

1304. CONSTANZE MOZART¹ TO BREITKOPF & HÄRTEL,² LEIPZIG

Vienna / To / Messrs. Breitkopf & Härtel, / Leipzig

Most highly honoured sirs,

[Vienna, 6th August, 1800]

I have now had a knowledgeable person³ compare your edition of the *Requiem* with the original. [5] This person said to me that the copy you received from me agrees entirely with the original; the fact that several errors can be found in the copy is simply the copyist's fault; these errors, which led you to declare my copy unusable and the 2 which you apparently already had to be excellent, could be amended without much effort by any competent person, [10] and can therefore not be considered serious.

Despite your declaration as mentioned above, it is in fact obvious that your edition was produced using my copy because yet more such errors than the ones you noted found their way into your edition from my copy.

[15] e. g. Page 10. The ♭ is missing in the first note in the *bass*.

--- 39. A # is missing in the first basset horn in the first note of the second bar.

Otherwise I have no remarks to make at all, except that your edition would have been slightly more valuable if the *continuo* figures had been printed. [20] With regard to the errors above, it is like spelling and printing errors. Where is there a book or an extensive written work which is free of errors? It now remains for me to express to you my most obliged thanks for the *Requiem* and the *concerto*.⁴ With my thanks receive my assurance of the deep respect with which I have the honour to be

[25]

your most obedient servant,
C. Mozart.

Vienna, 6th August, 1800.

Traeg⁵ is still making me pay some guildens postage for the music you are so kind as to send. Are you not able and willing to put an end to this?

¹ BD: Nissen's handwriting. Nissen: cf. note No. 1224.

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: Maximilian Stadler in the presence of Fredrik Samuel Silverstolpe (cf. No. 1276) in a lawyer's office. It is remarkable that no effort was made to involve Süßmayer in this kind of work, either previously or subsequently. 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.

⁴ BD: Probably one of the keyboard concertos published in Section III of the *Oeuvres*.

⁵ BD: Johann Traeg (1747-1805) started a music business in Vienna in 1782 from a series of different addresses. He had already started selling copies of Mozart's works during the composer's lifetime, and advertised a large number of these (including 15 symphonies, concertos and chamber music). He was a correspondent for Breitkopf & Härtel and for André and later became a publisher. Joseph Haydn described him in a letter of 12th June, 1799, as a "10 kreuzer shop-keeper". [Kreuzer = smallest coin at the time.]