there. – and what you have received is precisely how it was performed. – Here and there it lacks the trumpets and timpani, flutes, *clarinet*, Turkish music – because I could not get any paper with so many lines. – These are written on a *separate piece* of paper – [30] the *copyist* has probably lost them, for he could not find them. – Unfortunately, the first act |: as I wanted to take it somewhere, I have forgotten where :| fell in the dirt; that is why it is so soiled. –

Now I have not a little work. – By Sunday week,¹⁰ my *opera* must be set for *harmonie*¹¹ – otherwise someone else will beat me to it – [35] and *profit* from it instead of me; and now I am also to write a new symphony! – How can this be done? – you would not believe how difficult it is to set something like this for *harmonie* – so that it is typical for the wind instruments, and yet at the same time none of the effect is lost. – Well then, I will have to take the night for it, there is no other way – and let it be sacrificed to you, my dearest

¹ = “To Monsieur Leopold Mozart, Music Director to His Royal Highness the Archbishop of and in Salzburg. / My very dear father! / Vienna, this 29th day of July, 1782.”

² BD: See note on No. 0676 (lost).

³ BD: On the repeat performances in Vienna see Deutsch Dok p. 179. *The Abduction from the Seraglio* was in total, not only in Vienna, Mozart's most successful work during his lifetime.

⁴ BD: “Marsch, marsch, marsch!” (No. 7).

⁵ BD: Johann Ignaz Ludwig Fischer, pupil of Raaff, distinguished singer. Mozart wrote at least one “*scena*” for him. He sang Mozart's *Scena* “*Alcandro...*” KV 512 in Vienna on 21st March, 1787.

⁶ BD: Johann Ernst Dauer (1746-1812), 1779-1812 member of Burgtheater, but not listed as a singer. Cf. Nos. 0615/25; 0672/13.

⁷ BD: Josef Valentin Adamberger (1740-1804), sang in Germany, Italy and then in Vienna, where he was well paid. Sung in many of Mozart's works. Freemason.

⁸ BD: Nos. 9 and 14.

⁹ BD: He received 100 Imperial Ducats [Kais. Dukaten; 100 Imp. D. = 426.66 florins] for the composition.

¹⁰ BD: 4th August, 1782.

¹¹ BD: “*Harmonie*” = an instrumental ensemble consisting entirely of wind instruments suitable for outdoor use. It is doubtful whether Mozart ever completed this task.

father. [40] – you are to be sure of getting something every post-day – and I will work as fast as possible – and as far as the haste permits – compose well. –

This very moment graf *Zitchi*¹² has sent to ask me if I would be so good as to drive to Laxenburg¹³ with him, so that he can present me to Prince Kaunitz.¹⁴ [45] – I must therefore close so that I can get dressed – for if I have no thoughts of going out, I always remain in *negligèe*. The *copyist* has just sent me the remaining parts this very moment.

Adieu. I kiss your hands 1000 times, and embrace my dear sister from my heart and am, sir, eternally your

[50] *P:S*: My dear Konstanze commends
herself to you both.

most obedient son,
W: A: Mozart mp¹⁵

¹² BD: Karl, Count [Graf] Zichy von Vásonykö, chamberlain, adviser, spouse of Mozart's pupil Anna Maria Zichy. He appeared on Mozart's subscription list of 1784.

¹³ BD: The Imperial pleasure palace south of Vienna.

¹⁴ "fürst". BD: Wenzel Anton, Count [Graf] (from 1764 Prince [Fürst]) Kaunitz-Rietberg (1711-1794), diplomat, from 1753 Austrian State Chancellor [Staatskanzler]. Cf. No. 0034/89.

¹⁵ "mp" = "manu propria" = "in his own hand".