TOCCATA CLASSICS

Anton EBERL

THREE SONATAS FOR PIANO AND VIOLIN

SONATA IN B FLAT MAJOR, OP. 35
SONATA IN F MAJOR, OP. 49
SONATA IN B FLAT MAJOR, OP. 50

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FIRST RECORDINGS

THE TONAL AND FORMAL INTRICACIES OF ANTON EBERL

by Timothy Jackson

Of all of Mozart's contemporaries, Anton Eberl (1765–1807) is the one whose early style and compositional technique are closest to that of the great master. One striking indication that Eberl picked up where Mozart left off is that two of his early piano pieces were published under Mozart's name, even while Mozart was still alive; most notably, Eberl's *Variations on 'Zu Steffen sprach im Traum'*, a song from Ignaz Umlauff's opera *Der Tempel der Unsterblichkeit,* was published in 1788 by a Hamburg firm under Mozart's name. Had he wished, Mozart could have publicly refuted the misattribution, as Eberl himself would do in 1798 – and it may be that Mozart tacitly approved of the deceptive attribution in order to encourage publication of his younger colleague's music. The last piece by Eberl to be published under Mozart's name was Eberl's Piano Sonata in C minor, Op. 1, composed in 1792, which was released by Artaria in Vienna and advertised as being Mozart's 'last great [keyboard] sonata'. It was not until 1798, seven years after Mozart's death, in 'A Notice to Public' in the *Hamburgischer Unparteiischer Correspondent* (and subsequently reprinted in other music journals), that Eberl claimed authorship of this piano sonata and two sets of variations for piano (including the set based on the Umlauff song). Presumably in view of persistent confusion, in 1805 Eberl again felt compelled to assert:

> As flattering as it must be to me on the one hand that the public so kindly accepted my earlier piano works, which without my knowledge were published under Mozart's name, I strongly believe, however, that I owe it to myself to take possession of my own property.[1]

[1] The foundational study for Eberl research is Alton Douane White, *The Piano Works of Anton Eberl*, Ph.D. dissertation, University of Wisconsin, 1971, here p. 54. *Cf.* also John Khouri, notes to his recording, Anton Eberl (1765–1807): The Complete Sonatas for Solo Piano, *Fantasie* in D minor, Op. 28, Toccata in C minor, Op. 46, Sonata in C major, Op. 5 (Music and Arts MACD1221. 2008).

Unlike most of his illustrious contemporaries, Beethoven, and especially the Bohemian composers Franz Krommer, Johann Baptist Vanhal, Paul and Antonin Wranitsky, Joseph Anton Steffan, Leopold Kozeluch and Antonio Rosetti (I use the Germanised forms of their names), Eberl was a true Viennese, born in Vienna in 1765 and dying there at age 41. His father was described as a 'court official of great wealth',[2] but somehow the family fortune was lost when Eberl was still a young man. His older brother Ferdinand became a poet and theatre director, and also wrote the libretto for an opera by Dittersdorf.

It is not known with whom Eberl studied. There were many excellent teachers in Vienna at the time, including some of the Bohemians mentioned above. There is no proof that he ever studied formally with Mozart, even though some later biographies claim that he was Mozart's student. But it is known that Mozart and Eberl were acquainted, since the contemporary music-historian Ernst Ludwig Gerber (1746–1819) mentions Eberl's 'friendly association'[3] with Mozart, but not formal study. When Mozart first arrived in Vienna in 1781, Eberl would have been sixteen years old and Mozart 25. Further evidence of this personal relationship may be that when Mozart died in 1791, Eberl composed a cantata in his memory, *Bey Mozarts Grab*. The relationship may have been one in which a younger kindred spirit held the senior composer in enormous respect, and Mozart, recognising Eberl's talent, gave him some general advice and clear artistic backing.

Only Eberl's initial three pieces were published as Mozart's: the rest of his music – the main body of his work – was disseminated under his own name, and relatively early in his career he became well known as a composer in Vienna and beyond. Indeed, by the time Mozart died in 1791, Eberl was already well on his way to being recognised as a major figure in his own right. Clearly, though, Eberl had moved in Mozart's orbit, and therefore it cannot be sheer chance that, after Mozart's death, he enjoyed a professional

[2] White, *op. cit*., pp. 11–12.

[3] *Ibid*., p. 19. Gerber appears to have been well informed about Eberl, possibly by Eberl himself. The phrase Gerber uses is 'freundschaftliche Umgänge'. White assumes, without any evidence to back up his claim, that Eberl *studied* with Mozart, which Gerber does not say.

relationship with his widow, Konstanze: in the winter of 1795–96, he served as an accompanist for her and her sister Aloysia on a concert tour through Germany. By that time, Eberl's fame had spread so widely that he was offered the position of Kapellmeister in St Petersburg, and he spent two sojourns in Russia (1796–1800 and 1802–3), where he was highly successful as a choir director, composer and teacher.

Eberl composed seven works for the stage, but only the last, his opera *Die Königin der schwarzen Inseln* ('The Queen of the Black Islands'), with a libretto by his friend the writer Johann Schwaldopler (1777–1808), performed in 1801, has survived, in manuscript (it is held in the Austrian National Library) and awaits resurrection – although the overture was published and later performed on its own. *Die Königin der schwarzen Inseln* is said to have failed with the Viennese public for having been too 'learned',[4] but Eberl found solace in the praise of Joseph Haydn and so dedicated his (second) Piano Sonata in F minor, Op. 12, to him in gratitude. By contrast, Eberl's mature Symphony in E flat, Op. 33, composed over the course of 1803 and premiered in Vienna on 6 January 1804, achieved much success.[5] Information about Eberl's compositional and performing activities in 1804–5 is provided by Schwaldopler, who published an account in his *Historisches Taschenbuch mit besonderer Rücksicht auf die Österreichischen Staaten* ('Historical Pocketbook with Special Focus on the Austrian States', Vols. 3 and 4, which appeared in 1807–8, i.e., just after Eberl's death). At that same 1804 concert, Eberl premiered his E flat Concerto for Piano, Op. 40, and his B flat Concerto for Two Pianos, Op. 45, along with Mozart's former student Josepha Auernhammer. Schwaldopler reports:

> Among the great instrumental compositions of this year, the first place belongs to the symphonies and concerti of Eberl [... who] had in a great concert at the beginning of this

[4] *Ibid*., p. 37.

