

1316. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

Vienna. / To / Herr Johann André, / Music Publisher / in / Offenbach / am Mayn

Dear Herr *André*,

[Vienna, 22nd October, 1800]

I take particular pleasure in providing you with the 2 pieces of music enclosed. [5]

The *variations*³ are a fragment. It must be left to you to use it if you can and indicate that it is a fragment.

The *V'amo*⁴ may look like a fragment, but is not, as *N. N.*⁵ says, who has written out the rest which, as he says, Mozart would have written out [10] and could not possibly have done any other way, with which the piece is therefore apparently complete. It has already spent the past year somewhere where this declaration was given:

“it is not complete and therefore not usable;”

(*N. N.* says both are untrue.)

[15] The *canon* (really only two voices, but no *canon*) was supposedly “not by Mozart and even less Mozartian.”

N. N. says it is in fact a *canon*, and indeed in 12 parts and of great artistry; it is possible that the theme may not be by Mozart, but the working out is certainly by him, for it is his handwriting [20] and he made corrections to it himself: so say I and he.

“The piece moreover appears not to be completely unknown.”

But I believe no one knows it except *N. N.*, via me, and similarly, likewise only via me, the person who had it for the last year, along with his friend.

[25] I hope you have now received the things from Berlin;⁶ I mean the 4 completed fragments. I paid 49kr. postage for it here and this letter costs 24kr.

I commend myself to you most heartily and am

your most devoted C. Mozart

[30] Vienna, 22nd Oct., 1800.

¹ BD: Nissen's handwriting. Nissen: 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: Two variations for keyboard KV 460 (454a). Theme from an opera by Giuseppe Sarti. In No. 0797/28-30 Mozart tells his father of the pleasure he gave Sarti by playing him variations on one of his own themes. The authenticity of the eight printed variations previously known under KV 460 (454a) is contested. Cf. BD IV, p. 555-556.

⁴ BD: Canon for three four-voice choirs KV 348 (382g). This may be a work copied by Mozart and not an original composition.

⁵ Nomen nescio [= name unknown]. BD: Probably Maximilian Stadler, the former monastic priest, now advisor to Constanze regarding Mozart's musical estate.

⁶ BD: Cf. No. 1310/14 ff. Fragments made up by Stadler, namely KV 442, 400 (372a), 372, 443 (404b); cf. note on No. 1299/42 ff.