

*Mon très cher Père!*¹[Munich, 11th October, 1777]

Why have I written nothing so far about *Misliwececk*?² – – Because I was glad when I was free not to think about him – – for whenever he was spoken about, I had to hear how much he praised me and what a good and [5] true friend of mine he is! And at the same time, the pity and the compassion. They described him to me. I was beside myself. Was I meant to know that *Misliwetceck*, my so very good friend, is in a town, yes, in a corner of the world where I am as well, and yet I do not see him, do not speak to him? – – That is impossible! I therefore resolved to call on him. But the day before, I went to the [10] administrator of the Duke’s Hospital,³ and asked him if he could perhaps arrange from me to speak to *Misliwetceck* in the garden, for although everybody, and the *medici* as well, said that there was nothing more that could be passed on, I nevertheless did not want to go into his room, because it is very small and smells⁴ quite strongly. He said I was quite right, and said to me that he usually goes walking in the garden roughly [15] between 11 and 12 o’clock, but if I did not happen to meet him, I might send to have him come down. So I went to the Duke’s Hospital the next day with Herr von Hamm,⁵ Secretary to the Order,⁶ |: of whom I will speak later :| and also with Mama. Mama went into the church and we into the garden. He was not there. We therefore sent to have him [20] called. I saw him approaching us from an angle, and recognised him⁷ at once from his gait. It should be noted that he had already sent me compliments via Herr Heller,⁸ the violoncellist, and requested that I might somehow visit him before my departure. When he reached me, I took him, and he took me, by the hand in a most friendly way. Now you see, he said, how unhappy [25] I am! These words and his appearance, which Papa already knows from description, touched my heart so deeply that the only thing I could say, half in tears, was, I pity you with my whole heart, my dear friend! He noticed that I was touched and immediately went on quite brightly. But tell me, what are you doing, then? I had been told that you are here; I hardly [30] believed it. How, then, is it possible that Mozart is here and did not visit me a long time ago? And I fervently begged his forgiveness, and I have had so many calls to make, I have so many good friends here. I am sure that you do indeed have many friends here, but such a good friend as myself you certainly do not have. He asked me whether I might have received news⁹ from Papa regarding [35] a letter – – I said, Yes, he wrote to me, |: I was so confused and trembled so much throughout my whole body that I could hardly speak :| but not in detail. He then said to me that *Sig. Gaetano Santoro*,¹⁰ the *impresario* in Naples, was forced, because of *impegni*¹¹ and protection, to give the Carnival opera to a certain Maestro

¹ = “My very dear father”.

² BD: Mozart continues the thread of No. 0344/41. Joseph Mysliveček (1737-1781), composer. He met the Mozarts in 1770 in Bologna, where he was working on an opera (cf. No. 0171/39); Mozart visited him in hospital in Munich in 1777 on his way to Paris.

³ BD: Founded in 1555, completed in 1601. No longer extant.

⁴ BD: Because of the venereal disease.

⁵ BD: Joseph Konrad von Hamm, Esquire [Edler] von Sonnenfels (1728-1795), secretary in the Royal Ministry of War [Hofkriegsrat]. Mozart had most likely met him in the house of Count [Graf] Salern, cf. No. 0347/128 ff., 144-145. Cf. No. 0345/59.

⁶ BD VII: Despite the different functions mentioned each time, the same person is meant in lines 17, 128 and 145. Lines 17-18 show that Mozart intended to say more about the same person.

⁷ BD: Other meetings with the Mozarts had been in Bologna (cf. Nos. 0172/14; 0202/34-35; 0216/31-32) and in Milan in 1770 and 1773 (cf. Nos. 0257/12; 0277/28; 0279/22; 0281/35-36).

⁸ BD: Gaudenz Heller (1750-1784?), cellist in the Munich court music. From 1780 employed in Bonn.

⁹ BD: Cf. No. 0340/28 ff.

¹⁰ BD: Gaetono Santoro, impresario (cf. No. 0340/32, 42, 55).