[5] A recording of Anton Eberl's Symphony in C major, WoO 7, Symphony in E flat major Op. 33, and Symphony in D minor, Op. 34, was released by Concerto Köln in 2000, and reissued in 2011 (Warner Classics 2564698899). The scores of the Symphonies in E flat major and D minor/major mentioned here have been produced by Jin-Ah Kim and Bert Hagels in modern editions published by Ries und Erler, Berlin, Op. 33 in 2009 and Op. 34 in 2005. Hagels' introductions to these editions and Kim's doctoral dissertation, *Anton Eberls Sinfonien in ihrer Zeit: hermeutisch-analytische Aspekte der Sinfonik 1770–1830* (*Schriften zur Musikwissenschaft aus Münster*, Bd. 17, 2002), provide important background information.

year for the first time stepped before the public with large compositions. They justified the expectations nourished by his earlier works. Brilliance, fire, affect and knowledge of instruments already distinguished the first symphony in E flat advantageously.[6]

Since the opus numbers assigned to Eberl's works are not in strict chronological order, the dating of specific pieces is problematic. The latest online edition (2017) of the German encyclopaedia *Musik in Geschichte und Gegenwart* (*MMG*) assigns the date of composition of Eberl's Sonata in B flat major for Piano and Violin, Op. 35, to 1805, whereas the two Sonatas in F major and B flat major, Opp. 49 and 50, are given composition dates of 1792 and 1795 respectively.[7] On the basis of both internal and external evidence, however, I believe this chronology to be incorrect; rather, Op. 35 must be considerably earlier than Opp. 49 and Op. 50, which number among Eberl's last completed works. As one might expect, Eberl's earlier pieces are stylistically closer and more directly indebted to Mozart than his later works; additionally, in the earlier pieces one finds nods in Mozart's direction expressed through semi-quotation, reference and paraphrase. For example, the opening of Eberl's Symphony in C major from 1785 paraphrases the beginning of the 'Haffner' Symphony (1782). Analogously, the first movement of the (earlier, in my view) Op. 35 Sonata may (at 1 1:20) refer to the F major melody in Mozart's D minor Piano Concerto, K466. It is highly probable that Eberl was present at the first performance (at the Mehlgrube Casino in Vienna on 11 February 1785, when Mozart was the soloist), when he would have been an impressionable twenty-year-old. There is a manuscript copy of Op. 35 preserved in the Bayerische Staatsbibliothek in Munich with a corresponding card dating it – I am sure correctly – 'before 1790', although it was published at least fifteen years later, in 1805. The Opp. 49 and 50 Sonatas, by contrast, were most probably composed in 1805, and published posthumously in 1808.

After Mozart's death in 1791, Eberl's style evolves away from Mozart's; indeed, his music composed after 1800 exhibits aspects of the 'heroic' style that one also finds

[6] White, *op. cit.*, p. 47.

[7] Following *MGG*, Martin Harlow, editor of the new edition of Eberl's B flat major Sonata for Violin and Piano (Edition HH, Bicester, 2017), argues – incorrectly in my view – that 'Op. 35, the last of seven sonatas with violin, was composed around 1805'.

in Méhul, Cherubini and Beethoven, and also the song-like lyricism that later would become a hallmark of Schubert's music. All these features can be heard in Eberl's pieces in his later style, the Opp. 49 and 50 Sonatas included. Nonetheless, Eberl never sacrifices the elegance and good manners of the *galant* style, as found in Mozart, and its 'politeness' and aristocratic bearing continue through his later works, in conjunction with the more modern heroic and lyrical elements. Contemporary critics perceived this sense of decorum in Eberl and found it lacking in Beethoven, which is why they preferred Eberl's E flat major symphony to Beethoven's E flat major symphony (the *Eroica*) when both pieces were premiered in the same concert in 1805.[8] To conflate Op. 35 chronologically with Opp. 49 and 50 (as do the new *MGG* and the new edition) is to ignore the very significant stylistic evolution that can be documented through the main body of Eberl's output.

On the title pages of the early nineteenth-century editions, these Eberl sonatas are designated *Sonates pour le Pianoforte avec accompaniment de violon ad libitum*. This kind of sonata for piano plus an accompanying instrument was a genre with a long pedigree, the idea being that the piano part was more or less self-sufficient, and the secondary instrument could be added as the performers wished. This performance possibility naturally appealed to the amateur musicians who were the primary consumers of printed music, and it explains, too, why the piano and violin parts were published separately. Although composers such as J. C. Bach (1735–82) and Johann Schobert (c. 1720–67) were already writing sonatas with equally weighted parts for piano and a melody instrument by the mid-eighteenth century, the tradition of publishing these works under this (now misleading) rubric persisted well into the early nineteenth century, probably to increase sales. Thus, on the cover of an early (1805) print of Beethoven's 'Kreutzer' Sonata, the violin part, for all its virtuosity, is still described as being for an 'obligato violin'. Certainly, in all three sonatas by Eberl presented in this recording, there is constant interchange and dialogue between the violin and piano as

[8] In my opinion, the 1783 date affixed to the copyist's manuscript of the E flat major Symphony, Op. 33, now in the Gesellschaft der Musikfreunde (which White provisionally accepts (*op. cit.*, p. 20), is about twenty years too early; on stylistic grounds, it must have been composed around 1803 and is thus one of Eberl's later pieces.

equal participants in the exposition of the musical discourse, and in no sense can the violin solo ever be considered 'added' or somehow discretionary. Instead, the violin part is in every respect equal in importance to the piano and integral to the compositional idea.

