

*Vienne ce 12 d'avril*  
1783<sup>1</sup>

*Mon très cher Père!*

Your last letter<sup>2</sup> of the 8<sup>th</sup> reached me this morning, and from it I saw that you have received everything safely from Herr von *Daubrawaick*.<sup>3</sup> – [5] I am sorry that the post-coach is not going until a week today and that I therefore cannot send you the 2 *copies* of my sonatas,<sup>4</sup> along with the other things, before that. –

I will also take this opportunity to send the varied vocal part of the aria *non sò d'onde viene* etc.<sup>5</sup> – if you are sending me something again anyway, then I would ask you to let the *rondeau* for *contralto*<sup>6</sup> |: which I wrote for the *castrato* [10] who was in Salzburg with the Italian troupe :| and the *rondeau* which I wrote for *Ceccarelli* in *Vienna*<sup>7</sup> to take a stroll along with it; – when it becomes warmer, I would ask you to search up under the roof and send us something of your church *music*; – you have no need at all to be bashful. – *Baron van Suiten*,<sup>8</sup> and Starzer,<sup>9</sup> know as well as you and I that [15] the *gusto*<sup>10</sup> changes constantly – but – the changes in the *gusto* have unfortunately even extended to church music; but that should not happen – which is then also the reason why one finds the true church music – up under the roof – and almost eaten away by worms. – If, as I hope, I will come to Salzburg with my wife in the month of *July*,<sup>11</sup> [20] let us talk more on this point. – when Herr von *Daubrawaick* left here, it was almost impossible to restrain my wife, she *absolument*<sup>12</sup> wanted to set off after him with me. – She thought we could perhaps be in Salzburg even sooner than *Daubrawaick*; – and if it were not because of the short time that we would have been able to stay – yes, what do I say? – [25] she would indeed even have had to go into confinement in Salzburg! – thus – because it was impossible. Otherwise our most burning wish, to embrace you, best of fathers, and my dear sister, would now already be fulfilled; – for as far as my wife is concerned I would be confident about undertaking this little journey. – She is doing so well – and has put on so much weight that all women could thank God [30] if they are so fortunate in their pregnancy. So as soon as my wife is fit to travel after her confinement, we will certainly be in Salzburg at once.<sup>13</sup> –

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<sup>1</sup> = “Vienna, this 12<sup>th</sup> day of April, 1783 / My very dear father!”

<sup>2</sup> BD: No. 0737, lost.

<sup>3</sup> BD: Johann Baptist Anton Daubrawa von Daubrawaick (1731-1810), court councillor, legal adviser to the Cathedral chapter, helped the Mozarts as a “messenger” between Salzburg in Vienna more than once.

<sup>4</sup> BD: The sonatas promised in recent letters: 6 Sonatas for piano and violin, dedicated to Josepha Auernhammer, published by Artaria in 1781, the first Mozart work published in Vienna. KV 296, 376 (374d), 377 (374e), 378 (317d), 379 (373a), 380 (374f).

<sup>5</sup> BD: The varied vocal part of the aria “No sò d’onde viene”, from the recitative and aria KV 512 written for Aloisia Weber, now Lange.

<sup>6</sup> BD: KV 255, written for the castrato Fortini for a guest appearance in Salzburg in 1776.

<sup>7</sup> BD: KV 374 (1781).

<sup>8</sup> BD: Gottfried Bernhard van Swieten (1733-1803), became a diplomat in 1755, served in numerous European cities. From 1777 he had educational responsibilities in Vienna. 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>9</sup> BD: Joseph Starzer: most notably a ballet composer in Vienna, often cooperating with Noverre.

<sup>10</sup> = “taste, style”.

<sup>11</sup> BD: As did in fact happen.

<sup>12</sup> = “absolutely”.

<sup>13</sup> BD: Mozart and his wife did in fact travel to Salzburg at the end of July.

In my last letter you will have read that I still had to play in a *concert*, namely in *Mad.elle* Teyber's.<sup>14</sup> – [35] the Emperor<sup>15</sup> was there too. – I played the first *concerto*,<sup>16</sup> which I played in my *concert* – they wanted me to repeat the *rondeau* – so I sat down again – but instead of repeating the *rondeau* I had the conducting rostrum removed in order to play alone. – But then you should have heard what pleasure this little *surprise* gave the audience – [40] there was not only clapping, but shouts of *bravo* and *bravissimo*. – The Emperor too listened to me all the way to the end – and as I left the *clavier*, he left his *box*. – so he only stayed in order to hear me. –

I would also ask you, if it is possible, to let me have the article<sup>17</sup> on my *concert*. – I am most heartily glad that the little that I could send you [45] could prove so useful to you.<sup>18</sup> – There is still so much I would write about, but I am afraid that the post will ride off on me, it is already ¼ past eight. – So in the meantime I wish you well in every way. My dear little wife and I kiss your hands 1000 times and we embrace our dear sister from the heart, and are, sir, eternally your

[50] Our compliments to  
all Salzburg. Adieu.

most obedient children,  
W: Et C: Mozart mp<sup>19</sup>

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<sup>14</sup> BD: Therese Teyber, singer, member of a large musical family in Vienna in long-standing contact with the Mozarts.

<sup>15</sup> “kayser”. BD: Joseph II (1741-1790), Holy Roman Emperor [Kaiser] 1765-1790. Son of Maria Theresia. Ruler of the Habsburg lands from 1780.

<sup>16</sup> BD: KV415 (387b).

<sup>17</sup> BD: Mozart probably means a review of his concert in the press.

<sup>18</sup> BD: Referring to the money sent by Mozart as mentioned in No. 0736/12-13.

<sup>19</sup> mp = “manu propria” = “in his/her own hand”.