

0543. LEOPOLD MOZART TO HIS SON, MUNICH

*À Monsieur / Monsieur Wolfgang Amadé / Mozart maître de Musique / à / Munic / Franco*<sup>1</sup>

Salzb., 25<sup>th</sup> Nov.,  
1780

*Mon très cher fils!*<sup>2</sup>

[5] At half past 9 in the evening with eyeglasses. Catherl Gilovski<sup>3</sup> called on us because it was her name-day. I had my hands full the whole day in the cathedral and with teaching. Your sister is not yet completely well, but indeed somewhat better, although she still has a hefty cough, but no more fever. I hope you will in no way make light of your catarrh, for, [10] although one does not pay any attention to *catarrhs*, they can often have nasty consequences. Keep yourself warm, drink no wine, and take a little black powder<sup>4</sup> and a small knife-tip-full of Margrave Powder<sup>5</sup> mixed in; for breakfast tea, but on no account *coffee*. – Here is the alteration by *Abbate Varesco*.<sup>6</sup> I do not really like the fact that in the first line the words [15] *ed era* belong to the following line, in the *aria* for Herr Raff.<sup>7</sup> Admittedly one often finds the same in *Metastasio*,<sup>8</sup> there it depends on the skill of the composer. Many Italian asses would write the melody *Il Cor languiva, ed era* and only then another, separated melody to *gelida massa in petto*. Take care of your health, do not go to bed too late; young people, [20] especially when working with their heads, must have their sleep, otherwise one weakens the nerves, the stomach becomes upset, and one gets consumption.

If you are being overwhelmed by people coming to you in the morning, refuse to accept it, it is no light matter, in the end one has to write oneself half to death anyway, and can one know how often it will still have to be changed? – –

[25] As soon as your sister is better, she will write to you about all kinds of things. Today I received a letter from *Ceccarelli's*<sup>9</sup> father. He asked me *à fargli la Consolazione di dargli qualche avviso della dimora del Suo figlio*,<sup>10</sup> for he has not written to him for a long time, and perhaps led him to believe, as he set off on the journey back then, that he had left Salzb. completely, [30] because he does not want to give any support to his poor father and prefers to spend his money on unnecessary quantities of clothing and |: as you know :| on every kind of trifle. Keep well, more with the next post. Take care of your health! Your sister and I kiss you,

L Mzt

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<sup>1</sup> = “To Monsieur Wolfgang Amadé Mozart, music director in Munich. Postage paid.”

<sup>2</sup> = “My very dear son!”

<sup>3</sup> BD: Katharina Gilowsky (1750-1802), daughter of court surgeon Wenzel Andreas Gilowsky, member of the airgun club of earlier years, frequenter of the Mozart family home. Sometime governess to the children of Leopold Andreas, Count [Graf] Plaz.

<sup>4</sup> BD: *Pulvis epilepticus niger* for relieving cramp.

<sup>5</sup> BD: Probably *pulvis magnesiae*, a laxative.

<sup>6</sup> BD: Abbate Giambattista Varesco (c. 1736-1805), court chaplain in Salzburg from 1766, wrote the texts for *Idomeneo* KV 366 and *L'oca del Cairo* KV 422. The latter was his response to Mozart's request for an opera buffa for Vienna.

<sup>7</sup> BD: Anton Raaff (1714-1797), son of a shepherd, originally intended for the priesthood, appeared as a singer in Bonn, Vienna, Paris, Lisbon, Madrid and Naples before a longer period of service in Mannheim and Munich. Cf. No. 0120/54.

<sup>8</sup> BD: Pietro Metastasio (1698-1782). Came to the Vienna court in 1730; Apostolo Zeno (1668-1750) had suggested him as his own successor. He remained there until the end of its life. He met Mozart at least once, cf. No. 135/60-61. Mozart set several of his libretti (KV 118/74c; 126; 208; 362) and numerous arias (KV 21 (19c); 369; 23; 78 (73b); 79 (73d); 88 (73c); 71; 74b; 77 (73e); 82 (73 o); 83 (73p); 368; 440 (383h); 294; 512; 468a (295a); 432 (421a); 538; KV Anh. 2; KV<sup>6</sup>: 73 A (lost)).

<sup>9</sup> BD: Francesco Ceccarelli (1752-1814), castrato, employed in Salzburg and then, from 1795, in Dresden; often a guest in the Mozarts' house. Mozart wrote for him KV 374, cf. No. 0587/19; he also sang in Mozart's concert in Frankfurt in 1790. Cf. No. 0357/22, 42.

<sup>10</sup> = “To grant him the consolation of giving him some notification of the whereabouts of his son”.

Reply regarding Schachtner!<sup>11</sup>  
[35] Footbaths are outstanding for *catarrh*!

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<sup>11</sup> BD: Concerning a German version of the libretto? **Johann Andreas Schachtner** (1731-1795), court and field trumpeter to the Prince-Archbishop of Salzburg. Probably supplied Mozart with texts for Grabmusik KV 42 (35a) and parts of numerous stage works.