

Piano Sonata No. 25 in G, Op. 79

- I. Presto alla tedesca
- II. Andante
- III. Vivace

In 1807 Beethoven signed a contract with Muzio Clementi, then a music publisher in London, for six large works, and also either three piano sonatas, or two sonatas and a fantasy. Beethoven finally completed the sonatas and fantasy in 1809 after finishing his fifth and sixth symphonies, the A major cello sonata and the Op. 70 piano trios. The two sonatas, Opp. 78 and 79, are both short, thus catering specifically for the market in London, where at that time there was little appetite for long pieces of this sort. The Fantasie, published as Op. 77, is a weird piece, beginning in G minor and ending in B major, highly episodic, and containing some eccentric variations.

The second of the two sonatas was called 'Sonate facile' by Beethoven himself, and it certainly is simpler than any of his other sonatas except for the two works of Op. 49. Simplicity does not mean lacking in worth, and in fact each of the three movements is splendidly crafted, with fine touches in the details. The first movement is a dance – Presto alla tedesca. In G minor, the slow movement is a song over a lilting accompaniment, in 9/8 meter. A typical effect from Beethoven is that the semiquaver accompaniment of the middle section is combined with the first section's melody in the coda, neatly drawing everything together. The final Allegro vivace contains much highly entertaining and humorous music. The accompaniment to the main tune gets faster at each return, and the composer has much fun with the three against two and three against four rhythms. It may be a sonate facile, but it demands a great deal of sophistication from performers.

G 大調第二十五鋼琴奏鳴曲，作品 79

- I. 德國式的急板
- II. 行板
- III. 活潑地

貝多芬在 1807 年與倫敦的音樂出版人克萊曼替簽了合約，出版六首大型作品，同時亦包括三首鋼琴奏鳴曲，或兩首奏鳴曲加一首幻想曲。在完成第五及第六交響曲，A 大調大提琴奏鳴曲及作品 70 的鋼琴三重奏之後，貝多芬終於在 1809 年完成兩首奏鳴曲及幻想曲。

作品 78 及 79 的兩首奏鳴曲都較短，特別適合當時倫敦的市場要求，因為一般人對長的樂曲都不甚感興趣。以編號 77 出版的幻想曲是一首怪誕的樂曲，以 G 小調開始，B 大調結尾。全首包含多個獨立的插段及一些古怪的變奏。貝多芬形容第二首奏鳴曲為「簡易奏鳴曲」。除了作品 49 那兩首，這首樂曲確實比之前所有的容易。簡易並不代表價值低，其實每個樂章都經過精心設計，並加上巧妙的細節。第一樂章「德國式的急板」是舞曲。9/8 拍子的 G 小調慢樂章，是一首歌曲加上有規律而輕快的伴奏。尾聲部份可見貝多芬的巧思，中間部份的 16 分音符伴奏加上第一部份的旋律，將所有素材工整地連在一起。結尾是活潑的快板，樂章充滿歡樂及幽默感。主旋律每次出現時，伴奏的速度都有所加快。作曲家採用 3 對 2 及 3 對 4 的節奏，想必樂在其中。這首奏鳴曲雖然名為「簡易奏鳴曲」，其實樂曲需要演奏者展示及表達極度精巧的風格。

Performer : Anson Wong

Hong-Kong-born pianist Anson Wong was a junior student at the Hong Kong Academy for Performing Arts (HKAPA) since nine, majoring in piano, bassoon and composition. At present he studying with Professor Gabriel Kwok. He has won numerous prizes in the annual Hong Kong School Music Festivals, Silver Prize of 17th Chopin International Piano Competition in Tokyo, the Gold Prize Award and two additional special jury prizes in the Ishikawa International Piano Competition held in Kanazawa, Japan. He was invited to perform in the 6th Shenzhen Piano Music Festival in 2018. He has appeared as soloist with the Hong Kong Pan Asia Symphony Orchestra and Hong Kong Philharmonic Orchestra. In 2019, he was awarded the undergraduate four-year full scholarship of the Hong Kong Jockey Club Scholarship program.



演奏者：王應淳

王應淳出生於香港，四歲開始學習音樂，九歲考入香港演藝學院修讀青少年音樂課程。他現時在香港演藝學院學士課程主修鋼琴，師隨鍵盤樂系主任郭嘉特教授。他曾贏得了多個獎項，包括歷屆香港學校音樂節、第 17 屆東京亞洲蕭邦國際鋼琴比賽的銀獎、日本石川縣國際鋼琴比賽高級組金獎以及另有兩個特別評審獎項，又曾為獨奏家與泛亞交響樂團和香港管弦樂團合作演出。2019 年，他獲得香港賽馬會慈善信託基金頒發之四年全費學士獎學金。