

1314. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

Vienna / To / Herr Johann André / music publisher / Offenbach / am Mayn

Dear Herr *André*

[Vienna, 4th October, 1800]

Only now did I read your announcement, dated *August*, in the Frankfurt *Staatsristretto*³ [5] of 18th *Sept.*, 1800. Partly because of my interest in your edition as well as generally in everything that bears the name Mozart, partly because of the quite special pleasure which the publication of the *thematic* catalogue would give me, I cannot refrain from raising the matter amicably with you and recommending various details to the honour of yourself and my husband.

What is your aim regarding the thematic catalogue? Do you wish to publish only the catalogue of all the pieces which you have bought from me in the original? I would almost have to believe that, because you say:

“as well as I can do it using the inheritance sold to me.”

[15] According to your letters to me, however, it is to be the catalogue of all the pieces known to you. This is also what I would prefer and in every way more interesting for the public. It is then up to you to mark, as you see fit, every piece of which you possess the original with an x or other sign. Only I consider it necessary that you publish your catalogue as volume one. [20] How easily can one err? How easily oversee something? And then the reviewers come with a malicious remark “that you could supply further considerable items; that the catalogue is not complete by a long way; that one has to be astonished how things of this kind can be served up to the public as complete, [”] and who knows what else. [25] Quite generally, it strikes me in passing that you could easily forget a principal work, namely

the great *Requiem*,

since it is not to be found in the original *thematic* catalogue. Just imagine how you would be lambasted for that. Next to this work you would then write that, as the very last and not quite finished work, [30] it was not, and could not be, listed in the original catalogue.

I hope you will note the date and year alongside every number. You will find help for this partly in the biography, partly in the notes provided with many of the numbers, partly in my own catalogues. Where the date or year is entirely missing, [35] you have sufficient skill to draw a conjectural conclusion from the work itself and from the handwriting, for I am convinced that the catalogue is compiled in chronological order. You now have the choice of taking your orientation entirely from it, or of following it in work groups and listing one kind of piece after another, each in chronological order, or of listing everything from beginning to end in one continuous chronological order. [40] I still have a little book with the title *Capricci*⁴ that I can lend to you if you wish, containing perhaps the very first thing that he composed, or which was composed at least at the same time as his first pieces of 1765 or 1766. I furthermore believe that this opportunity could be taken to print the catalogue of Mozart’s fragments fittingly as an appendix. [45] If, contrary to all I know, he has already completed one or other of them, you will be the one in the best position to notice this when you have an overview of the whole thing and then cross this off among the fragments. On the

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: *Staatsristretto*, an official government gazette.

⁴ BD: KV 32a. Cf. Nos. 1234/19-23; 1237/87-88; 1270/19; 1326/57, 59; 1345/5.

back of the overture, which you have and is included in one of Breitkopf's latest volumes, [50] there is the beginning of a *sarabande*,⁵ which I have not listed and which you would have to list. I also furthermore believe that it is better to have *édition faite d'après le manuscrit original del'auteur*⁶ rather than *la partition en manuscrit*.⁷ Anyone wishing to create difficulties can then ask in the latter case: Whose *manuscrit*? Concerning the works for which you do not have the original and yet wish to publish, [55] is it enough recommendation for these to say that you arranged to have an accurate score written? If it is accurate, does this mean it is exactly as composed by Mozart? (The present scribe is not musical). And that is not, of course, what distinguishes your edition, for that would, of course, be the duty of every editor. But you have a number of pieces from me, especially vocal pieces, as copies: [60] would it not be a better recommendation here to say that the edition was prepared from a copy found in the inheritance? So Herr Hofmann⁸ has written *cadenzas*. They will certainly be very beautiful. But you do, after all, have several by Mozart too. Are you not publishing these as well? Herr Hofmann would, of course, only have needed to write new ones replacing those you do not have. [65] Härtel received the catalogue of fragments a long time ago, but all without *themes*. Since he moreover received it free of charge because I wished it to be published, he cannot complain, it seems to me, that I am letting you consult it, and indeed with the themes. It would, of course, have been up to him to publish them earlier, perhaps in his journal. So the only question is whether you wish to have them, that is, to publish them, [70] because this is the only condition I require for letting you have the *themes*.

I have the honour to be, with friendship and respect,
Vienna, 4th Oct., 1800.

Your most devoted servant
Mozart

⁵ BD: It comprises only six bars.

⁶ BD: Edition prepared following the author's original manuscript.

⁷ BD: The score in manuscript.

⁸ BD: Phillip Carl Hoffman (1769-1842), pianist. Hoffmann wrote for André cadenzas for KV 503, 595, 491, 482, 488, 467. He also published in 1801 ornamented versions of the slow movements of the piano concertos 503, 595, 491, 482, 488 and 467. Mozart is said to have played the sonata for four hands KV 526 with Hoffmann in Mainz in 1790 and to have played the violin sonata KV 526 with his brother Heinrich Anton (1770-1842).