

1377.<sup>1</sup> MARIA ANNA,<sup>2</sup> IMPERIAL BARONESS<sup>3</sup> VON BERCHTOLD ZU SONNENBURG, TO  
BREITKOPF & HÄRTEL,<sup>4</sup> LEIPZIG

Most nobly born!

Salzburg, 30<sup>th</sup> April, [1807.]

Most highly estimable sir!

Finally, after one and a half years of silence, I received your communication<sup>5</sup> of 16<sup>th</sup> March of this year, from which I see that you have forgotten not only me, [5] but also my two subscribers, and yet we have hopes of finally seeing something of Haidn<sup>6</sup> and Mozart's works again after 3 years.

You must put the blame on yourself for receiving nothing more of Haidn's<sup>7</sup> masses except the *Requiem*<sup>8</sup> and the last mass for the Empress,<sup>9</sup> [10] as *Md*: Haidn<sup>10</sup> has already sold everything, but I would certainly have got everything from her for a good price if you had written to me a long time ago expressing your views. Since *Md*: Haidn has only these two single pieces now, she is asking, besides the costs of copying, for a *douseur*<sup>11</sup> of 8 ducats<sup>12</sup>. – – – As soon as you receive my letter, therefore, [15] you must immediately declare whether you wish to venture the *douseur* and the copying costs, since *Md*: Haidn will only wait for an answer as a favour to me, since she has enough buyers for it. Answer me at once, since it will be a long time anyway until an answer can reach me.

Although you promised in several letters to return some works which I had sent you, [20] I absolutely cannot refrain (since that promise has not yet been fulfilled) from confronting you quite forthrightly with the fact that generally you do not fulfil the pledges you have made me in the way I hoped and expected.

Of the earlier compositions by my brother, [25] I sent you the 4 *sonatas*<sup>13</sup> engraved in *Paris*, 2 of them dedicated to *M<sup>me</sup> Victoire* and 2 to *Comtesse Teseè* – a short night music,<sup>14</sup> a little piece for 4 hands,<sup>15</sup> a short little song,<sup>16</sup> and 2 *variations* engraved in The Hague,<sup>17</sup> all of which he composed between his 7<sup>th</sup> and 8<sup>th</sup> years of age, – then 3 *sonatas* for the *fortepiano*,<sup>18</sup> – then the score of the *opera La finta giardiniera*,<sup>19</sup> [30] for which you did not need to pay any copyist's charges, and a *concerto* for two *claviers*<sup>20</sup> – – – –

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<sup>1</sup> BD: This letter, which is particularly beautifully written and thus copied, seems to have been thought out by someone else.

<sup>2</sup> BD: Maria Anna Walburga Ignatia ("Nannerl"), née Mozart, (1751-1829), Mozart's sister. After her marriage in 1784 her name was Maria Anna von Berchtold zu Sonnenburg.

<sup>3</sup> "Reichsfreiin".

<sup>4</sup> BD: Founded as "Breitkopf" in 1719. On 1<sup>st</sup> November, 1795, Christoph Gottlob Breitkopf concluded a contract of partnership with Gottfried Christoph Härtel (1763-1827). This was followed in 1796 by a secret contract of sale in which the entire Breitkopf business was made over to Gottfried Christoph Härtel. The latter was also declared universal heir by Breitkopf shortly before his death in 1800.

<sup>5</sup> BD: No. 1376a, lost.

<sup>6</sup> BD: Joseph Haydn.

<sup>7</sup> BD: Michael Haydn, who died in Salzburg in 1806.

<sup>8</sup> BD: Requiem in C minor (1771).

<sup>9</sup> "Kaisserin". BD: Missa Sti. Francisci (1803).

<sup>10</sup> BD: Maria Magdalena Haydn, née Lipp.

<sup>11</sup> = "sweetness", gratuity, incentive.

<sup>12</sup> BD: 36 florins.

<sup>13</sup> BD: KV 6, 7 and KV 8, 9; Cf. No. 1293/25.

<sup>14</sup> BD: Cf. No. 1280/21.KV 41g, lost.

<sup>15</sup> BD: Cf. No. 1293/23.

<sup>16</sup> BD: Cf. Nos. 1250/44; 1365/25; 1369/25.

<sup>17</sup> BD: KV 24, 25; cf. No. 1293/24.

<sup>18</sup> BD: Cf. Nos. 1280/18; 1293/22.

