

*Mon très cher Père!*¹Vienna, 18th April, 1781.

Once again, I cannot write much this time because it is just on 6 o'clock, and I must hand the letter over to Zetti² right away. – I have just come back from Herr, Frau and Fräulein von Auerhammer's,³ where I ate at midday, and we all drank your health. [5] – To that certain long letter I can give no answer other than that – you are right and not right; – but the matter about which you are right greatly outweighs the matter about which you are not right, – therefore – I will come, quite certainly, and with the greatest joy; since I am completely convinced that you will never hinder me in making my way. [10] so far I have not heard a word about when I depart; – at any rate I will certainly not travel on Sunday, for – right at the beginning I told them that I am not going by post-coach – as far as I am concerned I am going by *ordinaire*⁴ – if *Ceccarelli* wishes to keep me *company*, it is all the more pleasant for me, then we will take the *extra post*;⁵ – the entire difference |: <over which everyone laughs> :| [15] amounts to a few guildens;⁶ for I travel day and night, therefore spend very little. – I have noticed that by *diligence*⁷ it is – almost more expensive – but yet certainly at least the same, for after all one has no costs with the *conducteur*.⁸ – It will probably not be possible to do anything in Linz,⁹ for *Ceccarelli* said to me that his takings were not more than 40 florins, and then had had to give thirty-something to the musicians [20] – Nor is <such a small town> good for one's <reputation> – and generally it is not worth the trouble for such <trifle> – therefore rather press on speedily. – Unless <the nobility> organise something so that it is worth the trouble – here you could obtain the <addresses> for me.

[25] Now I must close, otherwise I will miss the parcel post.

<Concerning Schachtner's *operetta*¹⁰>: it is hopeless. For – – on the very grounds which I have so often mentioned. – The young Stephani¹¹ will give me a new piece and, as he says, a good one, and if I am no longer here, send it on. – I could not tell <Stephani> that he was wrong. – [30] I simply said that the piece, with the exception of the long *dialogues*, although these can easily be altered, is very good, but simply not for Vienna, where they prefer to see comic pieces. – Now I wish you well in every way, I am, sir, eternally your

most obedient son

W. A. Mzt

[35] I embrace my sister
from my heart – and to all good
friends my *compliments*.

¹ = “My very dear father!”

² BD: Cf. No. 583/33; No. 585/99-100. A quartermaster.

³ BD: Cf. No. 585/131-132. Johann Michael von Auernhammer (†1782); his daughter was Josepha (1758-1820), a pupil of Mozart's with professional aspirations. Cf. No. 0585/132. Mozart dedicated to her the six violin sonatas KV 296, 376 (374d), 377 (374e), 378 (317d), 379 (373a), 380 (374f), published as Opus II.

⁴ BD: The larger coaches conveying post and passengers following a set timetable.

⁵ BD: A smaller coach conveying post and passengers on demand.

⁶ BD: Guildens can be taken as having the same value as florins.

⁷ BD: A hired coach.

⁸ = “driver”. With the *diligence*, passengers did not have to cover the driver's costs during the journey.

⁹ BD: Leopold had obviously suggested organising a concert there.

¹⁰ BD: Later to be the singspiel *Zaide*, KV 344 (336b). Mozart had obviously hoped to perform it in Vienna.

¹¹ BD: (Johann) Gottlieb Stephanie (1741-1800), (“the Younger”), studied law, became a soldier, was an amateur actor with Johann Anton Mesmer in 1768, became member of the Burgtheater company, Vienna, in 1769. At least 32 of his stage works were put on there in 393 performances between 1776 and 1846. Mozart knew Stephanie and his wife from his Vienna visit of 1773 and had seen a number of his stage plays in Salzburg. The work being developed here is the *Abduction from the Seraglio*.