

1322. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

Dear Herr *André*,

Vienna, 26th Nov., 1800.

Your letter of 13th Nov.³ was a pleasure to me in diverse ways. Here is a precise answer for you.

I will therefore wait for the *trio*.⁴ Unfortunately I cannot give you anything more of the *aria*⁵ you request, [5] since I have nothing more. It was written, as far as I can remember, for my sister Lange.⁶ Please address yourself to her if you know where she is: I do not know. I will enquire at Traeg's⁷ and buy it for you if it is available. I remember: you received the parts for it, as for several pieces, only by chance, unintentionally [10] and outside our agreement, so in the eyes of God and the world you would owe me a payment for all these pieces. – Obtaining the entire original score of the *Requiem* is not possible for me or for you.⁸ Doctor (Advocate) Sortschen,⁹ who lives here at Unter den Tuchlauben, has sent it back to the anonymous gentleman,¹⁰ and it was only in the house of S.¹¹ so that St.¹² could examine it for me and compare it with my copy or with Breitkopf's edition. [15] But the consequence of that is not only that my copy of the Breitkopf edition has become more accurate than this edition itself; but the other improvements, carried out by the hand of a master, make my copy even more accurate than the original. [20] Entering these changes¹³ in my copy and also figuring the bass throughout have cost me money. I will let you have this copy of mine, as it is, for fl. [. . .],¹⁴ and then you can truthfully announce that your keyboard reduction¹⁵ (of which I will quite naturally receive 4 copies as well) has been printed from a copy most carefully compared with, and corrected from, the (true) original. [25] I previously said that my copy is better than the original: you know of course / just between the two of us / that not everything is by Mozart,¹⁶ namely many middle voices, and so you will not be offended by the errors committed in his name in the original. But I will do even more on your behalf. [30] I will procure for you namely: *Dies irae, Tuba mirum, Rex tremendae, Recordare, Confutatis, and*

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 BD: No. 1319a (lost).

⁴ BD: No. 4 from *Lo sposo deluso* KV 430 (424a); cf. No. 1318/13-20.

⁵ BD: This could be any of the many arias written by Mozart for Aloisia Lange.

⁶ BD: Aloisia Weber (c. 1760-1839) was 17 when Mozart met first her. She was already singing at court in Mannheim. She became a focus of Mozart's romantic aspirations. The family moved to Munich in 1778. In 1779 she was given a leading position at the German Opera in Vienna [Deutsche Oper]. Cf. No. 0405/30.

⁷ BD: Music publisher and seller in Vienna.

⁸ BD: Constanze thus retracts the offer made in No. 1281/2-3.

⁹ BD: Dr. Johann Nepomuk Sortschan.

¹⁰ BD: Count [Graf] von Walsegg did not reveal his identity when ordering the Requiem; he used an intermediary.

¹¹ BD: Dr. Johann Nepomuk Sortschan.

¹² BD: Abbé Maximilian Stadler (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.

¹³ BD: By Stadler, who also added thorough-bass figures.

¹⁴ BD: Number with three or four digits crossed out.

¹⁵ BD: Published with Latin and German texts in 1801.

¹⁶ BD: Eybler started to complete the score, but then abandoned the task. Süssmayr copied Mozart's notation, but completed it according to his ideas, ignoring Eybler's work.

