

1285. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

My dear Herr *André*,

Vienna, 21st *Febr.*, 1800.

I am sitting down to answer your letters in sequence.

On your letter of 21st *January*. There you write that you are not willing to take the Berlin copies of the *concerto*³ for 45 kr.⁴ each. [5] Now, since this was the only condition under which I offered them to you, you should not have had them delivered, and I may surely expect you to send them here as soon as possible at your expense (with the first convenient package). I can quite certainly use them. But if you change your mind, I would ask you to include the money for them in your next payment in the middle of March.⁵ [10] – I have already requested Breitkopf and Härtel to send you directly the few originals of mine they still have in their keeping; you have already received from me some of those they once had. The item you were most keen to have from them is now worth less to you, for the *clavier concerto*⁶ in question will now be engraved, or is perhaps already being engraved at this moment. [15] To *Baron Jacobi*⁷ you write nothing less than the following: I have ceded my rights to you, now it is up to you to secure the profits. I see that you have already announced our transaction in the Hamburg and Frankfurt newspapers. The announcement is very good indeed, and that would be enough, I thought, for is there anywhere where the Hamburg newspaper does not reach? [20] If you furthermore want to insert it in the Literature newspaper or anywhere else, you are of course free to do so: for me, especially because of my lack of connections, this causes unnecessary costs. Your announcement alone is of course unchallengeable and therefore authentic enough. But my constant hope is that you will publish more works⁸ than the announcement promises. And here it occurs to me, among other things, to suggest publishing the many easy and pleasing arias from the earlier works in *keyboard* reductions as yet another collection of songs, [25] e.g. from *Bastien* und *Bastienne* and the many others if you do not want to present these in their entirety. I am grateful to you for promising shorter processing times:⁹ but I do not share your opinion that a couple of weeks do not matter. [30] When one is counting on receiving one's money, it is a matter of great importance to receive it. Otherwise I am entirely happy to see you profiting substantially from the currency exchange.¹⁰

On your letter of 27th *Jan.*¹¹ I am most obliged and grateful for the trouble you have taken in vain,¹² and commend this matter to you for another occasion. [35] Perhaps you could

¹ BD: Nissen's handwriting, Constanze's signature. Nissen: cf. note No. 1224.

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: the "small number" of copies of K503. Constanze advertised them on 8th January, 1800. Cf. No. 1292/49, where the number 30 is mistakenly given.

⁴ 60 kreuzers = 1 florin.

⁵ BD: See contract in No. 1262/10-12.

⁶ BD: Probably K595 (cf. note on No. 1299/84).

⁷ BD: Konstans Philipp Wilhelm Jacobi, Baron [Freiherr] von Kloest. Formerly Prussian diplomat in Vienna, 1791-1816 in London.

⁸ BD: André did not announce a complete edition, but only the publication of several of Mozart's works, known and unknown. Constanze had suggested a plan for all the works now in his hands on 29th November, 1799.

⁹ BD: Delays in the payment of money orders, cf. No. 1273/16-18.

¹⁰ BD: Exchange of Imperial thalers and guldens, cf. No. 1299/4-9.

¹¹ BD: No. 1277a (lost).

¹² BD: An attempt to find an employment opportunity for Carl Thomas, cf. No. 1275.

offer my son good conditions in your own business sometime? Perhaps he would be of good service to you, for he is quite expressly not an empty-head in music.