Sonata in B flat major, Op. 35

Although the main body of Eberl's music represents a further development of the Viennese Classical style beyond that of Mozart, its roots remain in the *galant* style, and it travels paths not followed by Beethoven and Schubert. Here I will attempt to show that, in spite of its anticipation of some aspects of early Romanticism, Eberl's ongoing development of Viennese Classicism – while it had considerable appeal for his contemporaries, leading them to view him more favourably than Beethoven – ultimately made his musical language unintelligible to the later nineteenth century, which was, in part, why it fell off the radar. Eberl's later *œuvre* is characterised by imaginative and experimental formal-tonal innovations, and his predilection for paradox intensifies. For example, Eberl's second mature symphony, in D minor/major (Op. 34), composed in 1804, exhibits a highly unusual form. It begins with an introduction in D minor, but instead of moving directly to the first movement, as one might expect, a jaunty march is interpolated before the first movement. Then, when the Symphony progresses directly from the slow movement to the finale, it becomes clear that this march has already replaced the traditional third movement of the minuet and trio. By interpolating the march into the newly created space between the introduction and the first movement, Eberl reduces the now standard four-movement scheme to three. Clearly, he was already thinking creatively in terms of what I have called 'super-sonata form' – a sonata form spanning all four movements of a symphony within a unified whole – in a completely new way.[9] In other words, one might imagine a 'previous state' of the four-movement 'macrosymphonic' shape being transformed by a 'diachronic transformation' into its

[9] *Cf.* my 'The First Movements of Anton Eberl's Symphonies in E flat major and D minor, and Beethoven's *Eroica*: Towards "New" Sonata Forms?', in Su Yin Mak and David Beach (eds.), *Explorations in Schenkerian Analysis*, Rochester University Press, Rochester and Woodbridge, 2016, pp. 61–98.

three-movement final form.[10] As if this remarkable transformation were not enough, both of the outer movements additionally feature 'reversed recapitulations', whereby the 'subordinate theme' – to use a later formal terminology – is recapitulated *before* the 'main theme' (as will be seen, an analogous procedure is employed in the finales of the two late Sonatas for Violin and Piano, Opp. 39 and 40).[11] In the finale of his Piano Sonata in G minor, Op. 39, composed in Weimar in 1806 – ten opus numbers before the Op. 49 Violin Sonata but probably his last completed work – Eberl brings back a large part of the second movement, an *Adagio*, within it to create a completely new form.[12]

As a general rule, Eberl's outer movements exhibit some formal features that are not easily – or adequately – described by mid-nineteenth-century formal models, which largely have been adopted by more recent writers and musicians. Indeed, the concept of 'sonata form' was first formulated by Czerny and Adolf Bernhard Marx only around 1840, long after both the Classical *galant* style and the early Romantic period had passed into history. The most important late-eighteenth-century theorist, Heinrich Christoph Koch (1749–1816) – and thus Eberl's older contemporary – wrote a monumental three-volume treatise on composition, *Versuch einer Anleitung zur Composition*, in which he describes large-scale compositions without ever employing

[10] For a definition of 'super-sonata form' *cf.* my *Tchaikovsky: Symphony No. 6* (*Pathétique*), Cambridge University Press, Cambridge, 1999, especially the section 'Super-sonata Form and Macro-Symphonic Diachronic Transformation', pp. 26–29. For a discussion of 'diachronic' in music, *cf.* my 'Diachronic Transformation in a Schenkerian Context. A Study of the Brahms Haydn Variations Op. 56a-b,' in Hedi Siegel and Carl Schachter (eds.), *Schenker Studies 2*, Cambridge University Press, Cambridge, 1999, pp. 195–237. This article explains how one can posit a 'previous state' of Eberl's D minor/major Symphony in which the March constituted the third movement in a traditional four-movement scheme; through a 'diachronic transformation', the March was inserted into the first movement between the introduction and the first movement proper, and – just as importantly – the musical materials of the March were so designed as to create motivic and tonal continuity between the introduction, the March and the first movement in the 'endstate', its final form.

[11] For an in-depth discussion of the 'reversed' recapitulation, *cf.* my 'The Tragic Reversed Recapitulation in the German Classical Tradition', *Journal of Music Theory*, Vol. 40, No. 1, 1996, pp. 23–72, and 'The Finale of Bruckner's Seventh Symphony and Tragic Reversed Sonata Form', in Timothy L. Jackson and Paul Hawkshaw (eds.), *Perspectives on Anton Bruckner*, Cambridge University Press, Cambridge, 1997, pp. 140–208.

[12] This kind of 'nesting' of one movement within another later became a feature of the music of the Swedish composer Franz Berwald (1796–1868), and was further explored by Sibelius (in his Third Symphony) and Rachmaninov (in his Third Piano Concerto and Third Symphony).

the term 'sonata form'; for Koch, the first movement of a 'larger composition' consists of 'main periods'. In terms of the later theme-based descriptions of sonata form, the first main period (MP1) would correspond to the 'exposition', the second (MP2) to the 'development' and the third (MP3) to the 'recapitulation'. Each of Koch's main periods is further subdivided into 'punctuation sections' (PS), which are defined by the sequence of different types of cadences with which each of these sections concludes, that is, by harmonic plan rather than by thematic content. Within the first main period, the basic scheme of four component cadences could be followed to realise a modulation to a new key, namely:

1) a strong dominant to tonic cadence in the home key concluding the first punctuation (PS1),
2) an open-ended tonic to dominant half-cadence in the home key (PS2),
3) an open-ended half-cadence on the dominant of the new key or 'dominant of the dominant' (PS3), and finally,
4) a strong dominant-to-tonic cadence – the QC or *Quintcadenz* ('fifth-cadence') definitively securing the new key (PS4).

