

1409.<sup>1</sup> GEORG NISSEN AND CONSTANZE NISSEN TO HER SON CARL THOMAS,<sup>2</sup> MILAN

EXCERPT:

[Salzburg, 2<sup>nd</sup> March, 1826]

*M. Signor Mozart / Olmetto Casa Archieto / Milano*

Dear Karl,

The following is a letter which I am also sending to Wolfgang today.

Court Counsellor<sup>3</sup> *André*<sup>4</sup> of Offenbach am Mayn has sent me a public announcement [5] which was apparently published in the 14<sup>th</sup> number of the periodical *Cäcilia*. Since I cannot know whether you have seen this, I am sharing with you the exact words of news it contains of the present which your aunt<sup>5</sup> is giving you. May it turn out to be richly fruitful, as she and we hope!

“The entire profit from the subscription” (for the *Requiem*, which he is publishing from his copy) [10] “which I had initially intended for the sister of the immortal composer has now, as a consequence of her noble declaratory act, been set aside for the sons of the Deceased.”

I must remark that I confidently expect and hope that you will receive with thanks the gift [15] in which you are to share as a result of the declaratory act of your aunt. Yet more: when the proposal was presented to your aunt by the Court Counsellor, I immediately hoped in secret that your aunt, who some time ago found herself looking approaching death in the face, in which case the profit dedicated to the name of Mozart would have reverted, even directly, to a non-Mozart<sup>6</sup> – I hoped she might have such reasonable thoughts as to dispose of it, quite naturally, [20] to the advantage of both of you; and I felt no little joy that my wish was fulfilled immediately. The right thing would surely be for you to attest corresponding feelings, now to your aunt and later to the Court Counsellor,<sup>7</sup> or whenever you wish: you would perhaps do very well to act in concert with your brother in writing to the latter, so that you express yourselves in approximately the same way, which would also be most fitting. [25] I specifically ask you to send the letter for *A.* to me and to let me send it on, so that I am familiar with it, and I must tell you that the Councillor deserves our respect for the true sentiments he holds towards your name and for his earlier dealings with me, the fruits of which you will harvest, as both of you will likewise do from your relations with me, [30] which consist of a very friendly, trusting, open-hearted correspondence and a readiness to serve in any way desired.

Your aunt will receive a superior quality copy of the *Requiem*.

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<sup>1</sup> Title and text in BD VI, p. 618-9. There is a postscript by Constanze in which she asks for her greetings to be conveyed to another “Constanze”, possibly Carl Thomas’s illegitimate daughter, whose death is mentioned in No. 1451b. [The latter relationship to “Constanze” has been disputed].

<sup>2</sup> BD: Mozart’s second child, Carl Thomas, was born on 21<sup>st</sup> September, 1784. He was the longest-lived member of the family, dying in Milan on 31<sup>st</sup> October, 1858. Grammar school in Vienna; mercantile employment in Livorno approx. 1800-1805, after which he moved to Milan. Started musical studies, but ultimately kept music as a hobby and became a civil servant.

<sup>3</sup> “Hofrat”.

<sup>4</sup> BD: Johann Anton (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 am Main 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.

<sup>5</sup> BD: Nannerl.

<sup>6</sup> BD: The “non-Mozart” was Nannerl’s son Leopold (Alois Pantaleon von Berchtold zu Sonnenburg), born on 27<sup>th</sup> July, 1785.

<sup>7</sup> BD: Carl Thomas did not fulfil the request to thank Nannerl (“the aunt”) and André suitably until 12<sup>th</sup> December, 1827 (No. 1423); cf. also No. 1421/4-5. Nannerl lived until 1829.