

1299. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

Vienna / To / Herr Johann André / Music Publisher / in / Offenbach on Mayn.

Dear Herr *André*,

[Vienna, 31st May, 1800]

You must forgive me: with the banknotes³ in which you paid me, [5] and with which transactions are easy in the Empire,⁴ you have made a profit, and with the bank debentures,⁵ debentures which I bought from the local bank with your money, I have made a loss, for I had to pay more for them when I bought them than if I had been able to buy them at exactly the time stipulated. This is the truth. – *N.*⁶ is happy to be considered wrong simply to avoid a squabble. [10] But he then goes on to maintain that you said regarding the letters that it was all the same to you who was named in the address. So far you have not replied to this. Here *N.* is writing to you about it for the last time. I have now finally read Breitkopf's counter-announcement: my thanks to you for informing me of it; and I am pleased that you think that I alone have to answer it. After due consideration, [15] I have come to the decision not to utter a single word in reply: otherwise the squabbling over it will never end. Breitkopf is absolutely right when he says this at the end of his announcement: The future or the editions will testify to the truth – quite certainly, but to your advantage. Otherwise he has the obvious *tort*⁷ of becoming merely the pirate of all the pieces that you publish: [20] for, since he cannot publish them according to the originals, he must at least publish them according to the edition which has been made from the originals. For heaven's sake, make absolutely sure that your publications prove extremely accurate! The fragments which I have do not belong to you. [25] All that I sold to you were the 15 packets which you sealed, with the promise of passing on to you whatever else might come into my hands. On that basis I have already delivered the 16th packet to you, and now you are receiving the 17th; if I get more, may it be a true joy to me. I am not allowed to sell a single work more; my interest is that everything that my husband wrote should be published – my promise is your guarantee of this, [30] as if my promise required a guarantee. When you bought these 15 packets from me, you furthermore saw a quantity of fragments and outlines of pieces which I declared that I would not part with. And far from claiming them or expressing the wish to obtain them, you exclaimed: Many would be glad of these pieces! Someone could commit a big fraud with these! [35] With these, one would all at once have beautiful themes! – I am preserving them carefully, and if my son does not use them at some point, they will then certainly never be used, except if someone publishes them as they are, *curiositatis gratia*,⁸ in a collection. Then nobody could adorn himself like the bird with the borrowed feathers, and that which is Mozart's would remain Mozart's. [40]

¹ BD: Nissen's handwriting. 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 Not a currency for daily use, but a promise to pay the bearer in valid coinage.

⁴ Constanze speaks of the "Reich" [≈ Empire], presumably meaning the Holy Roman Empire of the German Nation, covering roughly the area of present-day Germany.

⁵ BD: Constanze's finances were obviously so healthy that she could afford to make long-term investments.

⁶ BD: Nissen. He had presumably sent a letter whose content would be necessary to understanding the following lines 9-12.

⁷ BD: ≈ "fault, flaw".

⁸ BD: ≈ "for the sake of curiosity".

What I have just said applies, of course, to all the fragments which I have not handed over to you. The 4 fragments which I have indicated to you as having been completed, and which you have enough knowledge to judge, therefore also belong to me, and it is pure *hazard*⁹ that it did not affect their quality at all when a friend¹⁰ completed them, [45] without any self-interest, purely out of love for Mozart, for art and for me, in order perhaps to gain a little profit for me from it. There is not even the shadow of an obligation on me to give them to you, for otherwise this would mean you had a right to all the fragments. If, in the course of this, you should fail to recognise my considerate attentiveness and zealotry for you, that is not my fault. [50] I would have expected a profitable proposal. You have enough knowledge, as good as anyone else's, to complete the pieces mentioned – of that I am convinced. But I would not wish to reward my friend so badly that his work should be for nothing. In light of the above, I modify my proposal as follows: [55] I will give you these 4 fragments if you publish them as completed by my friend and indicating how much of it is by Mozart himself, recompensing me for this either with a payment equivalent to 25 copies or *in natura*¹¹ with 25 copies.