Furthermore, to realise the modulation to the new key in the first main period, each of these four punctuations could be present, omitted or replicated, without specifying the order of thematic elements, thus resulting in a remarkably flexible conception of formal-harmonic organisation.[13]

How does the formal-tonal plan of the first movement 1 of Eberl's Violin Sonata in B flat major, Op. 35, appear in the light of this theoretical background? Here, later commentators would describe the opening bars, with its arpeggio figure and other motivic elements, the 'primary theme' (or 'first subject') in the tonic B flat major (from

[13] Post-1840 definitions of sonata form, which focus on a sequence of 'primary' and 'secondary' or 'subordinate' themes or theme-groups, may be misleading, creating false impressions of the formal practices of Classical composers, and so where I employ the later terminology, I do so only reluctantly because it has become the lingua franca of discourse rather than out of a belief that its labels are appropriate descriptors of the formal organisation of this repertoire. In my discussion of Classical form, I prefer to employ the terminology developed primarily by Veijo Murtomäki: *cf.* Veijo Murtomäki and Timothy L. Jackson, '"Punctuation Form" and Expressive Contents in the First Main Period of Selected G minor Symphonies' First Movements of the Classical Era – Kochian-Schenkerian Approaches', *Journal of Schenkerian Studies*, Vol. 11 (2018, forthcoming).

the beginning until 0:39); Koch would have simply identified it as the first 'punctuation' section, or PS1, that concludes with the strong perfect cadence in the tonic key (0:31–0:39). Since there is no half-cadence on the dominant of the main key in this piece, the 'PS2' is simply omitted. The next section, then, the 'transition' or 'bridge' in later parlance (0:40–1:19), which modulates to the key of the dominant by moving to *its* dominant, 'the dominant of the dominant', would be called the PS3 (1:21–1:58); it leads to the fourth punctuation section, PS4, cadencing firmly on the dominant, which later commentators would have called the 'secondary' or 'subordinate theme', or 'second subject' (1:20–1:58). Characteristically, in the Classical style, this PS4 ends with a strong cadence in the dominant key (1:54–1:58). But the first main period is by no means concluded, since further cadences are required to establish firmly the new key of the dominant. This necessity to reinforce the new tonic opens up the possibility for significantly more musical content; indeed, Eberl adds no fewer than four sections, PS+4a (1:58–2:23), PS+4b (2:23–2:41), PS+4c (2:41–2:56) and PS+4d (2:56-3:10), all of them quite extensive, to conclude the MP1. (This recording observes the repeat of the MP1 indicated in the score: 3:11–6:16.)

The 'development' or second main period (MP2, 6:16–7:51) is initiated by a sudden turn to B flat minor, which casts a strong shadow over the generally cheerful demeanour of the movement (6:16–6:33), and which is dispelled by a *Lied*-like theme in E flat major (with premonitions of Schubert), first in the piano, accompanied by the violin with reference to the opening arpeggio motif, and then restated with the instrumental roles reversed (6:34–7:12). The music moves to a prolonged D major chord, which sounds like the dominant of the submediant (G minor), but, since there is never any real move to G minor, is really the major mediant of B flat major. The intention here from a harmonic perspective is to arpeggiate the B flat major tonic chord as the bass descends from F (the dominant) through D (the dominant of G minor, but really the major mediant) to B flat (the tonic). (This dominant–major mediant–tonic progression is also a common strategy in Mozart's development sections.) But there is never any move to G minor; rather, the music proceeds directly to the dominant of B flat major to lead back to the tonic at the beginning of the MP3.

It is noteworthy that Eberl, who probably had no concept of 'primary' or 'subordinate' themes, completely omits the putatively 'primary' opening theme in the reprise (MP3) – in other words, he leaves out the first 43 bars of the piece – and so begins the 'recapitulation' or third main period (MP3, 7:52–9:46) with the music corresponding to PS4, but now situated in the tonic. Within this PS4, Eberl does make one striking change: the turn to B flat minor at 8:04, which clearly references the opening of the development; otherwise, the cadences confirming the tonic essentially reproduce those of MP1. As if to compensate for the missing reprise of the opening theme, starting at 9:02, Eberl adds an extended final peroration based upon it, which is crowned by a coda (from 9:47).

The slow movement, an *Adagio* [2], is a double variation on three themes, which may be designated *a*, *b* and *c*. In other words, this variation movement is divided into two large parts whereby the second part varies each of the three themes. Part 1 extends to 4:10, Part 2, which is shorter in duration, concludes at 6:38, and leads to a coda (6:38 to the end). In Part 1, the piano is the leader, the violin the follower. The piano leads off with the first strain (*a*), which is open-ended, and sounds like an antecedent, an initiating phrase, and which is repeated by the violin (*a'*, at 0:45). The consequent phrase, a concluding, closed one, *b*, ending on the tonic, is first presented by the piano (1:25) and then repeated by the violin (2:04). The third theme, *c* (beginning at 2:50), in which the melody is shared between violin and piano, represents a dramatic turn of events, harmonically underpinned by the tonic minor (E flat minor). It ends inconclusively, like an antecedent, on the dominant (4:03), thereby leading directly to the second part. In Part 2, the violin is assigned the melody throughout both *a* (4:10) and *b* (4:47), which thus are stated only once, compressing this part of the form. Whereas in Part 1, the *c* music concluded open-endedly on the dominant, like an antecedent, in *c* in Part 2 (5:23), the piano and violin combine elements of both *b* and *c* into a final apotheosis, closing consequent-like with the coda (6:38).

