

Piano Sonata No. 14 in C sharp minor, Op. 27, No. 2, 'Moonlight'

- I. Adagio sostenuto
- II. Allegretto
- III. Presto agitato

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'. Of the four piano sonatas which Beethoven composed in 1801, Op. 27, No. 2 is by far the best known. It became known some fifty or so years after its composition as the 'Moonlight'. Beethoven's pupil Czerny is said to have called it a "night scene", but some years later, only after he had heard some Nocturnes by John Field. There is nothing to show that Beethoven himself thought of it that way. The sonata, like Op. 26 and its companion Op. 27 No. 1, begins with a slow movement. This is the so-called night scene, a movement of extraordinary invention unprecedented in its day with its long, long melody singing over the uninterrupted undulating triplets beneath. The gently dancing Allegretto follows without a break, in the major key. Almost equally as unusual as the first movement, the last storms away, back in C sharp minor, and with tremendous energy. It comes to a rattling close after an extended, cadenza-like coda. It was dedicated to a young girl of about 17, the Countess Giulietta Guicciardi, a pupil of Beethoven, with whom he fell in love for a time, although she was clearly much too young for him.

升C小調第十四鋼琴奏鳴曲，作品27，第二首，「月光」

- I. 持續的慢板
- II. 小快板
- III. 激動的急板

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。作品27第二首是貝多芬在1801年創作的四首鋼琴奏鳴曲中最為人熟悉的。作品在面世後約50年被人稱為「月光」奏鳴曲。據說貝多芬的學生徹爾尼遲幾年聽過費爾特的夜曲之後，稱樂曲為「夜景」。其實並沒有什麼記載證明貝多芬有此構思。本奏鳴曲，與作品26及作品27第一首都以慢樂章開始，長長如歌的旋律橫跨在底下連續起伏不斷的三連音，是一個史無前例及奇特的創作手法。緊接下來是柔和而帶舞蹈感的大調小快板。終樂章具無比的力量，以升C小調旋風式的手法出現，與第一樂章的手法同樣不平凡。樂章以似華彩樂段的尾聲響亮地結束。本曲獻給貝多芬的學生，年約17歲的年輕女伯爵朱莉雅。貝多芬曾經對她有愛意，不過兩人的年齡差距實在太大了。

Performer : Vivian Wai Cheng

Steinway Artist Dr Vivian Wai Cheng is a renowned Hong Kong pianist who has been critically acclaimed as "Beethoven's Fifth Generation Successor" and a "Piano Poetess". She was awarded The Greater Bay Area Outstanding Women Entrepreneur Awards 2020. She was among the selection for 2009's Top Ten Most Outstanding Young Persons and later became the founding chairlady of the Central Conservatory of Music (HK) Foundation. She is currently faculty members at the Hong Kong Academy for Performing Arts, Hong Kong Baptist University and the Chinese University of Hong Kong, as well as being a judicator for numerous international music competitions. She was among the first graduates from the Hong Kong Academy for Performing Arts, later obtaining a bachelor's degree from the Curtis Institute of Music, a Master's degree and Artist Diploma from Yale University and ultimately a Doctoral degree from New York State University at Stony Brook.



演奏者：鄭慧

施坦威藝術家鄭慧博士，被譽為「貝多芬五代傳人」及「鋼琴女詩人」，是香港演藝學院首屆畢業生，以全額獎學金攻讀並畢業於柯蒂斯音樂學院，並於美國耶魯大學及紐約州立大學取得音樂碩士、演奏家文憑及博士學位。她為中央音樂學院香港基金主席，現任教於香港演藝學院、香港浸會大學及香港中文大學，並曾為多個亞洲及國際音樂比賽擔任評判。2009年獲選為香港十大傑出青年，榮膺2020年度大灣區傑出女企業家稱號。