

Piano Sonata No. 21 in C, Op. 53, 'Waldstein'

- I. Allegro con brio
- II. Introduzione - Rondo

In May 1803, despite his deteriorating hearing, Beethoven organized a concert which included his new Cantata Christ on the Mount of Olives, both the first and second symphonies and the third piano concerto with Beethoven as soloist. This had been made possible by his having been asked to write an opera for Schikaneder, and so was able to move into the Theater an der Wein, giving him access to a choir and orchestra. Later in the year he began writing pieces which greatly expanded the boundaries of sonata form. These included the 'Kreutzer' Sonata for violin and piano, the 'Eroica' Symphony, and then the 'Waldstein' piano sonata. This is the sixth of the composer's 'Grand' sonatas, and it certainly is that. This expansion of the dimensions of the first movement had already been seen in the Grand Sonata in E flat of Op. 7, as early as 1797, when the composer was 26. The parallels with the 'Eroica' Symphony are quite clear. Six years later these dimensions are expanded yet further. The sonata's name comes from the dedicatee, Count Ferdinand von Waldstein, who had been a patron of Beethoven's during his last four years in Bonn.

The first movement is full of contrasts – of loud and soft, high and low, forceful and lyrical. The original Andante, in F major, later published as Andante favori, was in a style Beethoven had really outgrown and he replaced it by a much more fitting, searching introduction to a remarkable rondo. This starts very innocently, but contains a great deal of bustling energy and fire, racing eventually to an emphatic conclusion. Demands on the technique of the player grow once again, including scales in octaves, glissandi.

C 大調第二十一鋼琴奏鳴曲，作品 53，「華爾斯坦」

- I. 有活力的快板
- II. 引子—迴旋曲

在 1803 年 5 月，貝多芬的聽覺雖然已加劇惡化，他仍然安排多首新作品在一場音樂會上演，包括新的清唱劇《基督在橄欖山》，第一及第二交響曲，還有由他擔任獨奏的第三首鋼琴協奏曲。由於貝多芬受史基卡內德邀請創作一部歌劇的關係，便搬到維也納河畔劇院居住，方便與合唱團及樂團接觸。近 1803 年尾，他開始創作一些遠遠超出奏鳴曲式規範及邊界的作品，包括寫給小提琴與鋼琴的「克魯采」奏鳴曲及「英雄」交響曲，還有「華爾斯坦」鋼琴奏鳴曲。樂曲作為「大奏鳴曲」系列的第六首，實在當之無愧。其實早在 1797 年創作的降 E 大調作品 7 的第一樂章，篇幅已明顯擴大，作曲家當時 26 歲，作品明顯地與「英雄」交響曲有其相似之處。六年後，這些空間再擴闊。奏鳴曲獻給華爾斯坦伯爵，因此以他命名。他是貝多芬在波恩最後四年時的贊助人。

第一樂章充滿對比 — 強與弱，高與低及強勁與抒情。作品原來的 F 大調行板樂章因為份量太重而被換走，後來以「可愛的行板」分開出版。取而代之的是一段更合適的引子，引向令人讚嘆的迴旋曲。開始時似非常單純，不過卻含有大量的動力及火花，熱烈飛跑到結尾。這首樂曲對演奏者的技巧要求有所提高，包括八度的音階及滑奏。

Performer : Mary Wu

Hailed as “one of the most gifted pianists of her generation” for her “musical variety, profundity and sensitivity” by Ravel’s protégé Vlado Perlemuter, Lord Menuhin praised Mary Wu for “her captivating poetical quality”. European review praises “her extraordinary artistic quality, absolute mastery over the keyboard, magical virtuosity”. She has performed worldwide as soloist, with major orchestras and with artists including Lord Menuhin, Vlado Perlemuter, Richard Stoltzman, Michel Lethiec, Colin Carr, the Maggini Quartet, Tasmin Little. She has recorded with BMG, ASV and Universal. She is a graduate of the Yehudi Menuhin School, the Royal College of Music and a Doctorate from New York State University. Her teachers include Constance Wu, Betty Drown, Peter Norris, Vlado Perlemuter, Louis Kentner, Edward Kendall-Taylor and Gilbert Kalish. She was winner of Chappell Gold Medal, Royal Overseas League Competition, Mozart Bicentenary Competition, HKADC Artist of the Year and President of the Ibiza Spain International Piano Competition.



演奏者：吳美樂

吳美樂獲鋼琴大師貝利慕特譽為「同輩中天份最高的鋼琴手」，曼奴軒勳爵亦稱許她的「濃郁詩意」。《西班牙報》譽她為「世界上傑出鋼琴家之一」。她的琴音遍及世界，曾與曼奴軒勳爵、貝利慕特、烈桃、史托司曼及卡爾等合作，其唱片發行於 BMG、ASV 及環球唱片。她畢業於皇家音樂學院、曼奴軒學院、並獲紐約州立大學音樂博士，曾獲香港傑出青年及香港藝術發展局最佳藝術家獎。現為西班牙（伊比沙）國際鋼琴比賽評審主席。