¹¹ BD: = “obligations”.

Valentini,¹² but for next year [40] he has 3 free, one of which is at my service. Therefore, since I have already composed 6 times¹³ in Naples, it causes me no worries to take over the less auspicious one, and to leave the better one, namely that for the Carnival, to you, sir. God knows whether I can travel. If not, I will send the *scrittura*¹⁴ back again.

[45] The company for next year is a good one. All are people whom I have recommended. You see, I enjoyed such trust in Naples that if I say take this one, they take him. *Marchesi*¹⁵ is the *primo uomo*,¹⁶ whom he praises greatly, as does the whole of Munich, *Marchani*,¹⁷ a good *prima donna*,¹⁸ and a tenor, to whom I can no longer give a name, who, as he says, is now the best in all Italy. [50] I beg you, go to Italy, there one is esteemed and highly valued; and he really is right. When I think about it properly, in no land have I received so many honours, nowhere have I been so appreciated, as in Italy; and, quite simply, one gains a reputation if one has written operas in Italy, and especially in Naples. He told me he would formulate the letter to Santoro, [55] I should come to him the next day and copy it out. But the next day it was impossible for me to resolve to go to him in that room and, if I wanted to write, I would simply have to do that; in the garden one cannot write. I therefore promised him that I would certainly come. But the next day, I wrote a letter to him in Italian, quite naturally: “I could not possibly call on him; [60] I have not been able to eat at all, and have slept only 3 hours. That day, I was like a man who has lost his reason. That he was continuously before my eyes etc.”, all things that are as true as the sun is bright. He gave me the following reply: *Lei é troppo sensibile al mio male. io la ringrazio del suo buon Cuore. Se parte per Praga gli farò [65] una lettera p il Conte Pachta.*¹⁹ *non si pigli tanto à Cuore la mia disgrazia. Il Principio fù d’una ribaltata di Calesse,*²⁰ *poi sono capitato nelle mani dei Dottori ignoranti, pazienza. Ci sarà quel che Dio vorrà.*²¹ He sent me what he had drafted for the letter to Santoro.

*La brama ch’ebbi già da tanto tempo di servir V: S: Ill: e cotesto rispettabilissimo [70] Pubblico di Napoli colle mie debolezze di produrmi in cotesto Real Teatro, é il motto ch’io |: non riguardando il lungo é ispendioso viaggio :| condiscendo e mi Contento di scriver l’anno venturo in cotesto Regio Teatro un opera per 100 gigl:*²² *pregandola però se possibil fosse che mi fosse Confesta l’ultima, cioè, quella del Carnevale, perché i miei interessi non mi permetterano [75] di poter accetar un opera prima di quel tempo. già tanto spero dalla sua grazia; ed avendo l’approvazione Reale per me, prego di mandar la scrittura al Maestro Misliwececk, che così mi sara sicuramente ricapitata. frà tanto ansioso d’imparar à Conoscer Persona di tanto merito mi dò l’onore di protestarmi per*

¹² BD: Mentioned in No. 0340/30. There is no record of any opera written by him for Naples in 1777 or 1778.

¹³ BD: Actually 7 times. In 1778 he wrote *La Calliroe*.

¹⁴ = “contracts”.

¹⁵ BD: Lodovico Marchesi (1755-1829), castrato from Milan. Debut in Rome, 1774; in 1776, entered employment of the Elector Maximilian III Joseph in Munich, returning to Italy when the latter died.

¹⁶ = “leading man”.

¹⁷ BD: Giuseppa Maccherini-Ansani; the “tenor” was Giovanni Ansani.

¹⁸ = “leading lady”.

¹⁹ BD: Johann Joseph Philipp, Count [Graf] Pachta von Rájov († 1822). Mozart must have met Pachta later in Prague in 1787, for the *Six German Dances* KV 509 (1787) were probably written for a ball given by the Count (cf. No. 1091/11-12). It is not known whether the letter of recommendation proposed by Mysliveček ever reached Mozart.

