

Munic ce 18 du Janvier

*Mon très cher Père!*<sup>1</sup>

1781

I have received your letter<sup>2</sup> of the 11<sup>th</sup> and the last on the 13<sup>th</sup> via Herr *Fiala*<sup>3</sup> in the most perfect order. – Forgive me if I write very little indeed to you this time, [5] for at this moment |: it is just on 10 o'clock – in the morning, needless to say – :| I must go to the rehearsal; – today there is a *recitative* rehearsal<sup>4</sup> in the theatre for the first time; – I have not been able to write anything in advance because I still had to deal with the accursed dances – *Laus deo*<sup>5</sup> – now I have got through it. – therefore only the most pressing things: – [10] The rehearsal with the third *act* went outstandingly well. People found that it surpassed the first two *acts* by much again. – Only the poetry in it is much too long and consequently the music as well; |: which I have always said :| therefore *Idamante's aria*, *Nò, la morte io non pavento*, is left out, – which is badly placed there anyway – but the people who have heard it in music are sighing about this [15] – and *Raaff's*<sup>6</sup> last one too – about which they are sighing even more – but – one must make a virtue of necessity. – The utterance of the *Oracle* is also still much too long – I have shortened it – *Varesco*<sup>7</sup> need know nothing of all this, for everything will be printed as he wrote it – Frau von *Robinig*<sup>8</sup> will take the payment for him and *Schachtner*<sup>9</sup> with her [20] – Herr *Geschwendner*<sup>10</sup> said to me he cannot take any money with him. – In the meantime tell *Varesco* in my name that he is not getting a single kreuzer more from Graf S[e]eau<sup>11</sup> than was agreed – for he made the changes not for him, but for me – and in this he should still be obliged to me, since it was done for the sake of his honour – [25] very much more should be changed – and I assure you that he would not have come out of it so well with any other composer than me; – I have taken enough trouble on myself excusing him. –

The story with the heating stove is finished. It would be too expensive – I will have another bed put in the same room where the alcove is: [30] one must turn to self-help where one can. –

---

<sup>1</sup> = “Munich, this 18<sup>th</sup> day of January, 1781 / My very dear father!”

<sup>2</sup> BD: The two letters are Nos. 0578; 0579.

<sup>3</sup> BD: 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>4</sup> For *Idomeneo*, the second opera in that Munich season.

<sup>5</sup> = “Praise be to God”.

<sup>6</sup> BD: Anton Raaff (1714-1797), son of a shepherd, originally intended for the priesthood, appeared as a singer in Bonn, Vienna, Paris, Lisbon, Madrid and Naples before a longer period of service in Mannheim and Munich. Cf. No. 0120/54.

<sup>7</sup> BD: *Abbate* Giambattista Varesco (c. 1736-1805), court chaplain in Salzburg from 1766, wrote the texts for *Idomeneo* KV 366 and *L'oca del Cairo* KV 422. The latter was his response to Mozart's request for an opera buffa for Vienna.

<sup>8</sup> BD: (Maria)Viktoria Robinig (1716-1783), wife of the factory owner Georg Joseph Robinig von Rottenfeld (1710-1760), member of the air-rifle club and frequent guest at the Mozarts'. Cf. No. 0016/67.

<sup>9</sup> BD: Schlachtner: BD: Cf. No. 0089/73. Johann Andreas (he called himself “Andrée”) Schachtner (1731-1795). Became Salzburg High Princely Court and Field Trumpeter [Hochfürstlicher Hof- und Feldtrompeter] in 1754. He also played violin (cf. No. 1210/99) and violoncello. He published a book of poems in 1765, dedicating it to Johann Christoph Gottsched. Probably contributed texts to KV 42, 50 (46b), 196; 345 (336a), 344 (336b), the German version of KV 366. In 1792 gave Nannerl detailed information on Mozart's early years, cf. No. 1210.

<sup>10</sup> BD: Previously suggested as a suitable person for bringing the money to Salzburg. – Joseph Franz Xaver Gschwendtner (1740-1800), city councillor and merchant in Salzburg.

<sup>11</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. Cf. No. 0300/11.

Do not forget to bring my little watch with you; we will hopefully go over to Augsburg, there someone could perhaps get *Amelia*<sup>12</sup> into shape. – I would also wish that you might bring the *operetta* by Schachtner with you – there are people who come to the *Cannabichs'* house where it is not *mal à propos*<sup>13</sup> if they hear something of the kind. [35] – Now I must go to the rehearsal – *Adieu*. I kiss your hands 1000 times and embrace my sister from the heart and am, sir,

your obedient son  
W: A: Mzt

More soon – and even more  
[40] in person –

All imaginable good wishes from the *Cannabich*<sup>14</sup> household.

---

<sup>12</sup> “Amalie”. BD: Apparently the name of the watch.

<sup>13</sup> = “Out of place”.

<sup>14</sup> BD: (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798). Joined the Mannheim court music at the age of 13. After the death of Toeschi (see above), he was sole music director to the Elector in Munich. The Cannabich family became particular friends of Mozart’s in Mannheim in 1777/78. Cf. No. 0057/13. In 1777 Mozart dedicated the clavier sonata in C KV 309 (284b) to his daughter Rosa.