

Vicenza, 14<sup>th</sup> March,  
1771

Monday, the – – Wrong! It was on Tuesday<sup>1</sup> the 12<sup>th</sup> that we left Venice. We let everyone believe we were leaving on Monday [5] so as to have a free day and be able to pack in peace, but it did in fact become known, and we even had to dine at midday with Her Excellency *Catarin Cornaro*,<sup>2</sup> from where we took a beautiful snuff box and 2 pairs of valuable lace cuffs with us for the journey. Afterwards, on the 12<sup>th</sup>, we sailed off.<sup>3</sup> I took a *borcello* for myself, and Herr Wider,<sup>4</sup> his wife, the 2 daughters *Catharina* and *Rosa*, and the *Sgr. Abbé*<sup>5</sup> travelled with us to *Padua*.<sup>6</sup> [10] They took food and drink and all necessities with them, and we cooked and ate on the boat. On the 13<sup>th</sup> we stayed in *Padua*, for we had lodgings in the *pallazzo* of the nobleman *Pesaro*.<sup>7</sup>

On the 14<sup>th</sup> I travelled to *Vicenza*, and they went back to Venice. [15] We saw in *Padua* as much as can be seen on one day, as we had no peace here either, and Wolfgang had to play at 2 places.<sup>8</sup> But he was also given work, as he has to write an *oratorio* for *Padua*,<sup>9</sup> and can write it at his convenience. Besides this, we visited *Father Maestro Vallotti*<sup>10</sup> in *San Antonio*, and then Herr *Ferrandini*,<sup>11</sup> where he also played. [20] And finally he played the very good *organ* in the incomparable church of *S.º Justino*.<sup>12</sup> Tomorrow, on the 15<sup>th</sup>, we stay here in *Vicenza*,<sup>13</sup> not without grounds. On the 16<sup>th</sup>, God willing, we will go to *Verona*,<sup>14</sup> where we will certainly stay 3 days, and consequently not leave before the 20<sup>th</sup>. I have a mind to leave for *Roveredo*<sup>15</sup> on the 20<sup>th</sup>, and then to be on our way as quickly as possible. [25] We

<sup>1</sup> BD: Plans cf. No. 0234/6-7.

<sup>2</sup> “S<sup>r</sup>: Ex: *Catarin Cornero*”. BD: A member of the Corner family in Venice, one of whom became Doge (Francesco Corner/Cornaro, 1656). Probably the wife of Giovanni Corner/Cornaro.

<sup>3</sup> = *burchello*, small canal boat. BD: Leopold chose to hire a small boat to avoid being part of a large company. Otherwise there were ships available, on some stretches pulled by horses, to navigate the river Brenta and its five locks on the way to Padua.

<sup>4</sup> BD: Giovanni Wider (Wieder) (1707-1797), merchant, previously in Salzburg, now in Venice. Host to the Mozarts in Venice. The family included six daughters, but not all were there. Cf. Nos. 0228/11; 0231/25, 31.

<sup>5</sup> BD: The cleric Giovanni Maria Ortes, mentioned briefly in No. 0237/7, 19.

<sup>6</sup> BD: The journey lasted the whole day.

<sup>7</sup> BD: Perhaps a member of the Pesaro family from whose ranks a Doge had come and who owned the Palazzo Pesaro on the Canal Grande.

<sup>8</sup> BD: In “al Santo” [monastery church of San Antonio] and in the church “Santa Giustina”.

<sup>9</sup> BD: The “azione sacra” *Betulia liberata* KV 118 (74c). In No. 0239/21 the commissioner is named, Don Giuseppe Ximenes de Principi d’Aragone, who corresponded with Padre Martini. Cf. No. 1212/312-313. Text by Metastasio. Probably composed entirely in Salzburg, where the first performance probably took place, although the work had been commissioned for Padua. In No. 0799/18-19, Mozart writes from Vienna asking for the work to be sent from Salzburg, since he had to “set this work for the Musicians’ Association here”. Constanze allowed it to be copied, for a price, for the king of Prussia, cf. No. 1207/4.

<sup>10</sup> BD: Padre Francesco Antonio Vallotti (1697-1780), one of the outstanding music theoreticians of the day, corresponded with Padre Martini. Appointed music director in the basilica San Antonio in 1730.

<sup>11</sup> BD VII: Giovanni Ferrandini (1710-1791), was only 10 when he entered the service of the Bavarian Elector. Oboist, composer, singing teacher; one of his pupils was Anton Raaff, who sang in the premiere of *Idomeneo* in 1781. His opera *Catone in Utica* was the first work performed in the new Residenztheater in Munich. In 1755 he went to Padua, but returned to Munich again in 1790. Wolfgang played harpsichord in Ferrandini’s house in Padua.