²⁰ BD: Reminiscent of Leopold's accident returning to Rome from Naples in 1770, cf. No. 0194/31 ff. It is not clear, however, what link this has with the venereal disease he was being treated for.

²¹ = “You are too sensitive to my ills. I thank you, sir, for your good heart. If you leave for Prague, I will write a letter for you [65] to Count Pachta. Do not let my misfortune ravage your heart so much. The beginning was in the overturning of a calash, and then I fell into the hands of ignorant physicians. Patience. What God wills will be”.

²² BD: = 450 florins, a typical fee for the composition of an opera, cf. No. 0170/21, 46.

*sempre Eccel.*²³ He also showed me letters he had where I often read my name. [80] I was told that *Misliwetcek* was quite amazed when people here spoke of Beeché²⁴ or clavier players of that kind; he always said, No-one should give themselves any illusions, no-one plays like Mozart. In Italy, where the greatest masters are, they speak of no-one but Mozart. When he is named, everyone falls silent. I can now write the letter to Naples [85] if I want, yet the earlier, the better. Before that, however, I would like to know the opinion of the wisest of all court music directors,²⁵ Herr von Mozart. I have an inexpressible desire to write an opera once again. It is a long journey, that is true, but we are also still far away from the time in which I should write this opera: much may yet change before then. [90] I believe one could indeed accept it. If, during this time, I obtained no appointment anywhere at all, *eh bien*,²⁶ I can still resort to Italy: I have, after all, my assured 100 cigliati²⁷ at Carnival. Once I have written in Naples, they will seek my services everywhere. Here and there, as Papa probably already knows, in spring, summer and autumn there is an *opera buffa* [95] that one can write as an exercise and in order not to be idle. It is true that one does not receive much for it, but something nevertheless, and one gains more honour and reputation from this than when one gives 100 concerts in Germany. And I am happy, because I have something to compose, which is, of course, my only joy and passion. Now, if I enter service somewhere, [100] or have hopes of an appointment somewhere, the *scrittura*²⁸ is a strong recommendation for me, causes a stir, and makes me much more valued. Yet this is only my talk; I talk according to what is on my heart. – – – If I am persuaded by Papa’s reasoning that I am in the wrong, well, I will, albeit unwillingly, acquiesce. Then I can only hear people talking about opera, I can only be in the theatre, hear voices [105] – – oh, in that state I am already completely beside myself. Tomorrow, my Mama, and I too, I will take leave of *Misliwetcek* in the garden, for he already said recently, when he heard from me that I had to fetch my Mama from the church, If I were not such a sight, I should be very glad to see the mother who gave birth to such a great virtuoso. [110] I beg you, my dearest Papa, do answer *Misliwetcek*. Write to him as often as you have time. You can give him no greater joy, for the man is completely abandoned; often, not a person calls on for a whole week. He said to me: I assure you, I feel completely alien here, as so few people come to visit me. In Italy I had company every day. [115] If it wasn’t for his face, he would still be exactly the same: full of fire, spirit and life. A little lean, naturally, but otherwise the same good and alert person. All Munich is speaking about his oratorio, *Abramo and Isaco*,²⁹ which he put on here. And now he has completed, except for the arias, a cantata or serenade for Lent. When his illness was most grave, [120] he

²³ = “The desire that I have already had for such a long time of serving Your Serene Illustriousness and that most respectable public of Naples and, with my weaknesses, appearing in that Royal Theatre is the motive that |: disregarding the long and expensive journey |: I concur and am happy to write an opera next year in the said Royal Theatre for 100 gigliati, begging you, however, if possible, that I should be granted the last one, that is, the one for Carnival, because my interests will not permit me [75] to be able to accept an offer of before this time. I trust so much indeed in your graciousness and, having once received the Royal approval, I ask you to send the contract to Maestro Mysliveček, since thus I shall surely receive it safely. In the meantime, keen to become acquainted with a Person of such merit, I allow myself the honour of protesting myself to be for ever, Your Excellency’s”

²⁴ BD: Notger Ignaz Franz von Beecke (1733-1803), keyboard player, later superintendent of music in Wallerstein, cf. No. 0111/33-34. The first publication of his compositions was in Paris. He took part in a keyboard “competition” with Mozart in Munich in winter 1774/75, cf. No. 0312/22. They are said to have met again in Frankfurt or Mainz in 1790, where they played a piano concerto four hands.