<sup>19</sup> BD: Nannerl sent the score to B & H in 1800; cf. No. 1317/26-28.

<sup>20</sup> BD: Probably KV 365 (316a).

At the beginning of your undertaking, you wrote to me that<sup>21</sup> “we  
“vouch for every page with our honour and will”  
“return everything to you in a short space of time:”  
“for everything that is not engraved, we will demonstrate”

[35] “our appreciation to you for letting us consult it,”  
“whether it appears in our edition or not; for”  
“those things, on the other hand, which we include”  
“in our edition, we will furthermore determine”  
“a special, appropriate payment.”

[40] These are your own words. — — — —

But not only were the pieces above not returned to me, but an *opera*, which I had sent to you free of charge, is considered hardly worth a word of thanks in your letter. I furthermore got together as many *compositions* by Jos. Haidn as I could, my brother’s *opera buffa la finta Semplice*, the [45] *serenata il Sogno di Scipione*, then masses, *symphonies* etc., made sure that everything was copied well and sent it off, and spent a great deal of time taking care of this and writing letters; if you take all of this to heart, you will have to admit, in the name of fairness, that you did not keep your word of honour and otherwise gave me cause to regret my attentive efforts and readiness to serve. [50]

In addition to this, I must also go on to complain about the following deficiencies. On 9<sup>th</sup> August, 1804 you sent the volumes 15 *et* 16 of Mozart’s works<sup>22</sup> – and it was only in April of this year that I received the 17<sup>th</sup> volume. In the last volume I do not know the first *sonata*<sup>23</sup> at all, the 2 *fantasies*<sup>24</sup> are also unknown to me; [55] why did you not lay out the 4 *sonatas* which I sent you<sup>25</sup> according to the numbers in the printed version I sent you, and why did you not state there that he wrote them at the age of seven, which you should also have done with the variations<sup>26</sup> pages 30 *et* 35? – Among the copies of *cahier*<sup>27</sup> 17, you sent me one in blue paper, when all Mozart’s works are in green paper, [60] and among the green ones one has severe tarnishing on the gold edge. If I do indeed keep one of the defective ones for myself, then I still have to give the other to the subscribers, who will be extremely dissatisfied with this, just as they are already entirely dissatisfied that the pieces are so badly classified, and in one *cahier* there are almost nothing but good ones, [65] while in another nothing but insignificant ones. You also place the 2 *concertos*<sup>28</sup> Nos. 19 *et* 20, which you intended as a token of appreciation for me, in the consignment for the *subscribers*, who had not in fact *subscribed* for them.

I am quite generally amazed that you are not more fastidious and do not ask Herr Müller<sup>29</sup> whether everything that is given to you bearing the name Mozart actually deserves this name? [70] For I would know the 3<sup>rd</sup> *variations*,<sup>30</sup> for example, which are in volume 17, if he had composed them in his youth, and they are too simple for a composition of his mature years.<sup>31</sup>

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<sup>21</sup> BD: It is not clear which letter from B & H is being quoted here: perhaps No. 1245b, lost.

<sup>22</sup> BD: Cf. No. 1366/24.

<sup>23</sup> BD: KV 576, composed in 1789 and perhaps therefore unknown to Nannerl.

<sup>24</sup> BD: The fragmentary sonata movement KV 396 (385f) and the fragmentary fantasy for keyboard KV 397 (385g), both of 1782: these were completed by Maximilian Stadler.

<sup>25</sup> BD: KV 6, 7, and KV 8, 9.

<sup>26</sup> BD: KV 24, 25.

<sup>27</sup> “Cahier” is the French term used for the volumes in this series of complete works.

<sup>28</sup> BD: KV 271, 537.

<sup>29</sup> BD: August Eberhard Müller (1767-1817), played a major role in editing the OeC.

<sup>30</sup> BD: KV 460 (454a), 1784.

<sup>31</sup> BD: Nannerl thus reinforces existing doubts about the authenticity of the variations KV 460 (454a).

And now forgive me my open remarks, [75] forthrightness is the soul of concord, and concord must prevail between entrepreneurs and collaborators in every fine and useful project.

I am otherwise, with complete respect,

[80]

Your  
most devoted servant  
Maria Anna, Baroness von Berchtold  
zu Sonnenburg mpra<sup>32</sup>

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<sup>32</sup> “manu propria” = in her own hand.