

1280. MARIA ANNA,¹ IMPERIAL BARONESS² VON BERCHTOLD ZU SONNENBURG, TO
BREITKOPF & HÄRTEL,³ LEIPZIG⁴

à Monsieur / Monsieur Breitkopf et / Haertel / Leipzig

Nobly born!
Most estimable sir!

St. Gilgen, 8th February,
1800.

Your kindness in sending me the five volumes⁵ of your edition of Mozart's works has brought me indescribable joy; [5] since I now have the good fortune of possessing this collection arranged in such a neat, pleasant manner, I am happy beyond measure. In return I shall certainly aim to make every effort to be of service to you with some earlier *compositions*, only I must certainly ask you to be patient, [10] since it will cost some effort to get anything together, because those who possess any such compositions of his do not want to let them out of their hands. In the meantime, I hope I will soon be given some opening themes from various *compositions*, which I will then send to you at once. But in order to show my gratitude to you for the volumes received, [15] I am sending you a *Fugue* and *Praeludium*⁶ which my brother composed for me, and since I have it in manuscript, as you see, you can rest assured that it can be in no-one else's hand. I only hope that you can make use of it. There also follow below the opening themes of 3 *sonatas* which I have as copies, which I did not venture to send you straight away. [20] If, however, you should be so kind as to let me know that you do not have them, I will send them to you straight away.⁷ I also have very short night music⁸ consisting of 2 *violins* and *Basso*, but since it is a very simple *composition* which he wrote in his very early years, I did not venture to send it to you since, for me, it seemed too insignificant. [25] You must let me know if you already have the scores of the serenades *il sogno di scipione* and the *Re Pastore*;⁹ I could also obtain for you the *opera buffa La finta giardiniera*¹⁰ with German text if you do not have the score of it.

I did not send you the copper engraving¹¹ expecting you to send it back to me again, since it would be a pleasure for me [30] if you would be so good as to keep it.

Esteemed Prof. Niemtschek's biography¹² so completely revived my sisterly feelings towards the brother I so heartily loved that I often dissolved in tears, since it is only now that I

¹ BD: Maria Anna Walburga Ignatia ("Nannerl"), née Mozart, (1751-1829). After her marriage in 1784 her name was Maria Anna von Berchtold zu Sonnenburg.

² "Reichsfreiin".

³ BD: Founded as "Breitkopf" in 1719. On 1st 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.

⁴ BD: Address and notation in another hand.

⁵ BD: Covering works for pianoforte solo and with violin, and songs with pianoforte.

⁶ BD: Probably KV 394 (383a), cf. Nos. 0668/9 ff., 1293/4-6.

⁷ BD: B & H requested them; Nannerl wrote asking for their return in Nos. 1365/25; 1369/24; 1377/28.

⁸ BD: KV 41g (lost).

⁹ BD: KV 126 and 208.

¹⁰ BD: KV 196; cf. No. 311/4 ff.

¹¹ BD: Sent by Nannerl on 24th November, 1799; cf. No. 1268/71.

¹² BD: Franz Xaver Niemtschek (1766-1849), grammar school professor and then university professor of philosophy and pedagogy in Prague. He was later a professor in Vienna, where he died. In 1799 he wrote to B & H, saying that he had had only a little contact with Mozart during the latter's stay in Prague, but his wife had seen him every day. In a letter of 21st March to the same addressees, he said that he could tell them "everything" about the two sons, of whom the elder had spent "more than 3" years under his supervision, while the younger had been entrusted to his wife while Constanze went on the concert tour in the north of Germany. Carl's recollection, according to a letter of 4th March, 1856, was that he had received board and tutoring from Niemtschek from 1792 until the end of 1797. Not only did he write a biography of Mozart published in Prague

have become acquainted with the sad situation in which my brother found himself. [35] I shall return the *Musikalische Zeitung*¹³ to you with thanks as soon as I have read it through again, and as far as the biography is concerned, I would ask you to write saying how much it costs, as I would like to have it.

I have also distributed the announcements of the works of Mozart and Haiden¹⁴ among my good friends so as perhaps to awaken in them a *gusto*¹⁵ to subscribe. [40]

I shall not fail to support you, as far as it is in my power, in publishing this work. I remain, with particular respect,

nobly born sir,

[45] your most obedient servant

Maria Anna, Baroness von Berchthold Sonnenburg mpa¹⁶



[GRACE NOTES AT BEGINNING OF SONATA III CORRECTED AFTER BD VI, p. 516]

May I be so bold as to inform you sincerely that during frequent playing through of the 6th theme, *une fièvre Brulante*,¹⁷ I was not at all able to persuade myself that either the *theme* or the *variations* are of my brother's composing, [50] since the melody has nothing pleasant at all, and the harmony sounds very unpleasant.

(Widtmann) in two impressions (1796/7 and 1808) and for which Constanze supplied a large quantity of notes and letter material, but he is also said to have played the major role in preparing Breitkopf & Härtel's complete edition of Mozart's works.

¹³ BD: B & H had obviously sent Nannerl Niemetschek's biography and three numbers of the *Allgemeine Musikalische Zeitung* containing "Anecdotes from the life of Mozart" provided by Constanze.

¹⁴ BD: The *Oeuvres complètes* of Joseph Haydn, 12 instalments, 1800-1806.

¹⁵ = "taste, inclination".

¹⁶ "Freyin von Berchtold Sonnenburg". / mpa= manu propria = in her own hand.

¹⁷ BD: KV App. 285 (KV⁶: App. C 26.02); KV⁶ includes it under doubtful and spurious works.