²⁵ BD: A stock phrase of Maria Viktoria Robinig von Rottenfeld (cf. Nos. 0016/67; 0398/57), referring to Leopold.

²⁶ = “well then”.

²⁷ BD: The standard fee: 100 cigliati = 100 ducats = 450 florins. Cf. No. 0340/31.

²⁸ Contract.

²⁹ BD: Abraham and Isaac. *Abramo ed Isacco*, in Munich in 1777 and Florence (as *Isacco Figura del Redentore*) in 1776.

wrote an opera for Padua.³⁰ There is no denying it, and they also say it here themselves, that the doctors and surgeons here have ruined him. It is a veritable bone cancer. The surgeon Caco,³¹ the donkey, burned his nose away; imagine the pain now. Herr Heller has just come from him this moment. Yesterday, when I wrote the letter to him, [125] I sent him my serenade³² from Salzburg for Archduke Maximilian, so he gave that to him as well. Now to turn to something else.

MARIA ANNA MOZART'S POSTSCRIPT:

There is a military secretary here, by the name of Herr von Hamm, about whom Wolfgang has already written. This man has a daughter who plays clavier, [130] but does not have a good hand. He is of a mind to send her to you in Salzburg for a year in order to become perfect. She is in her 13th year, brought up rather childishly. Because she is an only child, he spends a lot on her. He will write to you himself, we had to give him your address. He is the most honest man in the world, and lives entirely for his daughter. I have only written [135] to you about it so that you know in advance and can decide what you want to do. Tomorrow, viz. the 11th, we shall depart from here for Augsburg. I am busy with the packing, which is a great deal of trouble to me, for I am completely alone with it, Wolfgang cannot help me in the least. – Today we visited *Misliwetceck*, [140] I and Wolfgang, from 11 to half past twelve. He is certainly to be pitied. I spoke with him as if I had known him all my life. He is Wolfgang's true friend and has spoken so very well of him everywhere here that everyone tells us about it.

MOZART'S POSTSCRIPT:

The address for Herr von Hamm is as follows: *Monsieur Monsieur de Hamm*, [145] *secrétaire de guerre de S: A: E: Serenissime de Bavière. à Munic.*³³ Yesterday, immediately after dining, we visited the 2 Fräuleins von Freysinger³⁴ for coffee. Mama, however, drank no coffee, but 2 bottles of Tyrolean wine. But at 3 o'clock she went back home again to arrange everything, at least a little, for the journey. But I went with the 2 Fräuleins, to the said Herr von Hamm, where [150] the 3 Fräuleins³⁵ each played a concerto, and I played one by Aichner³⁶ at site, and then fantasies all the time. The teacher of Fräulein Hamm von Simplicity-Box is a certain cleric by the name of Schreier.³⁷ He is a good organist, but no harpsichordist. He is such a dry man who does not speak much, but he tapped me [155] on the shoulders, sighed, and said: Yes – – you are – – you understand – – yes – – this is true – – entirely a man. *Apropos*:³⁸ can Papa no longer remember the name Freysinger?³⁹ – the papa of the 2 beautiful Fräuleins mentioned says he knows Papa very well, he studied with Papa. He remembers Messenbrunn⁴⁰ in particular, where Papa |: this was [160] completely new to me :| played quite incomparably on the organ, he said. It

³⁰ BD: *Atide* (1774).

³¹ BD: Not identified.

³² BD: *Il Rè pastore* KV 208, cf. No. 0034/88.

