

Milan, 1st Decemb., 1770

Your letter¹ of the 16th reached me safely. I wrote to you in haste and consequently forgot to inform you that your letter² of the 9th, [5] which was full of your and Nannerl's congratulations, reached me safely. When Wolfgang read it, it cast him into some sadness, since he said, I feel great pity for Mama and Nannerl because Papa wrote such a playfully cutting tirade in his last letter.³ I replied to him that you would both doubtless be able to imagine that I would receive your letter shortly afterwards, [10] and I did indeed receive it a few hours later, after mine was already in the post. So I thank you *solemniter*.⁴ On the evening on which I wrote the last letter to you, the 24th, *Baron Riedheim* with his esteemed steward⁵ came to us, and on Monday the 26th we saw each other at the *concert*⁶ in the home of His Excellency Count *Firmian*.⁷ He offered to take a letter with him, [15] but since I write every Saturday anyway, I declined graciously. I had a mind to give him some small items to take, things he could easily have accommodated, such as e.g. the fragment of the Holy Cross, some relics,⁸ or a couple of snuff boxes, but it was raining so terribly and the weather was so abominable that I will return my visit to *Baron Riedheim* in Salzburg. [20] When you read this, you will already spoken with him and heard from him that we are, praise God, well. He will also have said what a miserable *orchestra*⁹ there was at this *concert*, since the good people are all out with the nobility here and there in the countryside, and will only come back within a week or 12 days for the rehearsals for the *opera*.¹⁰ [25] I received the little calendar¹¹ safely. You write that Countess von *Lodron*¹² was at Herr Spizeder's¹³ wedding. But which Countess was it? – – Probably the wife of the Chief Royal Marshal?¹⁴ – – One should not describe things by half, but in their entirety. You think the *opera* is already finished. You are quite mistaken. If it had depended on our son, 2 *operas* would be finished. [30] But in Italy things run crazily, and you will hear everything in due time; it would take us too far to describe everything here. As I write this, the *primo uomo*¹⁵ is still not here. Today he will definitely come, they say. Take care of yourselves, both of you. We kiss you both 100 000

¹ BD: No. 0218a, lost.

² BD: No. 0217a, lost.

³ BD: Cf. No. 0219/4 ff.

⁴ = solemnly.

⁵ "H: B: Riedheim ... H: hofmeister". BD: Riedheim: cf. No. 0209/49-50. Perhaps Innocenz, Baron Riedheim, of Kempten, who is known to have matriculated in Salzburg University in 1748.

⁶ BD: No details are known of this concert.

⁷ "S: E: Gr: Firmian". BD: Cf. No. 0155/41-42. Karl Joseph, Count [Graf] Firmian, studied in Innsbruck, Salzburg and Leyden before becoming a diplomat. Governor general of Lombardy. A reliable supporter of Mozart in Italy; noted for his learning and intellect.

⁸ BD: On devotional items bought by Leopold in Loreto and acquired in Rome cf. No. 0199/30-31.

⁹ BD: The orchestra of the Teatro Regio Ducal.

¹⁰ BD: *Mitridate Rè di Ponto* KV 87 (74a) was to be the first opera of the season in Milan, starting at the end of December.

¹¹ BD: Leopold arranged for a Salzburg Pocket Calendar for 1771 to be sent to him in instalments along with the letters. Cf. Nos. 0210/46 ff.; 0214/56 ff.

¹² "gräfin v Lodron". BD: There are two possibilities: the wife of Ernst Maria Joseph Nepomuk, Graf Lodron (1716-1779), Erblandmarschall [hereditary regional marshal], or the wife of Nikolaus Sebastian, Count [Graf] Lodron, Obersthofmarschall [chief royal marshal], 1719-1779.

¹³ BD: Franz Anton Spi(t)zeder (1735-1796), studied at Salzburg university, tenor in the Salzburg court music, later a favourite of the Archbishop and an influential figure in the court music. Sang in Mozart's *Die Schuldigkeit des Ersten Gebots* KV 35 and *La Finta semplice* KV 51 (46a).

¹⁴ "Hofmarchallin".

¹⁵ BD: Pietro Benedetti, known as Sartorini, whom the Mozarts had met again in Rome (cf. No. 0192/13) and who sang in Mozart's *Mitridate* in Milan in 1770. Cf. No. 0166/37.

000 000 times, and I am as always your

Mzt mp¹⁶

MOZART'S POSTSCRIPT TO HIS SISTER:

Dearest sister,

[35] Since I have not written to you for so long, I thought to mitigate your vexation or reproach with the present lines. That we had the honour of making the acquaintance of *Baron Rietheim*:¹⁷ – my Papa will have let you know about that. Now I have much to compose and to work on for my opera. I hope it will all go well with God's help. *Addio*. [40] Take care of yourself. I am, as always, your faithful brother

Wolfgang Mozart mp

P.S. Kiss Mama's hands for me; my compliments to all good friends, both gentlemen and ladies.

LEOPOLD MOZART'S POSTSCRIPT:

We commend ourselves to all good friends, both gentlemen and ladies, within and beyond the house.

[45] Yesterday, as we went out of the house, I heard something which will appear unbelievable to you both, and which I would not have believed I would hear *N.B. in Italy*, namely, we heard two poor people, namely a man and a woman, singing together in the street, and they sang their whole song with each other in fifths, in such a way that not a note went wrong. I have never heard that in Germany. [50] From a distance, I thought it was two people, each of which was singing a separate song. As we got nearer, we saw that it was a beautiful duo in pure fifths. I immediately thought of Herr Wenzel,¹⁸ God rest his soul. If these two people sang on his grave, he would quite assuredly rise from the dead.

¹⁶ mp = manu propria = in his own hand.

¹⁷ BD: = Riedheim of line 13.

¹⁸ BD VII: Definitely Wenzel Hebelt, violinist in the Salzburg court music, who had died on 28th January, 1769.