IN THE MARGIN:

If you do not take me [up]¹² on any of these suggestions, [60] I will sell them or publish them myself.

I will even give them to you in return for 4 copies if, at the same time, you present me with the keyboard reductions of the following already published *operas* and send them to me free of charge: *N.B.* Whatever the case, my friend's work must be used. The Marriage of *Figaro*, The Magic Flute, *Così fan tutte* and The Abduction from the *Seraglio*. [65] How can you believe that *N.* can take charge of obtaining and locating what is missing? Does he have nothing else to do? But he is of course thorough and eager in any good cause. If he ever discovers anything, he will always let you know. It is hard to pin Wranitzky¹³ down, he has no obligations to me – it is up to you to make use of his friendship. [70] You cannot expect me to be your permanent representative. For that you must take someone, if Wranitzky cannot do it personally, whom you can pay for their time and trouble. If many letters like your thick one of 2nd May should come this way, it really would be unfair for me to bear the costs. The correspondence is to your advantage alone [75] – Working on this principle, I would of course also have to pay for sending the musical works: the spirit of our contract is that I should have no expenses at all. I sent Breitkopf a bill for all our letters. Let me go on to advise you, as a friend, not to be too hasty in accusing Breitkopf, at least in public. [80] You recently said this to me: So Breitkopf wants to make people believe that he too has the *concertos* in A major, E^b major and C minor in the original!¹⁴ In his latest advertisement he did not say that he has them in the original. But in his advertisement for the month of *February*, admittedly, he did say that following the *concerto* which I let him have (and following the one which I published myself¹⁵), two other clavier concertos¹⁶ would appear next, likewise to be edited from the

⁹ BD: ≈ luck.

¹⁰ Presumably Abbé Maximilian (von) Stadler (1748-1833), ordained priest, later a prior and then a commendator abbot. From 1796 he came to Vienna and gave himself entirely to his musical inclinations. Advised Constanze regarding Mozart's musical estate.

¹¹ BD: ≈ in kind.

¹² BD: Word missing.

¹³ BD: Paul Wranitzky (1756-1808), composer, music director, musician, Freemason. A friend of Haydn and Beethoven, and almost certainly of Mozart. Witness to Constanze's contract with André.

¹⁴ BD: KV 488 (published in 1800), KV 482 (in 1801) and KV 491 (in 1804).

¹⁵ BD: KV 503 (in 1804).

¹⁶ BD: KV 503 was followed by KV 365 (316a) (in 1804) and KV 238 (in 1804). The concerto which Constanze "let [him] have" must therefore have been KV 595, which preceded KV 503.

original manuscripts. He may well have copies of the pieces mentioned. How good his copies are time will tell. In the meantime, you always have the great advantage over him, being able to make complete evaluations as far as his copies are concerned, and partial evaluations where someone may sell him something as an original manuscript if you have it yourself. [90] With your letter of the 2nd May, you have caused me much and double toil. I notice that you have not even looked at all my notes: in them there are answers to many of your questions. In the meantime, nevertheless, I shall go through the items once again, as far as my memory will help me, and otherwise I refer you to the notes. [95] I have also made new enquiries recently. [95] What follows below is absolutely and definitively everything that I can tell you. Besides that I will keep my word honourably and obtain for you whatever else I may yet come across and inform you if I discover that something can be found elsewhere. Recently I took a lot of trouble in vain and appealed for material in several newspapers and letters. [100] When you send me music from your edition via Traeg¹⁷ or anyone else, I would ask you to instruct him to arrange personally for it to be delivered to me at once so that I do not need to wait at all.

The postal charges for the music which I sent you today amounted to 40 kr., which I therefore request along with the payment for the music from Berlin.¹⁸ [105]

I commend myself to you most heartily and am, in great friendship, your most obedient servant

C. Mozart Vienna, 31st May, 1800.

First concerning the category for which you wrote the following heading:

[110] Scores and parts of the following, which are all listed in the catalogue in his own hand, are missing, and for these I request more detailed information as to where I might possibly get them.

