

1423. CARL THOMAS MOZART<sup>1</sup> TO JOHANN ANTON ANDRÉ,<sup>2</sup> OFFENBACH

Most nobly born Sir!

[Milan, 12<sup>th</sup> December, 1827]

You would be quite justified in being astonished to see that our expression of thanks for your kind letter with enclosed payment order – whose date I hesitate to mention – has been deferred so long.

[5] Since it was my brother who at an earlier date took over the honourable and equally pleasant task of conveying to you our joint grateful sentiments after your announcement<sup>3</sup> of the generous purpose to which Your Highborn Person<sup>4</sup> had dedicated the new edition of the *Requiem*, doubt arose in me as whether it might perhaps have been a confusion, [10] if not of our personal names, then at least in the names of each other's places of residence, which had led your valued letter to me, while strictly it was intended for my brother. – I enquired of the latter, but at the time when his answer arrived, in which he gave me the task of being the organ of our expression of thanks this time, just as it had been his the last time, [15] I had betaken myself to the countryside for a rather long period after overcoming an illness.

I would like to think that this simple representation of the circumstances will remove any unfavourable or misleading conjectures to which appearances – I admit – would have entitled Your Highborn Person.

[20] Even if the success of your generously conceived project has not matched the general expectations, this does not in any way reduce the measure of the debt of thanks we owe to you, most esteemed Sir!

The misfortune of the country and of the times in which they were composed still adheres to the works of our father, with the consequence that, [25] in complete contrast to the products of artists living under other skies and times, they are destined to bring only meagre profit to their creator and his kin. Otherwise we have all the less reason to bemoan our fate in this matter since, no matter how limited the share accruing to us may prove to be, it is still the most valuable harvest – in the pecuniary sense [30] – that we sons have gathered from the talents of our father, and we will always cherish grateful recollections of That Person who has apportioned it to us.

I am, with the most distinct respect,

most nobly born Sir,

[35]

your most obedient servant

Milan, 12<sup>th</sup> X<sup>bre</sup>,<sup>5</sup> 1827

Carl Mozart

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<sup>1</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>2</sup> 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 (8<sup>th</sup> 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"].

<sup>3</sup> BD: He had dedicated the subscription charges for the Requiem to Mozart's sons. Cf. No. 1409.

<sup>4</sup> "Euere Wohlgeboren".

<sup>5</sup> = December.