

Piano Sonata No. 13 in E flat, Op. 27, No. 1, 'Sonata quasi una fantasia'

- I. Andante - Allegro - Andante
- II. Allegro molto e vivace
- III. Adagio con espressione
- IV. Allegro vivace

In 1801 Beethoven was thirty years old, and beginning to have serious worries about his hearing and so beginning to steer clear of social gatherings. At the same time his professional life was going extremely well. He was playing very well and publishers were keen to bring out his music. In this year he finished the string quintet, the Serenade for flute, violin and viola and a set of variations for cello and piano and also completed four piano sonatas – the Grand Sonata in B flat, Op. 26, the two of Op. 27, each titled Sonata quasi una fantasia, and the fifth Grand Sonata of Op. 28, called the 'Pastoral'. In the two works titled Sonata quasi una fantasia Beethoven continued his experiments with the structure of the sonata. Like Op. 26 before them, they both begin with slow movements. The first of the two, in E flat, starts with an Andante – a rondo in which the second episode is Allegro, and in a different meter and key. The Scherzo-like second movement, in C minor, follows without a break his is a mainly subdued piece, with a humorous Trio in A flat. The slow movement, in A flat, again begins without a break. Highly expressive, before finishing it moves directly into the last movement through a cadenza. The main theme of this behaves like a moto perpetuo, and semiquavers are seldom far away as the music hastens onwards. The Adagio reappears before the final race to the finish, to complete a very original scheme.

降 E 大調第十三鋼琴奏鳴曲，作品 27，第一首，「幻想風格的奏鳴曲」

- I. 行板—快板—行板
- II. 非常快且活潑地
- III. 有感情的慢板
- IV. 活潑的快板

1801 年貝多芬 31 歲，他開始對自己的聽覺能力極感憂慮，並減少社交活動。不過同時他的職業生涯卻邁進，不但演奏出色，出版商亦樂於推廣他的作品。這一年內，他完成了弦樂五重奏、寫給長笛、小提琴及中提琴小夜曲、大提琴及鋼琴的主題與變奏，還有四首鋼琴奏鳴曲 — 降 B 大調大奏鳴曲，作品 26，兩首皆名為「幻想風格」的奏鳴曲，作品 27，還有第五首大奏鳴曲「田園」，作品 28。貝多芬在這兩首「幻想風格」的奏鳴曲繼續在結構上作新嘗試，像之前的作品 26，這兩首都以慢樂章作開始。第一首降 E 大調以行板開始，是一首迴旋曲，而第二個插段卻採用另一個不同的調及拍子。音樂無間斷地連接到 C 小調第二樂章，風格似諧謔曲。除了降 A 大調的中段之外，這樂章相當輕柔。降 A 大調的慢樂章，也是沒有中斷的接着開始。終樂章由一個華彩樂段直接引入，非常有表達力。主題似常動曲風格，充滿著快速前進的 16 分音符。音樂疾走到終點之前，慢板重現，完成這個富有創意的結構。

Performer : Man-shan Yap

Man-shan Yap studied at the Hong Kong Academy for Performing Arts with Poon Tak and Professor Gabriel Kwok. She furthered her postgraduate studies at the Eastman School of Music in the States with Nelita True and gained her Master of Music, Performer's Certificate and Doctor of Musical Arts degree. She has performed as soloist with various orchestras including the Hong Kong Academy Symphony Orchestra, Texas Fort Worth Chamber Orchestra and the Rochester Philharmonic Orchestra. In 2011 and 2014, she was invited to perform "Temptations" Piano Concerto by Dr Yip Wai-Hong with the Pan Asia Symphony Orchestra. She is an active recitalist and chamber music player and has appeared in Hong Kong, Guangzhou, Macau, Taipei, Tokyo and New York. She is currently on the piano faculty of the Hong Kong Academy for Performing Arts.



演奏者：葉敏姍

葉敏姍生於香港，六歲開始學習鋼琴，畢業於香港演藝學院，師從潘德和郭嘉特教授。其後獲頒賽馬會音樂及舞蹈獎學金，入讀伊士曼音樂學院跟杜爾深造，取得碩士及博士學位。她曾於香港及美國贏得鋼琴協奏曲比賽與多個樂團合作。兩度獲葉惠康博士邀請與泛亞交響樂團演出鋼琴協奏曲《試探》，並為康樂及文化事務處的「音樂顯才華」系列舉辦獨奏會。她亦活躍於室樂演奏，現於香港演藝學院任教。