

**Wolfgang Amadeus Mozart (1756-1791) Violin Sonata in Bb K378 (1779) (arr. clarinet & piano)**

*Allegro moderato*

*Andantino sostenuto et cantabile*

*Rondo: Allegro*

By 1779, Mozart had returned to Salzburg from the journey he took with his mother to Mannheim and Paris in search of more rewarding employment than that of the “part-time servant” that he endured under the Archbishop of Salzburg. None was forthcoming, and Mozart had to content himself with adolescent fantasies of life as an itinerant opera composer accompanied by the girl of his dreams Aloysia Weber (sister of his future wife Constanza). The journey did, though, have more concrete consequences. The technical expertise of the Mannheim orchestral players and the more ostentatious French music influenced his maturing style. So, although the set of six violin sonatas that were written at this time still bore the old-fashioned title of *Sonatas pour le Clavecin ou Pianoforte avec l'accompagnement d'un Violon*, the violin enjoys a new independence and the music a new richness. Shortly after writing them, Mozart fell out with the Archbishop and left Salzburg for Vienna where the sonatas were published on subscription by Artaria.

Transcribing string music for solo wind instruments was common in the late 18<sup>th</sup> century since the evolving instruments had become popular with amateur players, but lacked a body of original music. The Bb sonata K378 has been transcribed both for clarinet and piano, and for clarinet with string trio.