<sup>12</sup> BD: Santa Giustina, originally from the fifth century, last rebuilding 1521.

<sup>13</sup> BD: An invitation from the bishop there, a member of the Corner/Cornaro family, cf. No. 0233/6-7.

<sup>14</sup> BD: Certainly to visit Pietro Lugiati (1724-1788), provincial tax official in Verona, mentioned frequently in recent letters.

<sup>15</sup> Rovereto.

will therefore visit the Holy Graves<sup>16</sup> in Reichenhall on Good Friday, and from there visit Mülln,<sup>17</sup> or even bring the *Alleluia* with us on the Saturday. But if absolutely nothing holds us up at all on the way, it could be that we even get in on Thursday.<sup>18</sup> Perhaps I can send you even more exact information from some place. I received your letter<sup>19</sup> with the big seal. [30] I heard that a letter with a big seal was there before I had seen it, and had 1000 thoughts going round in my head, as I could of course reckon with a letter from a high place.<sup>20</sup>

Verona, the 18<sup>th</sup>

We arrived here in the evening two days ago.<sup>21</sup> The day after tomorrow we leave. [35] Because of one stop or another, therefore, we will arrive in the morning or afternoon of Good Friday. Your letter,<sup>22</sup> complete with the enclosure from Herr von Schnittenhofen,<sup>23</sup> reached me today from Venice, along with a letter<sup>24</sup> from Herr Wider. We spoke yesterday with Herr Kerschbaumer,<sup>25</sup> who commends himself to his dear parents; he is hale and hearty, went with us to Herr *Lugiato*, [40] where we are lodging, and there saw the fine company that had come to hear Wolfgang play, and was therefore also a hearer of, and was present at, this *Conversation*. He will go to Venice and if, with my compliments, I can offer Herr Kerschbaumer advice, he should entrust him to Herr Johann Wider. I advise him as an honest man, and I know what is beneficial or damaging for young people, [45] especially in Venice, the most dangerous place in all Italy. Yesterday I received a letter<sup>26</sup> from Milan which announced a letter on its way to me from Vienna<sup>27</sup> and which I will receive in Salzburg, and which will astonish you both greatly, but will bring undying honour to our son. [50] The same letter brought with it another very pleasing piece of news.<sup>28</sup> Take care of yourselves, both of you. We kiss you many 100 000 times, and I am as always your Mzt.

Our compliments to all friends, both gentlemen and ladies, especially to the wallpaperers and carpenters.<sup>29</sup>

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<sup>16</sup> BD: In some Catholic areas, “graves” are still built to recall the burial of Christ and also to keep the communion hosts which were removed from the tabernacle during this time.

<sup>17</sup> BD: The Augustinian church in the Salzburg suburb Mülln; it was probably here that Leopold had been given a recommendation for his first accommodation in Milan at the beginning of 1770.

<sup>18</sup> BD: They did in fact arrive on the Thursday, 28<sup>th</sup> March.

<sup>19</sup> BD: No. 0235a, lost.

<sup>20</sup> BD: Cf. line 47.

<sup>21</sup> BD: 16<sup>th</sup> March.

<sup>22</sup> BD: No. 0235b, 0235c (enclosure), both lost.

<sup>23</sup> BD: Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen made a successful career in the state administration of Salzburg. Married Maria Klara Daubrawa von Daubrawiack in 1778. The Schiedenhofens were in frequent contact with the Mozarts, offering mother and daughter accommodation in Schloss Triebenbach during the travels of Leopold and Wolfgang. Mentioned in running jokes in Wolfgang’s correspondence.

<sup>24</sup> BD: No. 0235d, lost.

<sup>25</sup> BD: The son of Johann Franz Kerschbaumer, the Salzburg merchant mentioned in line 43, cf. No. 0152/11.

<sup>26</sup> BD: “from a high place”, cf. line 31-32.

<sup>27</sup> BD: The commission for a festival opera (*Ascania in Alba* KV 111; cf. No. 1212/314 ff.) for the upcoming marriage of Maria Beatrice Ricciardi with Ferdinand, the son of Maria Theresia. The marriage would bring Modena under the control of the Habsburgs, thus forming a connection between Tuscany and Lombardy. The suggestion may have come from the Governor general of Milan, Count Firmian, but more probably from Maria Beatrice herself after a concert given by Mozart on 18<sup>th</sup> February, 1770 (cf. No. 0155/41-42).

<sup>28</sup> BD: The commission for a further opera for Milan, this time for Carnival 1773: *Lucio Silla* KV 135. The contract was finalised on 4<sup>th</sup> March, 1771.

<sup>29</sup> BD: The Mozarts could not use their normal accommodation in Salzburg because of repairs and decoration work.