On your letter of 13th *Febr.*, 1800. With it I received the money order for your third payment, and I shall leave this letter on one side [40] until I can tell you that the money has been paid. How can you believe that it would have crossed my mind that I would find something to grumble about regarding the payment¹³ or anything else on your part? Far from it! Yet my commercial manager,¹⁴ who sends his best compliments to you, notes that you did not need to use the word punctually. [45] For since *Dellazia*¹⁵ is not required to make the payment until 27th *Febr.*, I have been given a date actually four weeks minus one day later than required by the contract. But you know his pedantry, of course, to which I put a stop on this occasion by saying that you would certainly keep the last date punctually. I am not surprised that you do not want to pay so much for the *Requiem*,¹⁶ but I am indeed surprised that you have not made any offer for it at all. [50] It makes no difference to me: I do not benefit from it; but I would have wished to see it in your hands out of friendship for yourself and your collection. And with this I give you a further piece of advice. *Davide penitente*¹⁷ has only been published, as far as I know, in written copies, one of which you have received from me, if I am not mistaken. Now search through the *arias* and masses, [55] from which this oratorio was put together, for the relevant pieces in the original, and publish the work as a companion to the *Requiem*: it will be just as successful, for it is beautiful. I receive the *musicalische Zeitung* with terrible irregularity, but I am very keen to see the article that you have drawn to my attention. [60] At the moment I know of nothing I can tell you on the matter. You know what you have in the original and therefore also what others do not have, and what others really can have.

I am looking forward enormously to the complete *thematic catalogue* which I owe to your kindness as we agreed.¹⁸

[65] On 8th *Jan.* I expressly wrote this to you: if you do not want to pay me a price for the copies in Berlin corresponding to the price of the 211 copies,¹⁹ I would ask you to return my instruction.

./ Here you find some notes on Mozart pieces which you do not have: you will receive even more of these. [70] Be so kind as to inform me with whom you most frequently do business here, so that I can let you have the pieces which come into my hands, thus saving the expense of sending them.

I am now putting the fragmentary leftovers in order, and here it is very important for me to have information from you about the pieces of this genre²⁰ which you bought from me right away. [75] Be so kind then – you thus leave me inordinately obliged to you – to inform me as soon as possible of the key and/or whatever else is characteristic about:²¹

the *oboe concerto* he had started
the unfinished *Harmonie*²² piece

¹³ BD: According to the contract, 1500 florins were still to be paid. See lines 44–45, 99.

¹⁴ BD: Nissen.

¹⁵ BD: Probably Bartholomä Dellazia, merchant, resident in Innere Stadt No. 929.

¹⁶ BD: 50 ducats, = 225 florins, cf. No. 1281/4.

¹⁷ BD: *Davidde penitente* K469. Here Mozart re-used the music of a number of movements from the Mass in C minor K427 (417a) and composed two new arias and a cadenza for three solo voices.

¹⁸ BD: Cf. No. 1283/71–72. This was never realised as Constanze hoped.

¹⁹ BD: From Berlin: see lines 3–4; “211”: the copies of clavier concerto K503.

²⁰ BD: So André had purchase not only complete pieces but also fragments from Constanza.

²¹ BD: From line 78: probably K293 (416f); perhaps the fragment K384b (+ KV Anh. 967384c?) or possibly KV⁶ 384 B; “Scena” = Trio K434 (424b; KV⁶ 480b); K435 (416b); K580; “four hands”: probably the fragment K357 (497a) – cf. No. 1288/249 and note on No. 1297/50; “Sonata”: either K404 (385d) or K402 (385e), both completed by Maximilian Stadler; “nameless”: *Zaide* K344 (336b) – cf. No. 1252/32 ff.; K422; K430 (424a).

²² BD: Music for an ensemble of wind instruments capable of playing outdoors. Here perhaps the fragment KV 384b, possibly with the fragment KV Anh. 96/384c.

[80] *Scena* b^b major²³

Aria d major²⁴

Aria b^b major²⁵

and the *sonata* for four hands g major²⁶

[85] For the *sonata* with *violin*,²⁷ which was finished by a musical friend, I already have this information. I would furthermore like to know how many *scenes* and *acts* are finished in the nameless German opera and which of them have *melodrama* instead of *recitative*; furthermore, how many scenes have been worked out in the two unfinished Italian *operas*

[90]

and whatever
else is
characteristic
about them.

