

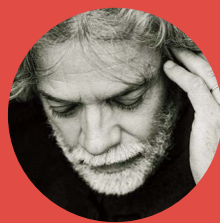
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CHAMBER MUSIC SERIES

# THE MAGNIFICENT BEETHOVEN

紀弗朗  
François-Frédéric Guy  
鋼琴 PIANO



五月  
MAY  
2026

18  
— MON 19:30

大館賽馬會立方  
JC Cube,  
Tai Kwun

王譽博	Wang Yu-Po
金勞思	Marrie Rose Kim
史安祖	Andrew Simon
劉蔚	Lau Wai
莫班文	Benjamin Moermond
崔祖斯	Adam Treverton Jones
江蘭	Lin Jiang
麥迪拿	Jorge Medina

雙簧管	OBOE
雙簧管	OBOE
單簧管	CLARINET
單簧管	CLARINET
巴松管	BASSOON
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圓號	HORN
圓號	HORN

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麥迪拿 | 圓號

François-Frédéric Guy | Piano  
Wang Yu-Po | Oboe  
Marrie Rose Kim | Oboe  
Andrew Simon | Clarinet  
Lau Wai | Clarinet  
Benjamin Moermond | Bassoon  
Adam Treverton Jones | Bassoon  
Lin Jiang | Horn  
Jorge Medina | Horn

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降E大調管樂八重奏，op. 103

- I. 快板
- II. 行板
- III. 小步舞曲
- IV. 急板

LUDWIG VAN BEETHOVEN

Wind Octet in E flat major, op. 103

- I. Allegro
- II. Andante
- III. Menuetto
- IV. Presto

21'

貝多芬

降E大調五重奏，為鋼琴及管樂而作，  
op. 16

- I. 沉重地—快板，但不太快
- II. 如歌的行板
- III. 輪旋曲：快板，但不太快

LUDWIG VAN BEETHOVEN

Quintet in E flat major, for piano and winds,  
op. 16

- I. Grave — Allegro ma non troppo
- II. Andante cantabile
- III. Rondo: Allegro ma non troppo

26'

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## LUDWIG VAN BEETHOVEN (1770-1827)

Wind Octet in E flat major,  
op. 103

- I. Allegro
- II. Andante
- III. Menuetto
- IV. Presto

Beethoven's works are generally categorised into three periods: Early period (up to 1802), middle period (1802-1814), and late period (1814-1827). The early period compositions mostly followed Viennese Classicism as established by Haydn and Mozart. During the middle period, also known as the "heroic" period, Beethoven began to develop his own musical style which was bold and passionate. In the late period his music turned more reserved and personal as he became completely deaf. In this concert we will be listening to two of his early period compositions.

Despite having an opus number of 103, the Parthia in E flat major, or more commonly known as the Octet, was composed in 1792 when Beethoven was still working as a court musician in Bonn before moving to Vienna and establishing himself as a composer. In fact, Beethoven might have written this piece only as a trial version as he subsequently transcribed it into the String Quintet in E flat major, op. 4, which was published in 1796. The Octet was never published until

seven years after the composer's death. Thus the high opus number.

This piece is scored for a woodwind ensemble of two oboes, two clarinets, two bassoons, and two (natural) horns. It is worth noting that during the Classical Period, natural horn was also considered as part of the woodwind family because of its mellow timbre and versatility to blend with other woodwind instruments.

The first movement is in a conventional sonata form full of Classicism's lyrical and playful essences. The slow movement is a tender conversation between the oboe and the bassoon, showcasing the expressiveness of both instruments. The third movement might have been titled Menuetto but the lack of an "oom-pah-pah" rhythm strongly suggests it should be played in a much faster tempo. This also shows Beethoven's fondness of employing a scherzo in place of a minuet, which he extensively used in his later multi-movement compositions. The finale is loosely a rondo, lively and virtuosic, but with a few twists and surprises for the audience. Beethoven was already quite keen on experimenting with musical forms at an early age.

