

Piano Sonata No. 29 in B flat, Op. 106, 'Hammerklavier'

- I. Allegro
- II. Scherzo
- III. Adagio sostenuto
- IV. Largo – Fuga

The seventh of the sonatas Beethoven called 'Grand' is the so-called 'Hammerklavier', Op. 106, of 1818, finished when the composer was 47 years old. An illness beginning in late 1816 resulted in very few new works from Beethoven in 1817, but late in that year he embarked on four extremely large projects. Perhaps the enforced inactivity had allowed his mind silently to process such ideas, so that when he recovered sufficient strength he immediately began work again. The four projects were the 'Hammerklavier' sonata, the Missa solemnis, the Diabelli Variations and the Ninth Symphony. The 'Hammerklavier' sonata is on a huge scale; so much so that in London the first three movements, with the Adagio coming before the Scherzo, were published separately as a 'Grand Sonata', and the last part as an 'Introduction and Fugue'. The separate parts were given the subtitles 'First Part', and 'Second Part'. Czerny considered this to be Beethoven's greatest piano sonata, and said that Beethoven did, too.

Although very long, the shape of the first movement, like that of all Beethoven's lengthy first movements, is easy to follow, even with its plethora of ideas. The large gestures at the beginning and the length of the following phrase show the listener quite how substantial a movement is to come. In his previous sonata Beethoven had concealed the moment of recapitulation, and in the 'Hammerklavier' first movement the recapitulation takes place in a way which minimizes the effect. The opening gestures had been so impressive that it would have been impossible to have made them even more so, and so he makes them less so. But this means that the ending to the movement is all the more impressive. In contrast to the first movement, the whimsical Scherzo which follows is almost surprisingly short. The first two movements are in B flat major, but the Adagio, one of the composer's longest, most probing and expressive, is in F sharp minor. Initially Beethoven had the movement beginning straight away with the second bar's F sharp minor chord, but later inserted the one-bar introduction consisting, one after the other, of A and C sharp. This moves the music from B flat major to F sharp minor in a deeply thoughtful manner. In its course the Adagio covers a very wide range of expressions and moods. After this extremely powerful music there is a need for a transition, not only back to B flat, but also to a very different mood. The introduction to the final fugue does just that. The fugue, in three parts, is one of the longest and most complex ever written up to that time. 400 bars long, it poses great problems to the interpreter, but in the right hands it makes a terrific effect, necessary to bring this massive sonata to its magnificent conclusion.

降 B 大調第二十九鋼琴奏鳴曲，作品 106，「大鍵琴」

- I. 快板
- II. 諧謔曲
- III. 持續的慢板
- IV. 廣板—賦格

這是貝多芬名為「大鍵琴」的作品，也是「大奏鳴曲」系列的第七首，在 1818 年完成，作曲家當時 47 歲。貝多芬曾在 1816 年末生病，所以在 1817 年只有少量新作，不過到年底即展開四個龐大的項目。可能是在休養期間，他能夠集中精神靜靜地計劃創作意念，所以等到身體復原便立刻開始工作。這四個大型項目是「大鍵琴」奏鳴曲、莊嚴彌撒曲、狄阿貝利變奏曲及第九交響曲。「大鍵琴」奏鳴曲是一首巨型的作品，龐大到在倫敦出版時要將作品分開，首三個樂章名為「大奏鳴曲」，並安排諧謔曲在慢板之後，原來的最後樂章另行出版，名為「引子及賦格」。這安排又稱為「第一部份」及「第二部份」。徹爾尼認為這是貝多芬最偉大的鋼琴奏鳴曲，並稱貝多芬亦認同的。

雖然樂章很長，不過像貝多芬其他的第一樂章一樣，就算包含過量的意念，要理解絕不困難。開始時的大動作及隨後的長樂句，對聽者預示這個樂章的龐大程度。在前一首奏鳴曲貝多芬將再現部來臨的時刻特意隱藏；在「大鍵琴」第一樂章，再現部則是毫不經意的出現。可能因為要蓋過開端時的震撼程度實在沒有可能，所以他採用相反的手法吧。這處理手法使樂章的結束令人留下深刻的印象。隨著出現是古怪的諧謔曲，與第一樂章比較，長度顯得特別短。

第一及第二樂章是降 B 大調，不過接着的慢板卻來到升 F 小調，是貝多芬其中一首最長，探討深入及具高度表達力的樂章之一。在原來的版本，樂章的升 F 小調和弦立刻出現，後來卻在之前加上 A 及升 C 音的一小節引子。這樣由降 B 大調轉到升 F 小調的過程引人深思。慢板樂章內展現大量不同的表情及意境。在這段充滿極強威力的音樂後，樂曲需要一段過渡，不只是回到降 B 調，還要回到另一個非常不同的意境。結尾賦格曲的引子擔起了這任務。這個三聲部的賦格堪稱當時最長及結構最複雜的賦格曲。樂曲長 400 小節，對演奏者帶來巨大的挑戰，不過如果能成功掌握及發揮，這部份會帶給這首巨作一個輝煌的終結。

Performer : Kajeng Wong

Kajeng Wong rose to public's attention due to an unexpected welcoming of his documentary "KJ: Music & Life" in 2009, which won Best Documentary at Golden Horse Awards. He studied with Professor Emile Naoumoff at the Indiana University Bloomington after trainings with Nancy Loo and Professor Gabriel Kwok. He received First Prize at the Alaska International e-Piano Competition in 2018 and Third Prize at Maria Canals International Piano Competition in 2019. KJ's career has manifested beyond his training as a professional pianist. Besides performing music, he curates innovative programme at the annual Music Lab Festival as the Artistic Director. In 2017, he also founded the trio SMASH with saxophonist Timothy Sun and world harmonica champion, CY LEO. As a local creative force, Music Lab has grown its own festival, celebrating artists with creative thoughts and promoting cultural talents of Hong Kong.



演奏者：黃家正

黃家正 (KJ) 的音樂事業涉獵廣泛，除了作頻密的個人演出以外，更擔任 Music Lab 每年舉辦的「本地薑音樂節」藝術總監，策劃連串新穎跳脫的演出節目；他亦組織海外巡演，筆耕不輟為媒體供稿，並主持個人音樂節目。2009 年，他的音樂才華在金馬獎得獎紀錄片《音樂人生》的鏡頭下嶄露頭角。得益於羅乃新及郭嘉特教授兩位良師的鋼琴訓練，他其後負笈美國印地安那大學伯明頓分校，師從納烏莫夫教授。他在阿拉斯加-e 國際鋼琴比賽中獲選為冠軍。