

Piano Sonata No. 17 in D minor, Op. 31, No. 2, 'The Tempest'

- I. Largo - Allegro
- II. Adagio
- III. Allegretto

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 second of the three sonatas of Op. 31 is one of the composer's best known. Like the 'Pathétique' and 'Moonlight' it has a very distinctive character, and is often called the 'Tempest'. This originally referred to the play by Shakespeare, according to an apocryphal story by Anton Schindler. However, the name suits the music well as in the first movement ominous rolled chords are followed by agitation, and the whole movement abounds in drama and foreboding. The Adagio provides a serene refuge from the previous unrest, but unease returns in the final Allegretto. Another of Beethoven's *moto perpetuo*s, it paints a picture of a bleak landscape across which move several sharp downpours.

D 小調第十七鋼琴奏鳴曲，作品 31，第二首，「暴風雨」

- I. 廣板—快板
- II. 慢板
- III. 小快板

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 第二首在三首中最為人熟悉。與「悲愴」及「月光」一樣具有特殊的個性，常常被稱為「暴風雨」。據舒迪拿杜撰的故事所說，作品與莎士比亞的戲劇有關。這個名稱卻也適合樂曲，尤其是第一樂章裏的滾軸和弦帶有不祥之兆及引起焦慮，整個樂章充滿戲劇性及不吉利之感。接著的慢板從之前不安的情況找到了平靜的避難所似的，不過不安的情況在結尾的小快板重現。這是貝多芬的常動曲又一例子，主要是描述一片暗淡的田野，而間中出現驟雨的景象。

Performer : Raymond Young

Hailed by the press as a pianist with “imagination and romance in his poetry” and “exquisite tone, interpretative insights and deep communicative powers”, Raymond Young is a Bösendorfer artist and prize winner at The International Piano Competition in Rome, Italy. He was also awarded the ‘Förderpreis’ at the Braunschweig Classix Festival in Germany. He is Professor of Wiener Musikseminar, Guest Professor of The Hainan University and Sichuan University of Culture and Arts, piano faculty member of the Hong Kong Academy for Performing Arts, the Chinese University of Hong Kong and the Hong Kong Baptist University. He is Chairman of Trial Jury in China for the Hong Kong – International Piano Open Competition, Head Juror for The Hong Kong Students Open Music Competition, Examiner for the Yamaha Music Foundation and adjudicator at many international competitions. He received his Master of Arts degrees in performance and accompaniment from the University for Music and Performing Arts (MDW) in Vienna. A recipient of the highest scholarship by the Austrian Government, he was also granted the Austrian citizenship.



演奏者：楊習禮

「具想像力，富浪漫詩情」、「把技術與音樂融為一體，擅於傳達美的訊息」的楊習禮為《貝森朵夫》藝術家，曾於意大利羅馬鋼琴大賽和德國博倫舒威的音樂節中獲獎。他是香港—國際鋼琴公開賽中國區選拔賽評委主席及多個國際鋼琴比賽評委，現任教於香港演藝學院、香港浸會大學和香港中文大學。他是海南大學藝術學院客座教授，擁有國立維也納音樂及表演藝術大學鋼琴演奏及伴奏雙碩士學位，更榮獲奧地利政府頒發最高級別獎學金及國籍。