

1301. CONSTANZE MOZART¹ TO BREITKOPF & HÄRTEL,² LEIPZIG

Highly honoured sirs,

[Vienna, 21st July, 1800]

I herewith lend you, for use in the biography, items³ whose return I request at a suitable opportunity and postage free (I had to pay Traeg⁴ over 2 fl. for postage for the last music you kindly sent me).

- [5] 1. An essay, largely in my husband's handwriting, on an order or society that he wanted to establish, called *Grotta*. I can provide no more elucidation. The elder Stadler,⁵ court *clarinettist* here, who wrote the rest, could provide this, but has reservations about admitting that he knows of it, because orders or secret societies are held in such odium.
- [10] 2. A copper engraving from Paris,⁶ of 1764, I believe, depicting him, his father and sister. This sister is married to *Baron Sonnenburg-Berchtold*, Regional Administrator⁷ in St. Kilian in Salzburg territory.
3. The (complete) funeral music⁸ performed in Prague in 1798.
4. A contract with *Guardasoni*, or rather the proposal.⁹
- [15] 5. An *Eccehomo*¹⁰ with this inscription: *dessiné par W. A. Mozart, Linz ce 13 Nov. 1783. Dédié à M^e. Mozart son épouse*,¹¹ from which one sees that he had talent for this too.
6. A snuff box lid, made not long after his death, probably as speculation to take advantage of the enthusiasm and
- [20] 7. Perhaps of use for your journal: a report on a large collection of music which *Baron Du Beine*¹² here wishes to sell.

And now for the answer to your letter of 10th *June*.

It is not impossible that there are some things listed in the Mozart fragment catalogue which I have complete. [25] At this stage, however, this will at most be very little, since the compiler¹³ of the catalogue is musical himself. I deliberately did not have the opening bars written alongside. If you really do want to go through these pieces more exactly, you can indicate to me the beginning of those about which you are in doubt, and in reply I can

¹ BD: In Nissen's hand.

² BD: Founded as "Breitkopf" in 1719. On 1st November, 1795, Christoph Gottlob Breitkopf concluded a contract of partnership with Gottfried Christoph Härtel (1763-1827). This was followed in 1796 by a secret contract of sale in which the entire Breitkopf business was made over to Gottfried Christoph Härtel. The latter was also declared universal heir by Breitkopf shortly before his death in 1800.

³ BD: Not identified.

⁴ BD: B & H's representative in Vienna.

⁵ BD: The clarinettist Anton Paul Stadler (1753-1812), his younger brother was Johann Nepomuk Franz (1755-1804). They both probably played in Mozart's Serenade in B^b KV 361 (370a) in Mozart's concert of the 23rd March, 1784. Both brothers were Freemasons in Vienna. Stadler worked constantly on extending the range of his instrument. The inventory of Mozart's estate contained a note (marked "lost") claiming the return of a loan of 500 florins from Stadler.

⁶ BD: Deutsche Bild No. 5.

⁷ BD: "Pfleger" (but in St. Gilgen).

⁸ BD: Constanze probably means Cannabich's cantata *Mozarts Gedaechtnis Feyer*.

⁹ BD: Contract to compose *Titus* in 1789.

¹⁰ BD: Untraceable.

¹¹ BD: = drawn by W. A. Mozart, Linz, 13th Nov., 1783. Dedicated to M^e. Mozart, his spouse.

¹² BD: Retired court counsellor [Hofrat] Aedat Joseph Philipp du Beyne de Malechamp, with whom the Mozarts ate on 28th August, 1773 (No. 0293/5-6).

¹³ BD: Cf. No. 1288/9 ff. Abbé Maximilian Stadler. Maximilian (his monastic name), baptised Johann Karl Dominik Stadler (1748-1833), 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.

certainly tell you whether you are right. These fragments have not been sold to Herr *André*.¹⁴
[30] Should you wish to have them, the indispensable preconditions seem to me at this point as follows: 1. that I receive 100 ducats¹⁵ for them, and 2. that they appear in print just as they are, or the major part of each one, but all of them. Then everyone can make use of them, and no-one misuse them. At this point, I emphasise, for I still reserve the right to hear suggestions and to assess them.

[35] From the fact that the publication of the *Requiem* has been delayed so long¹⁶ I conclude that you followed my advice to approach Süßmeyer¹⁷ and found in his copy substantial differences and deviations from your copies, probably in favour of my copy. It is furthermore very gratifying to me to have been able to render this service to you in this case:
[40] it is thus almost as good as if I had let you have the original. In the meantime, I have myself received the real original from the anonymous gentleman¹⁸ to look through, and I would therefore be exceptionally grateful either to have your edition or, since only one volume is coming out for the moment, to have my own copy again in order to carry out an authentic comparison. [45] See if you can send it very soon without any costs for me, perhaps via Traeg but not, as the last time, charged to my account. The anonymous gentleman will not entrust his original to anyone else's hands, even only for comparison.

Many thanks indeed for the music you sent, and I look forward greatly to what follows.

[50] Surely you can give a suitable instruction to Traeg, or whoever your representative is, that he should send me, immediately and on his own initiative, whatever he receives for me from you, and do not let him charge me for postage. You would not believe how unwilling or, rather, lazy people are in supplying contributions for the biography. [55] Traeg had already told me a long time ago that he would let me know if he prepares a packet for you so that I can give everything to him to take care of – everything I have collected, and which forms the last consignment, unless something more occurs to me when I read through the draft you have promised me. But I will do it now, and include with it the 7 numbers above. Issue a directive to him to send it to you.

[60] I did not wish to continue owing you a reply any longer.

Vienna, 21st July, 1800.

Your devoted
Constance Mozart.

From Kraków, too, I hear that Förster's work¹⁹ has been recognised in the 5th or 6th volume.

[65] No-one here knows the first *sonata* for four hands²⁰ in the 7th volume as Mozart's work; yet I have not heard anyone naming any other composer.

¹⁴ BD: André agreed to buy all the Mozart works in Constance's hands in 1799.

¹⁵ BD: = 450 florins.

¹⁶ BD: Published in 1800.

¹⁷ BD: Mozart's pupil, involved in completing the *Requiem*. Cf. No. 1267/87-90.

¹⁸ BD: Franz, Count [Graf] Walsegg-Stuppach (1763-1827) commissioned the *Requiem* from Mozart in 1791 and performed it as his own work on 14th December, 1793.

¹⁹ BD: Volume VI: the keyboard variations KV Anh. 298 (KV⁶: Anh.C 26.06).

²⁰ BD: A transcription of the Adagio and Allegro for a mechanical organ KV 594.