

1345. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

My dear Herr *André*,

Vienna, 3rd April, 1802.

I have finally had the great pleasure of receiving a consignment from you again after such a long time, and I thank you gladly for it. This consignment was just as you had promised me in your letter of 2nd March,³ [5] the only difference being that, besides the *Capricci* and the manuscript of the *Requiem*,⁴ which already belonged to me, there was nothing more in it. And yet in the above letter you had said:

“I have furthermore included something unexpected for you.” Perhaps you understood at that moment Nos. 104 and 107, [10] which were not published from the original manuscript. But I cannot believe this, because these are listed by name in your note of the pieces of which I am to receive, according to the above letter, “the due number of free copies”.

In the meantime I thank you heartily for these 2 numbers, [15] to which, if they have not been edited from the original manuscript, – I had no right. Why is there no mention on No. 109 that it is published from the manuscript?

Now allow me to speak to you heart-to-heart. Do I need to tell you how much pleasure new editions, or indeed editions of unknown works, of my Mozart give me? [20] That I have the warmest interest in his fame, in his honour? How impatient I am to have the works as soon as possible, and of course all of them? I would ask you to put yourself in my place for a moment, and me in yours: would you not then amicably reproach me for being late (as you are now) in sending the pieces that belong to you? [25] The postal charges may be considerable, but that is surely not what you look at. And, after all, I ought to get the pieces at some stage. According to the contract, I should get them as soon as they appear.

Since, being busy with so many tasks, you can easily oversee what is not important to you personally, [30] and for me it is such a priority to get everything, I am so bold as to ask you to send me soon:

a list of all the pieces which you have so far published from the original manuscript, namely a list of titles,

and in future to let me likewise have, from time to time, a list of what you will yet publish. [35] You cannot possibly be offended at this request: it is not against you, it is purely for me.

You once wrote to me a long time ago that you had noted down what I desired: I now give you yet another list,⁵ perhaps a longer one.

I adjure you, in the name of the amicable sentiments which you have for me and in the name of my sincere interest in your business, [40] to send me very promptly everything that is due to me so far and in future to give me joy by being truly accurate. In the last consignment there was little for me and my Wolf,⁶ who is becoming very proficient and cannot get enough

¹ BD: Nissen's handwriting. Georg Nikolaus Nissen (1761-1826), secretary to the Holstein Legation in Regensburg and then to the Danish Legation in Vienna. Met Constanze at the end of 1797, was either her landlord or cohabitant. Nissen advised Constanze in all business matters from 1798 onwards, especially with the publishers Breitkopf & Härtel and André. The letters, often formulated by him and signed by Constanze, reveal an experienced, if cautious, businessman. Cf. note on 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. 1343a, lost.

⁴ BD: Cf. Nos. 1322/102, 105-106; 1333/20-22.

⁵ BD: Cf. No. 1346.

⁶ BD: Mozart's younger son, Franz Xaver Wolfgang.

nourishment: for me the main thing is the music for voice, for him the *clavier* music. [45] How I am longing for the beautiful trio *che accidente! che tragedia!*⁷ and after that for the *trio* which has been reconstructed,⁸ you no doubt know by whom. You could of course publish *Davide penitente*;⁹ the man to whom I have just referred¹⁰ considers the work almost more beautiful than the *Requiem*. Has *Don Juan*¹¹ been published? I live in ignorance of everything, yet I have just this moment learnt that it has appeared. [50] – I commend myself to your friendship – *N.*¹² heartily does the same – and hope and wish and beg that you will not reject the plea I make today. Your most devoted friend and servant

Constance Mozart

⁷ BD: No. 4 from *Lo sposo deluso* KV 430 (424a).

⁸ BD: Probably KV 442; cf. No. 1288/228-231. Reconstructed and completed by Abbé Maximilian Stadler. Maximilian (his monastic name), baptised Johann Karl Dominik Stadler (1748-1833). He 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.

⁹ BD: KV 469; cf. No. 1285/52 ff.

¹⁰ BD: Maximilian Stadler.

¹¹ BD: Don Giovanni.

¹² BD: Nissen.