[95] *L'oca del Cairo* and
Lo sposa deluso } These, I believe, are the names.

./ I am enclosing a form in which I am writing down the other fragments with comments.

Vienna, 27th Febr., 1800.

Now I have the honour of informing you that Herr *Dellazia* has paid me. [100] Until I write out a formal receipt for the whole sum after the final payment on your part, the present letter will serve you, in which I hereby declare that, of the Three Thousand One Hundred and Fifty Guldens stipulated in the contract, you have settled up till now Two Thousand and One Hundred Guldens²⁸ in the 3 payments stipulated.

[105] You recall that you played and sang on my *clavier* a chorus, dir Sele des weltalls etc., and an *aria*, Dir danken wir die freude.²⁹ These two pieces, fragments of a *cantata* he had started, were reduced for keyboard by a musical friend. You received the originals, but there the final bars of the *aria* were missing. I have now found them and am sending them to you, [110] on the one hand along with the beginning of the *aria* which should have followed it, and on the other hand with a deficient score of the *violin quintet* in G minor³⁰ and some other fragments which you can possibly use here and there to complete something.

In the same way as much of the The Magic Flute, *Don Juan*, *Cosi fan tutte* and *Figaro* has been arranged for *quintet*, [115] the public here desires a similar arrangement of *Idomeneo*.

I have the honour to be, with great respect, your most obedient servant
Constance Mozart

²³ BD: The trio KV 434 (424b; KV⁶ 480b), written for the opera *Il Regno delle Amazoni*.

²⁴ BD: KV 435 (416b).

²⁵ BD: KV 580

²⁶ BD: Probably the fragment KV 357 (497a); cf. No. 1288/249; note on No. 1297/50.

²⁷ BD: Either KV 404 (385d) or KV 402 (385e).

²⁸ 1 gulden can be taken as equivalent in value to 1 florin. BD: The payments were 300 florins when the contract came into force (cf. No. 1262/43), 300 florins on 8th January, 1800 (cf. No. 1273/14, 19), and 1500 florins on 27th February, 1800 (cf. No. 1285/99).

²⁹ BD: Numbers 1 (chorus) and 2 (tenor aria) from the Masonic cantata K429 (468a). Text by Lorenz Leopold Haschka (1749-1827). Five different versions of the cantata are known. Cf. lines 146-157 and No. 1288/204-216. Keyboard reduction by Maximilian Stadler.

³⁰ BD: K516. Cf. No. 1262/90, where it is recorded as "quintet b^b major" and note on that line.

ON THE ACCOMPANYING LEAF:

No. 1. *Finta giardiniera*,³¹ part one, possibly available in original copy [120] from Herr Drexler (spice merchant or the like) in Wels in Upper Austria, who was once the manager of an amateur theatre.

Regarding the untitled singspiel³² with *melodrama*, one could search through the newspapers to supply this if possible and give the child a name. I do not know if it was ever finished.

[125] In *Don Juan* some music for wind instruments is missing.³³

A *fantasy* for the *fortepiano* in F minor is said to be in the hands of a Herr Leitl³⁴ in Prague.

Regarding *Scena* No. 34³⁵ in the *thematic catalogue*, approach Count Hazfeld³⁶ in the Mainz area.

[130] *Più non si trovano*, a *notturmo*,³⁷ will be sent at a suitable opportunity.

It may be possible for Abbé Stadler³⁸ to complete the *rondo* of the *clavier concerto* No. 26 through his correspondence with the Ployens' daughter.³⁹

Abbé Ghelinek, at Prince Kinsky's⁴⁰ residence here,⁴¹ is said to have some as yet completely unknown *clavier* pieces, such as 2 *fantasies* and a *Concerto* in C which he got from the deceased Frau Trattner.⁴² [135]

Leitl has 4 *concertos* in C, one in A, they say.