## LUDWIG VAN BEETHOVEN (1770–1827)

### Quintet in E flat major, for piano and winds, op. 16

- I. Grave — Allegro ma non troppo
- II. Andante cantabile
- III. Rondo: Allegro ma non troppo

This quintet, which is scored for oboe, clarinet, bassoon, horn, and piano, was composed in 1796, a couple of years after the Octet but it shows an even richer Classical, Mozartian flavour. Indeed, it is generally believed this piece was inspired by Mozart's Quintet in E flat major, K. 452, which is scored for the same ensemble and in the same key.

Beethoven left Bonn for Vienna in 1792 and eventually became a student of Haydn and Schuppanzigh studying counterpoint and violin respectively. However, he was more renowned as a keyboard virtuoso at this time when he wrote his first three piano sonatas which he dedicated to Haydn. In 1795, Beethoven made his public debut in Vienna performing his Piano Concerto no. 1 in C major. Shortly after that the young pianist began publishing his compositions which he had been eschewing, embarking on his career as a composer besides being an accomplished pianist.

The first movement begins with a slow introduction with all five instruments

playing in unison, which soon evolves into a lavish imitative contrapuntal texture. A short piano cadenza brings the audience to the jovial first theme of this sonata form movement. The music turns more dramatic and fervent when it reaches the development, with the wind instruments echoing each other over a persistent figuration on the piano. As the storm begins to calm down, the piano once again brings the audience back to the first theme in the recapitulation.

The slow, second movement begins with the piano playing a delicate and innocent theme, to be echoed immediately by all the wind instruments in an elaborated fashion. Interwoven with this theme are a few poignant solo passages on the wind instruments, most remarkably the horn one.

The rondo finale concludes the piece on an uplifting note with a dance-like refrain and an ad libitum piano cadenza. There are stories telling that when Beethoven performed this piece, he would get so engrossed in improvising the cadenza that it made the other musicians furious. As they did not know when to come back in!

All programme notes by Frankie Ho



Photo: Caroline Dourtre

## FRANÇOIS-FRÉDÉRIC GUY Piano

As an outstanding interpreter of the music of German Romantics and their forebears as well as contemporary compositions, François-Frédéric Guy is pursuing a steady international career as both a soloist and as an orchestral conductor from the piano. Alongside great conductors such as Kent Nagano, Daniel Harding and Esa-Pekka Salonen, he has worked with renowned orchestras such as the Vienna Symphony, the Orchestre Symphonique de Montréal, the Orchestre Philharmonique de Radio France, and the Seoul Philharmonic. Highlights of the 2025/26 season include his play-conduct engagements with the Hong Kong Philharmonic Orchestra and the Orquestra Metropolitana de Lisboa at the Centro Cultural de Belém, presenting the complete Beethoven and Chopin Piano Concertos. He also regularly conducts the Swiss ensemble Microcosme from his piano, having been its musical director since 2021.

Like few others, François-Frédéric Guy vividly realises the compositional architecture of great works of the Classical and Romantic periods. He developed this ability particularly through his intensive dialogue with the music of Beethoven. His performances of the cycle of Beethoven's 32 piano sonatas have been celebrated worldwide, most recently in Seoul. The pianist also has a special affinity for Bartók, Brahms, Liszt, and Prokofiev, as well as for contemporary music.



Photo: Keith Hiro

## WANG YU-PO Oboe

Born in Taipei, Wang Yu-Po is the Co-Principal Oboe of the Hong Kong Philharmonic Orchestra. He previously served as Principal English Horn in the Konzerthausorchester Berlin and Staatsoper Hannover. His versatile career includes guest appearances with world-renowned ensembles such as the Leipzig Gewandhausorchester, Deutsches Symphonie-Orchester Berlin, and NDR Radiophilharmonie.

A graduate of the Hochschule für Musik Hanns Eisler Berlin (master's) and the Hochschule für Musik Freiburg (doctorate), Wang studied under the guidance of Jonathan Kelly, Dominik Wollenweber, and Lucas Macías Navarro. In Taiwan he studied under Rong-Yi Liu at the Taipei University of the Arts and an exchange study at The Hong Kong Academy for Performing Arts under Prof Yiu Song-lam.

