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紀弗朗的貝多芬鋼琴協奏曲全集 I 及 II

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FRANÇOIS-FRÉDÉRIC GUY'S BEETHOVEN PIANO CONCERTOS I & II



紀弗朗 指揮 / 鋼琴

François-Frédéric Guy conductor/piano

© Caroline Douaire

22 五月 MAY (五 Fri) 19:30

紀弗朗的貝多芬鋼琴協奏曲全集 I
François-Frédéric Guy's Beethoven Piano Concertos I

23 五月 MAY (六 Sat) 17:00

紀弗朗的貝多芬鋼琴協奏曲全集 II
François-Frédéric Guy's Beethoven Piano Concertos II

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法國巴黎銀行財富管理榮譽呈獻

紀弗朗的貝多芬鋼琴協奏曲全集

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François-Frédéric Guy's Beethoven Piano Concertos

紀弗朗 | 指揮 / 鋼琴

François-Frédéric Guy | Conductor / Piano

I 22 MAY 2026

貝多芬

降B大調第二鋼琴協奏曲, op. 19

- I. 充滿活力的快板
- II. 慢板
- III. 輪旋曲: 甚快板

LUDWIG VAN BEETHOVEN

Piano Concerto no. 2 in B flat major, op. 19

- I. Allegro con brio
- II. Adagio
- III. Rondo: Molto allegro

28'

貝多芬

C小調第三鋼琴協奏曲, op. 37

- I. 充滿活力的快板
- II. 廣板
- III. 輪旋曲: 快板

LUDWIG VAN BEETHOVEN

Piano Concerto no. 3 in C minor, op. 37

- I. Allegro con brio
- II. Largo
- III. Rondo: Allegro

34'

中場休息

INTERMISSION

貝多芬

G大調第四鋼琴協奏曲, op. 58

- I. 中庸的快板
- II. 稍快的行板
- III. 輪旋曲: 極快板

LUDWIG VAN BEETHOVEN

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

- I. Allegro moderato
- II. Andante con moto
- III. Rondo: Vivace

34'

電台錄音 RADIO RECORDING

2026年5月22日的音樂會由香港電台第四台 (FM97.6-98.9MHz兆赫及radio4.rthk.hk) 現場錄音, 並將於2026年9月11日晚上8時播放, 9月18日下午3時重播。The concert on 22 May 2026 will be recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 11 Sep 2026 at 8pm and 18 Sep 2026 at 3pm.



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Please keep noise to a minimum
during the performance



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the end of the entire performance



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請與同行者共享場刊
Please share your programme
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請勿飲食
No eating or drinking



II 23 MAY 2026

貝多芬

C大調第一鋼琴協奏曲，op. 15

- I. 充滿活力的快板
- II. 廣板
- III. 輪旋曲：快板

中場休息

LUDWIG VAN BEETHOVEN

Piano Concerto no. 1 in C major, op. 15

- I. Allegro con brio
- II. Largo
- III. Rondo: Allegro

INTERMISSION

貝多芬

降E大調第五鋼琴協奏曲，op. 73，

「帝皇」

- I. 快板
- II. 稍快的慢板
- III. 輪旋曲：快板

LUDWIG VAN BEETHOVEN

Piano Concerto no. 5 in E flat major, op. 73,

Emperor

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro

電台錄音 RADIO RECORDING

2026年5月23日的音樂會由香港電台第四台（FM97.6-98.9 MHz 兆赫及radio4.rthk.hk）現場錄音，並將於2026年9月17日晚上8時播放，9月24日下午3時重播。The concert on 23 May 2026 will be recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 17 Sep 2026 at 8pm and 24 Sep 2026 at 3pm.



