

1826

1404. CONSTANZE NISSEN¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

*To Herr / Herr André / Music Publisher. / Offenbach / am Mayn /
postage paid as far as the border*

Salzburg, 1st Jan., 1826.

Along with the wish for a happy New Year, dear Herr *André*, [5] please receive what is in all truth the very first Mozart manuscript³ to be placed at my disposal since my commitment⁴ to you. I have furthermore only seen a few (around 6) because there are only a few to see. Perhaps you would happily have done without it, but I am following the letter and the spirit. The facsimile in the *Cäcilia* is obviously from a genuine manuscript. [10] I suspect that you have the original *copy* (tailored to Martin⁵). He consequently “applied” this *composition* three times. I have written to my sons saying that your previous *procédé*⁶ of sending your publications to Copenhagen reassured me that you will do the favour I requested for them. In the same way I confidently hope that you will soon do the favour I requested for me. [15] What interests me quite especially in this matter is the indication on the pieces of music⁷ of where and when, and probably also occasionally for whom, for what, they were written, which you have surely had copied out in order to have a complete view of the chronology. I am also very keen to tell you that I now possess Bossler’s newspaper.⁸ [20] If I were in your place, dear Herr *André*, I thought, I would to some extent seek an amicable settlement of the question raised about the *Requiem*.⁹ I would publish the work with 2 different typefaces, one for Mozart’s handwriting, the other for Süssmayer’s. Then no-one could doubt that whatever is rendered from his handwriting is by him: whether and what of the rest is by him remains uncertain until eternity. [25] Süssmayer had probably and naturally used those ideas which *M.* had communicated to him, his friend and pupil, probably even at his express instruction. In the letter to Brtkopf. printed in the Leipzig mus. journal,¹⁰

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. No. 1224 for longer note.

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 canon which Mozart, as Constanze are rightly says (lines 10-11), applied to 3 different persons: to Johann Nepomuk Peierl († 1800), tenor in Munich, previously in Vienna, KV 559a; to “Martin” (Philipp Jakob Martin, impresario, or possibly to the composer Vincenzo Martin), KV 560; and to “Jakob” (Jakob Lierzer von Zehenthal?). The drafts of KV 559a and 560 appeared in the journal *Cäcilia* in 1824, vol. 1, pp. 179-180.

⁴ BD: The contract of 8th November, 1799.

⁵ Cf. note on “manuscript” (line 5) above.

⁶ = procedure. BD: Cf. No. 1403/17-19.

⁷ BD: Cf. No. 1403/49 ff.

⁸ BD: Heinrich Philipp Bossler published the *Musikalische Korrespondenz* between 1790 and 1792, successor to the *Musikalische Real-Zeitung* (1788-1790). Cf. No. 1403/59-60.

⁹ BD: The dispute provoked by Gottfried Weber (cf. No. 1414/57) regarding Mozart’s and Süssmayer’s portions of the work on the *Requiem*. André’s score edition of 1827 indicated these portions by the letters “M” and “S”.

¹⁰ BD: On 24th January, 1800, B & H approached Süssmayer requesting information on his share of the work on the *Requiem*. His reply of 8th February, 1800, is printed in full in No. 1267/88-89.

Süssmayer wishes he had left traces of them. What an extensive task it would have been to detail them! [30] And where should it have been done? Your most devoted servant

C. Nissen

per procura.¹¹ Nissen

¹¹ = “by proxy”.