All three sonatas recorded here feature elaborate rondos as their finales. The finale of Op. 35 [3] may be understood as a large nine-part rondo also employing three themes (*a*, *b* and *c*), each of which bears a certain generic resemblance to the others and is in

antecedent-consequent form (whereby the initiating phrase seems to pose a question, and the consequent phrase the answer). In general, Eberl constructs his rondo themes so that they are closely related; this way, even if the order in which they are presented is rearranged, there can still be motivic continuity. Within the first main period (MP1) of this rondo, which comprises the initial presentation of *a* (up to 1:05), *b* (1:06–1:45) and *c* (1:46–2:50), *a* modulates from the tonic, B flat major, to *b* in the dominant, F major, which then features a striking change of mode (1:18), to F minor, before moving quickly to A flat major (1:26, the lowered mediant of the dominant). The third theme, *c*, then modulates from A flat major back to F minor (2:10), before transforming F minor into F major (2:33), extended to become the dominant seventh of the home key of B flat major. The second main period (MP2) recomposes all three themes in their original order: *a*′ (2:51–4:04), *b*′ (4:05–4:44) and *c*′ (4:45–5:11); simultaneously, it transposes the harmonic progression of the first period from dominant to tonic so that the music moves to the lowered mediant, D flat major (4:24–5:11). Now, the third main period (MP3) must solve the conundrum of what to do next, formally and harmonically – namely, how to regain the B flat major tonic? As if uncertain as to the best way forward, it tries out first *b*″ (5:12–5:26), then *c*″ (5:27–5:52), and finally *a*″ (5:53–6:03), before settling on a peroration that triumphantly secures B flat major while combining and extending *a* and *c* (6:04–7:16). A brief coda concludes the work (from 7:17).

Sonata in F major, Op. 49

Shortly after the turn of the century (c. 1803), both Eberl and Beethoven seem to have become fascinated with the possibility of creating formal-tonal situations that are paradoxical insofar as the music projects two mutually exclusive interpretations.[14] Another indication of the later compositional dates of Eberl's Opp. 49 and 50 is that both of these pieces set up precisely the kind of complex formal-tonal paradoxes that make them truly difficult to understand and explain, especially in layman's terms. By contrast, the earlier Op. 35 suggests no such paradoxes. In the first movements of both

[14] For a discussion of paradox in Beethoven, *cf.* Benjamin Graf, *An Analytical Study of Paradox and Structural Dualism in the Music of Ludwig van Beethoven*, Ph.D. dissertation, University of North Texas, 2016.

Opp. 49 and 50, Eberl plays with the listener's expectations regarding the placement of the crucial QC or *Quintcadenz*, which marks the definitive arrival in the dominant key; more specifically, he deliberately creates paradoxical situations whereby this decisive moment could be achieved both earlier and later in the movement.

In contrast to the earlier Op. 35, both late sonatas feature introductions. In the darkly lyrical *Adagio* introduction to Op. 49 in F major (to 1:46) 4, the importance of D minor (the submediant) for the sonata as a whole is already revealed at the outset. Once the *Allegro* gets under way in the main key of F major (1:47) a strong cadence on G, the dominant (2:15) of the upcoming key of the dominant, C major ('the dominant of the dominant'), seems to quickly set up this key. Indeed, a new melodic idea enters in C major (at 2:32) which many post-1840 commentators would call the 'second subject' or 'subordinate theme'. A common-sense hearing would take the establishment of the new key at this point. But then – paradoxically – Eberl does everything in his power to undermine this perception and thereby postpone the true arrival in the new key of C major until later in the movement. Therefore, the music modulates back to the motivically significant key of D minor (and emphasis was placed on D minor in the introduction, at 3:03) and moves through a big, strong, bravura, concerto-like cadence creating the impression, then, that it is not until 3:38 that the key of C major, the dominant, is definitively secured, marking the end of the PS4. At this point, the piano introduces new thematic material (a second 'second subject'?), which is further elaborated by the violin. After a sudden 'wrong turn' to the dominant minor (C minor, 4:05) has been corrected (4:23), several further strong cadences in C major are required (three PS+4s, at 4:31, 4:55 and 5:08), including a brief reference to the opening, before the first main period (MP1) or 'exposition' can be concluded.

As in Op. 35, the MP2 or 'development' in the first movement of Op. 49 (5:08–6:05) features a *Lied*-like theme (again foreshadowing Schubert), which might be described as a 'song without words', in D minor, sung by the violin with piano accompaniment. Eberl's way of treating the 'recapitulation' here is highly sophisticated. Indeed, far from simply restating the music of the MP1, he thoroughly recomposes it. There is only the briefest, almost perfunctory, reference to the opening (at 6:06) to signal the beginning

of the 'reprise'. Indeed, the putative F major tonic here functions only as an 'apparent' harmony; in fact, in the new context, it is reinterpreted as the mediant of the submediant D minor, which continues to be prolonged out of the 'development', thus welding these formal sections – 'development' and 'recapitulation' – together harmonically and formally. Just as the dominant was achieved only late in the 'exposition', so too the definitive return of the tonic is withheld, to be triumphantly regained only late in the recapitulation (significantly, the music at 7:39 corresponds to what was heard at 3:38). A brief coda (from 8:44) concludes the movement.

The slow movement, an *Adagio* 5, in the key of B flat major, the subdominant of the main key of the entire work, is in an expanded ABA′ ternary form, with its B section in the dominant, F major. The A section extends to 1:35, and comprises two statements of the same theme. As in the *Adagio* of Op. 35, the piano is the leader and the violin the follower: the theme is presented first by the solo piano and then (0:35) by the violin accompanied by the piano, each statement closing firmly on the B flat major tonic. A fairly extended transition to the B section, initiated at 0:98 over a tonic pedal, accomplishes the modulation from the tonic to the dominant, whereby the B section proper begins at 1:45. In the B section itself, the instruments co-operate to present an antecedent (1:47) followed by a much expanded consequent, concluding with the strong cadence at 3:08. Interestingly, a codetta to the B section at 3:08 is interpolated into the ternary form; it has a double task, to conclude the B section and also lead back to the abridged return of the A section at 3:40. As at the beginning, the piano restates the opening theme by itself before accompanying the violin for the final presentation (4:07), before the coda spans 4:35 to the end.

