

At the beginning of his career, the Viennese pianist-composer Anton Eberl (1765–1807) had to put up with the doubtful flattery of seeing some of his works published under the name of Mozart, who was a friend and supporter. But Eberl's charming and elegant music deserves to be remembered in its own right: it engages in remarkably imaginative and experimental formal innovations, developing the Viennese Classical style beyond the point at which Mozart had left it, to a degree of refinement that led Eberl's contemporaries to prefer his compositions to Beethoven's.



TOCC 0390

ANTON EBERL Three Sonatas for Piano and Violin

Sonata for Piano and Violin in B flat major, Op. 35 (before 1790)	25:12
1 I Allegro con fuoco	10:21
2 II Adagio più tosto Andante	7:22
3 III Rondo Vivace assai	7:29
Sonata for Piano and Violin in F major, Op. 49 (1805)	21:58
4 I Adagio – Allegro	9:14
5 II Adagio	5:14
6 III Rondo Presto	7:20
Sonata for Piano and Violin in B flat major, Op. 50 (1805)	27:50
7 I Andante molto – Allegro	11:45
8 II Adagio	7:41
9 III Rondo Vivace	8:24

TT: 74:53

Heejung Kang, piano
Dayeon Hong, violin

FIRST RECORDINGS

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