

Venice, 1st March, 1771

We are, praise God, well; always invited here one day, there the next, and we consequently always have the *gondolas* of the ladies and gentlemen in front of our house and travel daily on the *Canal Grande*. We will leave Venice roughly a week later than I thought, [5] and also have to stay 2 or 3 days in *Vicenza*, since the bishop there, one of the *Cornaro* family,¹ will not let us pass through without dining with him, or, rather, spending at least a few days with him. Then there will also be a 3-day stop in *Verona*,² perhaps with an prolongation of 24 hours. [10] Nevertheless, we will, if events do not turn against us, which God forbid, be in Salzburg by Easter. I am only sorry that we shall have nothing but sad holy days on our journey. Perhaps we shall come to Reichenhall on Good Friday to hear the customary *Passion opera* there. How much pleasure I had at the *Arsenal*,³ the churches, the *hospitals*⁴ and other things etc., yes, how much pleasure all of Venice gave me [15] – of this I will tell you in detail. In the meantime I can tell you that beautiful and special things are to be seen here. You see from the pen and the ink that I am now writing this from Herr Wider's,⁵ where I have just received your letter, complete with Herr Adlgasser's⁶ enclosure. Our compliments to Herr Adlgasser and his wife.⁷ I will procure it all and answer his letter in person. [20] But as far as the *opera*⁸ is concerned, we will not bring it with us, as it is still in the *copyist's* hands, and he is the same as all *opera copyists* in *Italy*, who do not let the originals out of their hands as long as they can take their cut, so that they are the only ones who have it. Before we left Milan, the *copyist* had 5 whole copies to make, namely 1 for the *impresa*,⁹ 2 for Vienna, [25] 1 for the Duchess of *Parma*,¹⁰ and 1 for the court in *Lisbon*,¹¹ not to mention the single *arias*. And who knows if he has perhaps received a few more orders since then? He had already told me there that I need not cherish hopes of seeing anything before Easter. By that time, I hope to be in Salzburg. They will then send it from to Salzburg from Milan. [30] As far as the *taffeta* is concerned, both of you will be taken care of. Today we are once again dining at Herr Wider's, who has us at his table permanently unless we are invited elsewhere. He commends himself, as do all who belong to him. I am very much in his debt. Next Tuesday, we will have a grand *concert*.¹² On the preceding Sunday¹³ we will be at

¹ BD: Marco Guiseppe Cornaro (1727- after 1780), of the patrician Venetian family Corner/Cornaro; one of them became Doge (Francesco Corner/Cornaro, 1656). Cf. No. 0232/42-43, where Leopold and Mozart were guests of "Catharina Cornero".

² BD: With the particular aim of seeing the family of Pietro Lugiati (1724-1788), provincial tax official in Verona; cf. Nos. 0152/65; 0178.

³ BD: = Darsena Grande, a shipbuilding yard dating back to the 12th century.

⁴ BD: Originally for the poor and for orphans, in many cases these became centres of education. Professional music directors included Galuppi (two spells, 1740-1751 and 1768-1776), J.A. Hasse and N. Jommelli.

⁵ BD: Giovanni Wider (Wieder) (1707-1797), merchant, previously in Salzburg, now in Venice. The Mozarts certainly had a letter of recommendation from Johann Lorenz Hagenauer, who did business with him.

⁶ BD: Anton Cajetan Adlgasser (1729-1777), pupil of Eberlin. Salzburg court organist and composer. He married three times; Leopold was a witness at two of the weddings.

⁷ BD: Likewise given a grant for studies in Italy, became court singer in Salzburg in 1765. Sang in performances of KV 35 in 1767 and of KV 51 (46a) in 1769. She married Adlgasser as his third wife; Leopold and Wolfgang Mozart were both witnesses at the wedding.

⁸ BD: *Mitridate, Rè di Ponto*, KV 87 (74a); the composition is marked "opera seria". Libretto by Cigna-Santi, based on Parini's translation of Racine's *Mithridate*. First performance 26th December, 1770. Cf. No. 0228/26.

⁹ = firm, enterprise (in this case the theatre).

¹⁰ "Herzogin". BD: Archduchess Maria Amalia (1746-1804), daughter of Maria Theresia.

¹¹ BD: Cf. No. 0228/25-26.

¹² BD: Perhaps in the Maffei household, cf. No. 0234/4. No further details are known.

¹³ BD: 3rd March.

the Imperial Ambassador's,¹⁴ [35] on Monday at His *Excellency Maffetti's*,¹⁵ where Music Director *Bocelli*¹⁶ used to be *etc.* – *Addio*, take care, both of you. We kiss you many 100 000 times. I am as always your

Mozart.

To all friends, both gentlemen and ladies, inside and beyond the house, all the best wishes you could imagine, hoping to meet again soon.

[40] His High Princely Grace¹⁷ will doubtless have received my letter for his birthday? –

¹⁴ “beym Kayserl: Gesandten”. BD: Jacobo, Conte di Durazzo; cf. note on No. 0032/27. For a time responsible for music at the court in Vienna.

¹⁵ “S: E: Maffetti” BD: Should be “Maffei”, cf. note on line 34.

¹⁶ BD: Not identified.

¹⁷ “S: Hochf: gden”. Siegmund Christoph von Schrattenbach (1698-1771), Prince-Archbishop of Salzburg, Leopold's employer. Birthday: 28th February.