The formal scheme of the rondo-finale of Op. 49 6 is only slightly simpler than that of Op. 35, being articulated into seven rather than nine parts, but again employing three themes (*a*, *b* and *c*). These seven parts are grouped into three main sections, MP1–3, which correspond loosely to the 'exposition', 'development' and 'recapitulation' of later conceptions of 'sonata form', thereby combining 'sonata' and 'rondo' principles in 'sonata-rondo'. The first main period (MP1), comprising themes *a* (from the beginning to 1:16) and *b* themes (1:17–2:11), modulates from the tonic, F major, to the dominant, C major,

the definitive cadence (QC) in the new key occurring at 1:48 and being reconfirmed at 2:12. The second main period (MP2) regains the tonic with the return of *a*, which introduces the song-like third theme, *c* (3:03–3:49), moving through D flat major to A flat major, the key of the chromatically lowered or flat mediant in F major, before a variant of the opening theme, *a*", modulates sequentially up by a step from the lowered mediant (A flat) to the dominant (C major, at 4:16) to close the second large section. If one considers the third main period (MP3) as corresponding to the 'recapitulation' of a 'sonata form', the reprise is here 'reversed' insofar as it is initiated by the *b*′ theme (rather than *a*) in the tonic. In the MP3, the music again modulates upwards sequentially, this time from the tonic F as far as A major (5:04), the diatonic mediant, before attaining the dominant C (5:27) to introduce the final peroration in which themes *a* and *b* are combined. In the third section (MP3), the A major prolongation of the diatonic mediant is clearly intended to 'correct' the earlier 'false step' of the chromatically lowered A flat major in the second section (MP2); indeed, the 'resolution' of A flat to A here realises the implication, already foreshadowed in the reprise in the first movement (at 8:00 *et seq.*), that A flat is really G sharp in disguise, the leading tone to A, thus motivically linking the outer movements. The movement concludes with a short coda (from 6:33 to the end).

Sonata in B flat major, Op. 50

In his Op. 50, Eberl intensifies the type of paradox encountered in the first movement of Op. 49, this time in both outer movements. After a lyrical introduction (to 2:05) 7, the *Allegro* seems to follow the standard procedure by moving from the B flat major tonic to the C major dominant of the new key, F major, at 2:51, thus articulating the typical progression B flat–C–F (or tonic to dominant-of-the-dominant to dominant). Since the dominant (F) seems to be established by 3:20, post-1840 listeners might designate this melodic material 'the subordinate theme' (or 'second subject') even though it is closely related to the opening idea. For their part, Eberl's contemporary, early-nineteenth-century listeners might have taken this music as the first cadence in the new key (hearing the QC) at 3:30. However, as in the first movement of Op. 49, Eberl immediately does his level best to undermine this sense of arrival. Firstly, at 3:48, the music takes a sudden,

unexpected turn to the key of the dominant minor (F minor); then, at 4:14, there is (as in Op. 49) an explosive bravura, concerto-like cadence that – yet again – leads to the dominant major (F major) at 4:38, reinforcing B flat–C–F a second time. Thus, post-1840 audiences might have heard this music as a second 'second theme', whereas Eberl's contemporaries would have been confronted with a paradox as to the placement of the QC: does it come at 3:30 or later, at 4:38? And Eberl does not rest with this paradox; instead, he further intensifies it to encompass the very compressed 'development' or MP2 (9:00–10:00). The motion to the C minor chord – the minor dominant of the dominant – at 9:00, namely at the beginning of the 'development' or MP2, which resolves to the F major dominant at the end of the MP2 (beneath the 'retransition' at 9:36), recomposes the B flat–C–F progression yet a third time. In this way, for the early, contemporary listener, the second QC of 4:38 would also be cast into doubt, such that the definitive QC is even more paradoxically postponed all the way to the end of the MP2, to 9:36, just before the reprise. To summarise, Eberl achieves this paradoxical effect by deploying the same harmonic progression of tonic to dominant-of-the-dominant to dominant (B flat–C–F) three times recursively on an ever-larger scale. As if to compensate for this extreme complexity in the 'exposition' and 'development', in the 'recapitulation' Eberl completely omits 'the first subordinate theme' and all the 'storm and stress' of the concerto-like cadence, and moves directly from the reprise of the first theme (10:00) to that of the second 'second theme' (10:48), thereby much compressing the reprise.

Like the *Adagio* of Op. 49, the slow movement of Op. 50 8 is a large-scale ternary form, ABA′ (with B coming at 2:34 and A′ at 5:00). It is situated in the key of E flat major, the subdominant of the global key of B flat major. In the A section, which is composed of two strains – *a* and *b* (1:01–2:33) – both in the home key of E flat major, in this *Adagio*, it is the violin which leads and the piano follows, with the *a* strain stated first by the violin, and then repeated by the piano (starting at 0:32). Similarly, the *b* strain of the melody is presented first by the violin (1:01), and subsequently by the piano (1:50). The B section (2:34) spends most of its time in the key of the subdominant, A flat major, before reaching the retransition on the dominant B flat (4:32), which leads to the E flat tonic return of *a*′ (5:00). Like the A section, the melody in the B section is composed of

two strains. Again, the violin leads, presenting the first strain at 2:34, followed by the piano at 3:00. At the beginning of the second phrase (3:27) the violin is assigned a long *cantabile*, which becomes gradually shared between the two instruments (4:06), and extends to the beginning of the 'retransition' over the B flat dominant pedal at 4:32. In the return to the opening A section in the home key of E flat major, both *a* (5:00) and *b* (5:23) are now assigned entirely to the violin. The movement concludes with a final peroration, summarising the various thematic materials, presented as a dialogue between the two instruments (from 6:07 to the end).

