

1072. MOZART TO GOTTFRIED VON JACQUIN,<sup>1</sup> VIENNA

*À / Monsieur / Monsieur Geoffroy de Jacquin / à / Vienne. / On the  
Rennwege / in the Botanical Garden.*

Dearest, most valued friend! –

Prague, 4<sup>th</sup> Nov<sup>bre</sup>, 1787

I hope, sir, you have received my letter; – [5] on 29<sup>th</sup> Octb.<sup>2</sup> my opera *D: Giovanni* went on stage, and indeed to the loudest applause.<sup>3</sup> – Yesterday it was performed for the 4<sup>th</sup> time |: and indeed to my *benefit* :|; – I am thinking of leaving here on the 12<sup>th</sup> or 13<sup>th</sup>;<sup>4</sup> on my return, therefore, you are to receive the *aria*<sup>5</sup> ready for singing at once; N.B. between the two of us: – I would have wished that my good friends |: especially *Bridi*<sup>6</sup> and yourself :| [10] could have been here for just a single evening in order to share in my pleasure! – Perhaps it will be performed in Vienna after all?<sup>7</sup> – I hope so. – They are using all possible means here to persuade me to stay on a few months longer and write another *opera*,<sup>8</sup> – I cannot however accept this proposal, however flattering it may be. – [15] Now, dearest friend, how is your health? – I hope that all of you may find yourselves as fit and well as we are; – there could not possibly be any lack of contentment, dear friend, since you possess everything that you could conceivably wish for at your age and in your circumstances! – Especially since you now seem to have come back completely from your previous somewhat restless manner of living; – [20] Is it not true that you are becoming more convinced daily of the truth of my little penitential sermons? – Is not the pleasure of a flighty, moody love worlds apart from the blessedness arising from a true, judicious love? – Surely you thank me so often in your heart for my admonitions! – You will yet make me quite proud. – [25] but, joking apart: – strictly speaking you do in fact owe me some thanks if your new manner has made you worthy of Fräulein N . . . . .,<sup>9</sup> for after all I certainly did not play a negligible role in your improvement or conversion; – My great-grandfather used to say to his wife, my great-grandmother, and she to her daughter, my grandmother, she in turn to her daughter, [30] my mother, and she then to her daughter, my sister by blood, that it is a very great skill to be able to speak well and beautifully, but perhaps no less a skill to stop at the right time; – I therefore wish to take the advice of my sister, thanks to our mother, grandmother and great-grandmother, and put an end not only to my moral ramblings, [35] but also to the whole letter.

<sup>1</sup> BD: Gottfried von Jacquin (cf. Nos. 1022, 1069, 1072), whose sister Franziska was one of Mozart's keyboard pupils (cf. note on No. 0972/2). Their father was a famous botanist.

<sup>2</sup> BD: It was originally intended that the première of *Don Giovanni* should mark the wedding of Archduchess [Erzherzogin] Maria Theresia (cf. No. 1069/14) to Prince [Prinz] Anton Clemens of Saxony. Since she left Prague on 15<sup>th</sup> October, 1787, she instead heard *Figaro*, on 14<sup>th</sup> October.

<sup>3</sup> BD: The famous letter “*Evviva da Ponte, evviva Mozart!*” was allegedly sent to Da Ponte even before the première. Cf. reports in the *Prager Oberpostamtszeitung* of 3<sup>rd</sup> November, 1787, and in the *Provinzialnachrichten* of 10<sup>th</sup> November, 1787.

<sup>4</sup> BD: Actual date unclear. Before leaving, Mozart allegedly improvised a fantasy on the newly restored organ in Strahov Monastery in Prague. Canon Norbert Lehmann (\* 1750) notated parts of the improvisation (KV 528a; KV<sup>6</sup>: App. C 27. 03). Cf. Lehmann's letter to Neimetschek on 1<sup>st</sup> May, 1818.

<sup>5</sup> BD: Apparently requested by Jacquin. Cf. note on No. 1069/52: possibly KV 621a.

<sup>6</sup> BD: Probably Giuseppe Antonio Bridi (1763-1836), born in Rovereto. Sang the title role in a private performance of *Idomeneo* on 13<sup>th</sup> March, 1786; erected two stone memorials to Mozart in his garden in Rovereto, one with a Latin and one with the German inscription.

<sup>7</sup> BD: It was not performed in Vienna until 7<sup>th</sup> May, 1788, and during Mozart's lifetime only in that year. Emperor Joseph II did not hear it until 15<sup>th</sup> December, 1788, but had already uttered the judgement on 16<sup>th</sup> May, 1788, that “*La Musique de Mozart est bien trop difficile pour le chant*” [“Mozart's music is much too difficult for the voice”].

<sup>8</sup> BD: But not yet *La Clemenza di Tito* (cf. note on No. 1091/12-13).

<sup>9</sup> BD: Dots left by Mozart himself. Actually Marianne von Natorp, one of the two sisters to whom Mozart dedicated the sonata for keyboard, four hands KV 521; cf. line 49 and note on No. 1070/15.

the 9<sup>th</sup>: – I have received your 2<sup>nd</sup> letter with surprise and pleasure;<sup>10</sup> – if the song<sup>11</sup> *en question* is a necessary precondition for you to feel assured of my friendship, you now have no further reason to doubt it; – here it is: – but I hope you are convinced of my true friendship even without this song, [40] and in this hope I remain eternally, sir,

your most sincere friend  
W: A: Mozart mp<sup>12</sup>

P:S: – That your dear parents, your esteemed sister and esteemed brother<sup>13</sup> apparently could not remember me at all? – To me this is incredible! – [45] I put it down entirely to your forgetfulness, my friend, and flatter myself that I am not mistaken. – These are the facts about the double *seal*: – the red wax was useless – I therefore put a black wax seal on top of it; – and have left my usual seal in Vienna. – *adieu*, – I hope to embrace you soon. To your entire family and to the *Nattorps*<sup>14</sup> *compliments* from both of us. –

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<sup>10</sup> BD: No. 1071 (lost).

<sup>11</sup> BD: Cf. note on No.1070/15.

<sup>12</sup> mp = manu propria = in his own hand.

<sup>13</sup> BD: “parents”, “sister”, “brother”: cf. notes on No. 1022/47, 68, 70.

<sup>14</sup> BD: Cf. note on No.1053/5. Marianne von Natorp was the dedicatee of one of Gottfried’s songs.