

Piano Sonata No. 28 in A, Op. 101

- I. Etwas lebhaft und mit der innigsten Empfindung
- II. Lebhaft. Marschmäßig
- III. Langsam und sehnsuchtvoll
- IV. Geschwind, doch nicht zu sehr, und mit Entschlossenheit

Composed in 1815 and 1816, along with “occasional pieces” such as the Battle Symphony, the two cello sonatas of Op. 102 and, significantly, the song cycle *An die ferne Geliebte* (To the Distant Beloved), Beethoven’s Piano Sonata Op. 101 is the first such work from his final style period. During this time the composer is apparently seeking a more lyrical, expressive style, and one in which the outlines of sonata form become much less conspicuous. He seems to have wished to speak to his listeners more directly, without artifice. Paradoxically, this leads to music of much greater sophistication and subtlety. In the first movement of Op. 101 the first cadence in the tonic does not appear until the seventy-seventh bar, the work having begun on the dominant. The recapitulation is almost completely unobtrusive, and even begins in the minor, giving a strong impression that one has never been away. This melodious movement is followed by a terrific contrast – an energetic march in F major, with a thoughtful Trio largely in two-part canon. The Adagio, in A minor, is marked to be played slowly and full of longing. This again begins on the dominant. After the first eight bars, the contemplation of the melody from the first bar drifts off towards the dominant of A major, leading to a fond memory of the first movement before the final Allegro bursts in. This should be “not too fast, but with determination”. Brimming with energy and humour, this movement is given a splendid fugue for a development, the dramatic conclusion to which is remembered in the final moments of the work.

A 大調第二十八鋼琴奏鳴曲，作品 101

- I. 稍輕快並富內心感情
- II. 輕快，如進行曲
- III. 緩慢並充滿期盼
- IV. 快速，卻不太快，並帶著決心

樂曲於 1815 及 1816 年創作，同期還有屬於「特殊樂曲」的「戰鬥交響曲」、作品 102 的兩首大提琴奏鳴曲及聯篇歌曲《致遠方的愛人》。作品 101 的鋼琴奏鳴曲是貝多芬晚期風格的第一首作品。作曲家在這個時期明顯地正尋找更抒情的表達風格，其中的手法令到奏鳴曲式各段的分隔沒有那麼明顯。他似乎是希望排除矯飾，以直接的手法與聽眾溝通。矛盾的是結果音樂更為高深及含蓄。作品 101 第一樂章第一個主和弦的終止式到第 77 小節才出現。樂章由屬和弦開始。再現部卻絕不顯眼，以小調開始，像強調從未有離開過的感覺。緊隨這個悅耳的樂章是個強烈的對比 — F 大調活力充沛的進行曲，及帶有沉思、主要由二部卡農構成的中段。A 小調的柔板要求要奏得緩慢及充滿渴望的感情。這樂章也是以屬和弦開始。首八小節後，旋律帶著沉思，一路飄向 A 大調的屬和弦，引向一段首樂章的回顧，而終樂章快板立刻出現。這個樂章需要「不太快，並帶著決心」。音樂充滿活力及幽默感。樂章的發展部是一首堂皇的賦格曲。結尾充滿戲劇性，令人對樂曲銘記難忘。

Performer : Cheung-yu Mo

Cheung-yu Mo is a pianist noted for the poetry, passion and panache of his art. He studied at the Hong Kong Academy for Performing Arts, Oberlin Conservatory of Music and the Juilliard School, from which he received a Doctorate of Musical Arts. Following his concerto début in Cleveland’s Severance Hall and recital début in Hong Kong City Hall, he emerged as one of Hong Kong and China’s most intriguing pianistic voices. His critically-acclaimed recordings include: *Pianistic Musings I & II*, consisting of works by Schubert, Schumann, Liszt, various Spanish composers, as well as the world-première recording of Cui Shi-Guang’s *Liu Tian-Hua Impromptus* (2000), Brahms Piano Sonata No. 3 & *Klavierstücke Op. 76*, Schumann *Davidsbündlertänze & Waldszenen*, as well as Schumann Piano Sonata No. 1 & *Fantasie in C*. He is a Professor of Piano at the Shanghai Conservatory of Music, where he also serves as the Piano Department’s Director of Pedagogical Research.



演奏者：毛翔宇

毛翔宇少年時期於香港演藝學院學習鋼琴，後畢業於美國奧柏林音樂學院及茱莉亞學院，獲音樂藝術博士學位。他以獨奏家的身份活躍於國內外舞台，被譽為「演技堅實，能量無限，曲目設計具非凡勇氣」的鋼琴家。多張備受讚譽的個人唱片專輯分別收錄了舒伯特、舒曼、李斯特、布拉姆斯及多位西班牙作曲家的作品，以及我國著名作曲家崔世光《劉天華即興曲三首》（2000）的世界首度錄音。他現任上海音樂學院鋼琴系教授及主科教研室主任。