

*Munic ce 10 de Janvier*  
and 11<sup>th</sup>, 1781.

*Mon très cher Père!*<sup>1</sup>

To the main news, that the *opera*<sup>2</sup> has been postponed by a week again – the main rehearsal is not until the 27<sup>th</sup> – *N.B.* on my birthday – and the first *opera*<sup>3</sup> [5] on the 29<sup>th</sup> – why? – probably so that Count Seeau<sup>4</sup> can save a couple of hundred gulden.<sup>5</sup> – I admit I am glad, this way one can rehearse yet more often and more attentively. – The *Robinigs*<sup>6</sup> pulled faces when I gave them this news; – *Louise* and Sigmund would so like to stay here a long time – and the Mama would have been almost easy to persuade, [10] but *Liss*<sup>7</sup> – the stalking misery – has such a senseless Salzburg mouth – that one could go crazy over it. – Perhaps it will yet happen – I would wish it, for *Louise's* sake. – I had |: besides many other little points of friction :| a hefty argument with Count Seeau concerning the trombones – I call it a hefty argument because I had to be coarse with him, [15] otherwise I would not have got what was needed – on the coming Saturday the 3 *acts* will be rehearsed in the room. – I received your letter of the 8<sup>th</sup> in absolutely perfect order and read it with the greatest pleasure; – the burlesque is very much to my liking. – Allow me to write only a little to you this time again and finish, for firstly, as you see, the quill and ink are useless, [20] and secondly I still have a number of *arias* to write for the final *ballet* – but – you will hopefully of course not write me any more letters like the last one of 3 or 4 lines? – –

Please give my compliments to *Mad:me Fiala*<sup>8</sup> regarding her scabies – – she does after all have something that not everyone has; – she can say: I have it; – [25] let anyone else see how he can get it so that he can say the same too. Herr Prohaska<sup>9</sup> said to me that Katherl Gilofsky<sup>10</sup> will definitely come here: is that true? – Please be sure to tell *Barisani*<sup>11</sup> that the *opera* is later, that way they can plan accordingly. –

Now, I know of nothing new to write to you about – other than that I have heard entirely reliably, [30] from *Mad:me Zimmerl's*<sup>12</sup> hunchbacked brother |: famous stain remover<sup>13</sup> :| who is here with *Mad. Ludwig*<sup>14</sup> from Salzburg and live together like man and wife – that the *Storchenfelds*<sup>15</sup> have left *Böhm*<sup>16</sup> – *Murschhauser*<sup>17</sup> too; – Peter Vogt is already

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<sup>1</sup> = “Munich, this 10th day of January / My very dear father!”

<sup>2</sup> *Idomeneo*, the second opera in that Munich season.

<sup>3</sup> BD: = “première”.

<sup>4</sup> 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.

<sup>5</sup> BD: Gulden and florins can be taken as having the same value.

<sup>6</sup> BD: Family of factory owner Georg Joseph Robinig von Rottenfeld (1710-1760). Cf. No. 0016/67.

<sup>7</sup> BD: Maria Elisabeth, the other daughter.

<sup>8</sup> BD: Wife of Joseph Fiala (c. 1754-1816), oboist in Prague, Regensburg, Wallerstein, Munich, Vienna, Salzburg, St. Petersburg, Donaueschingen. Also composed. Cf. Nos. 0485/67; 0529/7.

<sup>9</sup> BD: Matthias Prohaska, hunting horn player at the Electoral court in Munich.

<sup>10</sup> BD: 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.

<sup>11</sup> BD: Dr. Silvester Barisani (1719-1810), personal physician to the Prince-Archbishop [Fürst-Erbischof] of Salzburg, member of an extensive Salzburg family. Cf. No. 0270/28.

<sup>12</sup> BD: Actor, singer and dancer with Böhm's theatre company.

<sup>13</sup> BD: Perhaps connected with No. 0558/9 ff.

<sup>14</sup> BD: Presumably the same Zimmerl as in line 35, a member of the same troupe.

<sup>15</sup> BD: Dancers with Böhm's theatre company.

<sup>16</sup> BD: Johann Friedrich Böhm (1740/50 – 1792), director of a well-known touring troupe of actors. Toured throughout German-speaking areas. Involved in performances of Mozart works: a German version of *La finta*

long gone – and Elias<sup>18</sup> – really has abandoned his wife and run off. [35] – that Böhm is in Mainz – that the Zimmerls and Müllers<sup>19</sup> had also left him, but went back to him again as soon as he had Mainz. – If I had had time I would have written to him long ago purely for the sake of hearing something new. – Now *Adieu* –

How is *Schickaneder*<sup>20</sup> doing? – I hope to see him here this carnival – [40] please make a point of giving him my compliments. – I kiss your hands 1000 times and embrace my sister from the heart and am, sir, eternally your

most obedient son,  
Wolf: Amd: Mozart

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*giardiniera* (1780); 1787: *The Abduction from the Seraglio*; 1794: *The Magic Flute*. *Zaide* and perhaps a lost aria (No. 0531/22) may have been written for him.

<sup>17</sup> BD: Johann Georg Murschhauser, actor and singer. Later employed in Berlin.

<sup>18</sup> BD: Peter Vogt was Böhm's ballet master, Elias was his brother.

<sup>19</sup> BD: Mentioned in No. 0530/3. He was First Servant, Court Gentleman, humorous characters; she sang, danced and played light-hearted roles.

<sup>20</sup> BD: Emanuel Schikaneder, actor and theatre director. Gave Mozart important insights into theatre practice.