Sanctus,¹⁷ and entrust you with the following secret: the anonymous gentleman owns the original of everything that precedes the *Dies irae*.¹⁸ From that point onwards, Mozart had only written all the main voices of the *Dies irae*, *Tuba mirum*, *Rex tremendae*, *Recordare* and *Confutatis*, and little or nothing at all in the middle voices: [35] these were written by someone else and, to avoid having two different hand writings mixed together, this person also copied out Mozart's work. So now you know definitively everything that Mozart wrote in the *Requiem*: I told this you above; and this includes in addition all the later sections which are purely repetition. The *Sanctus*, which I will obtain for you, [40] is in the original handwriting of the person who wrote this section as well as the rest. In addition to this, there is the fact that the middle voices of these pieces, which I am obtaining for you, differ from those in Breitkopf's edition, where they appear (with the exception of the little improvements) as in the anonymous gentleman's original. So the person who finished the work¹⁹ must have done it twice: and you can choose between both if it seems right to you. [45] So the *Sanctus* is entirely the work of the finisher, but in the other pieces only what is circled in pencil. You could therefore even truthfully maintain that your keyboard reduction was based directly on the actual originals of 6 numbers (in total there are only 12). – I have re-examined the fragments, that is, I had someone re-examine them. [50] I am happy to send you every part of these that could be of use to you, but they amount to only 4 pieces:²⁰ namely 3 *finis*,²¹ to which there also belongs a middle section which is attached to one of these 3 *finis*, and an extensive opening. I am sending these to you under the conditions which you laid down yourself. Regarding all the rest, however, I will not publish it, and cannot do so. [55] They are nothing but draft openings. Contrary to your idea, you cannot use these to complete anything. You could of course gain more insights into the fertility and richness of his ideas, but that is in no way part of your public aim. Yet I have even catered for your praiseworthy thirst for knowledge with the catalogue of fragments with their opening bars. [60] And here I must first of all castigate you for not saying anything to me at all about whether you intend to list all fragments thematically in your catalogue, as I so keenly wish. In the first place, this will enhance your catalogue in a quite new way, and in the second place you are insured in case these themes should accidentally come into the hands of others and then be worked out and published as Mozart's work, [65] since you, along with the rest of the world, would know what he had left unfinished. You can make this list of mine even more complete using the larger fragments which you already have. I am sending you my list and request in return 10 copies. – Concerning the *aria Ah non sai qual pena sia*,²² I will have someone write to Amsterdam,²³ where my sister may be. [70] Yet it might be easier for you to approach Bertuch²⁴ in Weimar, whose *Journal of Luxury*²⁵ often reports on the theatre in Amsterdam. – People find your *classification*²⁶ thoroughly good. Just do not forget the grand *Requiem* among the Masses. Did you receive the two *litanies*²⁷ *de corpore Christi* from *Baron Jacobi*?

¹⁷ BD: Leaves 11-32 of Mozart's manuscript. Constanze probably did not send André the original of the *Sanctus*, as it is not mentioned in No. 1326/61.

¹⁸ BD: Namely *Requiem* and *Kyrie*, i.e. leaves 1-10 of the original, handed to Count [Graf] von Walsegg along with the 54 leaves written by Süßmayr.

¹⁹ BD: Constanze conceals the fact that two persons worked on the completion.

²⁰ BD: More on these in lines 107-110.

²¹ "fine" = "ending".

²² BD: Recitative and rondo KV 416, written for Aloisia Lange.

²³ BD: Aloisia Lange separated from her actor husband around 1795 and lived by giving concerts.

²⁴ BD: Friedrich Johann Justin Bertuch (1747-1822), publicist in Weimar.

²⁵ BD: *Journal des Luxus und der Mode* [Journal of luxury and fashion], Weimar.

²⁶ BD: André had suggested a classification for the complete works; Constanze makes an alternative suggestion in No. 1323/8 ff.

²⁷ BD: KV 125 and 243; cf. Nos. 1307; 1285/15-16.

Traeg, as someone told me, recently received a Mozart Mass²⁸ which he had not previously known. [75] Would it perhaps be better not to include songs and *canons* among the Chamber Music? – I therefore expect – corresponding to point 4 in the contract²⁹ – 5 copies of the *cadenzas*.³⁰ – The working out of the fragments received from Berlin is good the way it is. – The *quintet*³¹ in E^b major, *Artaria's* No. 8, was written for horn by my husband, [80] and the new publisher has simply written out a further *violoncello* instead of the horn because the horn is a rare instrument. I will be a pleasure for me to send you a most authentic *copy* of it, just the way I got it from Leitgeb's³² own copy. – There is a certain Herr von Tost³³ here, resident in Singerstrasse, who maintains he has original scores by Mozart. [85] It is true that *M.* did work for him. He has promised me the themes. – Spaniards tell me that Mozart's music is greatly appreciated and loved in Spain. So look for a channel for yourself in that direction. – Neither Eder³⁴ nor Traeg³⁵ nor anyone else has placed an advertisement in the newspaper here for what you have already published by Mozart: Wranitzky³⁶ alone has announced a solitary *Don Juan*.³⁷ – [90] Do you then already have the *instrumental* music³⁸ which is missing from my *Don Juan*? – If you pick up Volume 8 of the Breitkopf edition, you will find on page 16 a *Fantasy* for 4 hands.³⁹ But it was not written this way by Mozart; rather, it is a piece for a clock which you will find in this catalogue, arranged by *Gallus*⁴⁰ for Traeg or *Mollo*.⁴¹

[95] I regret that you have to wait another fortnight. But my possibly exaggerated cautiousness absolutely prevents me from sending the consignment the way you suggest. I therefore ask you to inform me, with the very next post, of the name of your representative in Berlin or Dresden, or elsewhere, to whom I can send the pieces. I cannot burden Fischer⁴² any more. [100] I assume in advance, naturally, that you accept all my conditions.

Here you see all the fine things you are receiving.