³³ Monsieur de Hamm, Military Secretary to His Most Serene Electoral Highness of Bavaria. In Munich.

³⁴ BD: Juliana (No. 0384/26) and Josepha (No. 0364/53).

³⁵ BD: The three girls mentioned since line 129.

³⁶ BD: Ernst Eichner (1740-1777), bassoonist and composer, known in the Palatinate, Paris, London, Berlin. Belonged to the "young Mannheim" group. It is not known which concerto Mozart played here.

³⁷ BD: Johann Matthias Schreyer, († 1808), priest and organist in Munich.

³⁸ For Mozart: = "By the way".

³⁹ Franziskus Erasmus Freysinger, court councillor [Hofrat]. Went to school with Leopold Mozart in Augsburg.

⁴⁰ BD: Wessobrunn, by Weilheim Obb, site of an ancient church (founded in 753).

was terrifying, what a complete jumble it was, with the feet and the hands, but certainly incomparable. Yes, every bit a man. He was very much appreciated by my father, and how he teased the ecclesiastics about going in for the priesthood. You look exactly like him when he was there, absolutely, [165] only he was a little smaller when I knew him. *Apropos*, one more thing. A certain Court Counsellor Effele⁴¹ sends his most obedient commendations to Papa. He is one of the best Court Counsellors here, he could have become the Chancellor⁴² a long time ago, but for a single circumstance, namely his tippling. When I saw him for the first time at Albert's,⁴³ I thought, as did Mama, *Ecce*,⁴⁴ an astonishing simpleton! [170] Just imagine, now, a very large man, strong, fairly corpulent, a ridiculous face. When he crosses the room to another table, he lays both hands on his stomach, presses them against himself, and pushes himself up with his body, nods his head and when this is over, he pulls his right foot back [175] very fast, and does the same to each person individually. He says he knows Papa through and through. Now I will go to the theatre for a while. The next time I will surely write more, I cannot possibly go on any longer, my fingers are hurting astonishingly.

MARIA ANNA MOZART'S POSTSCRIPT:

And I am sweating so much that the water is running down my face for pure effort [180] with the packing, may Old Rags⁴⁵ take this travelling. I think I must push my feet into my mouth for tiredness. I hope you and Nannerl are feeling well, I send my wholehearted compliments to my dear Sallerl⁴⁶ and Monsieur Bullniger.⁴⁷ To Nannerl I say that she should not give Pimperl⁴⁸ much to eat so that he does not get fat. I send my greetings to Thresel.⁴⁹ [185] *Addio*, I kiss you both a million times, Maria Anna Mozart. Munich, the evening of the 11th at 8 o'clock, 1777.

MOZART'S POSTSCRIPT:

Munich, 11th Octob., at ¼ to 12 at night I write the following: I was in the theatre⁵⁰ for a third of it. I only went to see the ballet, or rather the pantomime, which I had never seen. It [190] has the title *The Egg Made By The Fairy Girigaricanarimanarischaribari*.⁵¹ It

⁴¹ "Hofrath". BD VIII: Benno Andreas von Oefele (1706-1780), first tutor, then from 1751 secretary, to Duke [Herzog] Clemens Franz of Bavaria.

⁴² "kanzler".

⁴³ BD: Franz Joseph Albert (1728-1789), landlord of the inn "Zum Schwarzen Adler" ["The Black Eagle"], where the Mozarts had stayed on a number of occasions. The keyboard competition between Mozart and Ignaz von Beecke (cf. No. 0110/7) took place there in the winter of 1774/75. His idea for raising support for Mozart is outlined in No. 0339/36 ff.

⁴⁴ = "Behold".

⁴⁵ "Plunder". BD: Polite substitution for "devil". Cf. No. 0431/103.