2. *Clavier quintet*¹⁹ is owned by Herr von Zmeskal,²⁰ court official in the Hungarian Chancellery here, with a double ending.

[115] 3. *Clavier concerto*,²¹ in the original, is owned by *Abbé* von Stadler²² here.

8. *Rondo* for clavier solo²³ belongs to No. 18 (immediately following on this page).

18. *Allegro* and *Andante*. The *sonata* is printed by *Artaria*.

9. *Leitgeb*,²⁴ whom I asked about it, does not have it.

[120] 10. 12 *Variations* for *clavier solo*²⁵ may be with Herr Hofmeister, at least they were written for him or his *Cahiers*.

11. An original *symphony*²⁶ by Mozart (I do not know if it is precisely this one) is said to be owned by Herr Stoll,²⁷ *regens chori* in Baden – not far from Vienna. The grand Duke of

¹⁷ BD: Johann Traeg, publisher and music dealer, representative for B & H in Vienna.

¹⁸ BD: Constanze entrusted B & H with selling her own publication of KV 503 on commission. B & H then arranged for a number of these copies to be offered for sale in Berlin. Constanze sold these remaining copies to André.

¹⁹ BD: KV 452 (cf. No. 0781/6).

²⁰ BD: Nikolaus Zmeskáll von Domanovercz (1759-1833), from 1793 "most intimately friendly of Beethoven's factotums", employed in "der Ungarischen Canzeley".

²¹ BD: Not securely identifiable.

²² 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.

²³ BD: KV 494, which Mozart prefixed to KV 533, the latter being the "No. 18" here.

²⁴ BD: Joseph (incorrectly Ignaz) Leutgeb (*Leitgeb*) (1732-1811), horn player, one of the few people mentioned throughout the almost 30 years of correspondence (1763-1791). The large number of works written for him by Mozart speak for his musical abilities. The piece here may be KV 495.

²⁵ BD: KV 500.

²⁶ BD: Thought to have been KV 504, but this was not found among Stoll's possessions.

Tuscany,²⁸ in whose residence Wranizky often plays, is said to have two completely unknown *symphonies*²⁹ by Mozart. [125]

14. I have now sent you some fragments of this *quintet*.³⁰

17. Regarding the *scena* for *Madame Duschek*³¹ in Prague, I refer you directly to her.

22. Regarding the duet for *Mombelli* and *Benucci*,³² who is in Tuscany, likewise a referral to these 2 singers.

[130] 25. This *symphony*³³ was performed in Prague, so enquire there.

31. 32. Most of these *canons*,³⁴ however, are with Breitkopf.

33. One *divertimento*³⁵ in the original (I do not know if it is precisely this one) is owned by Traeg. No, this is not the *divertimento* which Traeg has.

Dances.³⁶ As far as these are concerned, Herr von Lipawsky³⁷ here has some in the original.

[135] 44. Frau Hofer³⁸ maintains that she has never owned this *aria*.

45. A quintet³⁹ (I do not know if it is precisely this one) is owned in the original by Herr von Puchberg,⁴⁰ a merchant here.

It is necessary to speak with the elder Stadler,⁴¹ the *clarinettist*, regarding such things. He had several in the original, [140] and still has unknown trios⁴² for basset horns in copy. He maintains that his chest, in which these things were, was⁴³ stolen in the Empire,⁴⁴ But others assure me that this chest was sold off in the Empire for 73 ducats,⁴⁵ but I believe there were also instruments and other things with these originals in the chest.

[145] 57. Organ piece for a clock.⁴⁶ This is said to be owned by the present Imperial and Royal Valet Count von Deym⁴⁷ here, proprietor of the art gallery (which he previously called

²⁷ “regens chori” = “choirmaster”. BD: Anton Stoll (1747-1805), schoolteacher and choir master in Baden by Vienna, cf. note on No. 1162/2. In his possession were – besides the autograph of “*Ave verum corpus*” KV 618 – the autographs of KV 193 (186g); 194 (186h); 260 (248a) and 337, which he had certainly received directly from Mozart himself.

