

1334. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

*Herr / Herr Johann André, / Music Publisher / in / Offenbach / am Mayn. /
Wholeheartedly entrusted / to the opportune kindness / of Herr von Wranizky.*

Dear Herr *André*,

Vienna, 22nd March, 1801

[5] Yesterday I had the pleasure of receiving from you via Herr Sauer³

4 copies of the *Adagio et Rondo p. le violon oeuvre* 99.⁴

4 ditto of the 3 *Quatuors pour 2 viol. Alto et Violono*. 1st consignment.⁵

4 ditto ----- *oeuvre* 94. 2nd consignment.⁶

4 ditto of the *Quatuor pour Hautbois oeuvre* 101.⁷

[10] 5 ditto of the *Premier Concerto pour le Cor* – 92.⁸

furthermore

1 *copy* of Nos. 2, 3, 4, 5 of the *clavier concertos*⁹ you published, as the 5th *copy* which you owed me according to the special contract.

It is easy to understand how it comes about that on several occasions, you have forgotten to send me the 5th *copy*. [15] Allow me to facilitate the work for you in this case.

Here is the catalogue of the pieces of which a 5th *copy* is still due to me according to the supplement to our contract, namely

of No. 6 of your six grand *concertos*¹⁰

[20] of the *Concerto* for 2 *claviers*¹¹

of the *Rondo pour le Violon*¹²

of the *Quatuors pour 2 Violons, Alto et Violone*. 1st consignment¹³

of *ditto* ----- 2nd consignment.¹⁴

Up until now I have in fact only received 4 *copies* of these pieces.

[25] According to what is expressed in the supplement mentioned I am still to receive

five *copies* of 5 *Quintets*¹⁵

five *copies* of 7 *Quartets*, which are still to be published¹⁶

¹ BD: Nissen's handwriting. Georg Nikolaus Nissen (1761-1826), secretary to the Holstein Legation in Regensburg and then to the Danish Legation in Vienna. Met Constanze at the end of 1797, was either her landlord or cohabitant. Nissen advised Constanze in all business matters from 1798 onwards, especially with the publishers Breitkopf & Härtel and André. The letters, often formulated by him and signed by Constanze, reveal an experienced, if cautious, businessman. 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: Probably Ignaz Sauer, a publisher of art and music in Vienna.

⁴ BD: KV 261 and 269 (261a). "oeuvre" = opus.

⁵ BD: Quartets KV 387, 421 (417b), 458.

⁶ BD: Quartets KV 428 (421b), 464, 465.

⁷ BD: Quartet for oboe, violin, viola and violoncello KV 370 (368b).

⁸ BD: Horn concerto KV 447.

⁹ BD: KV 595, 491, 482, 488. Cf. No. 1262/84, 81, 80, 78.

¹⁰ BD: KV 467; cf. No. 1262/82.

¹¹ BD: KV 365 (316a); cf. No. 1262/79.

¹² BD: KV 373; cf. No. 1262/85.

¹³ BD: Cf. line 7.

¹⁴ BD: Cf. line 8.

¹⁵ BD: Cf. No. 1262/86.

¹⁶ BD: Constanze bases this on the list "Lett. A" in No. 1262, lines 90-102. KV 170, 173, 499, 546, 575, 589, 590 are still missing.

five copies of the *Clavier sonata C major*,¹⁷ and finally
five copies of No. 1 of your 6 grand *Clavier concertos*.¹⁸

[30] The last point will perhaps surprise you. As soon as you cast a glance at the enclosure,¹⁹ however, you will recognise your obligation, unless of course you did not have any copies of it engraved yourself and that the quantity published by myself is enough for you, although this seems dubious to me, since you surely had an engraving made from the other copies,²⁰ over 230 of them, and must have the same number of all of them. Meanwhile I will happily accept correction, as I must.

After that, however, we will then continue with the 4 copies, for which you appear to have given your warehouse man a general instruction.

As you see from the enclosure, I have paid Herr Sauer postage as follows – 1 florin 7 kreuzers, [40] for which I ask you to kindly reimburse me at a convenient opportunity.

But, my dear friend, you are leaving me languishing far too long for the keyboard reductions of the *operas* which you owe me.²¹ It cannot possibly be difficult for you to get them together.

[45] Your cash debts to me, with the 1 fl. 7 kr. above,
are in total ----- 20 fl. 56 kr.,

in view of the fact that you are prepared to be so kind as to recuperate the 12 fl. for the lottery.²² I am most obliged and grateful to you for your kindness in this regard, although my presumptuousness had anticipated your generous offer. It shall always be a joy for me to be able to be useful to you. [50] Never be so unjust to me as to doubt that. But I must have the opportunity. *N.*,²³ who commends himself to you, is decidedly thorough, and there can surely be no doubt that nothing is dearer to me than to contribute to spreading the fame of my blessedly departed husband. In that the interests of both of us are the same.

[55] The ill-informed *N.* furthermore asks you about the principles of numbering the *oeuvres*.²⁴ If it is indeed as he thinks, his opinion is, since your first edition based on the original manuscript starts with No. 82,²⁵ that I already have due to me:

Nos. 84, 85, 86, 87, 88, 89, 90, 91, 93, 95, 96, 97, 98, 100.²⁶

[60] Yet one of these numbers will have to be removed for the *Violin Rondò*. In the meantime, do not take his impatience and pedantry too seriously. For me the advantage in this is that you, or rather your employees, can easily make mistakes amid so many tasks, but I will not suffer any disadvantage by that. And the advantage for you is that you, with your kind sentiments towards me, are safeguarded against leaving me to suffer. [65] Retain these sentiments towards me, which I deserve because of those with which I am your most devoted friend and servant
Constance Mozart.

Postscript. Make sure that I let you know when you have sent something to me. Your agents might neglect to do it.

¹⁷ BD: Cf. No. 1262/103.

¹⁸ BD: KV 503.

¹⁹ BD: Lost, cf. line 30.

²⁰ BD: More correctly 239, namely 211 (cf. Nos. 1262/104; 1272/2; 1273/35; 1285/66) + 28 (cf. No. 1292/49).

²¹ BD: Cf. Nos. 1333/14-15; 1326/9 ff.

²² BD: Cf. No. 1330/7.

²³ BD: Nissen.

²⁴ = works, “opus”.

²⁵ BD: The six grand concertos, cf. lines 12, 19, 29.

²⁶ BD: Missing from the sequences are the op. nos. 83 (KV 365 / 316a, cf. line 20), 92 (KV 447, cf. line 10), 94 (KV 428 / /421b, 464, 465; cf. line 8) and 99 (KV 261 and 269 / 261a; cf. line 21). As Constanze rightly suggests, the number 85 (KV 373; cf. line 21) should be crossed out. The remaining numbers extend between 82 (cf. line 57) and 101 (KV 370 / 368b; cf. line 9). In addition cf. No. 1346/21-22.