The rondo finale 9 is a compositional *tour de force* in which Eberl combines a large nine-part rondo form (as in Op. 35) with paradoxically competing arrivals in the new key of the dominant (as in the first movements of Opp. 49 and 50). It's worth first clarifying the form, which is constructed from four themes (*a*, *b*, *c* and *d*), which may be grouped into three large sections (MP1–3), again roughly corresponding to sonata-form 'exposition', 'development' and 'recapitulation', to create a 'sonata-rondo'. The MP1 (up to 3:18) comprises the first three themes, *a* (to 1:11), *b* (1:12–2:28), which is elaborated by its own closing section or codetta (1:55–2:28), and *c* (2:29–2:55). The first return of theme *a* (2:56–3:18) both concludes the MP1 and initiates the MP2, which consists entirely of theme *d* in a contrapuntal, 'learned' style (3:32–4:52). As in the Op. 49 finale, the effect of the 'reversed' recapitulation is created by initiating the reprise (MP3) with *b*′ (4:53–6:08), including its codetta (5:37–6:08). Then, as in the 'exposition', *c*′ follows (6:09–6:48), but now the predicted return of *a* is displaced by a transformation of *d*′ (6:49–7:08), thereby postponing or 'saving' theme *a* so that the reprise can be concluded by a final peroration based primarily on it, but incorporating motivic features from the other themes as well (7:09–8:11). A brief codetta (8:12–end) concludes the movement.

Now, the way that the tonal structure interacts with the form is complicated by the paradoxical situation Eberl creates, through the harmony, as to the precise location of the QC – the definitive move from the tonic, B flat, to the dominant, F – in the MP1. Specifically, in theme *b* in the MP1, the cadence on the dominant F (the QC) could occur both at the beginning of the codetta of *b* (1:55) and also later at its end (2:15), just before the beginning of theme *c*. Analogously, when *b*′ is brought back in the MP3, the

corresponding cadence on the tonic could occur at 5:37 and also at 5:56. This tonal problem relates the last movement back to the first, since both movements play with listeners' expectations about the placement of the QC, creating a paradoxical 'both/and' rather than 'either/or'.

Eberl's death on 11 March 1807, at age 42, from scarlet fever, deprived the musical world of one of its true luminaries. As the British musicologist David Wynn Jones reports:

> In a further indication of the veneration in which Eberl was held at the time, his obituary [in the *Allgemeine musikalische Zeitung*] garnishes its account with images of abstracted genius similar to those found in representations of Mozart: he was said to compose works in his head before putting them down on paper, and to work through compositional problems on lonely walks when, totally preoccupied, he would fail to acknowledge anybody.[15]

Why did Eberl's music, which his contemporaries ranked on a par with that of Mozart, Haydn and Beethoven, vanish from the repertoire around 1830, not to be revived until the late twentieth and early 21st centuries? Why, for example, did Eberl's Sonatas for Violin and Piano, clearly important pieces in the genre, have to wait until now to be revived, in this recording? Although many factors contributed to the canonisation of Haydn, Mozart and Beethoven as the 'Viennese Classics' at the expense of some illustrious colleagues, perhaps the most notable among them was the rise of German nationalism in the second half of the nineteenth century, which was able to assimilate these three composers, especially 'early' and 'middle period', i.e., 'heroic', Beethoven, into its discourse. But there may be another reason that Eberl's music was virtually forgotten, which is closely connected with the internal development of his musical language. Shortly after Beethoven's death, certain formal-tonal procedures of these three 'Viennese Classics' became reified, so that all music came to be judged in relation to their 'standard procedures', well into modern times. In their sonatas, once these 'Viennese Classical'

[15] David Wynn Jones, *The Symphony in Beethoven's Vienna*, Cambridge University Press, Cambridge, 2006, p. 110.

composers established the new key, they tended simply to prolong it. However, as I have endeavoured to show through my close technical analysis of these sonatas, and especially Opp. 49 and 50, Eberl in his later music evolved a rather different type of modulatory procedure whereby the same modulation could be attempted multiple times, even recursively, to create deliberately paradoxical competing points of formal-tonal arrival. Although his contemporaries seem to have appreciated Eberl's different path, once the procedures of the 'Viennese Classics' became the standard, after 1830, against which all music must be measured, Eberl's particular dialect would have become formally unintelligible. By finally liberating Eberl from this ahistorical prejudice, modern listeners may now rejoin his contemporaries and reclaim for him his place of honour alongside the most gifted composers of his generation.

Timothy L. Jackson is Professor of Music Theory at the University of North Texas. Since completing his doctoral dissertation on the music of Richard Strauss, his interests have branched out from German music to encompass the Italian, Russian, Estonian and Finnish traditions. Since 2000 he has been actively directing the 'Lost Composers' Project, which seeks to revive the music of composers whose work was eclipsed or lost as a result of the Nazi-era cultural policies and the Holocaust.

