

## 1803

1356. CONSTANZE MOZART<sup>1</sup> TO JOHANN ANTON ANDRÉ,<sup>2</sup> OFFENBACH

Dear Herr *André*,

[Vienna, 13<sup>th</sup> January, 1803]

It is not a little pleasing to me to have anticipated you in fulfilling the main wish in your letter of 11<sup>th</sup> March, and it will be to your liking that the matter is being publicised in detail in my announcement.<sup>3</sup> [5] I had reflected thoroughly on the importance of it and likewise on my various phrasings, of which not a single one is in vain. I also flatter myself that you will be satisfied with every aspect of it: nor is it likely that I will publish another one. A good cause does not need to be defended passionately: passion makes people blind and unjust, and those who make noise are usually in the wrong, [10] or at least suspect. Not everyone reads every announcement; anyone who might now read one hefty announcement, and not all the rest, would be left with a vile impression which can never be eradicated. In your place, I would make a whole series of completely unimpassioned announcements, just as if you were taking no notice of another party, but carefully pointing out each time [15] that the edition was prepared directly from the original manuscripts which belong to you, from the large collection from Mozart's estate which you bought from me.

I did not sell the least thing to Br. & Härtel as their property (in the way that you acquired property from the estate), [20] unless perhaps the canons<sup>4</sup> alone, of which I have no certain recollection. You will already have received, for example, the songs.<sup>5</sup> And I have written to Br & H. saying they should send the little that they have directly to you. So these gentlemen only have the same rights regarding the pieces consulted in copy or in the original. [25] But it is all the same to the public whether the original belongs to them as their property, or whether they publish from an original on loan to them [...]<sup>6</sup>.

1, 2, 3, 4, 5 of the *principaux*<sup>7</sup> quintettos

/// *Trios pour Violon Alto et Vlle*<sup>8</sup>

*Grand Concertos Liv. 1, 3.* (I have received *Liv. 2*)<sup>9</sup>

[30] *Second Concerto pour le Cor*<sup>10</sup> (I already have the first and third)

7 *Quartets*<sup>11</sup>

the *clavier sonata* in C major which has been completed<sup>12</sup>

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<sup>1</sup> BD: Nissen's handwriting, Constanze's signature. 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. No. 1224 for longer note.

<sup>2</sup> 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 (8<sup>th</sup> 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"].

<sup>3</sup> BD: No announcement published by Constanze in 1803 has been found.

<sup>4</sup> BD: Cf. No. 1299/131.

<sup>5</sup> BD: Probably the Masonic pieces KV 483 and 484 mentioned in Nos. 1292/22 and 1310/28.

<sup>6</sup> BD: Blank space left at the end of the line; the page then ends. In the next line, Constanze repeats the works for which she believes she is entitled to (further) printed copies, cf. No. 1346.

<sup>7</sup> = "principal, major"; BD: Probably KV 502, 542, 548.

<sup>8</sup> = "for violin, viola and violoncello".

<sup>9</sup> Liv[re] = "volume". BD: Probably KV 503 and 595; 488 and 467; 491 and 482.

<sup>10</sup> = "for the horn". BD: KV 417; the "first" one is KV 442, the "third" is KV 495.

<sup>11</sup> BD: Cf. Nos. 1334/27; 1346/8-9.

<sup>12</sup> BD: Probably KV 403 (385c); cf. Nos. 1262/103; 1346/10; 1334/28.

third and following continuations of No. 95<sup>13</sup> and No. 98.<sup>14</sup>  
Second ----- of the *Contredanses*<sup>15</sup>

[35] I should receive 3 further *copies* of No. 90,<sup>16</sup> for you state on it that it is edited from the original manuscript.

Send me everything as soon as you can, of course, and also a good number of new editions prepared from the original manuscripts, 4 *copies* of each; but, above all, since you still have not published the magnificent

[40] *Che accidente! che tragedia!*,<sup>17</sup>

I adjure you to keep your word to me and to send me a *copy* of the score: I have an exceptional longing for it: but you also promised it to me, even in the event of not publishing the piece immediately, and I will not let it out of my keeping.

[45] How glad I would be to have a list of the pieces which you wished to publish and now no longer find that it is good to do so!

How deeply I long for the *thematic* catalogue! I believe that you even promised me a *thematic* list<sup>18</sup> of all the works straight away, before the catalogue, when I gave you the original catalogue.<sup>19</sup>

[50] Wolf<sup>20</sup> is certainly flattered by your amicable thoughts. He has already worked through the thorough-bass and will now begin with the counterpoint. He composes little *sonatas* and *variations* for my various anniversaries.

*St.* and *N.*<sup>21</sup> commend themselves most heartily and I have the honour to be, with every friendly sentiment, [55]

Your most devoted servant  
Constance Mozart

Vienna, 13<sup>th</sup> Jan.,  
1803.

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<sup>13</sup> BD: Cf. Nos. 1346/15. The third volume contained KV 366 no. 14, KV 588 no. 8, KV 366 no. 25, KV 408 (385a) no. 2; no further “continuations” appeared.

<sup>14</sup> BD: No. 95 seems to have consisted only of KV 211 as an “easy concerto for violin”.

<sup>15</sup> BD: André had published 6 contredanses KV 62 (448b) in 1784 as the 1<sup>st</sup> collection.

<sup>16</sup> BD: Five “Divertissements” for oboe, two horns and two bassoons KV 213, 240, 252 (240a), 253, 270.

<sup>17</sup> BD: *Che accidente! che tragedia!* No.4 from KV 430 (424a); cf. Nos. 1318/13-20; 1345/44-45.

<sup>18</sup> BD: Cf. No. 1283/71-72.

<sup>19</sup> BD: The “Verzeichnüss”, cf. No. 1273/8.

<sup>20</sup> BD: Mozart's younger son, Franz Xaver Wolfgang, born in 1791. His first compositions were printed in 1802

<sup>21</sup> BD: Maximilian Stadler and Nissen.