

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*
- 2 II *Adagio più tosto Andante*
- 3 III *Rondo Vivace assai*

10:21

7:22

7:29

Sonata for Piano and Violin in F major, Op. 49 (1805)

21:58

- 4 I *Adagio – Allegro*
- 5 II *Adagio*
- 6 III *Rondo Presto*

9:14

5:14

7:20

Sonata for Piano and Violin in B flat major, Op. 50 (1805)

27:50

- 7 I *Andante molto – Allegro*
- 8 II *Adagio*
- 9 III *Rondo Vivace*

11:45

7:41

8:24

TT: 74:53

Heejung Kang, piano
Dayeon Hong, violin

FIRST RECORDINGS

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