

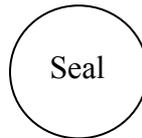
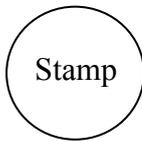
1126. MOZART'S REFERENCE FOR JOSEPH EYBLER,¹ VIENNA

[Vienna, 30th May, 1790]

I, the undersigned, testify herewith that I, as presenter of this letter, have always known Herr Joseph *Eybler* as a worthy pupil of his famous master Albrechtsberger,² as a well-grounded composer, equally skilful in both chamber and church styles, [5] thoroughly experienced in the art of singing, also a perfect player of organ and keyboard, in short, as a Young Musician the like of which one regrettably so seldom encounters.

Vienna, the 30th May, 1790.

[10]



Wolfgang Amadè Mozart mp
Music director in Royal Service.

¹ BD: Joseph Leopold (Edler von) Eybler (1765-1846). His family was closely linked to the Haydn family. His father, also Joseph Leopold, was a schoolteacher and choir director. Studied composition with George Albrechtsberger 1776-1779. Recommended to Artaria in 1787 by Haydn, who also congratulated him on the performance of a symphony in 1789 and asked him in the same letter to greet Mozart and Albrechtsberger, so they were all obviously acquainted by that date. Mozart drew on his help in rehearsing *Così fan tutte*. In 1790 he obtained letters of reference from both Mozart and Haydn. Constanze gave him the task of finishing the *Requiem*, stating that she was angry with Süßmayer and that Mozart had always valued Eybler. Eybler, however, soon abandoned the work, probably because of his new position as choirmaster to the Carmelites. He suffered a stroke while conducting the *Requiem* in 1833, but lived on for 10 years. He was ennobled in 1834.

² BD: Johann Georg Albrechtsberger (1736-1809), from 1772 court organist in Vienna. In Mozart's estate was found a copy of Albrechtsberger's *Sei fughe e preludie per l'organo*, Vienna, 1787. .