

Leopold Mozart's manuscript copy of his son's cadenza to K. 107

Wolfgang Amadeus Mozart, Sketch, Cadenza, K. 626a II/A (624/A) [in the hand of Leopold Mozart]. Vienna, 1777–79. 9 5/8 inches x 13 1/4 inches, 2 pages.

From his earliest years as a child prodigy touring the courts of Europe to his death and burial at the age of 35, Wolfgang Amadeus Mozart was a legendary figure. He was one of the most striking examples of artistic genius in human history. The composer's extraordinary musical gifts, expertly cultivated by his father Leopold (1719–1787), achieved an unparalleled fullness of expression in works that combine depth and fluidity with a seemingly effortless grace.

Leopold Mozart acted as a proofreader and occasionally as a copyist of his son's manuscripts. Additionally, Leopold frequently inserted information regarding authorship and date in his son's autograph manuscripts and then organized them with care. This particular manuscript, written in Leopold's hand, is a cadenza to Concerto in D for Piano (K. 107), after Johann Christian Bach. When touring in London as a child, Mozart and Bach became friends, and numerous Mozart scholars believe that Bach was a critical influence on Mozart, particularly as evidenced in the brilliant surface texture of his compositions.

This unbound manuscript was written on oblong-format paper (*querformat*), which was characteristic of Mozart and other composers of the period, and was mechanically ruled with ten staves. It was once the property of Gisela Selden Goth (1884–1975), the Hungarian pianist, composer, and musicologist, a pupil of Bela Bartok and Ferruccio Busoni. Her celebrated collection of musical autographs contained at least one notable example of the work of every great composer, from Johann Sebastian Bach to Arnold Schoenberg. She gave all but a few of these to the Library of Congress in 1940.

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