

Piano Sonata No. 32 in C minor, Op. 111

- I. Maestoso
- II. Arietta

At the age of 51 Beethoven produced his last piano sonata, Op. 111 in C minor. It was written quickly by Beethoven's standards, apparently finished about three weeks after the previous one, and dated 13th January 1822. Of his last two piano sonatas he wrote to the publisher Ferdinand Ries in London that they were "really not very difficult". Perhaps compared to the "Hammerklavier" and the "Waldstein" this is true. There are two dedicatees. The version published by Adolph Schlesinger was dedicated to his friend and patron Archduke Rudolph and the London edition to Antoine Brentano, a woman with whom he had once been in love. The sonata has only two movements, leading the publisher, Schlesinger, to ask whether a final allegro was still to come. This was a perfectly reasonable request by anyone who had not played the music, since a sonata ending with a slow movement was unusual. To anyone who has heard the music it is clear that there is nothing to be added to what the Adagio says. The first movement begins with a recitative-like Maestoso introduction, slightly reminiscent of the opening to the "Pathétique", which eventually moves straight into the Allegro con brio through a rumble of thunder in the left hand. This is boldly resolute most of the time, but there are moments of hesitation and of almost romantic expression. The quiet finish on a wide-spread chord of C major prepares the scene for the final Adagio, in C major; a theme, called "Arietta", with four variations of increasing animation, a coda which modulates as far away as E flat major, a repeat of the theme, greatly decorated with swirling arpeggiations, and another coda as the theme extends itself, reluctant to leave. Beethoven achieves a sense of timelessness and of the sublime in this, his final sonata for piano. Although deaf, he uses the possibilities of the inherent sonorities of the piano at times in ways which foreshadow future developments, perhaps especially in his use of the sustaining pedal. However, after finishing this, his last piano sonata, he said to his publisher, "the pianoforte is, after all, an unsatisfactory instrument." He turned during the rest of his life to the string quartet.

C 小調第三十二鋼琴奏鳴曲，作品 111

- I. 莊嚴地
- II. 小詠嘆調

貝多芬 51 歲時完成他最後的鋼琴奏鳴曲，C 小調作品 111。以作曲家通常的速度，這首明顯創作得比較快，是在 1822 年 1 月 13 日寫成，距離之前的作品只有 3 星期。當他完成最後的兩首鋼琴奏鳴曲後，曾在信內告訴倫敦出版人力斯「樂曲其實並不太難」。可能與「大鍵琴」及「華爾斯坦」相比確實如此。作品獻給兩位不同人士。史理聲雅出版的是獻給他的好友及贊助人魯道夫大公。倫敦的版本則獻給勃倫塔諾夫人，貝多芬曾經對她表達愛意。奏鳴曲只有兩個樂章，當時出版商史理聲雅曾詢問是否還有一個快的樂章。這是非常合理的疑問，因為以慢樂章作奏鳴曲的完結是不尋常的手法。不過，聽過樂曲之後，會了解在慢板之後，再沒有可能添上其他素材，因為完結已是天衣無縫了。第一樂章開始是一個宣敘調似的堂皇引子，與「悲愴」開始時略相似。接著左手以隆隆雷聲似的樂段進入有活力的快板樂章。大部份時間都是英勇及果斷的風格，不過間中略帶猶豫及浪漫的表情。樂章以開放式的 C 大調和弦完結，正好為接着的 C 大調慢板樂章作準備。終樂章慢板包含 C 大調主題「小詠嘆調」及四個變奏，而每個都比前一個生動，接著尾聲將音樂轉到降 E 大調。主題再現，不過加上大量旋風式的琶音作修飾。最後，另一個尾聲出現，是延長的主題，營造不願離開的感覺。貝多芬在這最後一首奏鳴曲成功地創造永恆及崇高的意境。雖然耳聾了，他還用了鋼琴宏亮的特質預示將來發展的可能性，尤其是採用持音踏瓣這方面。話雖如此，在完成這首最後的鋼琴奏鳴曲後，他曾對出版商說「鋼琴其實是一件不太理想的樂器」，所以他餘生便集中創作弦樂四重奏。

Performer : Tao Chang

Tao Chang studied piano with Sequeira Costa. He was the first Asian to win the Vianna da Motta International Piano Competition and J. N. Hummel International Piano Competition. He has performed numerous solo and chamber recitals in Asia, Europe and the United States. In the fall of 1998, he played three debut recitals at Carnegie Hall in New York, Wigmore Hall in London and at the Salle Pleyel in Paris. He has made concerto appearances with the Gulbenkian Orchestra, the Slovak Sinfonietta, the Slovak Radio Symphony Orchestra, the Portuguese Symphony Orchestra, the Hong Kong Sinfonietta, the Hong Kong Academy Symphony Orchestra and the Shanghai Symphony Orchestra. Chang's performances have been broadcast on radio and television stations across the globe. His first CD, "Tao Chang in Concert", was recorded live and released under the VMF label. Currently, he serves on the faculty at the Hong Kong Academy for Performing Arts.



演奏者：張韜

張韜師承被譽為李斯特最後一位傳人的哥士打。他是首位贏得魏亞納·達·莫達國際鋼琴大賽和胡梅爾鋼琴大賽冠軍的亞洲人。1998 年，他分別在紐約卡內基音樂廳、倫敦威格摩音樂廳、巴黎普萊耶音樂廳舉行獨奏會。他的首張音樂專輯《張韜音樂會》於 1999 年發行。他憑卓越成就在《中國當代藝術家傳記》中榜上有名。張韜畢業於香港演藝學院，師承郭嘉特教授，後赴美國堪薩斯大學攻讀碩士與博士，現於香港演藝學院任教。