

*Vienne ce 21 de Juin*  
1783

*Mon très cher Père!*<sup>1</sup> –

I must be very brief at the moment, and only write what is most essential, for I have far too much to do, since the new Italian *opera*<sup>2</sup> is to be presented, [5] in which 2 Germans are appearing for the first time; these are my sister-in-law Lange<sup>3</sup> and Adamberger,<sup>4</sup> and for this I have to write 2 *arias* for Lange and a *rondeau* for Adamberger.<sup>5</sup> – I hope you received my last letter of jubilation. My wife, praise God, has now successfully come through the 2 critical days, namely yesterday and the day before, [10] and finds herself very well for her circumstances; – we furthermore hope that everything will go well. – The child is also entirely fresh and healthy, and has an appalling amount of business to get through, which consists of drinking, sleeping, screaming, p . . . ., sh . . . . and eating etc:

He kisses his grandfather's and his aunt's hands. Now, regarding *Varesco*.<sup>6</sup> – [15] I like the plot well enough; – Now I must speak with Count Rosenberg<sup>7</sup> immediately to assure the poet of his reward. – But I find it very insulting for me that Herr *Varesco* has doubts about the *incontro*<sup>8</sup> of the *opera*. – Of this I can assure him: that his libretto will certainly not be liked if the *musique* is not good. The *musique* is therefore the main thing in every *opera*; – [20] and so if it is to be liked |: and he consequently wishes to hope for reward :| he must change and remould things for me as much and as often as I wish, and not follow his head, which lacks even the least knowledge of practice and the theatre. – You can constantly point out to him that in essence it does not matter much whether he wants to write the *opera* or not. [25] – I now know the plot; – and consequently someone else can do it for me as well as he can; and I am moreover expecting today 4 of the latest and best *opera* libretti from *Italy*, among which there will be at least one which is good. – There is therefore no hurry. – Now I must close, my good lady in confinement and I kiss your hands, best of all fathers, 1000 times and embrace our dear sister from the heart, and are, sir, eternally your [30]

Herr von Gilowsky<sup>9</sup> sends compliments to you both, and asks for thanks to be passed on to his father<sup>10</sup> and sister for never writing to him at all, [35] when they do in fact know that he is ill with fever.

most obedient children,  
W: A et C: Mozart mp<sup>11</sup>

<sup>1</sup> = “Vienna, this 21<sup>th</sup> day of June, 1783 / My very dear father!”

<sup>2</sup> BD: *Il curioso indiscreto*, an opera buffa by Pasquale Anfossi (1727-1797).

<sup>3</sup> BD: Aloisia Lange, neé Weber, an outstanding soprano, Mozart's first love, who, as he admits in No. 0596/27, is "not yet a matter of indifference" to him.

<sup>4</sup> BD: Josef Valentin Adamberger (1740-1804), sang in Germany, Italy and then in Vienna, where he was well paid. Sung in many of Mozart's works. Freemason.

<sup>5</sup> BD: KV 418, 419, 420.

<sup>6</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. Asked by Mozart to write an opera buffa for Vienna.

<sup>7</sup> “graf”. BD: Franz Xaver Wolf, Count [Graf] (later Prince [Fürst]) Orsini-Rosenberg (1723-1796), administrator in Vienna, later “General Director of Spectacles” in Vienna.

<sup>8</sup> = “reception”.

<sup>9</sup> BD: Franz Xaver Wenzel [von] Gilowsky: master surgeon, brother of “Katherl”, witness at Mozart's wedding.

<sup>10</sup> BD: Wenzel Andreas Gilowsky von Urazowa, ante-chamber servant and court surgeon. In No. 0705 called the “Barber of Salzburg”.

<sup>11</sup> mp = “manu propria” = “in his/her own hand”.