

*À Madame / Madame Marie Anne / Mozart / à / Salzbourg. / par  
Mantova / Insprugg.<sup>1</sup>*

Milan, 5<sup>th</sup> December,  
1772

[5] We are |: praise God :| well!, although I am writing with a bad pen, for *Madame d'Aste*,<sup>2</sup> who sends her *compliments*, always has bad pens. We are all laughing over the beginning of this letter ourselves as I write it. At this moment Herr von *Cristani*<sup>3</sup> has just driven into the courtyard! and the post from Germany has not yet arrived because the roads are so bad. *Sgr<sup>a</sup>. de Amicis*,<sup>4</sup> [10] who commends herself to both of you and to Herr Adlgasser,<sup>5</sup> did not arrive until yesterday, late in the evening, and was a week on the road from *Venice* to Milan with the post coach with 6 horses, so full of water and d - - g are the roads.

Another misfortune for poor *Cordoni*,<sup>6</sup> the *tenor*, is that he has become so ill that he cannot come. They therefore sent the theatre *secretary* [15] to *Turin* with the *special* post and a *courier* to *Bologna* to obtain another good *tenor*, who has to be not only a good singer but, in particular, a good actor and a handsome person in order to portray *Lucio Silla*<sup>7</sup> with distinction. Under these circumstances, since the *prima donna* did not arrive until yesterday, but the *tenor* is still not known, [20] it is easy to appreciate that the greater and most important part of the *opera* has not yet been *composed*. Only now will it start seriously. –

Regarding the music paper for Herr Rhab,<sup>8</sup> you can part with it all. I will surely get hold of some more. But the small paper has to be kept.

You both want us to write more? – But what should I write to you about? [25] – Here you have everything I can write about. – There is nothing new here that concerns you. Perhaps it is news to you that *Mademoiselle Domanök*<sup>9</sup> has married a captain in Vienna and passed into eternity giving birth to her first child and is therefore absolutely as dead as a doornail. Whom would you guess that we have met here? – Oh, I have already written<sup>10</sup> to you about this, [30] I remember now: the famous dancer *Bellardo*,<sup>11</sup> whom we saw in The Hague and Amsterdam.

Is esteemed music director *Lolli*<sup>12</sup> still *conducting* in the cathedral? – –  
Regarding the music requested, you answered the *calcant* the right way. We both commend ourselves to all our friends, gentlemen and ladies, in the Promised Land of Salzburg. [35] We

---

<sup>1</sup> BD: Innsbruck. Note (by Frau Mozart? Nannerl?) beside the address: “N: 6 from Milan”.

<sup>2</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.

<sup>3</sup> BD: Probably Carlo Andrea Cristani, cf. No. 0151/29.

<sup>4</sup> BD: Anna Lucia de Amicis, met the Mozarts in Mainz and Naples, cf. Nos. 0060/29-31; 0188/54; 0269/19.

<sup>5</sup> BD: Anton Cajetan Adlgasser (1729-1777), pupil of Eberlin. Salzburg court organist and composer. He married three times; Leopold was a witness at two of the weddings.

<sup>6</sup> BD: Possibly the “Sgr: Cantone” mentioned in 0229/8.

<sup>7</sup> BD: *Lucio Silla* KV 135, the first opera of the season in Milan.

<sup>8</sup> BD: Maximilian Raab, court copyist.

<sup>9</sup> BD: Probably a daughter of the court goldsmith Domanek in Brussels, whom the Mozarts met in 1763, cf. No. 0069/14-15.

<sup>10</sup> BD: No. 0265/24 ff.

<sup>11</sup> BD: Mentioned in No. 0265/25. Does not appear in the letters or travel journals for the Netherlands.

<sup>12</sup> BD: Cf. note on No. 0036/60-61. Giuseppe Francesco Lolli (1701-1778), from Bologna, initially employed as a tenor, mentioned as such in the *Salzburger Hofkalender* of 1741. 1752-1763 deputy music director in Salzburg; from 1763 music director. Composed some oratorios, masses and vesper psalms as well as music for a stage play.

kiss you both 10 000 000 times through the moist air, for here we now have rainy weather and I am

as always your Mzt mp<sup>13</sup>

MOZART'S POSTSCRIPT TO HIS SISTER:

Now I still have 14 pieces<sup>14</sup> to compose, then I am finished. Of course, you can count the trio and *duet*<sup>15</sup> as 4 pieces. I cannot possibly write much, for I can think of nothing, and, secondly, I do not know what I am writing, [40] since my thoughts are always with my *opera*, and I am in danger of writing down a whole *aria* for you instead of words. I have compliments from Herr and Frau von *Germani*<sup>16</sup> to pass on to Mama, yourself and Herr Adlgasser.<sup>17</sup> I have learned a new game here in Milan, called *Mercante in Fiera*.<sup>18</sup> As soon as I come home we shall play it.

[45] I have also learnt a new language from Frau *Taste*,<sup>19</sup> which is easy to speak, troublesome to write, but also usable, but it is also a little – – – – childish, but good for Salzburg. *Addio*, keep well. My *compliments* to all good friends, both gentlemen and ladies. My compliments to our beautiful little Nandl,<sup>20</sup> and to the *canary*, for these two and you are the most innocent in our home. [50] *Fischietti*<sup>21</sup> will probably soon begin work on his *opera buffa* |: in German |: , on his clownish *opera*. *Addio*. My handkiss to Mama.

---

<sup>13</sup> mp = manu propria = in his own hand.

<sup>14</sup> BD: Wolfgang is under time pressure: the première is on the 26<sup>th</sup> December.

<sup>15</sup> BD: Nos. 18 and 7 of *Lucio Silla*.

<sup>16</sup> BD: Don Fernando (Ferdinandi) Germani, steward/house administrator [Haushofmeister] to the Governor general, and his wife Therese. They were often hosts to Leopold and Wolfgang in Milan. Cf. No. 0158/59.

<sup>17</sup> Cf. line 10.

<sup>18</sup> BD VII, p. 529, gives a description of the game.

<sup>19</sup> BD: d'Asti, cf. line 6. "Taste": deliberate pun = key (in keyboard)?

<sup>20</sup> BD: Maidservant in the Mozart household.

<sup>21</sup> BD: Domenico Fischietti (1725? - 1810?), born in Naples, known to have directed a theatre troupe in Prague in 1764; court music director in Dresden in 1766. Leopold was bypassed when Fischietti was appointed, on the recommendation of Hasse and Wagenseil, as adjunct music director beside Lolli. The appointment was finalised on the 5<sup>th</sup> September, 1772, thus before Leopold and Wolfgang set off for Italy. Fischietti was also in charge of the theatre music. He is listed as "Titularkapellmeister" in the church and court calendar between 1776 and 1783. At that point he probably returned to Italy.