

[Vienna, 29th March, 1800]

Further useful notes for Herr André!

From the Musical Periodical³ No. 18 for 1800 I see under the article Anecdote, pag. 316, that in preceding numbers the authenticity of a *violin concerto*⁴ attributed to Mozart has been disputed. [5] I do not know which one they are talking about and therefore cannot in any way decide the matter. It may be by Mozart, even if Herr *André* does not have it. But if it is about 15 years old, as I read on *pag.* 316, it must be indicated in Mozart's thematic catalogue, the beginning of which begins with 1784. [10] The age can be determined with certainty, for [...] ⁵ and this observation is also valid for all other cases; the catalogue mentioned was kept so completely by *M.* from its beginning that he even carefully listed little pieces which he wrote on his journeys, e.g. the little *Gigue*⁶ in Leipzig, 1789, I believe.

[15] I am curious to find out what these as yet unknown *quartets*⁷ are which Herr Breitkopf has announced in his advertisement of February, 1800. Herr *André* will at least be able to judge from the catalogue whether it was written after 1784. It could of course be even older and nevertheless genuine. At this stage, however, it is improbable – but it may nevertheless be true – [20] that he wrote *quartets* before 1784 which never saw the light of day and yet deserve to. For if they do not deserve to, Herr Breitkopf should of course not publish them.

NB. NB. NB. NB. Herr *André* has received all my catalogues and promised me in return a whole, complete thematic catalogue of all Mozart's works. [25] I could make use of this, the sooner the better. – At this point I would simply be glad if Herr *André* would without delay either send me all of my (former) thematic catalogues or, alternatively, a bare, separate indication of each composition, with its key, which he has received from me in the original, organised according to work group, [30] and in which all major works are listed by name with the number of acts and number of sheets. I will perhaps place a detailed announcement about this in a highly-regarded and much-read journal, an announcement which can bring honour, respect and favour to his edition.

Herr *André* himself could take advantage of some good opportunity frequently noticed by the public [35] and, to the honour of his stock of manuscripts, announce the number of works in each work group for which he has received originals from me, among which, of course, the major works, *operas*, *oratorios* should not be forgotten. This would be the most powerful means of confuting the accusation that his stock of manuscripts is insubstantial.

¹ BD: Nissen's handwriting, no signature. Nissen: cf. note on 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: B & H's *Allgemeine musikalische Zeitung* [= AmZ].

⁴ BD: The violin concerto discussed in the AmZ is KV 268 (365b; KV⁶ Anh. C 14.04), published by André in 1799. Its authenticity is still disputed today.

⁵ BD: Blank space.

⁶ BD: Mozart listed it under the date 17th May, 1789.

⁷ BD: B & H made an announcement in the AmZ of March, 1800, countering André's announcement of 31st January, 1800, that they would be completing their edition of Mozart keyboard sonatas, likewise from original manuscripts, and would publish a volume of as yet unknown string quartets. It is not clear which of the four volumes of string quartets published later is meant here.

[40] I now see from an older Musical Periodical that the *violin concerto* mentioned at the top of this page has been published by Herr *André* himself: he therefore has a personal interest in seeing whether it is among the originals.

In Volume 6 of the Breitkopf edition, [45] no less than two entire pieces have been sold to the public as Mozart's work when they certainly are not.

No. 9. Theme, pag. 59, is by Herr Förster,⁸ who, as I know for certain, has complained personally in writing to Br. & Härtel; and

No. 11. Theme, pag. 74, is by Herr Eberle,⁹ who told me this himself [50] and at the same time showed me the supplement to No. 118 of the Hamburg Correspondent,¹⁰ 25th July, 1798, in which he announced to the public that various pieces published as Mozart's work were his work, namely these variations for *pianoforte* on the theme *Freundinn sanfter Herzenstriebe* (from the Gutsherr) by Dittersdorf. [55] Now, the difficult point is of course that Herr *André* himself has previously published at least these variations as Mozart's. And Br. & Härtel can still offer the superficial excuse that both these works were known as Mozart's. During all of this, however, they should have gathered precise information for their showpiece edition, they should have known of the newspaper announcement above, [60] all the more so since at least one of these two pieces contains compositional errors¹¹ and is not at all worthy of Mozart. It is revolting in every sense to hear these gentlemen talking about the great expense they are prepared to go to honour Mozart in his grave, when most of the works they have published until now are only reprints and not in fact from the originals and not causing them the least expense; [65] the few other ones cost them very little, yes, even saved them the trouble of enquiring about their authenticity. Such pieces as these two are of course absent from the collection which you have purchased, and it is of course, in this regard, very deficient.¹²

[70] I expect from you information about who can take delivery here when I have something for you, so as to save postage charges.

Vienna, 29 M^{ch} 1800.

⁸ BD: 10 Variations KV Anh. 289 (KV⁶: Anh. C 26.06). In autumn, 1795, Constanze undertook a concert tour in Germany along with her sister Aloisia Lange and the pianist and composer Anton Franz Joseph Eberl (1765-1807).

⁹ BD: 12 Variations on "*Freundin sanfter Herzenstriebe*".

¹⁰ BD: "Der Hamburgische Correspondent".

¹¹ BD: Cf. No. 1266/7.

¹² Presumably an ironic reference to B & H's announcement.