

0674. MOZART TO HIS FATHER, SALZBURG, WITH CONSTANZE'S POSTSCRIPT

*Mon très cher Père!*<sup>1</sup>

*vienne ce 25 de may*  
1781<sup>2</sup>

At the moment I really must steal time in order not to leave you waiting too long for a letter. – For tomorrow is our first performance in the Augarten.<sup>3</sup> [5] – At half past 8 *Martin*<sup>4</sup> is coming with a coach; – then we have 6 *visits* to make. – For I have to be finished with them by 11 o'clock, because I must be at *Rombeck's*<sup>5</sup>. – Then I eat with Countess Thun<sup>6</sup> – *N.B.* in her garden. Then in the evening there is the rehearsal for the concert. – *Symphonies* by *van Suiten*<sup>7</sup> and myself<sup>8</sup> will be performed. – An *amateur*, *Mad.<sup>elle</sup> Berger*, will sing. [10] – A boy – by the name of *Türk*<sup>9</sup> – will play a *violin concerto* – and *Fräulein von Auerhammer*<sup>10</sup> and I will play the *duet concerto in E<sup>b</sup>*.<sup>11</sup>

CONSTANZE WEBER'S POSTSCRIPT:<sup>12</sup>

Your dear son has just been called away to Countess Thun<sup>13</sup> and therefore has not had the time to end this letter to his dear father; since he is very sorry about this, he has *entrusted* me with the task of informing you of this, [15] because today is post-day, so that you are not without a letter from him, the next time he will certainly write more to his dear father, I therefore beg your forgiveness that I am writing something that will please you less than what your esteemed son would have written to you; I am your true servant and friend,

*Costanza Weber*

[20] Please pass on my *compliments*  
to that most amiable *Ma.<sup>elle</sup>*, your daughter.

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<sup>1</sup> = "Vienna, this 25<sup>th</sup> day of May, 1782 / My very dear father!"

<sup>2</sup> BD: In error. Should be 1782.

<sup>3</sup> BD: A new concert series organised by Martin. Cf. No. 0673/38.

<sup>4</sup> BD: Philipp Jakob Martin from Regensburg, concert manager, later celebrated in the canon KV 560b.

<sup>5</sup> BD: Marie Karoline, Countess [Gräfin] Thiennes de Rumbke, cousin of Count [Graf] Johann Philipp Cobenzl and Mozart's first pupil in Vienna.

<sup>6</sup> "gräfin Thun". BD: Mozart's patroness, Marie Wilhelmina, Countess [Gräfin] Thun-Hohenstein (1747-1800), wife of Johann Joseph Anton, Count [Graf] Thun (1711-1788), Imperial Chamberlain [kaiserlicher Kämmerer], Freemason, husband of. Mozart described him as "strange", probably because of his inclination to the mystical and magical, as in his admiration for Franz Anton Mesmer.

<sup>7</sup> BD: Gottfried Bernhard van Swieten (1733-1803), became a diplomat in 1755, served in numerous European cities. From 1777 he had responsibilities in the education system. Owner of an enormously valuable library. Wrote the text for Haydn's "Seven Last Words" and "The Seasons". Acquainted with C. Ph. E. Bach. Met Mozart in Vienna in 1767, saw him regularly in Vienna, introduced him in his home to the music of Handel and Bach. Commissioned works from Mozart. Composed music himself.

<sup>8</sup> BD VIII: KV 297 (300a).

<sup>9</sup> BD: Franz Türk.

<sup>10</sup> BD: Josepha, daughter of Johann Michael (von) Auernhammer (†1782); a pupil of Mozart's with professional aspirations.

<sup>11</sup> BD: KV 365 (316a); they had already performed it on 23<sup>rd</sup> November, 1781.

<sup>12</sup> BD: A comparison of the faulty orthography of this postscript with that of the postscript she wrote herself to No. 0668 shows that Constanze had copied these lines from a text written out for her by Mozart.

<sup>13</sup> "graffin Thun".