²⁸ “Grossherzog von Toscana”: Ferdinand III, a son of Leopold II.

²⁹ BD: KV 516; cf. No. 1285/111.

³⁰ BD: This is the only mention of Ferdinand's owning these.

³¹ BD: KV 528; cf. No. 1070/8. Josepha Duschek (1753-1824), singer, was married to Franz Xaver Duschek (1731-1799), pianist and composer in Prague. They had known the Mozarts since 1777.

³² BD: KV 540b, composed later for *Don Giovanni*.

³³ BD: Probably KV 543; the parallel passage in lines 154-155 suggests that Constanze's “gemacht” here means “performed”.

³⁴ BD: KV 553 ff., sent to B & H by Nissen in 1799.

³⁵ BD: Very probably KV 563 (cf. No. 1083/18), written for Puchberg.

³⁶ BD: Possibilities are KV 567, 568 or 571.

³⁷ BD: Felix Joseph Lipowsky (1764-1842), later compiler of a music lexicon and Bavarian official and ambassador.

³⁸ BD: Constanze's sister Josepha. The aria is KV 580.

³⁹ BD: probably “Stadler's quintet”, KV 581.

⁴⁰ BD: Johann Michael Puchberg (1741-1822), 1768-1777 in charge of a factory and wholesale business for finished and semi-finished silk layers, velvet, ribbons, cloth and gloves. It was probably in Masonic circles that he met Mozart. He was also in contact with Joseph Haydn. Mozart dedicated to him the string trio *divertimento* in E^b KV 563 (cf. No. 1094/23; No. 1121/11) and perhaps also the piano trio in E KV 542 (cf. notes on No. 1077/50 and No. 1083/18). In the course of three years, Puchberg lent Mozart a total of at least 1415 florins (cf. note on No. 1076).

⁴¹ BD: Presumably Anton Paul Stadler, cf. No. 1022/61.

⁴² BD: No doubt KV 439b, a *divertimento* for three basset horns.

⁴³ BD: Constanza uses the plural “sind”.

⁴⁴ Constanze speaks of the “Reich” [≈ Empire], presumably meaning the Holy Roman Empire of the German Nation, covering roughly the area of present-day Germany.

⁴⁵ BD: Approximately 328 florins.

⁴⁶ BD: KV 608; cf. No. 1146/35.

⁴⁷ BD: Count [Graf] Joseph Nepomuk Franz de Paula Deym von Stržitéž took the name Müller following a duelling incident. Müller opened a gallery in Vienna in 1790 in which various mechanical toys were also on show. In 1791 he opened a mausoleum dedicated to Field Marshal [Feldmarschall] Gideon, Baron [Freiherr] von

Müller's gallery).

59. The original of this bass *aria* with *obbligato* double bass⁴⁸ is in Traeg's keeping.

63. Short Masonic Cantata. It is possible that Hofmeister⁴⁹ has it; he printed it, at least. [150]

Score with 3 basset horns, 5 numbers. The vocal parts of these *Notturmi*, which are by Jacquin,⁵⁰ are with Traeg and Everyman,⁵¹ but I do not think they have been published.

Regarding the Mass for *Davide penitente*,⁵² it is necessary to enquire in Salzburg, where it was written or performed. [155] He certainly did not transform the conclusion of the Mass into the *Requiem*. As he was writing the Mass, there was no talk of the *Requiem*, which is many years younger. – No one knows the theme of a Mozart *clavier* concerto which someone supplied to you.

Postscript: I once called personally on Leitgeb, who lives in the most distant suburb; [160] I subsequently wrote to him twice, and he has not kept his word. I have therefore now resolved to send you the packet and letter; now it seems he will not have this piece⁵³ at all.

