

Vienne ce 15 de fevrier
1783

*Mon très cher Père!*¹

I thank you from my heart for sending the *musique*!² – I am very sorry indeed that I will not be able to use the music for *Thamos*!³ – [5] Because it was not well received here, this piece is among the rejected pieces, which are no longer being performed. – It should be performed alone because of the music, – and one that will no doubt be difficult to arrange; – A pity, quite certainly! – I am sending my sister herewith the 3 *cadenzas* for the *concerto in D* – and the 2 *eingänge*⁴ for the *concerto*⁵ in *E^b* – I would ask you to please send me at once [10] the little book containing *Ramm's*⁶ *oboe concerto*,⁷ or rather *Ferlendi's*⁸ *concerto*; – the *oboist*⁹ to Prince *Esterhazi*¹⁰ is giving me 3 ducats¹¹ for it; – and will then give me 6 if I write a new one for him. – But if you are already in Munich, that is simply how things are, in God's name – for the only refuge that we had back then, *Ramm* himself – is not there either. – [15] I would have liked to have had a seat in the corner in Strasbourg¹² – yet No – I believe I would not have had a peaceful night. – The new *Hafner Symphony* completely *surprised* me¹³ – for I no longer knew a syllable of it; – it is bound to be very effective. – I think we will form a *Compagnie Masque*¹⁴ for the last days of Carnival and perform a little *pantomime*; – [20] but I beg you not to reveal us. I have at last been so fortunate as to meet *chevalier*¹⁵ *Hipolity*;¹⁶ – he would never have been able to find me. – He is a *charming* man. – He has called only once and will come soon with an *aria* so that I can hear him; – I must close, for I still have to go to the theatre.¹⁷ My little wife and I kiss your hands 1000 times [25] and embrace our dear sister from the heart, and are, sir, eternally your

most obedient children,
W: A: Mozart mp¹⁸

¹ = “Vienna, this 15th day of February, 1783 / My very dear father!”

² BD: Probably primarily the symphonies referred to in No. 0719/21 ff. The consignment no doubt included a letter, now lost: No. 0727.

³ BD: Mozart had probably composed choruses and interludes for Gebler's *Thamos, King in Egypt* in 1773; a full performance with his music did not however take place until 1779/80.

⁴ Bridge passages added between sections or movements.

⁵ BD: Cf. notes on No. 0722/12; 13. The concertos are KV 175 and 271.

⁶ BD: Friedrich Ramm, oboist, joined the court music in Mannheim aged 14, travelled to Paris with Mozart, went to Munich with the court in 1778.

⁷ BD: Probably an early form of the flute concerto KV 314 (285d).

⁸ BD: Giuseppe Ferlendi, oboist in the court music in Salzburg, for whom the work was originally written. It became established, however, as Ramm's showpiece.

⁹ “Fürst”. BD: Prince Esterhazy, employer of Joseph Haydn.

¹⁰ BD: One of Esterhazy's oboists: either Anton Mayer or Franz Joseph Czernenka.

¹¹ BD: = 13.5 florins.

¹² BD: Mozart is probably referring to a performance of the *Abduction* intended in Strasbourg (cf. No. 0770/36).

¹³ BD: Mozart wrote the *Haffner Symphony* hurriedly in July, 1782, has just received it back from his father and is now surprised at its quality.

¹⁴ BD: “Masked company”, here with a performance of a 30 min. masquerade with music by Mozart (KV 446; 416d, 1st Vln. only) with figures from the *commedia dell'arte*.

¹⁵ BD: Knight, “Sir”.

¹⁶ BD: Unlikely to be Franz Armand d'Ippold, Nannerl's admirer, as there is no record of his singing

¹⁷ BD: Perhaps because of the performance of the *Abduction* due the next day.

¹⁸ mp = “manu propria” = “in his/her own hand”.