



RTHK
FM 97.6

Schubert's Last Three Piano Sonatas

舒伯特最後三首鋼琴奏鳴曲

Henry Shiu 邵頌雄



Paul Lewis 路維士
Piano 鋼琴
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FRIDAYS
逢星期五
8-10PM

Listen to the four Hong Kong recitals of Schubert's 12 Piano Sonatas with Paul Lewis and find out what Paul has to say about the music in Live on 4, Fridays at 8pm.

路維士的12首舒伯特鋼琴奏鳴曲，四場香港音樂會及專訪會在逢星期五晚上八點的「四台音樂廳」播放。

PART 4: NOS. 19, 20, 21
Schubert's 12 Piano Sonatas with Paul Lewis (Part 4)
路維士的12首舒伯特鋼琴奏鳴曲 (四之四)
23.2.2024 FRI 五 8:00PM

▶ PROGRAMME INFO & ARCHIVE
節目資料及重溫

In contrast to Beethoven's heroism, Schubert's style was reserved; and where Beethoven epitomised relentless striving, Schubert's genius seemed effortlessly innate. Schumann famously compared the two, likening Beethoven to a 'giant' and Schubert to a 'guideless child' with a 'feminine character'. The piano sonatas of Beethoven and Schubert, with one embodying strength and the other intimacy, faithfully reflect the distinct temperaments of the two composers.

Another contrast between the two was Beethoven's solitude and loneliness versus Schubert's connection with his social circle. In his short life, Schubert formed deep friendships with poets, writers, and painters, leading to the gatherings he affectionately called 'Schubertiads'. These gatherings were not only lively social and artistic events but also provided Schubert with various forms of support.

Beethoven's death in 1827 deeply impacted Schubert, who was already suffering from severe illness, hastening the deterioration of his health. The latter half of his song cycle, *Winterreise*, was composed during this period. To alleviate his grief, his friends arranged for him a visit to Graz and organised a concert of his works in 1828. In September of that year, as his illness worsened, Schubert composed his last three piano sonatas.

These sonatas, D. 958, D. 959, and D. 960, represent the pinnacle of Schubert's maturity in this genre. He completely emerged from Beethoven's shadow, infusing these works with his distinct sonata style. These works are grand in scale and profound in emotion; remarkably, they were composed within a month with the first in a sombre minor key and the latter two in serene major keys; their sequence is reminiscent of Mozart's last three symphonies.

In these final piano works, Schubert contemplates his youthful aspirations, his celebration of life, and his fears of illness and death, all permeated with the essence of his art songs. They reveal both a despairing lament and a carefree humour. These last three sonatas crystallise Schubert's artistic achievements.

Schubert completed these sonatas on 26 September 1828, and less than two months afterward, he passed away, at the age of only 31.

Schubert was laid to rest beside the grave of Beethoven, the composer he most revered. The epitaph written by the poet Franz Grillparzer for Schubert reads: 'The art of music here entombed a rich possession but even far fairer hopes.'

相對於貝多芬的英雄本色，舒伯特是樸素無華；相對於貝多芬不屈不撓的奮進，舒伯特卻顯得渾然天成。舒曼曾比較兩者，如以貝多芬為巨人，舒伯特則如少女。貝多芬和舒伯特分別創作的鋼琴奏鳴曲，亦同樣一剛一柔、一陽一陰，忠實地反映出兩人的性情。

兩位作曲家的另一分別，是貝多芬的孤寂與舒伯特得到朋友的簇擁。舒伯特短暫的一生，結識到一班詩人、文學家、畫家等摯友，組成「舒伯特黨」(Schubertiads)，不但經常有熱鬧的雅集，這些文人也為舒伯特提供各種扶持。

1827年，貝多芬的逝世，深深打擊了已病重的舒伯特，令其病情迅速惡化。其聯篇藝術歌曲巔峰之作《冬之旅》(*Winterreise*)的下半部，就是這個期間寫成。他的朋友，為舒緩其憂傷，安排出行到格拉茲(Graz)造訪當地的好友，又於1828年為他舉辦了第一場個人作品的小型音樂會。這一年的9月份，病入膏肓的舒伯特，寫出了他最後三首鋼琴奏鳴曲。

這三首編號D. 958、D. 959、D. 960的鋼琴奏鳴曲，是舒伯特於這類型的創作中，最圓熟的作品，完全擺脫了貝多芬的影子，以深具個人風格的奏鳴曲式貫串其中，規模弘大、情感深刻，然三首樂曲竟於一個月內一揮而就。三首奏鳴曲，前一首為悲愴的小調、後兩首為安祥的大調，安排上跟莫扎特的最後三首交響曲一樣，不知是否一種致敬。

舒伯特於生命最後歲月創作的三首鋼琴作品，以優雅的音樂詩意，回顧年輕時的憧憬、對生命的讚揚、對疾病和死亡的恐懼，處處充滿其藝術歌曲的身影。當中既透露着絕望的嘆息，也洋溢着灑脫的幽默。這最後三首鋼琴奏鳴曲，是舒伯特畢生藝術的結晶，亦是西方古典音樂史上，成就最高的其中一套作品。

舒伯特於1828年的9月26日，完成了三首奏鳴曲。然後，不到兩個月之內，便與世長辭，享年僅31歲。

舒伯特的遺體，葬在他一生最崇敬的貝多芬墓旁。詩人格里爾帕策(Franz Grillparzer)為舒伯特所撰的墓誌銘，寫的是：「音樂藝術於此不僅埋下了一個豐饒寶藏，還有遠為美好的希望。」