Now for the section with the pieces to be completed.

I have never had anything more of The Marriage of *Figaro* and the Abduction than what I have already told you of person. [165] Perhaps they can be obtained from the theatre here via Wranizky.

I cannot find the little that is missing from *Don Juan*.⁵⁴ Since it is so little, it does not matter. You can get it in copy from Traeg, who has it. Der Schauspieldirector⁵⁵ consists of the overture and 5 numbers. [170] See the keyboard reduction⁵⁶ which Breitkopf published without a date, but several years ago, which is by Siegfried Schmiedt.

Most of the other deficient pieces will probably never have been finished. In the meantime

ad 1. Sonate à 4 mains. The theme of the *sonata* for 4 hands in G major,⁵⁷ in the form in which you showed me it, [175] is said to be in the middle of the variations for 4 hands which have been engraved by Hofmeister.

4. *Clavier Rondò* with orchestral accompaniment. This will be in the hands of the former Fräulein Pleyen,⁵⁸ married name Bojanowich, who lives not far from Kreuz⁵⁹ in Croatia. Her husband's father is the Hungarian court agent here. [180] Up till now I have had letters sent to her without success.

Laudon († 14th July, 1790) in which a clock/organ played a new piece of funeral music every week. The piece played during the first week is said to have been KV 594.

⁴⁸ BD: KV 612; cf. Nos. 1146/43 and 1285/143.

⁴⁹ BD: Franz Anton Hoffmeister (1754-1812), composer and publisher in Vienna, Mozart's main publisher during his lifetime.

⁵⁰ BD: Although this is supported by the title on one of the copies, there is little doubt that the parts are by Mozart. Gottfried von Jacquin (cf. Nos. 1022, 1069, 1072) was a friend of Mozart's; his sister Franziska was one of Mozart's keyboard pupils (cf. note on No. 0972/2).

⁵¹ BD: KV 436-439a; Constanze means that most of the other music dealers in Vienna have the parts.

⁵² BD: Mozart joined the cantata *Davide penitente* (KV 469) to the Kyrie and Gloria of KV 427 (417a) for the Musicians' Society concert in Vienna in March, 1785, additionally composing two arias and a cadenza for three vocal soloists.

⁵³ BD: Probably referring to the rondo mentioned in line 192.

⁵⁴ = Don Giovanni KV 527.

⁵⁵ BD: KV 486 (cf. No. 0930).

⁵⁶ BD: By Siegfried Schmiedt, Leipzig, 1792.

⁵⁷ BD: KV 357 (500a); cf. Nos. 1285/95-96; 1297/50.

⁵⁸ BD: Barbara Ployer was the daughter of Gottfried Ignaz Ployer ("von Ployer" from 1780 on), a high official. Mozart composed for her the concertos KV 449 and 453 and played with her in numerous private concerts.

⁵⁹ BD: Kreutz (Križevci), north-east of Zagreb.

5. I have now sent you the conclusion of the *tenor aria*.⁶⁰

9. Breitkopf did not receive this *sonata*⁶¹ from me. It must have been complete.

11. *Aria* for Frau Hofer.⁶² according to the letter, it has never existed complete.

[185] 13. You draw too many conclusions: because Traeg has this *concerto*,⁶³ it must be among my things. It must have existed, that is true. Leitgeb does not have it.

17. Because you attach so much importance to this *cadenza*, I have attempted to get hold of it for you in copy. Ghelinek,⁶⁴ who otherwise collected these pieces, does not have it, nor does Stadler, nor does the piano tuner Kutschera.⁶⁵ [190] In the meantime, the latter has promised to look around for it. I have no more *cadenzas* – I have nothing more. # See below.

[AT THE END OF THE LETTER: # Neither Kutschera nor Förster⁶⁶ can get hold of this *cadenza* for me. Everyone maintains that they do not know it.]

6. 10. *Rondo* for horn⁶⁷ with humorous writing over it. Leitgeb has promised me it in copy. I believe that nothing of these pieces has been published at all.

