

### Piano Sonata No. 16 in G, Op. 31, No. 1

- I. Allegro vivace
- II. Adagio grazioso
- III. Rondo

Beethoven spent the summer of 1802 in Heiligenstadt, a small village outside Vienna, where he completed his second symphony and composed the three violin sonatas of Op. 30, the Romance in G for violin and orchestra, a set of variations for the piano, on his 'Eroica' theme, and the seven Bagatelles for piano, Op. 33. As well as this came three more piano sonatas – Op. 31. Beethoven had hoped that some improvement in his hearing might take place outside Vienna, but these hopes were dashed, and he began to resign himself to eventually losing his hearing altogether. This resulted in his writing an extraordinary document now known as the Heiligenstadt Testament, in which he wrote of his despair, but also of his acceptance of the situation. This was perhaps the lowest point in his life.

The three Op. 31 piano sonatas were published the following year, and perhaps because they were, unusually, brought out by a firm in Zurich, and therefore at some distance from Beethoven, they have no dedicatee. Beethoven was inclined to leave this decision until the last moment, and so probably missed the deadline on this occasion. The first of the three, in G major, has a sparkling first movement, a long and rather elaborate slow movement and a final Rondo flowing along now gracefully and now forcefully until the final, humorous, bars. An interesting aspect of the "new way" Beethoven was pursuing is the choice of B major and minor for the second subject area in the first movement, which become E major-minor in the recapitulation.

### G 大調第十六鋼琴奏鳴曲，作品 31，第一首

- I. 活潑的快板
- II. 優美的慢板
- III. 迴旋曲

貝多芬在維也納郊外的小鄉村海利根施塔特渡過 1802 年夏天，在這裡完成第二交響曲、作品 30 的三首小提琴奏鳴曲、小提琴及樂隊的 G 大調浪漫曲、採用「英雄」主題的一套鋼琴變奏曲、作品 33 的七首鋼琴短曲及作品 31 的三首鋼琴奏鳴曲。貝多芬曾經希望維也納郊外的環境對他的聽覺有幫助，可惜希望全部落空，他已漸漸接受耳聾的事實了。海利根施塔特遺囑記載了他的失望，不過同時亦勇於接受殘酷的現實。這可能是他生命中最低潮的時刻。

作品 31 的三首鋼琴奏鳴曲由一間蘇黎世機構在一年後出版。可能因為地理相距稍遠，所以沒有獻給任何人士。也許因為貝多芬通常都很遲才作決定，趕不及加上吧。G 大調第一首，第一樂章光輝明亮，慢樂章長而精緻，而結尾迴旋曲時而優美得體，時而強勁，直至來到富幽默感的終結。貝多芬邁向「新方向」的例子可從第一樂章看到，第二主題採用 B 大調及小調，而再現時變成 E 大調 / 小調。

### Performer : Lok-ping Chau

Lok-ping Chau graduated with first honour at the Hong Kong Academy for Performing Arts and the Hochschule für Musik Theater und Medien Hannover in Germany. Her mentors included Professor Eleanor Wong and Genova & Dimitrov. She established "Duo Ping and Ting" with her sister since 2008. As top prize winners of numerous international competitions, they have collaborated with the Bavarian Radio Symphony Orchestra, the New Zurich Orchestra and the Bialystok Symphony Orchestra, and the Hong Kong Philharmonic Orchestra. They were invited to music festivals worldwide. She was awarded Honorary Artist of the Foshan Grand Theatre in 2019. She is active in teaching, as well as giving masterclass and performance in the music conservatories and universities in China. Meanwhile, she hosts piano duo workshop in the HKU Space regularly and has recently established the Hong Kong Piano Duo Association, which aims to popularise the art of piano duets.



### 演奏者：周樂婷

周樂婷以一級榮譽畢業於香港演藝學院及德國漢諾威音樂及戲劇學院，師隨黃懿倫教授及珍魯娃及迪米特洛夫雙鋼琴組合。她於 2008 年成立娉婷鋼琴二重奏，曾獲多個國際獎項，在歐美音樂節及與各地樂團演出，她亦熱衷於演奏及教育，積極參與本地及國內外的大師班及演出，2019 年獲頒佛山大劇院榮譽藝術家。她現任教於香港大學進修學院鋼琴重奏課程，並於今年初成立香港雙鋼琴二重奏協會，藉此推廣更多鋼琴重奏活動。