

Vienne ce 28 d'avril
1781.

*Mon très cher Père!*¹

You are waiting for me joyfully, my dearest father! – And this is the only thing that can move me to the decision to leave Vienna – [5] I am now writing all of this in the natural German language² because the whole world is free to, and should, know that the Archbishop³ of Salzburg has only you, my best of all fathers, to thank for the fact that he did not lose me /: as far as his own person is concerned, I mean /: for ever yesterday – yesterday there was a grand *concert* where we were staying – probably the last – the *concert* went very well, [10] and despite all the hindrances presented by His Archiepiscopal Grace I did in fact have a better *orchestra* than *Brunetti*,⁴ as *Ceccarelli*⁵ will tell you; – for organising this led to vexation for so many – Oh, it would be easier to speak about this than to write; yet, although I hope this will not be the case, if something of the kind should happen again, – I can assure you that I will no longer have the patience [15] and you will surely forgive me – and this I beg of you, my dearest father, that you will allow me to travel to Vienna at the end of *Carnival* for the coming Lent – it depends on you alone, not on the Archbishop – for if he will not allow it, I will go anyway, it will not be my undoing, certainly not! – Oh, it would suit me perfectly if he could read this; – [20] but you must promise me that in your next letter, for – I will go to Salzburg only under this condition; – but a firm promise, so that I can give the ladies here my word – *Stefani*⁶ will give me a German *opera* to set – so I expect your answer on this. –

So far *Gylofsky*⁷ has not brought me any apron – [25] if he does bring it to me, I shall not fail to lay it flat in between the linen in the chest so that it does not get distorted and spoilt. Nor will I forget the ribbons –

I cannot yet say anything about when and how I live – it is indeed sad that one cannot know anything with these gentlemen – [30] all at once the word will be: *allons*,⁸ away! – At one moment they say a coach is being prepared in which the *Auditor*,⁹ *Ceccarelli* and I are to travel home, the next moment the talk is of the *diligence*¹⁰ again, the next that everyone will get money for the *diligence* and then can travel as he likes – which is in fact what I would most prefer. Then in a week, then in a fortnight, then in 3 weeks, then again – [35] even sooner – God! – One does not know whether one is coming or going, one can do nothing to make it easier for oneself; – on the next post-day, however, I hope to be able to let you know – *à peu près*¹¹ –

¹ = “Vienna, this 28th day of April, 1781. / My very dear father!”

² BD: Mozart now dispenses with the use of code so prevalent in recent letters.

³ BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erzbischof] of Salzburg from 1772. Employer of Leopold and, for two periods, of Wolfgang. Cf. No. 0263/9. At one point he dismissed both Leopold and Wolfgang, although Leopold was later reinstated. Cf. No. 0328.

⁴ BD: Antonio Brunetti († 1786; cf. No. 1015/6 ff.), concertmaster of the Salzburg court music. Mozart’s compositions for him include KV 261. Cf. No. 0346/10.

⁵ BD: Francesco Ceccarelli (1752-1814), castrato, employed in Salzburg and then, from 1795, in Dresden; often a guest in the Mozarts’ house. Mozart wrote for him KV 374, cf. No. 0587/19; he also sang in Mozart’s concert in Frankfurt in 1790. Cf. No. 0357/22, 42.

⁶ BD: Cf. No. 0589/54.

⁷ BD: Franz Xaver Wenzel [von] Gilowsky (1757-1816), son of ante-chamber servant and court barber/surgeon Wenzel Andreas Gilowsky (1716-1799); studied medicine in Vienna, master surgeon, brother of “Katherl”, witness at Mozart’s wedding.

⁸ = “Let us go”.

⁹ BD: Ernst Maximilian Köllenberger (c. 1733-1811), Auditor [Kontrolleur] to the Office of the Senior Royal Marshal [Obersthofmarschallstab], subordinate to the Senior Master of the Kitchens [Oberstküchenmeister], Karl Joseph, Count [Graf] Arco (1743-1830).

¹⁰ BD: Large coach used for regular mail routes and also capable of carrying passengers.

¹¹ = “A little more precisely”.

Now I must close, for I must go to Countess Schönborn's¹² – yesterday the ladies kept me at the *clavier* a whole hour after the *concert* – [40] I believe I would still be sitting there if I had not stolen away – in my view I had already played enough free of charge –

Adieu – I kiss your hands 1000 times, and I embrace my sister from my heart and am, sir, eternally your most obedient son,

W: A: Mozart

[45] *P.S.* I commend myself to all good friends, both gentlemen and ladies – I embrace the young *Marchand*¹³ from my heart. –

Please ask my sister, if she is writing to *Mad:^{selle} Hepp*¹⁴ anyway, to do me the favour of conveying 1000 compliments to her, [50] and to say that the reason why I have not written to her for so long is that I would have to write to her saying that she should not reply to me until she received another letter from me – and so forth – since I could not say anything different to her in a second letter, I would never receive a letter from her in Vienna [55] |: since I find myself in such uncertainty :| – and that would be unbearable for me – but as things stand – I certainly have no right to expect one – I will write to her before I leave. *Adieu*.

¹² “Gräfin”. BD: Maria Theresia, Countess [Gräfin] Schönborn, née Colloredo, sister of the Archbishop of Salzburg.

¹³ BD: When Leopold and Nannerl returned from Munich on 14th March, 1781, they took with them Heinrich Marchand, son of the theatre Theobald Marchand, who paid for his board lodging and teaching in keyboard, violin and composition in the Mozart's home over the next three years.

¹⁴ BD: As Mozart mentions in No. 0333/60, the Hepp family was among the most respected patrician families in Munich. She was the sister of the merchant Philipp Hepp (1753-1798). She later married a secretary by the name of Starzer, cf. No. 0765/67.