[195] 12. Leitgeb does not know the *Rondo* for horn with orchestral accompaniment⁶⁸ at all and deduces from that that it does not exist with all the parts.

14. Leitgeb passes the same judgement on the schematic first *allegro*.⁶⁹

15. The schematic horn *concerto*⁷⁰ likewise.

By the way, Leitgeb does not have anything at all in copy except a *quintetto* in D# *à corno solo*, [200] *violino, viola prima, viola secunda, violoncello*,⁷¹ which you probably have in the original!

Regarding any *harmoniemusik*⁷² which you may still lack, Wranizky can probably get information on it via the elder and younger Stadlers or Herr Wendt⁷³ here.

[205] The widow Eissen, Eizen⁷⁴ or something of the kind, widow of the horn player in the National Theatre here, is said to have some original scores for horn. Wranizky will know them. Mozart himself gave the originals to her husband.

Among the fragments which you received from me during the transaction were

[210] *Scena b^b major*
Aria d major
Aria b^b major.⁷⁵

⁶⁰ BD: Cf. No. 1285/109.

⁶¹ BD: Not identified.

⁶² BD: Josepha, Constanze's sister.

⁶³ BD: Presumably one of the unfinished concertos for Leitgeb.

⁶⁴ BD: Joseph Gelinek (1758-1852), pupil of Albrechtsberger. Mozart admired the improvisational skills of this ordained priest. Cf. No. 1297/62.

⁶⁵ BD: Emanuel Alois Förster (1748-1823); cf. No. 1295/44 ff. Music teacher in Vienna and vociferous opponent of B & H's ascription of the variations KV Anh. 289 (KV⁶: Anh. C 26.06) to Mozart.

⁶⁶ BD: Emanuel Alois Förster (1748-1823); cf. No. 1295/44 ff. Music teacher in Vienna and protestor against B & H's ascription of the variations KV Anh. 289 (KV⁶: Anh. C 26.06) to Mozart.

⁶⁷ BD: Cf. No. 1297/58. Probably the second movement of the horn concerto KV 412 (and 514) (386b).

⁶⁸ BD: Cf. No. 1297/59.

⁶⁹ BD: Cf. No. 1297/62.

⁷⁰ BD: Cf. No. 1297/64.

⁷¹ BD: KV 407(386c). Constanze's supposition that André had the work "in the original" is false; André's edition was certainly based on the copy sent by Constanze in November, 1800. Artaria & Co. published an arrangement including a menuet taken from KV 375; cf. No. 1322/78-81.

⁷² BD: Music for an ensemble of wind instruments suitable for outdoor use.

⁷³ BD: Johann (Nepomuk) Wend (Went), († 1801), oboist at the Imperial and Royal court. Appears to have arranged a number of Mozart works for "harmoniemusik" (cf. BD VI, p. 547).

⁷⁴ BD: Katherina Eisen, widow of the horn player Jakob Eisen (1756-1796), member of the court music from 1787.

⁷⁵ BD: Cf. Nos. 1285/80-82; 1288/246-248.

I would like to hear news of these at a convenient opportunity so that I can enter them in my catalogue of fragments.

[215] I cannot yet, of course, have received the catalogue you promised me of all the Mozart works which you have and which you do not have. It will take time until one can call a catalogue of this kind complete. – The stories from his life could supplement it as well.

Recapitulatio

[220] Rest assured that I have not overlooked a single one of your questions, and that I do not know anything more in the least, nor can I say or do anything more in this respect. Read through this and all my preceding notes carefully, pay attention to the names and genres recorded in some cases in the catalogue, in some cases on the pieces themselves – [225] these are the only signposts. Quite frankly, I know nothing about the pieces which I have not expressly replied to, and my repeated previous and present research in this respect has remained entirely fruitless.

Among the fragments which I have sent you now on my own initiative, [230] there may be some which Mozart used now and again. But I quite intentionally wanted to send you rather too much than too little.