The bookseller Herrl⁴³ in Prague probably has the original of the *clavier concerto* No. 47.⁴⁴

I have been told that the fragment of a *sonata* for four hands which was, I believe, [140] the last number in Herr André's catalogue, cannot be used because the whole sonata has apparently been published by Hofmeister;⁴⁵ but someone else denied this.

Traeg⁴⁶ has the original of the *bass aria* No. 132: *per questa bella mano*; furthermore a *divertimento*.

³¹ KV 196. Cf. note on No. 0530/3-4.

³² BD: *Zaide* K344 (336b). Cf. No. 1252/32-36; No.1255/3-11. André composed missing numbers, and necessary text was written by Carl Gollmick of Frankfurt. This version was published in 1838.

³³ BD: In numbers 13, 19 and 24.

³⁴ BD: Franz Leitl, flautist and oboist, Prague; had a collection of autographs.

³⁵ BD: KV 490.

³⁶ "Graf". BD: Clemens August Johann Nepomuk, Count [Graf] Hatzfeld, a political and military official, was married to Maria Anna Hortensia, Count [Gräfin] Hatzfeld, who took part in a private performance of *Idomeneo* in Vienna in 1786. She appeared on the list of subscribers in No. 0780/69.

³⁷ BD: KV 549; cf. Nos. 1081/8; 1248/47-49; 1256/44-45; 1260/60-62.

³⁸ 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. He wrote that he heard Mozart playing the organ in Melk (in 1767: BD VI, p. 138). He must have known Mozart personally by 1781, when they went together to check the results of Artaria's work with the *Sechs Sonaten für Klavier und Violine*. Advised Constanze regarding Mozart's musical estate.

³⁹ BD: The pianist Barbara (Babette) von Ployer, daughter of Gottfried Ignaz (*von* after 1780) Ployer, a high official in Vienna. Mozart composed for her the concertos KV 449 and KV 453 (the third movement is probably the one referred to here) and played with her in numerous private concerts.

⁴⁰ "Fürst Kinsky". BD: Joseph Gelinek (1758-1825), pupil of Albrechtsberger. Priest. On the recommendation of Mozart, who admired Gelinek's improvisation, Philipp, Count [Graf] Kinsky, made him his house chaplain and keyboard teacher.

⁴¹ BD: Cf. note on No. 1269/30-31.

⁴² BD: Probably the fantasy KV 475 and the sonata KV 457 belonging with it, both dedicated to Mozart's pupil Maria Trattner, who died in 1793.

⁴³ BD: Johann Herrl, who published the two editions (1798 and 1803) of Niemetschek's Mozart biography.

⁴⁴ BD: Not identified.

⁴⁵ BD: Franz Anton Hoffmeister, who published the first edition of KV 501 in 1787. Cf. note on No. 1135/30.

⁴⁶ Johann Traeg, publisher in Vienna; cf. No. 1230/10.

[145] No. 2. Scheme or example. See my letter.⁴⁷

A German *cantata*: Dir, Sele des weltalls, o Sonne etc.⁴⁸ with 2 *tenors* and 1 *bass* voice. The first chorus in E^b major is completely finished. It begins with a magnificent *unisono*, and there prevails throughout a noble, simple, pleasant melody. [150] At the words From you comes fruitfulness, warmth, light etc.,⁴⁹ the name light is thrown into relief by a surprising *forte* on the seventh chord, and would without doubt affect listeners powerfully, inasmuch as the accompaniment is supplied by the indicated instruments: *flutes, oboe, clarinets, bassoons* etc. After the chorus comes a *tenor aria* in B^b major, full of the most delicate melody and with a magnificent accompaniment by the contrabass. [155] But here, too, the accompaniment in the other instruments is missing. Finally, there follows a second *tenor aria* in F major, but only 17 bars of it are to be found.

⁴⁷ Line 96.

⁴⁸ Lines 105 ff.

⁴⁹ “Von dir kömt fruchtbarkeit, Wärme, Licht etc”.