

1323. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ, OFFENBACH²

Vienna / Herr / Johann André, / Music Publisher! / Offenbach / am Mayn

Dear friend,

Vienna, 29th Nov., [1800]

I recently forgot to inform you that I am also sending you the thematic catalogue of the fragments [5] (although only with 2 opening bars) with my very next packet. You have a free hand in making it somewhat more complete from your stock of music, for it is thoroughly incomplete.

After all due reflection with those certain gentlemen and a knowledgeable man of the first rank,³ the following classification⁴ would be the best of all [10]⁵ (the fragments should always come at the end of the section to which they belong:

I. Vocal Music

1. Church Music

a. Masses, among which a special place is taken by the grand *Requiem* or Mass of Souls. [15] b. *Litanies*. c. *Vespers* d. *Motets* (and other sacred arias, if there are any there. # f. whatever is simultaneously for organ or voice with its accompaniment. g. Oratorios. # e. Choruses (namely sacred).

2. Theatre Music.

a. serious *Operas*. b. *Operettas*. c. Theatrical *Serenades*⁶ [20] (on this see Niemetschek's⁷ Mozart Biography, the note on page 19).

d. *Scenes* and *Arias*, which are divided into

aa. those inserted into *operas* or *operettas* or are worked out in theatre style and

bb. those written for *concerts* or music *recitals*.⁸

3. *Cantatas*

[25] a. With complete *orchestra* (like the Masonic *Cantata*⁹ which has been published in its entirety) | there is a fragment of another, as you know: Dir danken wir die Freude¹⁰

b. With the accompaniment of some instruments (if there are any such, or also) with the accompaniment of *clavier* alone: Die ihr des unermeßlichen weltalls.¹¹

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

² BD: Johann Anton (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 Maximilian Stadler (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. Advised Constanze regarding Mozart's musical estate.

⁴ BD: Cf. No. 1322/71-72.

⁵ Opening bracket; no closing bracket.

⁶ BD: Here meaning short operas at court.

⁷ BD: Franz Xaver Niemetschek (1766-1849), professor of philosophy and pedagogy in Prague, later a professor in Vienna, where he died. Not only did he write a biography of Mozart published in Prague (Widtmann) in two impressions (1796/7 and 1808) and for which Constanze supplied a large quantity of notes and letter material, but he is also said to have played the major role in preparing Breitkopf & Härtel's complete edition of Mozart's works.

⁸ BD: In the correspondence the word "academie" is frequently used for "concert".

⁹ BD: KV 623, first published by Hraschansky in 1792.

¹⁰ BD: KV 429 (468a).

¹¹ BD: KV 619.

[30] 4. Songs and Canons

II For instruments alone

- a. For a complete *orchestra*
1. *Symphonies* 2. *Concertos*, namely a. for strings b. for wind instruments c. for keyboard 3. Ballroom dances.¹²
- [35] b. Other works in several parts:
pieces for wind instruments alone, *Notturmi*.¹³
c. Organ music.
d. Chamber music.
1. for the *violin*:
- [40] *Solos, duos, trios, quartettos, quintettos*, along with *canons* and *fugues* set with one or with more or less instruments.
2. In several parts for other instruments excluding the *clavier*.
3. for *clavier*:
a. 1. *Solos*. 2. à 4 mains,¹⁴ 3. for 2 *claviers*, 4. for 3 *claviers*.
- [45] b. With accompaniment as *duos, trios, quartetti, quintetti*, among which the *quintetto* for *clavier* and 4 wind instruments has a special place as an unusual type.
c. Shorter *sonatas* or *sonatinas* and individual pieces such as: *rondós, themes* and *variations, fugues, marches*, little dances etc;

[50] Remarks.

The works customarily called *Serenades* and *Notturmi* and *Gassations* #¹⁵ [AT THE BOTTOM OF THE PAGE (LINE 75): # Gassations is an ugly, incomprehensible provincial expression.] are one and the same; one therefore needs only one name, and definitely not that of *Serenade*, because it is used in a different sense above.

Oratorios are rightly listed last in the category of Church Music above; [55] because usually the subject is sacred, they are not part of the church service, are also performed elsewhere. – You wrote: Choruses and *Fugues: fugues* which are sung are always choruses.

The classification Instrumental Music is not definite enough: [60] instruments are also used for vocal music, of course.

One does not associate anything with the word Musical Jests. The entire description and classification here has not in any sense been done according to the style of the works.

You cannot be scrupulous enough with the classification; [65] however you do it, you will probably be criticised: but the less this happens, and the fewer grounds there are for it, the better.

As Niemetschek rightly said: *Serenades* are a (grander) kind of cantata, which are based on a dramatic subject, that is, a plot: they therefore have similarities to the otherwise customary oratorios, [70] whose material was however sacred. In this sense *Ascanio in Alba*,¹⁶ the Latin work without a name,¹⁷ *il Re Pastore*¹⁸ – are such *serenades*.

¹² “Redoutentänze”.

¹³ BD: Cf. line 51.

¹⁴ = “For four hands”.

¹⁵ BD: Cf. afterthought in line 75. The word correct word “kassation” is modelled on the Italian “cassazione”, but the meaning is debated. “Gassatim gehen” (= going street by street) was applied to street music played by begging students. Derivations have also been suggested from “cassa” (= drum) and from “cassare” in the sense of parting company.

¹⁶ BD: KV 111, written in 1771.

¹⁷ BD: Probably *Apollo et Hyacinthus*, KV 38, formed in 1767. Cf. No. 1327/27!

¹⁸ BD: KV 208, composed for the 23rd April, 1775.

I wish you well from the bottom of my heart.

Your most obedient Mozart
29th Nov., 1800.

In the greatest haste

[75] [AFTERTHOUGHT TO LINE 15: # Gassations is an ugly, incomprehensible provincial expression.]