

*Vienne ce 22 de Janvier*  
1783

*Mon très cher Père!*<sup>1</sup>

As far as the 3 *concertos*<sup>2</sup> are concerned, you need not worry that they are too expensive; – I believe that I earn no more than a ducat<sup>3</sup> for each *concerto* – [5] and then – I would certainly like to see how anyone would hope to get it *copied* for one ducat! – They cannot be copied because I will not part with them until I have a certain number of *subscribers*; – they have now been advertised in the *Wiener Diarium*<sup>4</sup> for the 3<sup>rd</sup> time – *subscription certificates* have been available from me since the 20<sup>th</sup> inst. – for 4 ducats in coin – [10] and during the month of *April* the *concertos* will be obtained from me when the *certificates* are presented; –

I will send my dear sister the *cadenzas* and *eingänge*<sup>5</sup> with the next post; – I have not yet changed the *eingänge* in the *rondeau*, for when I play this *concerto* I always do whatever occurs to me; – [15] I ask you to please send me the *symphonies* requested as soon as possible; – for I do indeed need them. – And now a further request, for my wife will not leave me in peace at all: – you know without doubt that it is now Carnival, and that they dance as well here as they do in Salzburg and Munich; – and for that I would very much like to go as *Harlequin* |: but so that no-one knows :| – because here so many – [20] but donkeys, the whole lot of them – go to the *balls*; – I would therefore ask you to let me have your *Harlequin* costume. – – But of course it must be very soon indeed – we will not go to the *ballroom* before it comes, even if everything is already in full swing. – We prefer the house balls. – Last week I gave a ball in my apartment. – [25] but the *chapeaus*,<sup>6</sup> of course, paid 2 guildens<sup>7</sup> each. – We started at 6 o'clock in the evening and finished at 7 o'clock; – what, only an hour? – No, no – at 7 o'clock in the morning; – but you will not understand how I had room for this? – Yes – it has just occurred to me that I have constantly been forgetting to write telling you that I took other *lodgings* a month and a half ago – [30] but likewise on the Hohe Brücke<sup>8</sup> – and only a few houses away; – so we are living in the small Herberstein house, No. 412 on the 3<sup>rd</sup> floor; – with Herr von Wezlar<sup>9</sup> – a rich Jew. – Well, I have a room there – 1000 paces long and one wide – and a bedroom – then an anteroom – and a fine big kitchen; – then there are furthermore 2 fine big rooms beside ours which are still standing there empty [35] – so I used these for this house ball – Baron Wezlar and spouse – were also there – as was Baroness Waldstätten<sup>10</sup> – Herr von Edlbach<sup>11</sup> – *Gilowsky* the windbag<sup>12</sup> – the young Stephani<sup>13</sup> *et uxor*

<sup>1</sup> Vienna, this 22<sup>nd</sup> day of January, 1783 / My very dear father!

<sup>2</sup> BD: On 28<sup>th</sup> December (No. 0715), one of the three, KV 414 (385p) was finished, KV 413 (387a) and 415 (387b) were yet to come. The subscription was unsuccessful; Mozart then offered the works to Sieber in Paris, again unsuccessfully. Finally, Artaria in Vienna advertised the concertos.

<sup>3</sup> BD: = 4.5 florins.

<sup>4</sup> *Wiener Diarium*, a daily newspaper in Vienna.

<sup>5</sup> Bridge passages inserted between sections or movements of a work.

<sup>6</sup> BD: literally = “hats” = “gentlemen”.

<sup>7</sup> BD: Worth the same as a florin.

<sup>8</sup> BD: The “High Bridge” originally spanned a stream in Vienna.

<sup>9</sup> BD: Raimund Wetzlar, Freiherr von Plankenstern (1752-1810).

<sup>10</sup> “die Baron Waldstätten”. BD: Martha Elisabeth, Baroness [Baronin] Waldstätten (1744-1811), a supporter of Mozart and also an outstanding pianist. Lived separated from her husband Hugo Joseph Dominik, Baron Waldstätten, a high official in Vienna.

<sup>11</sup> BD: Probably Benedikt Schloßgängele von Edlenbach (\*1748), son of the teacher of law in Salzburg.

<sup>12</sup> BD: Franz Xaver Wenzel [von] Gilowsky, master surgeon, brother of “Katherl”, witness at Mozart’s wedding.

<sup>13</sup> BD: Actor and playwright.

<sup>14</sup> – *Adamberger*<sup>15</sup> and spouse – Lange and spouse<sup>16</sup> – etc. etc: – I cannot possibly recite all the names to you. –

Now I must close because I still have to write a letter to the Wendling<sup>17</sup> woman in Mannheim [40] concerning my *concertos*; –

I would ask you to give the ever-ready *opera composer Gatti*<sup>18</sup> a reminder about the books of *opera* texts;<sup>19</sup> – I wish I already had them; – Now *adieu*. – We kiss your hands 1000 times and embrace our dear sister from the heart and are, sir, eternally your  
[45]

most obedient children,

W: *Et C: Mozart mp*<sup>20</sup>

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<sup>14</sup> = “and wife”.

<sup>15</sup> BD: Josef Valentin Adamberger, singer in Germany, Italy and then in Vienna, where he was well paid. Sung in many of Mozart's works. Freemason.

<sup>16</sup> BD: The actor (Johann) Joseph Lange (1751-1831), engaged by the Burgtheater in Vienna 1770-1810, also painter. Married Aloisia Weber, Mozart's first love, in 1780; six children; they separated around 1795.

<sup>17</sup> BD: Perhaps a relation of Johann Baptist Wendling, flautist to the Elector in Mannheim and then Munich.

<sup>18</sup> BD: Luigi Gatti (1740-1817), deputy director of music at the Reale Accademia in Mantua, later employed as second music director in Salzburg.

<sup>19</sup> BD: A request mentioned in No. 0713/51 ff.

<sup>20</sup> mp = “manu propria” = “in his/her own hand”.