

Vienna, 30th March, 1768

I was most firmly resolved to write to you even 2 or 3 post-days ago, but it was not possible. I hope you will have been so kind as to deliver the enclosure,³ which I had to formulate in great haste. [5] You write⁴ to me that you had no knowledge of what had happened. I can quite believe that. I did not know myself, nor did I suspect anything, but His High Princely Grace⁵ is the ruler. And this high personage has good reason to do something to economise. We are all in good health and, thanks be said to God, in good circumstances. The ice is broken! [10] Not only on the Danube, but in our business here. Our enemies are defeated! N.B. here in Vienna. Nothing can be done all at once. By phlegm I have transformed men into beasts and have left them to their own humiliation. The main reason for the present letter is that I would ask you to say to Herr Wenzel Hebelt⁶ [15] that he might hand in a memorandum to His High Princely Grace about the teaching at the Kapellhaus,⁷ since I have always left this to him anyway. Accordingly, I would ask you to explain to His Reverence and Grace our gracious Father Confessor, along with a most obedient commendation from myself and all of us, that, although I am still by appointment [20] instructor for *violin* at the High Princely⁸ Kapellhaus, but for more than 5 years now, namely since my first journey to Vienna, have left it to Herr Wenzel. Since, however, I should now receive nothing from the High Princely payment office in my absence, I must hand in my notice there so that, for this reason, another can be appointed *pro instructione*.⁹

[25] I thank you for the dispatch of the copies of my *violin* school. In both an engraving is missing: Fig. III^{tia} The Error. And since the engravings have turned up anyway, it would be a favour to me if I could be sent a couple or 3 copies of the *violin* school, along with the engravings that are missing, and also a couple more portrait title engravings, since these are very dirty.

[30] I have also written¹⁰ from here to Herr Lotter¹¹ in Augsburg, and have not yet received any answer. If you are writing to Augsburg anyway, I would ask you to request a friend to speak to the music publisher and book printer Johann Jacob Lotter and to ask him whether he has received any letters from me.

¹ BD: Original lost. Copyist A; NissenB.

² BD: Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773.

³ BD: Possibly a response to the Archbishop's decision to cease salary payments to Leopold if he did not return by April.

⁴ BD: No. 0127a (lost).

⁵ "S:^c Hochfürstlichen Gnaden". BD: Siegmund Christoph von Schrattenbach (1698-1771), became Prince-Archbishop of Salzburg in 1753. Leopold's employer.

⁶ BD: Wenzel Hebelt, violinist in the Salzburg court music 1757-1770, occasionally substituted for Leopold as a teacher at the Kapellhaus.

⁷ Salzburgwiki: Building dating from the 14th century, at this time used as a boarding school training young people for the cathedral music. Leopold taught violin here.

⁸ "hochfürst:".

⁹ = for the teaching.

¹⁰ BD: No. 0125b (lost).

¹¹ BD: Johann Jakob Lotter (the Younger, 1726-1804), son of the eponymous founder of the firm (c. 1683-1738), printer and bookseller in Augsburg. Under his management, the business grew, especially the music side. He printed Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756) of which there were three impressions. He also printed Leopold's collection of keyboard music *Der Morgen und der Abend...* (1759), containing works by Leopold, Eberlin and Eberl.

[35] Herr Wallner¹² from Berchtesgaden will already be on the way to Frankfurt? But I would like someone to call on Herr Otto,¹³ organist to the Discalced, and ask whether he perhaps has some payments for me. For he is an old man; if he dies, I will have been paid.

Please send Herr Joseph¹⁴ to Herr Burg,¹⁵ the court musician, and, [40] with my compliments, get him to ask for the little book which I lent to him, titled *Le petit prophète de Böhmischbroda*,¹⁶ and then to leave it, until further notice, in my room.