In 2017 he received the Baden-Württemberg Rising Star Award in Germany. He was invited to the prestigious Schleswig-Holstein Musik Festival Orchestra 2015-2017. In 2018, he recorded the Hindemith's album *Kammermusik* with Christoph Eschenbach for the Ondine label. Yu-Po is the Marigaux Paris oboe artist.



Photo: Keith Hiro

## **MARRIE ROSE KIM** Oboe

Oboist Marrie Rose Kim joined the Hong Kong Philharmonic Orchestra in 2018. The American-born musician graduated from Seoul National University, where she was invited to tour as Principal Oboe throughout Germany and New York City's Carnegie Hall. Marrie earned her Diploma and doctorate degree at the Hochschule für Musik, Köln under a DAAD (German Academic Exchange Service) scholarship award. In Germany she was a trainee of the Stuttgart Radio Symphony Orchestra, performing with that group extensively in Europe. She also performed as guest Principal Oboe of the Tongyeong International Music Festival Ensemble in France, and has had numerous recitals in Korea, Germany and Hong Kong. Prior to joining the HK Phil, she was Principal Oboe of Hong Kong Sinfonietta.



Photo: Keith Hiro

## **ANDREW SIMON** Clarinet

Principal Clarinet of the Hong Kong Philharmonic, Andrew Simon's international career was launched by his critically acclaimed Carnegie Hall debut. The first American-born artist ever to perform in North Korea (1992), career highlights include over 70 solo performances with the Hong Kong Philharmonic, appearances in 23 Japanese cities, continental premieres of the original version of Copland's concerto in Australia and Asia, and his Singapore Symphony and New Zealand orchestral debuts performing Mozart's concerto in its original version on basset clarinet.

Simon has been Guest Principal with the Mainly Mozart Orchestra, the Scottish Chamber Orchestra, the Royal Scottish National Orchestra, the New Zealand Symphony Orchestra, and the Malaysian Philharmonic Orchestra, to name a few. As a former National Chairperson of the International Clarinet Association and an Artist Laureate of the Clarinet and Saxophone Society of Western Australia, he was profiled in Gianluca Campagnolo's *The Great Clarinetists*.

Recording projects include his recital CDs *HOT* (Musicians Showcase) and *Ebony and Ivory* (NAXOS Records). As guest lecturer, the Juilliard graduate frequents institutions such as Yale University, the Sydney Conservatorium, the Royal College of Music (London), and the Central Conservatory (Beijing).



Photo: Keith Hiro

## **LAU WAI** Clarinet

Clarinetist Lau Wai returned to the city where she grew up when she joined the Hong Kong Philharmonic Orchestra in 2013. As a chamber musician, she has performed at the Chamber Music Society of Lincoln Center, Bari International Music Festival, The Yellow Barn, Norfolk Music Festival, Festival of the Sound, The Banff Centre, and Lachine Music Festival with such artists as the Peabody Trio, James Campbell, Ettore Causa, Peter Frankl, David Shifrin, and members of the Juilliard Quartet and the Emerson Quartet, among others.

She was awarded Grand Prize in the Canadian National Music Festivals Competition, the Harold Wright Award from the Boston Woodwind Society, and the Alumni Association Prize from Yale School of Music. In addition, she has been a finalist at the Alexandre Tansman International Competition in Łódź, Poland. Lau received her bachelor's degree with distinction from Indiana University, where she was also awarded the Performer's Certificate for outstanding performance in clarinet. She received full scholarships from both McGill University and Yale School of Music, where she obtained her Master of Music and Artist Diploma respectively. While in the United States, she has taught on the clarinet and chamber music faculty at Mount Holyoke College and the Yellow Barn Young Artist Program.



Photo: Keith Hiro

## **BENJAMIN MOERMOND** Bassoon

Benjamin Moermond has been Principal Bassoon with the Hong Kong Philharmonic Orchestra since joining in 2010. He is currently teaching bassoon at the School of Music, The Chinese University of Hong Kong, Shenzhen.

As a soloist, he has performed Weber's Concerto for Bassoon, Haydn's Sinfonia Concertante, Telemann's Double Concerto for Bassoon and Recorder, and Mozart's Sinfonia Concertante with the HK Phil. As a guest artist he has performed with groups such as the Singapore Symphony Orchestra, Auckland Philharmonia Orchestra, Guangzhou Symphony Orchestra, Macau Orchestra, New York Philharmonic, Cincinnati Symphony Orchestra, Hong Kong International Chamber Music Festival, and at the 6<sup>th</sup> International Bassoon Festival in Qingdao, China.