⁴⁶ BD: Maria Anna Rosalia Walburga Joly [Joli] (1723-1788), usually referred to in the correspondence as "Sallerl", was for many years a friend of the Mozart family, especially Nannerl and Wolfgang, with whom she exchanged humorous poems (cf. Nos. 0391/75 ff.; 0394/64 ff.). She was the daughter of the Salzburg Royal Confectioner [konfektmeister] Mathias Joly.

⁴⁷ BD: Deliberate misspelling of Bullinger, as in No. 0393/68? Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg, where he seems to have arrived between 1774 and 1776. House teacher to Count [Graf] Leopold Ferdinand Arco, later to Count [Graf] Sigmund ("Sigerl") Lodron. Mozart called him "his best of all friends" (cf. No. 0459/1).

⁴⁸ BD: The dog, variously known as "Pimpes", "Bimbes", "Pimsess", "Pimpess", "Pimperl", "Bimberl" or "Pimberl".

⁴⁹ BD: The house servant of many years, Therese Pänckl.

⁵⁰ BD: With the improvised clown role "Lipperl".

⁵¹ BD: A name of a pantomime by the Munich ballet-master Constant. Approximately "Chirp-chirp-canary-charivari".

was very good and funny. Tomorrow we go to Augsburg for the reason that Prince Taxis⁵² is not in Regensburg, but in Tischingen.⁵³ Although he is at the moment at a summer palace,⁵⁴ it is however not more than one hour away from Tischingen. I will do everything in Augsburg just as [195] Papa said in his letter. I believe the best thing would be if Papa would now send letters to Augsburg and indicate that the letters should be delivered to The Lamb⁵⁵ until I write that we are moving on again. A clever idea, isn't it? Herr von Bellvall,⁵⁶ who visited us this evening at Albert's, commends himself to Papa and my sister 100 000 times. I send to my sister herewith 4 preludes.⁵⁷ [200] What keys they lead to she will see and hear. I hope you have received the duetto by Schuster⁵⁸ safely. My commendation to all good friends, both gentlemen and ladies, especially to the young Count Arco,⁵⁹ Spinster Sallerl, and my best friend Herr Bullinger, and I would ask him if he might be so good, [205] on the coming Sunday during the usual music at 11 o'clock,⁶⁰ as to give an authoritative speech in my name and to pass on my compliments to all members of the concert party, and exhort them to diligence so that I do not become a liar today or tomorrow, for I have extolled this concert party everywhere and will continue to do so. I kiss Papa's hands and am, sir, your most [210] obedient son, Wolfgang Mozart

⁵² "fürst". BD: Prince [Fürst] Carl Anselm von Thurn und Taxis (1733-1805); ruled 1773-1805.

⁵³ BD: Dischingen, north-west of Dillingen on the Danube.

⁵⁴ BD: (Schloss) Trugenhofen Castle, south-east of Dischingen.

⁵⁵ "beym lamm". BD: Cf. Nos. 0331/37-38; 0344/12.

347/193: (Schloss) Trugenhofen Castle, south-east of Dischingen.

⁵⁶ BD VIII: Max Clement von Belval, staff commissioner and the Mozarts' landlord in Munich.

⁵⁷ BD: Long promised, cf. No. 0337/126.

347/193: (Schloss) Trugenhofen Castle, south-east of Dischingen.

⁵⁸ BD: Should be "duetti". Probably *VI Divertimenti di camera a Cembalo e Violino* (c. 1777) by Joseph Schuster (1748-1812), since 1772 Electoral music director in Dresden; studied with Padre Martini. Four string quartets initially attributed to Mozart (KV Anh. 210-213; KV⁶: Anh. C 20.01-20.04) have in the meantime been identified as works by Schuster.

⁵⁹ "graf". BD: Leopold Ferdinand III, Count [Graf] Arco (1764-1832), son of Senior Chamberlain [Oberstkämmerer] Leopold Julius Felix, Count [Graf] Arco: one of the younger court gentlemen. Probably a pupil of Leopold Mozart. Cf. Nos. 0347/203; 0337/111.

⁶⁰ BD: Music was probably made regularly in the Mozart's apartment every Sunday.