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Please keep noise to a minimum
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貝多芬鋼琴協奏曲全集之旅

1795年3月29日（星期日），年僅廿四的貝多芬舉行了一次公開演出——根據現存紀錄，那是他在維也納第一次重要演出，向觀眾呈獻一首「用鋼琴演奏的新協奏曲」。根據《維也納報》報導，樂曲「贏得所有觀眾熱烈鼓掌」。在維也納這種處處都是技巧大師的城市，年輕貝多芬之所以能揚名立萬，靠的不只是高超技巧，還有令觀眾如痴如醉的能耐。

莫扎特說過維也納是「鍵琴之地」；貝多芬1792年移居維也納後，也將這個城市當成自己的試驗場，而且重心在鋼琴——以鋼琴塑造出一種風格，突顯自己的音樂個性。他的音樂試驗大多在貴族的沙龍聚會舉行——沙龍客人都期望看見新穎、精彩、有個性的事物，藝術家之間則靠直接比較建立聲譽。貝多芬之所以能成名，一方面有賴這些人際網絡，另一方面則靠公開演出，展示自己身為作曲家兼演奏家的驚世才華。

1780年代，莫扎特寫作了一系列劃時代的協奏曲；1790年代至1811年間，貝多芬則創作及修訂了五首已出版的協奏曲。他在這廿多年間反覆重拾「協奏曲」，同時「協奏曲」也一同改變：從起初純為演奏之用，漸漸變成實時試驗樂思的空間，試驗如何確立、抵抗與改變樂思。

C大調第一協奏曲，op. 15

C大調協奏曲大部分樂段寫於1790年代末，1801年出版時稱為貝多芬「第一協奏曲」。與較早期的作品降B大調協奏曲相比，這一首明顯更燦爛、更面向公眾。貝多芬讓C大調協奏曲率先出版，成為他第一首正式的協奏曲，清楚明白地宣告自己承傳了莫扎特的音樂遺產。

莫扎特幾首C大調協奏曲格調莊重優雅；貝多芬C大調第一協奏曲第一樂章〈充滿活力的快板〉也令人想起莫扎特幾首同調性協奏曲，但貝多芬隨即開始以出人意料的方式處理素材，將莫扎特的協奏曲模型重塑。作曲家竟讓第一主題開始時壓低聲音，之後才變得豐富宏偉，像軍隊一樣威風凜凜，令聽者始料不及。第一、三主題堅定自信，大膽的小號和鼓聲不時穿插其中，與較抒情的第二主題形成鮮明對比（但第二主題的完整版本卻延至鋼琴獨奏加入後才響起）。

獨奏加入時有點「轉彎抹角」。發展部闖進創意澎湃的和聲聲景，將看似簡單直接的素材——例如像主題的節奏型那麼簡單——交織出一張充滿懸念與啟示的網。再現部則始於右手以八度音橫掃鍵盤的高難度樂段。

其實貝多芬寫作平靜旋律的天賦也很高，只是常常被人忽略——〈廣板〉正好突顯了作曲家這方面的才華。樂曲第一、三樂章都以C大調寫成，熙熙攘攘，第二樂章則以平靜沉穩的調性寫成，但與C大調相去甚遠。雖然貝多芬將管弦樂織體寫得輕盈一些，但同時將獨奏單簧管寫成鋼琴的搭檔，在鋼琴的冥想變得狂熱時，單簧管就充當深情的夥伴，營造出新的聲響世界。終樂章也像第二協奏曲第三樂章一樣，充滿海頓式的幽默感，只是程度更甚。輪旋曲主題一聽難忘，每次重現時都帶有調皮活潑的變奏。尾聲有一刻沉醉於回望過去，傷感愁苦；卻在最後突然拼出衝勁，為樂章畫上光輝風趣的句號。

降B大調第二協奏曲，op. 19

降B大調協奏曲於1801年出版，在貝多芬鋼琴協奏曲裡算是第二首，但事實上寫作年份卻是五首之中最早的，部分素材更是貝多芬年輕時在波恩所作。他定居維也納的頭十年仍在不斷修改這首樂曲，曾在多個場合演出過樂曲的改編版。

第一樂章跟隨古典風格的框架，但貝多芬幾乎一開始就在試探這個框架的極限。樂團呈示部開始不久，已出現出人意表的和聲



貝多芬 Ludwig van Beethoven
Illustration: Joseph Karl Stieler

轉折。鋼琴加入後接過這些素材並重新調配。樂章的配器相對輕盈（沒有單簧管、小號和鼓），使織體保持通透，好讓獨奏者介入時顯得特別清晰。

徐徐開展的〈慢板〉如夢如幻，像首詠嘆調似的，反映出貝多芬即興時所擅長的漫長

抒情樂段。臨近結尾時，織體變得越來越薄，原本的雄辯滔滔也漸漸變得疏落；終樂章卻轉向滑稽風趣，帶有切分音、樂器間的快速交流，還有突如其來的猶豫，令人想起海頓的幽默情懷。

