

Piano Sonata No. 30 in E, Op. 109

- I. Vivace, ma non troppo
- II. Prestissimo
- III. Gesangvoll, mit innigster Empfindung

The first movement of Beethoven's Op. 109 Piano Sonata in E major began life in 1820, when the composer was 49, as a separate piece, intended to be included in a friend's piano tutor, but in April the Berlin publisher Adolph Schlesinger wrote asking for three new piano sonatas. Another friend of the composer's suggested that the piece he had sketched out for the piano tutor could be used as the first movement of a sonata. Beethoven took up this idea, and this no doubt explains its fantasia-like nature. The sonata was not finished until early the following year, partly due to illness. It is dedicated to Maximiliane Brentano, the daughter of his friends Franz and Antoine, whom he had known since she was a girl. The first movement begins Vivace, ma non troppo, but after only nine bars the second subject appears, Adagio espressivo, giving the impression of an improvisation. The Vivace returns for the development, and the rest follows the sonata form pattern, but with a rather extended coda. Without a pause a passionate Prestissimo in 6/8 breaks in, full of forward drive and nervous energy. At the end Beethoven writes a double bar with two thin lines, as he had between the first and second movements, implying that the last movement should follow as soon as possible. There is a huge difference in mood, however, between the two movements. The last one is a series of six highly contrasted variations on a serene, hymn-like theme. These range from the Romantic, as in numbers one, four and six, to the robust in numbers three and five. All ends with a lovely reprise of the theme.

E 大調第三十鋼琴奏鳴曲，作品 109

- I. 活潑，但不太甚
- II. 最急板
- III. 歌唱般，帶著發自內心的感情

E 大調鋼琴奏鳴曲，作品 109 第一樂章早在 1820 年開始創作，本來是為一位鋼琴家友人的教學曲集而寫的獨立作品，貝多芬當時 49 歲。同年 4 月，柏林出版商史理聲雅去信要求出版他 3 首新的鋼琴奏鳴曲。貝多芬另一位友人建議用這首樂曲為奏鳴曲第一樂章。貝多芬接受他的建議，所以第一樂章擁有幻想曲般的風格。因為生病的原故，奏鳴曲延到下一年初才完成。貝多芬把樂曲獻給友人法蘭士及安東妮·勃倫塔諾的女兒馬絲米利安，她還是小女孩的時候，貝多芬已認識她。第一樂章一開始活潑但不太甚，不過只維持 9 小節，第二主題便以富表達力的慢板出現，像即興風格似的。發展部份重回活潑的步伐，之後跟隨奏鳴曲式發展，並加入一段延長的尾聲。接著充滿熱情的急板以 6/8 拍子湧進，充滿著向前的動力。結尾小節貝多芬用兩條幼線，正如第一及第二樂章之間一樣，意思是要立刻繼續彈奏終樂章。不過這兩個樂章的意境有很大的分別。結尾樂章是一個和平及恍似聖詩的主題，和高度對比的六個變奏。第一、四、六段變奏浪漫，而第三及第五變奏則表達粗壯的風格。優雅的主題重現後，樂章便全部結束。

Performer : Hin-yat Tsang

Hin-yat Tsang is the winner of the Piano-Campus Award (Paris) and the Gold Prize at the Asian Chopin Competition (Tokyo). He is also top prize winners at the Maria Canals (Barcelona), James Mottram (Manchester), Manhattan (New York) and Gina Bachauer Young Artists (Salt Lake City) International Competitions. Born in Hong Kong, he graduated from the Hong Kong Academy for Performing Arts under the mentorship of Professor Eleanor Wong. He is also a Master's and Artist Diploma graduate of the Royal College of Music in London, where he served as the Constant & Kit Lambert Junior Fellow under the guidance of renowned Russian pianist Dmitri Alexeev. He is a Yeomen at the Worshipful Company of Musicians and is one of the young artists represented by the Musicus Society Hong Kong and Keyboard Charitable Trust of London. He currently studies at the Universität der Künste with Klaus Hellwig in Berlin.



演奏者：曾憲逸

曾憲逸是巴黎鋼琴學園、曼徹斯特協奏曲比賽和東京亞洲蕭邦比賽的冠軍。他是巴塞隆拿瑪麗亞·卡納爾斯鋼琴大賽、曼徹斯特詹士·莫特拉鋼琴大賽、紐約曼哈頓國際音樂比賽、鹽湖城珍娜芭候雅國際鋼琴比賽青年藝術家比賽，以及香港國際鋼琴比賽的得獎者。他出生於香港，自幼考入香港演藝學院隨黃懿倫教授習琴，畢業於倫敦皇家音樂學院，並獲得碩士學位和藝術家文憑。他在俄羅斯鋼琴家阿列克謝耶夫的指導下擔任皇家學院康斯坦特及基特·蘭伯特基金的教學助理。他目前師事希維格在柏林藝術大學進修。