

Vienne ce 29 de Mars.

1783

*Mon Très cher Père!*¹

I believe it will not be necessary to set down much here for you about the success of my concert, you will perhaps have heard enough already. Enough; [5] the theatre could not possibly have been more full, and all the boxes were taken. – But what was most to my liking was that his Majesty the Emperor was also present, and how pleased he was, and what loud applause he gave me; – it is already customary with him that he sends the money to the box office before he comes to the theatre, otherwise I would have been entitled in every way to promise myself more, [10] for his satisfaction was unbounded; – he sent 25 ducats.² – the pieces were the following.³ I: the New Hafner Symphony. 2nd: Mad:^{me} Lange⁴ sang the aria to 4 instruments from my Munich opera⁵: *se il padre perdei*: – 3rd: I played the 3rd of my subscription concertos. 4th Adamberger sang the *scene* written for Baumgarten.⁶ 5th: the little concertante symphony from my last final music.⁷ – 6th: I played the concerto in D which they like here, from which I sent the variation rondeau. 7th: Mad:^{elle} Täuber⁸ sang the *scene* from my last Milan opera: *Parto, m'affretto*: – 8th: I played a little fugue alone |: because the Emperor was there :| and varied an aria from an opera called The Philosophers⁹. – Had to play it again. [20] Varied the aria *unser dummer Pöbel meint* etc. from the Pilgrims of Mecca.¹⁰ 9th: Lange sang the new rondeau by me. 10: the last piece from the first symphony.

Tomorrow Mad:^{selle} Täuber is giving a concert in which I will also play. Next Thursday Herr von Daubrawaick and Gilowsky¹¹ will travel to Salzburg, [25] bringing with them the Munich opera, the 2 copies of my sonatas, along with some variations for my sister as well as what I owe for the copying of the opera. – I received the packet of music safely; – my thanks to you for that; – please do not forget about the *Lauda sion*;¹² and what we would of course also like to have would be some of your best church pieces, [30] my dearest father; – for we love to entertain ourselves with all possible masters; – with old and with modern. – I therefore ask you to send us something by yourself very soon indeed. – Now I must close. My wife and I kiss your hands 1000 times and embrace our dear sister from the heart and are, sir, eternally your

[35]

most obedient children,

W: A: Mozart

¹ = “Vienna, this 29th day of March, 1783. / My very dear father!”

² BD: = 112.5 florins.

³ BD: With the exception of the fugue, which cannot be identified and was possibly improvised, the following pieces are listed in lines 11-22: KV 385 (only the first three movements); KV 366 (no. 11); KV 415 (387b); KV 369 (written for soprano, but sung here by Valentin Joseph Adamberger); KV 175 and 382; KV 135 (no. 16); unspecified (improvised?) fugue; KV 398 (416e), improvised in the concert; KV 455; KV 416; last movement of KV 385.

⁴ BD: Aloisia Lange, née Weber, an outstanding soprano, Mozart’s first love, who, as he admits in No. 0596/27, is “not yet a matter of indifference” to him.

⁵ BD: *Idomeneo*.

⁶ BD: Countess [Gräfin] Baumgarten, singer

⁷ Final music: composition commissioned to mark the end of an academic year in Salzburg.

⁸ BD: Therese Teyber, singer, member of a large musical family in Vienna in long-standing contact with the Mozarts.

⁹ BD: Giovanni Paisiello’s *I Filosofi immaginari* or *Gli Astrologhi immaginari*.

¹⁰ BD: Chr. W. Gluck’s *Die Pilgrime von Mekka*.

¹¹ BD: Johann Baptist Anton Daubrawa von Daubrawiack (1731-1810), court councillor, legal adviser to the Cathedral chapter, helped the Mozarts as a “messenger” between Salzburg in Vienna more than once; Franz Xaver Wenzel [von] Gilowsky, master surgeon, brother of “Katherl”, witness at Mozart’s wedding.

¹² BD: By Michael Haydn; copy in Mozart’s hand: KV Anh. 109^{VI} (KV⁶ Anh. A 15). Requested in No. 0731/29.