Heejung Kang was born in Seoul and studied at the Seoul Music and Art High School for musically gifted teenagers. She graduated with the highest honours from the College of Music, Ewha Women's University, in Seoul and later, at the same university, she earned her Master's Degree in Piano, receiving the Ewha Graduate Research Fellowship Scholarship. Completing her dissertation on Rachmaninov, she gained her doctorate in Piano Performance at the College of Music at the University of North Texas (UNT). In 2002 she made a recording of *Rediscovered Lieder and Piano Pieces by Kletzki, Oppel, and Schenker*, sponsored by the Dallas Symphony Orchestra, Jewish Federation and College of Music at UNT. In 2004 she performed music by Paul Kletzki, Reinhard Oppel, Arnold Mendelssohn and other composers live on Israel Radio. In November 2005 she played piano music by Heinrich Schenker at the inaugural meeting of the Korean Society for Music Theory in Seoul and premiered Kletzki's Sonata for Piano and Violin with Robert Davidovici on Korean National Radio (KBS FM1). In 2011 Toccata Classics released the first volume of her recording of piano music by Reinhard Oppel (TOCC 0003). Currently a

Senior Lecturer in Piano at the University of North Texas, she teaches courses in piano literature, sight-reading, accompanying and keyboard harmony. As a performer, she is a member of the Timeless Trio, which is rediscovering lesser-known nineteenth- and twentieth-century chamber music while attracting a general audience in the Dallas-Fort Worth area. Since 2007, she has been a judge for the Vernell Gregg Young Artists Competition and is a guest member of Lewisville Lake Symphony Orchestra.

The Korean edition of *The Strad* described the violinist **Dayeon Hong** as 'An exceptional storyteller who invokes a mutual response from the audience', and she has indeed been recognised for her exceptional tone-quality and soulful musicality. Active both as a soloist and a chamber musician, she has performed in such venues as Alice Tully Hall and Paul Recital Hall in Lincoln Center, Weill Recital Hall in Carnegie Hall in New York; Seoul Arts Center, Kumho Art Hall, LG Arts Center in Korea; and also in Canada, Colombia, France, Japan, Thailand, Ukraine and Vietnam. She has also participated in numerous international music festivals, among them the Colmar Music Festival, Mozarteum Summer Academy, Nice Music Festival, Pacific Music Festival and Aspen Summer Music Festival, where she played for Shmuel Ashkenasi, Dorothy DeLay, Rodney Friend, Valery Klimov and Alexei Mijlin. She made her first solo appearances, with the Ukraine National Orchestra in Kiev in 2004 and with the Moscow Philharmonic Orchestra conducted by Yuri Simonov in 2006, and also with major orchestras in Korea.

Her extensive professional career has brought her to serve as principal first violinist and guest concert-master of the Gangnam Symphony Orchestra and associate concert-master of the Seoul Classical Players, and she played in many acclaimed chamber ensembles, among them the Hwa Eum Chamber Orchestra, JK Ensemble and Seoul Chamber Orchestra. In New York she has performed as a member of the New Juilliard Ensemble and Corelliard Chamber Orchestra. She was first violin of the Maurice Quartet, which released two CDs in Korea.

The Maurice Quartet concertised actively with innovative projects, such as the 'Colour Series' and 'Taste of Life Series', with which it collaborated with graphic designers, pâtissiers and baristas in order to promote classical music, especially chamber music, to a general audience. The 'Rainbow Series' , designed to attract young people to classical concerts, was enthusiastically received by a younger audience, and all of the concerts were sell-outs.

Dayeon Hong received her Masters and Bachelor of Music degrees from the Juilliard School (as a recipient of the M & E Cohen Scholarship), where she studied with Dorothy DeLay, Glenn Dicterow and Hyo Kang. Her chamber-music coaches included Toby Appel, Jonathan Feldman and Jacob Lateiner. She is now ABD ('all but dissertation') for a Doctor of Musical Arts degree, studying with Julia Bushkova at the University of North Texas, where she served as Teaching Fellow for the string department with a UNT Graduate Assistantship Tuition Scholarship Award. She also taught as adjunct violin instructor at Dankook University, Sook-Myung Women's University, Chugye University of Arts, Seoul Arts Center Music Academy and Sun Hwa Arts School and High School in her native Korea. Her students have won numerous competitions in Korea and have gone to attend fine music schools, such as the Seoul Arts School, Korean National University of Arts, Cincinnati School of Music and Manhattan School of Music. Currently, she performs as a member and a guest concert-master of the KT Chamber Orchestra and JK Ensemble in Korea.

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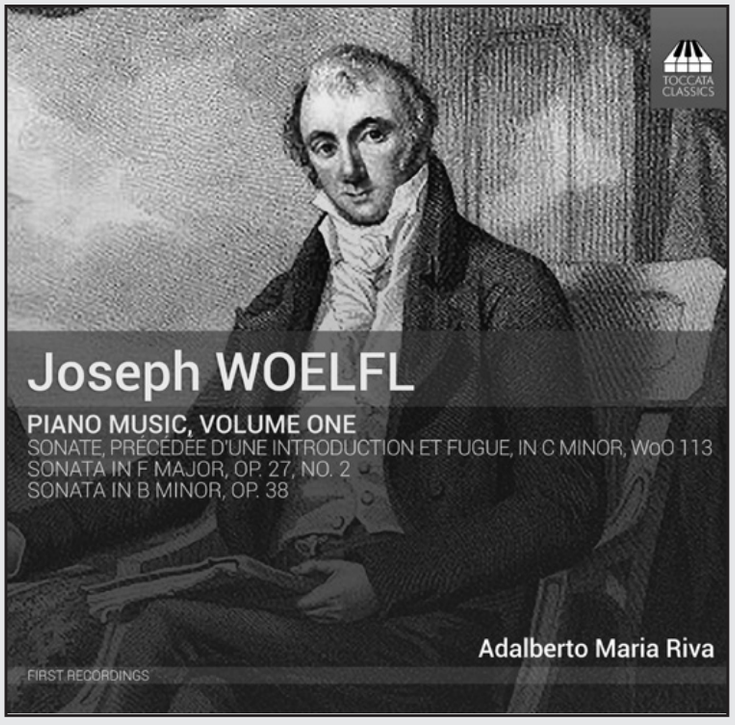

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ANTON EBERL Three Sonatas for Piano and Violin

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

Heejung Kang, piano
Dayeon Hong, violin

TT: **74:53**

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