

Vienna, 14th Sept., 1768

Just this instant I received your letter of the 10th.³ Here is my answer!: that the information given by *Madame Wynn*⁴ was the reason for my staying silent. I know Countess von Rosenberg⁵ and her sister-in-law. [5] Countess von Rosenberg is not of the upper nobility. She is the sister of a rich private person, of *Mr. Wynne*, my friend in London, whose name I will show you in my notes. The brother of this *Mr. Wynne* fell in love with a native German lady named Croueman |: who is the one who performed in Salzburg :|, whose father was a *musicus* in Holland, [10] and her father's brother, together with many sons, is still in *Amsterdam* today. One son is a *musicus* to *Prince Conti*⁶ in *Paris* and visited us with Schobert.⁷ The mother of this singer became attached to an Italian music director named *Paradies*, and after the death of her husband this *Paradies* provided for all the children. Just as I was in *London*, [15] he married one to *Mr. Winn*, namely the present one, and another to *Sr. Paolo Mazingi*,⁸ a *violinist* in *London*. But, since this *Mr. Winn* is a *cadet*,⁹ but not a householder as well, he was usually resident in Venice and finally came to the decision to buy a position in the military. He became a lieutenant under the condition that he could buy a captaincy at the first opportunity. [20] He was under the command of *Prince Poniatovsky*.¹⁰ But now, instead of making himself fit for his new occupation, he got through great amounts of money and thus lost hope of advancement, even for money. His wife came in order to arrange, with her adroitness and fine manner, for him to obtain a position of captain. [25] All who love women ran to pay their respects to this *Madame Winn*. But when it came to the main business, namely to be of service to her and her husband, everyone freed themselves from the snare. *Mr. Winn* quit his position as lieutenant and returned, it is said, to Venice. The widowed Countess Rosenberg, the sister of this *Winn*, travelled with her sister-in-law from Vienna to Klagenfurt with the aim, [30] it is said, of returning via Paris to her eldest brother in *London*. But although the widowed Countess has a fixed annual income of 2 or 3000 florins, it is certainly not sufficient for going on travels. Her sister-in-law can therefore, with her great ability, contribute something, since she is furthermore, [35] although a brunette, a most

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: No. 0136a (lost).

⁴ BD: Madame Wynne had just given a concert in Salzburg.

⁵ "Gräfin von Rosenberg". BD: Giustiniana Francesca Antonia, Countess [Gräfin] Orsini-Rosenberg ((1732-1791), daughter of the English baronet Richard Wynne and second wife of Philipp Joseph, Count [Graf] Orsini-Rosenberg (1691-1765), Imperial Ambassador (kaiserlicher Gesandter) to the Republic of Venice. She appears several times in Casanova's memoirs and was active as an author herself. Her brother, Richard Wynne (line 7), married a pupil of the Pietro Domenico Paradies, Cassandra, known as "Miss Frederica" (* 1743). She must be the person mentioned in lines 4, 29, 33. In 1749, aged only five, she performed a concert on her own in London. He also played open and sang in Handel's oratorios. Leopold had obviously heard her playing in London (cf. line 35). From line 36 it is clear that she performed as a keyboard player in Salzburg in 1768. One of Miss Frederica's sisters ("Madame Wynn") was married to Thomas Mazzinghi, a London merchant. Leopold obviously confuses him with his acquaintance Paolo Mazzinghi (cf. No. 0099/91).

⁶ "Prinz Conti". BD: Louis François de Bourbon, Prince de Conti (1717-1776). Grand Prior of the Order of Templars. Lived in the "Temple" in Paris, maintained his own band of musicians.

⁷ BD: Johann (Jean) Schobert (c. 1740-1767), from Silesia. Keyboard player and composer, in Paris from 1760. Presented a copy of his engraved sonatas to the Mozart children in Paris. He, some family members and friends died from mushroom poisoning. Leopold's assessment of him in No. 0080/153-154 is unfavourable, but Mozart drew on his material, notably his op. XVII No. 2 as a model for his pasticcio concerto KV 39.

⁸ BD: Leopold confuses him with Thomas Mazzinghi.

⁹ = "younger brother".

¹⁰. "Fürst Poniatowski".

pleasant person. Her playing is unsurpassable.¹¹ But I will furthermore tell Herr Adalgasser what she played. The *sonatas* by *Paradies* engraved in *London* are her favourite pieces. And she plays variations *extempore*. *Paradies*, our good acquaintance, was her teacher and raised her in her childhood. As far as Wolfgang's *opera*¹² is concerned, [40] I can give you no information in brief other than that the whole Hell of music rose up so as to prevent anyone seeing the skill of a child. I cannot even press for a performance of the *opera*, since they have conspired to perform it, if it must take place, miserably and to ruin it. I must await the arrival of the Emperor, [45] otherwise the *bataille*¹³ would already have been joined. I will leave nothing undone, believe me, that the rescue of my child's honour demands. I have long known it. But I have been suspecting it even longer. I even said this to His Excellency Count von Zeyl,¹⁴ but he thought that all the musicians had been won over to Wolfgang because he judges by externals [50] and because the inner malice of these beasts was not known to him. Patience! Time will clarify everything, and God does not allow anything to happen in vain.

I wish all of you well. I am, sir, yours as always.

¹¹ BD: Leopold had obviously heard London; it is not known where.

¹² 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.

¹³ = "battle".

¹⁴ "Grafen von Zeyl". BD: Perhaps Ferdinand Christoph, Count [Graf] Waldburg-Zeil (1719-1786), later Prince-Bishop [Fürst-Bischof] of Chiemsee.