

1333. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

Herr / Herr André, / Music Publisher / in / Offenbach / am Mayn. /
By the kindness of / Herr von Wranizky.³

Dear Herr *André*,

Vienna, 4th March, 1801

It may be that Herr von Puchberg⁴ does not have a *concerto* and that I simply meant to speak of the *quintet*.⁵ You know that my scribe⁶ is not musical, but on the other hand is very assiduous in writing down at once everything that appears remarkable to him and may be of use to you: he can of course easily err due to lack of knowledge.

I have never claimed that there are other extensive and significant improvements in the *Requiem* apart from those which consist of corrections, and I will furthermore maintain that every correction is an improvement, and that it was an essential advantage of my *copy* that most of the thorough-bass figures had been taken over from the original.

I have a great longing indeed for the keyboard reductions of the *operas* which you owe me for the completed fragments.⁷ [15]

Satisfy my hunger very soon indeed, I beg you.

I was sorry to hear that you already possess the horn *quintet*,⁸ inasmuch as my eagerness to be of service – to which you do not always do justice, I notice – was in this case in vain.

[20] You wished to see the *Capricci*.⁹ nor would I have sent them to you otherwise. I ask for their return, along with the fragment of the *Requiem*, which is not mine to dispose of.

I give you the most solemn assurance that the fragments which I have cannot complete even one bar of the music you have in your possession. [25] According to what you already have, they consist purely of openings. Wranizky can look through them, as far as I am concerned, if you still do not believe me. If I find anything else you will get it.

My most indebted thanks to you for the news about my lottery ticket¹⁰ and your goodwill. I sent you the lottery ticket on 21st *February*, thus on the same day on which you wrote to me, and the most wonderful inner sympathy existed between us.

*N.*¹¹ commends himself and I am your most devoted Mozart.

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 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: André's representative in Vienna; cf. No. 1329/2, 15.

⁴ BD: Johann Michael Puchberg (1741-1822), industrialist and merchant. It was probably in Masonic circles that he met Mozart. Mozart dedicated to him the string trio divertimento in E^b KV 563 (cf. No. 1094/23; No.1121/11) and perhaps also the clavier trio in E KV 542 (cf. notes on No. 1077/50 and No. 1083/18).

⁵ BD: In No. 1299/136-137, Constanze had spoken of a quintet (KV 581), not of a "concerto", supposedly in the keeping of Johann Michael Puchberg; cf. No. 1067/5.

⁶ BD: Nissen.

⁷ BD: Cf. Nos. 1310/14; 1299/42 ff., 61 ff.

⁸ BD: KV 407 (386c); cf. No. 1322/114-115, 78-83. André published the quintet in 1803.

⁹ BD: KV 32a; cf. Nos. 1322/102; 1326/57, 59.

¹⁰ BD: Cf. Nos. 1325/5 ff.; 1330/4-8.

¹¹ BD: Nissen.