

1318. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

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

Dear Herr André,

[Vienna, 11th October – 12 November, 1800]

For the first packet of Mozart's works you so kindly sent to me (via Herr Eder,³ I believe) [5] I had to pay postage of 2 florins 24 kreuzers, which I would ask you to refund in the near future, since according to our contract⁴ I should receive everything free. Taking the contract strictly, I admit, I am due to receive only 4 *copies* of the above first pieces,⁵ namely the *clavier concertos*, the *violin rondò*, as well as the *quartets*, *quintets* and a *sonata*; [10] in the meantime, it seems to me as if you had promised me, when we spoke in person, in any event 5 *copies* of these. Meanwhile, however, you can deal with it as seems fitting to you if you cannot remember the above promise. One way in which you can be of further service to me is with a *copy in score* of the as yet unknown [15] (although performed by me in public several times) wonderfully beautiful *trio* (*Finale*, I believe) of an unfinished *opera*: the beginning is *Che accidenti, che tragedia*.⁶ I had it in copied parts; you must have received it by mistake among the many *copies* packed along with the originals because we were in haste and sealed it in the evening, [20] and for that I request this little recompense at a convenient opportunity. – So Breitkopf has now published the *Requiem*. There are a small number of real errors, and several inaccuracies,⁷ although not in any quantity at all; such things are always a blemish in the eyes of the knowledgeable. He has furthermore omitted the thorough-bass figures entirely. [25] Now, since I have had the original at my disposal during this time, I have painstakingly compared the edition in question with the original and amended the above errors in my copy and have had the complete figures added, both of these by the hand of a master, you already know who.⁸ If, then, such a copy can be of use to you, it is at your command in return for a payment.⁹ It would therefore be:

[30] with figures and *d'apres une copie corrigée sur l'original*¹⁰
avec grand soin.¹¹

And yet more. In the *copy* which Süssmeyer¹² retained (you know, of course, that he completed it) the middle parts, which he largely wrote, are quite different¹³ from Breitkopf's edition. A copy of this would likewise be made available to you¹⁴ in return for payment.

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: Joseph Eder, publisher in Vienna.

⁴ BD: Cf. No. 1262/22 ff.

⁵ BD: Cf. No. 1262/78 ff.

⁶ BD: From *Il sposo deluso* KV 430 (424a). Cf. No. 1288/241-243.

⁷ BD: Cf. No. 1306/3 ff. This corrected version was sent to André on 26th January, 1801; cf. No. 1326/57-58.

⁸ BD: 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. Advised Constanze regarding Mozart's musical estate.

⁹ BD: Constanza later sent it to André, cf. Nos. 1322/103, 1326/57-58.

¹⁰ = from a copy corrected from the original.

¹¹ = with great care.

¹² BD: Franz Xaver Süssmayer (1766-1803), came to Vienna in 1788, worked as a private tutor and occasionally in the Royal Music [Hofkapelle]. He came into contact with Mozart via his teacher Georg von Pasterwitz (1730-1803), probably by 1790. The version referred to by Constanze is probably Mozart's draft of the five sections named in No. 1322/30.

I recently saw pieces by *Pleyel* which are published by a certain *Sieber*. On them was written:

*gravé d'après le manuscrit original de l'auteur.*¹⁵

It seems to me this is somewhat more definite and clearer than the description you printed on the Mozart works.

Should I have failed to answer some of your questions, rest assured that I have been unable to do so. If, however, you should doubt this in one case or another, ask me again.

If you publish a *thematic* catalogue of all Mozart's works, [45] you would do well to mark it:

1st Volume,

for something more could of course be discovered later. A thematic catalogue of his fragments would also be of interest; I am happy to give them to you, yet it is of course not necessary to print more than a few opening notes at most instead of the whole theme. [50] I would then have to have a *copy* made with these notes (for I do not have them in this form) at your expense.

You could perhaps give me three *copies* of your catalogue of Mozart's music or, if you accept the fragments from me, you can surely give me 10 copies.

[55]

Your most obedient servant
Mozart.

I found this already started letter among my papers and am sending it to you, although you have probably read part of it in another letter. I sent the fragments to Fischer¹⁶ in Berlin for your representative, [60] from whom you will receive them. At that time I did not consider dispatch by the customary route to be safe.

You can make this *thematic* catalogue of his fragments entirely complete using the few not fully worked out pieces which you have from me.

¹³ BD: Cf. No. 1322/27.

¹⁴ BD: Constanze had already sent the original, not a copy, to André on 26th January, 1801. It was returned and finally made its way, via Maximilian Stadler, to the Imperial and Royal Court Library [K. K. Hofbibliothek] in 1831.

¹⁵ = engraved from the composer's original manuscript.

¹⁶ BD: Cf. No. 1310/14-22.