

Piano Sonata No. 23 in F minor, Op. 57, 'Appassionata'

- I. Allegro assai
- II. Andante con moto - III. Allegro ma non troppo

Dedicated to Count Franz von Brunsvik, brother of Josephine – a pupil of Beethoven with whom he had fallen in love – the 'Appassionata' sonata, Op. 57, was completed in 1806, when the composer was 35. In the same year Beethoven produced the extraordinary 'Rasumovsky' String Quartets, Op. 59 and the fourth piano concerto, all four ground-breaking works in their ways. The piano sonata had been intended to be the third in a group, but it was eventually published separately. It was only in 1838 that the title was attached to the work, but it certainly suits the music with its powerful dramatic gestures and passionate outbursts. In the first movement most of the material derives from the opening arpeggios, and in fact arpeggios feature prominently throughout the work. The slow movement consists of three variations on an extremely static theme. Each variation uses quicker note values than the last, but the overall effect is of calm after the passion of the first movement. The coda to the variations is interrupted by the forceful arrival of the final Allegro. Although much of this movement is quiet, there are ferocious outbursts, and the whole ends with a veritable storm across the keyboard. A pupil of Beethoven's, Ferdinand Ries, described how this movement came into being. They were on a walk together and Ries heard Beethoven humming snatches of music, and when they returned to their lodgings the composer rushed to the piano without even taking off his hat and, as Ries put it, "stormed for at least an hour with the beautiful finale of this sonata". Carl Czerny, another pupil of Beethoven and who played this sonata to the composer several times, says of the final bars that they should be played, "with all the power which can be elicited from the pianoforte, by employing all its means." While the first movement of the Appassionata has room for the gentler emotions, the finale avoids these entirely in its furious race to the finish.

F 小調第二十三鋼琴奏鳴曲，作品 57，「熱情」

- I. 很快的快板
- II. 富動感的行板—不太快的快板

作品獻給布倫斯威克伯爵，他是貝多芬的學生約瑟芬的兄長。當時貝多芬正與約瑟芬談戀愛並作了「熱情」奏鳴曲，作品 57，在 1806 年完成，那時他 35 歲。同年，他完成了奇特的「拉蘇莫夫斯基」弦樂四重奏，作品 59，以及第四鋼琴協奏曲；四首作品給人耳目一新的感覺。這首鋼琴奏鳴曲本來是屬於一組作品的第三首，但後來獨自出版。曲名在 1838 年才與作品連繫起來，不過毫無疑問很配合音樂產生出的強勁熱情。第一樂章大部份素材出自開始的琶音，而實在琶音是整個作品最顯注的特徵。慢樂章裡的三個變奏建築在一個極單調的主題。每個變奏採用比前一個快速的音符時值，而整個樂章像第一樂章的熱情過後的平靜。變奏的尾聲被最後的快板湧進而打斷，雖然這樂章大部份都平靜，但間中有強烈爆發的感情，而結尾是在琴鍵上一場不折不扣的暴風雨。貝多芬的學生力斯曾形容這個樂章的創作過程。當時他倆正在散步，他聽到貝多芬正在哼著些音樂片斷。當他們回到寓所後，貝多芬連帽子都未除下，便飛跑到鋼琴，如暴風雨般奏了差不多一小時，正是這奏鳴曲美麗的終樂章。貝多芬另一位學生徹爾尼曾經多次彈奏這首奏鳴曲給貝多芬聽，作曲家指導他彈奏結尾段落要找尋方法去「用盡在鋼琴上可以發揮的威力」。第一樂章尚有空間去表達溫柔的感情，然而結尾樂章絕對沒有容納這方面的可能性。整個樂章像一場激烈的競賽，飛奔到終結為止。

Performer : Hok-chun Chung

Hok-chun Chung was born in Hong Kong and began his study with Professor Gabriel Kwok at the Hong Kong Academy for Performing Arts (HKAPA) in 2008. He continued his study as a full scholarship postgraduate at the Royal Academy of Music in 2016 with Professor Christopher Elton. He is now studying with Professor Fabio Bidini at the Hochschule für Musik und Tanz Köln. He has given performances in United Kingdom, Germany, China and the United States. The orchestras he has performed with include the ABRSM Orchestra, the HKAPA Academy Symphony Orchestra and the HfMT Cologne Orchestra and the Orchestra Filarmonica Mihail Jora di Bacau. He is also prize winners in various competitions, including First Prize in Karlrobert Kreiten Competition in Germany and First Prize in the Sardoal International Piano Competition.



演奏者：鍾學進

鍾學進生於香港，2008 年起於香港演藝學院師從郭嘉特教授習琴，2016 年獲得獎學金遠赴英國皇家音樂學院進修，師從克里斯托弗埃爾頓教授。他現就讀於科隆音樂學院，隨法比奧比迪尼教授學習。他曾在世界各地演出，包括英國、德國、中國和美國。他曾合作過的樂團包括 ABRSM 管弦樂團、香港演藝學院交響樂團、科隆音樂學院管弦樂團及羅馬尼亞巴克烏 Mihail Jora 樂團。他亦在多項國際比賽中獲獎，包括德國卡爾羅伯特克萊頓比賽及薩多爾國際鋼琴比賽第一名。