He has also previously been on faculty of The Chinese University of Hong Kong and The Hong Kong Academy for the Performing Arts, and is currently on faculty for Youth Music Culture Greater Bay (YMCG). Benjamin graduated from The Juilliard School, where he studied with Judith LeClair. Other teachers include Patricia Rogers, Martin James, and Russell Hinkle. He is originally from Cincinnati, Ohio.



Photo: Keith Hiro

## **ADAM TREVERTON JONES** Bassoon

Adam joined the HK Phil in 2002, now serves as Associate Principal Contrabassoon. He attended the Royal College of Music and Guildhall School of Music and Drama in London, studying principally with Martin Gatt, Julie Price and Gordon Laing. He enjoys participating in educational outreach concerts, and is frequently involved with chamber performances in venues around Hong Kong. He teaches at The Hong Kong Academy of Performing Arts, and has adjudicated on various exams and competitions.

During his time with the HK Phil, Adam has had the opportunity to perform with many other orchestras, including the Hallé, BBC Symphony, BBC Philharmonic and Liverpool Philharmonic.

Yoga has been becoming an increasingly important part of his life. He has been practising for a long time, and now loves to share his experience in teaching regular classes. He has always been struck by how the close, detailed relationship between yoga and music practice is constantly revealing new parallels and similarities.



Photo: Keith Hiro

## **LIN JIANG** Horn

Principal Horn of the Hong Kong Philharmonic Orchestra, Lin Jiang is considered an extraordinarily gifted horn player of his generation. Born in Shanghai in 1986, he moved with his family to Australia at the age of five and began playing the horn at the age of ten. He continued his studies at Scotch College Melbourne, the Victorian College of the Arts and graduated from the University of Melbourne with a Bachelor of Music degree with honours.

Being one of Australia's most sought after horn soloists, he has performed solos with the Melbourne and Sydney Symphony orchestras, the Malaysian Philharmonic Orchestra and the Australian Youth Orchestra. Lin has won prizes in international horn competitions and was a finalist in the prestigious Freedman Fellowship Program and a semi-finalist in the ARD music competition Munich.

After winning the Principal Horn position of the HK Phil, Lin has performed around the world with top orchestras that include the Australian Chamber, Sydney Symphony, Melbourne Symphony, New York Philharmonic, Seoul Philharmonic, Australian World, Asia Philharmonic, Vienna Symphony and the Dallas Symphony orchestras. He has worked with world renowned conductors such as Riccardo Muti, Daniel Harding, Lorin Maazel, Zubin Mehta and Jaap Van Zweden.



Photo: Keith Hiro

## JORGE MEDINA Horn

Born in Spain in 1986, Jorge Medina began his musical studies at the age of eleven at the School of Music in his hometown, Granada. He then studied at the Barenboim-Said Foundation. After that he moved to Germany to study for a master's degree at the Hochschule für Musik und Theater Rostock, thanks to a scholarship from the Spanish National Youth Orchestra with funds from the Spanish banking group BBVA.

Orchestras with which he has collaborated include the Munich Philharmonic, Staatskapelle Berlin, Sinfónica de Galicia, Orquesta Sinfónica de Bilbao, Orquesta Ciudad de Granada, Norddeutsche Philharmonie Rostock, Berliner Sinfoniker, Carl Philipp Emanuel Bach Kammerorchester, and since 2016 he has been a player in the Hong Kong Philharmonic Orchestra.

He was a member of the Spanish Youth National Orchestra, European Union Youth and Schleswig-Holstein Festival orchestras.

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BEETHOVEN Piano Concerto no. 4 in G major, op. 58

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conductor/piano

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BEETHOVEN *Violin Concerto in D major*, op. 61  
BEETHOVEN *Symphony no. 5 in C minor*, op. 67

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舒巴傑克, 小提琴  
Anja Bihlmaier, conductor  
Josef Špaček, violin

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