

1326. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

Dear *André*,

[Vienna, 26th January, 1801]

I had the pleasure of receiving your letter³ of 12th *January*, and will take the points in sequence.

It is very pleasing to me that, after careful examination, you recognise the *opera* without a title⁴ as Mozart's work. [5]

You almost complain that I desired [...] ⁵ fl. for the revised *copy* of the *Requiem*.⁶ For the corrections by a copyist and for the complete thorough-bass figures I certainly paid more than one gulden.⁷

You say that I will not receive more *copies* of the keyboard reduction⁸ than you happen to see fit to give me, [10] because in your view there is no corresponding item in our agreement. I cannot follow that reasoning, and rather believe the opposite. Meanwhile you imply that I will receive copies, and that is exactly the point. I am completely convinced that I can rely on your friendship.

[15] What you say in the same sense regarding the *cadenzas* by Hofmann⁹ is most perfectly true. But how come I wrote to you about this? You asked me for *cadenzas*. I replied that I had none except those you have already received. Your response was then that the ones you meant were not among them, that Herr Hofmann had supplied replacements, [20] that his work was wonderfully beautiful, that they would bring me joy, and that you would send me some copies. I thanked you heartily for that and, in anticipation, expressed my joy. That is everything that I have mentioned on this matter.

You still have not informed me if you wish to publish the *themes* of the fragments¹⁰ [25] together with, that is, at the same time, as the themes of the completed works. That is the condition I set. You also do not seem to attach any (adequate) great value to publishing these, which I do. I am convinced that the public will greatly appreciate such a catalogue. And you will then receive your just reward for it [30] from the way people judge your approach and diligence and your comprehensive knowledge of all his works. You had always promised me a copy of your list, and now you only want to give me 4 in all. At the same time, that will certainly not stop me giving you my list.

You seem not to have been in a good mood at all when you wrote to me. [35] I can surely be forgiven for thinking that my *copies*, of which most were certainly made before my husband's eyes, were authentic. But I am without doubt permitted to apply this term to the

¹ BD: Nissen's handwriting. Georg Nikolaus Nissen (1761-1826), secretary to the Holstein Legation in Regensburg and then to the Danish Legation in Vienna. Met Constanze at the end of 1797, was either her landlord or cohabitant. Nissen advised Constanze in all business matters from 1798 onwards, especially with the publishers Breitkopf & Härtel and André. The letters, often formulated by him and signed by Constanze, reveal an experienced, if cautious, businessman. Cf. No. 1224 for longer note.

² BD: Johann Anton André (1775-1842), publisher. He was the third son of Johann André (1741-1799), composer, music director (from 1766), founded the music publishing business in Offenbach in 1784. It was thus in Johann Anton's first year as a publisher that the contract was concluded with Constanze (8th November, 1799) regarding the music in Mozart's estate. His full title in 1826 was "Music Director to the Grand Prince of Hessen and Court Councillor at the Princely Court in Isenburg" ["grossfürstlich hessischer Kapellmeister und fürstlich Isenburgischer Hofrath"].

³ BD: No. 1324a, lost.

⁴ BD: *Zaide* KV 344 (336b); cf. No. 1321/24 ff.

⁵ BD: Number with one or two digits crossed out.

⁶ BD: Cf. No. 1322/103-104. It is not known who crossed out the number.

⁷ ≈ 1 florin.

⁸ BD: Of the *Requiem*. Cf. No. 1322/23;

⁹ BD: Cf. No. 1314/61-64.

¹⁰ BD: Cf. No. 1323/4-7.

copy of the music¹¹ which I received from Leitgeb and am sending you herewith. Remind yourself of the occasion on which I spoke to you of these pieces, which I called authentic because I believed they were. [40] I did so because I wanted to give you a pointer, which I considered correct, as to the way in which you could proceed so as to gain most honour in publishing the works you had received from me only in copy. It was therefore well meant on my part.

It was very unpleasant for me, for your sake, [45] to read an advertisement in the *Ristretto*¹² where – which is of course the truth – it is stated that *Don Juan*¹³ now consists only of an incomplete original manuscript. When I gave Breitkopf und Härtel a catalogue of all the great works a long time ago, I wrote this remark¹⁴ by *Don Juan*. In this there is a renewed warning to me never to tell anyone anything more than just what he needs to know. [50]

At the same time, it will be of very little prejudice to your edition that the last *finale* in the original is not complete and that in 2 places the music for the wind instruments is missing¹⁵ – for that is indeed all that is missing. You will surely find, of course, a good, natural opportunity to make this known [55] and you can then support this by saying that everyone is free to convince themselves of the truth of this by examining the original on your premises.

I am therefore sending you herewith
the *Requiem*

the *Capricci*,¹⁶ which will be returned to me,

[60] Leitgeb's quintet,¹⁷

Several pieces from the *Requiem* in the original from pag. 11 to pag. 32.,¹⁸ which will be returned to me;

an *Andantino* for the keyboard.¹⁹

2 fragments²⁰ which you may perhaps add to your stock of music,

[65] a few fragments²¹ from the horn *concerto*, which Leitgeb will only sell at a high price.

Several minor items

and a *fugue*²² which Breitkopf und Härtel have published and which they kept for probably one and a half years.

[70] I now also ask you to inform me soon about our little financial account so that I can close the matter.

N.²³ commends himself to you most wholeheartedly. I have not seen *St.*²⁴ for some months: I believe he is out of town.

I wish you well in every possible way. Your most devoted friend,

[75] C. Mozart.

¹¹ BD: Cf. No. 1322/78-83.

¹² BD: In the *Frankfurter Staats-Ristretto* of 25th October, 1800. Text in BD VI, p. 563.

¹³ = Don Giovanni.

¹⁴ BD: Cf. No. 1285/125.

¹⁵ BD: The wind instruments had been notated on separate leaves; Mozart refers to these parts in the main autograph. See BD VI, p. 563.

¹⁶ BD: Cf. No. 1322/102.

¹⁷ BD: KV 407 (386c). Cf. No. 1322/114-115.

¹⁸ BD: Cf. No. 1322/105, 33-34.

¹⁹ BD: KV 236 (588b); cf. Nos. 1283/83; 1288/81-82.

²⁰ BD: Not identified.

²¹ BD: Probably leaves 13, 14, 21, 22 and 23 of KV 495; cf. No. 1322/109.

²² BD: Cf. No. 1270/39, 58.

²³ BD: Nissen.

²⁴ BD: Abbé Maximilian Stadler. Maximilian (his monastic name), baptised Johann Karl Dominik Stadler (1748-1833), entered the novitiate in Melk in 1766. He was ordained priest, became a prior and then a commendator abbot. He was consistory adviser in Linz. From 1796 he returned to Vienna and gave himself entirely to his musical inclinations. Advised Constanze regarding Mozart's musical estate.

To Herr *Johann André*.

Vienna, 26th Jan., 1801