Then my wife asks that the first part of the *Children's Magazine*,¹⁷ with our compliments, be requested from Herr Schachtner.¹⁸

[45] Last week there was a grand *concert*¹⁹ for us given by His Illustrious Highness the Russian Ambassador, Prince *Gallitzin*.²⁰ The eminent Cathedral Dean²¹ and Count von Wolfegg²² were also there. Things are also going well with the *opera*,²³ but it can perhaps not be performed until the Emperor returns from Hungary. There are fine days here now. We commend ourselves to dearest [50] Frau Hagenauer and the whole household, to all our good friends and consequently to all Salzburg, for who should be our enemy? We are not harming a single soul. I wish you well, and do not ruin your eyes with writing. Have Herr Joseph do the writing. I am, sir, yours as always.

We commend ourselves to Herr Meissner²⁴ and would ask him how it went in Frankfurt. [55]

P.S. Can it be that Herr Hirschberger²⁵ has not received his black suit yet? I informed Baron von *Styrum*²⁶ of the matter 2 months ago, but have not seen anything yet.

¹² BD: Probably Andreas Wallner († 1797), spice merchant. Married a sister of Siegmund Haffner jr. Was involved in selling Leopold's violin method.

¹³ BD: David Otto, organist of the Church of the Discalced Carmelites in Frankfurt. Cf. No. 0065/15.

¹⁴ BD: Hagenauer's second son, Ignaz Joseph Hagenauer (1743-1780), cf. No. 0032.

¹⁵ BD: Christoph Burg, 1751-1782 oboist in the Salzburg court music.

¹⁶ BD: *The little prophet of Böhmischbroda*. F. M. Grimm (friend of the Mozarts in Paris, cf. No. 0074/15), satire on French opera.

¹⁷ "Kinder Magazin". BD: Not identified.

¹⁸ BD: Johann Andreas (he called himself "Andrée") Schachtner (1731-1795). Went to university in Ingolstadt in 1750. It is not known when he arrived in Salzburg. Took trumpet lessons from royal trumpeter Casper Köstler, mentioned by Leopold in No. 0430/67. He became royal trumpeter 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. With varying degrees of probability, the following texts have been attributed to him: *Grabmusik* KV 42 (35a).

Recitatives for the first scenes of *Bastien und Bastienne* KV 50 (46b).

The German translation of the *Finta giardiniera* KV 196.

The final chorus of *Thamos, König in Ägypten* KV 345 (336a).

The text for the singspiel, later known as *Zaide*, KV 344 (336b).

The German translation of *Idomeneo* KV 366.

Schachtner followed Mozart's development carefully in his early years and was able to give Nannerl detailed information in 1792 (No. 1210).

¹⁹ BD: No date known.

²⁰ "S: durchleucht dem Russischen Gesandten Prinzen von Gallitzin". BD: Dmitriy Michaylovich, Prince Golicyn (1720-1794), Russian ambassador in Vienna 1762 to 1792. One of Mozart's most reliable patrons during Mozart's first years in Vienna.

²¹ "Tit: Domdechant" BD: Joseph Gottfried, Imperial Count [Reichsgraf] von Saurau (1720-1775). Cathedral canon, cathedral dean, privy councillor.

²² "Graf". BD: Anton Willibald, Count [Graf] von Waldburg zu Wolfegg und Wandsee (1729-1821), hereditary regional governor [Rechtserbtruchsess], cathedral canon in Salzburg, high official. Supposedly Provincial Director, under the name "Prunelius", of the Salzburg Illuminati lodge "Apollo".

²³ BD: *La finta giardiniera* KV 51 (46a), text by Goldoni, revised by Coltellini. Despite all efforts in Vienna, the first performance was in 1769 in Salzburg.

²⁴ BD: Joseph Nikolaus Meissner (c. 1724-1795), son of the Salzburg court musician Nikolaus Meissner. Employed in Salzburg from 1747, but often on tour. Reputed to sing everything from high tenor to deep bass, but cf. Mozart's judgement in No. 0453/83 ff. His sister also sang in Salzburg.

²⁵ BD: Not identified. Cf. No. 0122/58.

²⁶ “B: von Styrum”. BD: Not identified.