

Milan, 5<sup>th</sup> *January*, *anno*<sup>1</sup> the same backwards and forwards, and double in the middle (1771)

I can hardly find the time it takes to write to you, for we go to the *opera* daily, and consequently go to sleep about half past one or even 2 at night [5] because we also want to have something to eat after the *opera*. In the morning, we therefore get up late and the day, which is now very short anyway, is as a result even shorter. There are so many visits we ought to make that we do not know how we shall deal with it all. On Thursday we dined at *Madame von Asteburg's*,<sup>2</sup> or formerly the *Trogers'* little *Marianne*, who entertained us most magnificently with liver dumplings and pickled cabbage, for which Wolfgang had specifically expressed a wish, [10] but along with other good dishes, including a splendid capon and a pheasant. Yesterday there was a little *concert* in the home of His Excellency Count *Firmian*,<sup>3</sup> where *Dr. Pritti*<sup>4</sup> sang a *cantata* and set down before Wolfgang a new, beautiful and difficult *concerto* for him to play. He passed on your *compliments* to us, and told us everything that has happened, [15] and was full of the praises of Nannerl. Today we once again dine with His Excellency, and on the coming 11<sup>th</sup> or 12<sup>th</sup> we will go to *Turin*,<sup>5</sup> but will stay there only roughly a week and then return to Milan, where we first of all want to get everything packed properly and then go on to Venice. But our stay in Milan then will not extend to more than 4 days after all, [20] and then we will see the 2<sup>nd</sup> *opera*<sup>6</sup> performed here. The *opera* by our son continues to general applause, and, as the *Italians* say, it is alle Stelle!<sup>7</sup> Now, after the third performance, we are listeners and spectators, one time in the *parterre*, the next in the boxes or *balchi*, where everyone is eager to speak to the *Sgr. maestro* and to see him close up. [25] Throughout the entire duration of the *opera*, we go first here, then there, wherever we wish, for the *maestro* is only obliged to conduct the *opera* 3 times in the *orchestra* pit, where the accompaniment on the 2<sup>nd</sup> keyboard is by *Maestro Lampugnani*,<sup>8</sup> who, now that Wolfgang no longer plays, plays the first keyboard, while *Maestro Melchiorre Chiesa*<sup>9</sup> plays the second. [30] If anyone had said to me some 15 or 18 years ago, when *Lampugnani* in England<sup>10</sup> and *Melchiorre Chiesa* in Italy were writing so much and I saw their *opera arias* and *symphonies*, that these men would be of service in my son's music, and when he leaves the keyboard, sit down and have to accompany his music, I would have sent such a man to the mad asylum as a madman. [35] So we see what God's omnipotence does with us humans when we do not bury His talents, which He so graciously imparts to us.

Write in the best manner every Friday and send the letters, as you are doing, to Herr

<sup>1</sup> = in the year. BD: Cf. the formulation in Wolfgang's No. 0179/23-25.

<sup>2</sup> BD: Marianne d'Asti von Asteburg, daughter of Leopold Troger, secretary to the Governor General [Generalgouverneur] in Milan (cf. No. 0155/41). His sister lived in Salzburg, he visited her in 1771.

<sup>3</sup> "S:† Exll: Graf Firmian". BD: Karl Joseph, Count [Graf] Firmian, studied in Innsbruck, Salzburg and Leyden before becoming a diplomat. Governor general of Lombardy. A reliable supporter of Mozart in Italy; noted for his learning and intellect.

<sup>4</sup> BD: Cf. No. 0151/34. Probably Antonio Giacomo Bridi (1721-1799), uncle of the Giuseppe Antonio Bridi who sang in a private performance of *Idomeneo* in Vienna in 1786 and himself a "good clavier player". Giuseppe represented the firm Bridi, Parisi & Co. in Vienna. Antonio had evidently recently been in Salzburg.

<sup>5</sup> BD: Already mentioned in No. 0224/33.

<sup>6</sup> BD: *Nitetti* by Carlo Monza, cf. No. 0194/14.

<sup>7</sup> = "On to the stars!"

<sup>8</sup> BD: Giovanni Battista Lampugnani (1706- c.1784), at that time *maestro al cembalo* at the *Teatro Regio Ducal*. At the première of *Mitridate* on 26<sup>th</sup> December, 1770, he accompanied on the 2<sup>nd</sup> harpsichord; from the fourth performance onwards he conducted the opera. Cf. No. 0218/27.

<sup>9</sup> BD: Melchiorre Chiesa, likewise employed at the *Teatro Regio Ducal*, later at *La Scala*.

<sup>10</sup> BD VII: Lampugnani was successor (1743-1746) to Galuppi as composer at the Royal Theatre at the Haymarket in London.

*Troger* until I instruct you to do otherwise.

[40] I would so much like to know when the fiftieth anniversary of the priesting of our most gracious sire, His High Princely Grace,<sup>11</sup> will be. Write it to me, if you can find out. It is in fact, for many reasons, necessary for me know.

Here I enclose the local newspaper,<sup>12</sup> which I have just received. Right at the end you will find the *opera*. [45]

My *compliments* to all Salzburg. We kiss you both 1 000 000 times and I am as always  
your  
Mozart.

Please send this newspaper to His High Princely Grace, you need only take it to His *Excellency* the Royal High Steward.<sup>13</sup>

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<sup>11</sup> “S<sup>r</sup>: Hochf: Gnaden”. Siegmund Christoph von Schrattenbach (1698-1771), Prince-Archbishop of Salzburg, Leopold's employer. He died on 16<sup>th</sup> December, 1771, i.e. before this anniversary.

<sup>12</sup> BD: Parini's review in the *Gazzetta di Milano* of 2<sup>nd</sup> January, 1771, is included in *Deutsch Dok*, p. 117.

<sup>13</sup> “S<sup>r</sup>: Excll: Obersthofmeister”. BD: Franz Lactanz, Graf Firmian (1712-1786), member of a very extensive and influential Tyrolean family (cf. BD V, p. 8), occupied various positions at court, ultimately that of Royal High Steward [Obersthofmeister].