

Piano Sonata No. 31 in A flat, Op. 110

- I. Moderato cantabile molto espressivo
- II. Allegro molto
- III. Adagio ma non troppo - Fuga

In April of 1820 the Berlin publisher Adolph Schlesinger approached Beethoven with a request for three new piano sonatas. The composer was much occupied with attempting to finish his Missa solemnis, a work that had grown greatly in proportions. He agreed to write the three sonatas, but the first one was only delivered to the publisher in early 1821, and the second one was dated 25th December 1821. This was delayed not only by the Mass, but also by the composition of a set of five bagatelles, Op. 119, numbers seven to eleven, which were for a piano tutor, replacing a piece which had become the first movement of Op. 109. Illness also took its toll. Op. 110 in A flat major was completed when Beethoven was 50 years old. The first movement is one of Beethoven's most lyrical and highly expressive. The second movement is an Allegro molto, unusually in 2/4, where Beethoven normally wrote a scherzo or minuet in 3/4. The outer sections are full of some kind of foreboding, with a light and witty middle section. The last movement consists of both slow and fast music. After a searching introduction a "sorrowful song" as Beethoven puts it, appears, in A flat minor. A smoothly progressing fugue in the major arises out of this in which the counterpoint is unusually suave for Beethoven. The song returns, with its expression greatly intensified, and indeed marked "exhausted, pleading". At the end of this the voice falters, and finally peters out altogether. The last section of the fugue, beginning with an upside down version of the subject, becomes ever more excited, and leads to an exultant ending, full of a sense of completion. There is no dedication, but it is thought that Beethoven intended to dedicate the work to Antoine Brentano. She and her husband Franz had been of help to Beethoven over some ten years, and it seems that the composer had been in love with Antoine for a time.

降A大調第三十一鋼琴奏鳴曲，作品110

- I. 如歌且非常富感情的中板
- II. 甚快板
- III. 不太慢的慢板—賦格

1820年4月柏林出版人史理聲雅邀請貝多芬創作三首鋼琴奏鳴曲，作曲家當時正忙於完成莊嚴彌撒曲，這個作品比預期龐大。貝多芬同意創作這三首奏鳴曲，不過第一首到1821年初才遞送給出版商，而第二首則延至1821年12月25日才完成。這延誤不只因為彌撒曲的關係，實在他正忙於完成作品119的第7至第11首短曲，這些作品是用來取代之前寫給鋼琴教本的作品109第一樂章。同時他漸差的健康也有影響。

降A大調作品110完成時，作曲家50歲。第一樂章是貝多芬其中一首最抒情及具高度表達力之作品。第二樂章是很快的快板，採用2/4拍子是不尋常的做法。貝多芬通常會採用3/4拍子的諧謔曲或小步舞曲。樂章首尾部蘊藏著不詳的預感，但中間部份卻輕鬆及詼諧。結尾樂章由慢及快的音樂組成。在探索般的引子之後，貝多芬標示的「悲歌」在降A小調奏出。接著，冒大調的賦格並順滑地推進，比貝多芬一般對位法寫作溫和得多。剛才的歌曲重現，不過表情極度增強，同時並加上「疲憊，哀求」的表情字句。到最後聲音漸弱，直至完全消失為止。賦格結尾部份開始時是主題的倒影，然後漸漸活躍加強，引向歡騰的結尾，有完成壯舉的效果。樂曲並未獻給任何人，但相信貝多芬是想獻給勃倫塔諾夫人。她與丈夫十年來支持貝多芬，據說作曲家亦曾對夫人產生愛意。

Performer : Rachel Cheung

Rachel Cheung was awarded the Audience Award in the 2017 Van Cliburn International Piano Competition. In 2016, she was awarded Special Prize at the New York Concert Artists Worldwide Debut Audition, which included a Carnegie Hall début in 2018. She is also a prize winner in the 2009 Leeds, 2010 Chopin and 2012 Geneva International Piano Competitions. She has collaborated with the Hong Kong Philharmonic Orchestra, Verbier Festival Chamber Orchestra, London Chamber Orchestra, St Petersburg Philharmonic Orchestra, Beethoven Orchestra Bonn, the Orchestra de chambre de Paris, Jerusalem Symphony Orchestra, the Hallé Orchestra, the Sydney Symphony and was on concert tour with the Asian Youth Orchestra. She has performed recitals at the Auditorium du Louvre in Paris, London's Steinway Hall, the Richmond Hill Center for Performing Arts in Toronto, the Robert Schumann Saal in Düsseldorf and the Elbphilharmonie in Hamburg, among others.

演奏者：張緯晴

張緯晴在2017年范·克萊本國際鋼琴大賽中獲得觀眾大獎，又於2019年榮膺香港藝術發展局的年度藝術家（音樂）。她曾與各大樂團合作，包括聖彼得堡愛樂樂團、耶路撒冷交響樂團、香港小交響樂團、悉尼交響樂團、倫敦室樂團、德薩斯州沃斯堡管弦樂團等，又與艾度·迪華特、阿殊堅納西、梵志登、史拉健、艾達爵士、華倫-格林、麥克基根等指揮大師合作，並於各大著名音樂廳舉行獨奏會，演藝足跡遍布世界各地。張緯晴在2017年范·克萊本國際鋼琴大賽中獲得觀眾大獎，又於2019年榮膺香港藝術發展局的年度藝術家（音樂）。她曾與各大樂團合作，包括聖彼得堡愛樂樂團、耶路撒冷交響樂團、香港小交響樂團、悉尼交響樂團、倫敦室樂團、德薩斯州沃斯堡管弦樂團等，又與艾度·迪華特、阿殊堅納西、梵志登、史拉健、艾達爵士、華倫-格林、麥克基根等指揮大師合作，並於各大著名音樂廳舉行獨奏會，演藝足跡遍布世界各地。