1. Capricci,⁴³ which are to be sent back to me

2. The corrected and checked copy of the Requiem, for which I receive [. . .]⁴⁴ fl.; in return, it belongs to you.

[105] 3. The original manuscript of the 6 pieces above from the Requiem, to be returned to me.⁴⁵

²⁸ BD: Only one of Mozart's masses had been printed before 1800; it is not clear which Mass is meant here. Traeg is not known to have published any Mozart masses.

²⁹ BD: Of 8th November, 1799; cf. No. 1262/22-28.

³⁰ BD: Cf. No. 1326/15-23.

³¹ BD: KV 407 (386c); published with 2nd Vc instead of horn by Artaria & Co. in Vienna in 1800.

³² BD: The horn player Joseph Leutgeb, for whom Mozart wrote the quintet KV 407 (386c).

³³ BD: Johann Tost, violinist. Haydn dedicated his quartets op. 64 and 65 to him. Possibly also wholesale merchant.

³⁴ BD: Cf. No. 1318/4.

³⁵ BD: Cf. No. 1230/10.

³⁶ BD: Paul Wranitzky (1756-1808), composer, musician, music director, Freemason. A friend of Haydn and Beethoven, and almost certainly of Mozart. Witness to Constanze's contract with André.

³⁷ BD: Presumably the edition in parts of the overture to *Don Giovanni* published by André in 1796.

³⁸ BD: The music for wind instruments written separately by Mozart; cf. No. 1326/51-53.

³⁹ BD: KV 608. Traeg published a version for keyboard for 4 hands, Mollo a version for string quartet.

⁴⁰ BD: Johann Mederitsch (1755-1830), known as Gallus; on his arrangement for Mollo cf. No. 1243/100-102.

⁴¹ BD: Tranquillo Mollo & Co., Vienna.

⁴² BD: Cf. Nos. 1310/15; 1310/14 ff.

⁴³ BD: Cf. No. 1314/41.

⁴⁴ BD IV footnote: Number with three or four digits crossed out. BD VI: The parallel passage in No. 1326/6 suggests one or two digits. "7" is probably meant, cf. No. 1329/13.

⁴⁵ BD: Cf. lines 30-31.

- 4.⁴⁶ The end of a large piece of music, page marked E.
 5. *Ditto* page. 25. 26. 27. 28.⁴⁷
 6. Middle section. Pag.⁴⁸ 13, 14. End 21, 22, 23. for *corno* in E^b
 [110] 7. Grand opening of a *quintetto*⁴⁹
 8. Original *fugue* for *clavier*,⁵⁰ which belongs to you. It is in Breitkopf's Volume 8, pag. 12 etc.
 9.⁵¹ Authentic *copy* of the *quintet* you are enquiring about, [115] just as I got it from Leitgeb's own *copy*, which he received from Mozart.
 10. Niemetschek's⁵² description of Mozart's life,⁵³ in case you do not have it. I do not believe that it is available from booksellers. It contains a great deal about Mozart's works. But I would not wish to claim that it is certain to tell you anything new. For this you will give me, as for the other pieces which I have not put a price on, a fair recompense, surely? [120]



These 4 pieces belong to you if you do not have them as complete pieces.

At this very moment it occurs to me that you can probably obtain the *aria Ah non sai qual pena sia* from Mamsell (Wilhelmine, I think) Weimann or Weinmann⁵⁴ in Halle. It is easy to find out about her, as she is a very skilful *clavier* player who is also professional. She had some *arias* which I did not have myself. [125]

I wish you well from the bottom of my heart and please answer at once,

C. Mozart

The scribe⁵⁵ commends himself.

If it should prove impossible for me to get a copy of Niemetschek's biography again, [130] I must ask for the one above to be released again. *N.B.* everything, everything at your expense.

⁴⁶ BD: Cf. lines 51-52.

⁴⁷ BD: Not identified.

⁴⁸ BD: Actually "folio". These are parts of the horn concerto KV 495.

⁴⁹ BD: Possible fragments are KV Anh. 80 (514a) or KV Anh. 79 (515c). Cf. No. 1288/129-130, 127-128.

⁵⁰ BD: KV 401 (375e); final eight bars by Maximilian Stadler.

⁵¹ BD: Cf. lines 78-83. Copy sent to André on 26th January, 1801; cf. No. 1326/37-38.

⁵² BD: Franz Xaver Niemetschek (1766-1849), professor of philosophy and pedagogy in Prague, later a professor in Vienna, where he died. Not only did he write a biography of Mozart published in Prague (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.

⁵³ BD: Versions published in Prague in 1797, 1798, 1808.

⁵⁴ BD: Friderica Wilhelmina Weinmann (1764-1814), pianist, pupil of Daniel Gottlob Türk and exponent of Mozart keyboard concertos.

⁵⁵ BD: Nissen.