C小調第三協奏曲，op. 37

C小調第三協奏曲是貝多芬唯一一首以小調寫成的協奏曲，1803年首演，翌年出版，是他早期與中期風格的轉折點；無論規模方面還是鋪排、發展手法方面，都偏離了過去的做法。至於選用的調性——這是貝多芬用以表達悲劇情懷與反抗情緒的調性，第五交響曲就是最著名的例子——則令人想起莫扎特C小調協奏曲（K. 491）——這是貝多芬本身非常欣賞的作品，而且親自演出過。

然而說到樂曲裡蘊藏的戲劇效果，莫扎特也只是參考對象而已。綿長的管弦樂呈示部素材極為洗鍊，令音樂越來越激烈緊湊（第五交響曲也採用相同手法）。主題彷彿蜷縮起來似的，堅定地以C小調和弦為軸心上下走動；尾段的附點節奏經過刪節，成了樂思發展時的強勁發動機。

〈廣板〉鋪排得十分精緻，還為鋼琴的如歌演奏法開拓了更飄渺、更靜態的空間。鋼琴在此擔任的角色如同狂想曲一般——像颶風風眼，到了終樂章再大肆吹襲。終樂章的主要樂思十分簡練，卻像不斷被牽引向單一音高（降A音）似的。隨著樂章徐徐開展，這個樂思也被迫著變成多種音型，不但越趨精煉，甚至一度披上對位法的外衣，令壓力繼續累積，而不是發洩釋放。尾聲又是另一驚豔之處：作曲家將一個看似裝飾的二音音型，化為催生種種變化的發動機，終於迫使音樂跨過門檻，步入C大調。

G大調第四協奏曲，op. 58

G大調第四協奏曲寫於1805至1806年，1808年首演——同場首演的還有「第五」、「第六」兩首交響曲，整場音樂會的節目長如馬拉松。G大調協奏曲開端雖然溫柔，但整體卻是對「協奏曲」樂種的激進反思。獨奏者獨自開始，貌似要展開一段獨白似的。這一段看似即興演奏，卻包含了一個貫穿整樂章的節奏樂思。樂團加入後接手演奏上述素材，但作曲家營造的並非鮮明對比，而是視角的細膩改變。

浪漫派以一則古老神話「奧菲歐在冥界馴服復仇三女神」解讀第二樂章，認為貝多芬只是改以寓言形式表達。不過雖然作曲家本人沒有留下這類內容大綱，但音樂卻呈現戲劇化的互動：精簡過的管弦樂弦樂組交代出宣敘調似的簡潔樂句，鋼琴則以輕柔抒情的懇求回應。隨著樂章徐徐開展，這種對立也漸漸軟化，直至兩者算得上是和解了。

終樂章重拾較傳統的輪旋曲框架。作曲家選用一個節奏型不斷重複的樂思作為主題。樂章開端猶如武裝號召，戰鬥精神隱約可見，卻與溫柔但滿懷心事的第二主題大相逕庭。音樂在「抒情」與「振奮有力」之間遊走，而且貝多芬也繼續尋找新方法塑造兩者之間的對比，箇中張力本就是這首與眾不同的協奏曲的重點。

降E大調第五協奏曲，op. 73，「帝皇」

在貝多芬所有作品綽號中，沒有比「帝皇」更諷刺、更誤導的了——因為作曲家從來不認可「帝皇」這個標籤。1809年，拿破崙開始轟炸維也納，貝多芬也大概在這時開始寫作降E大調第五協奏曲，1811年完成。不過這卻是貝多芬唯一一首沒有親自首演的鋼琴協奏曲，因為這時他的聽力已經衰退到無法勝任了。寫作這首樂曲的時候，「帝皇」拿破崙的軍事侵略令貝多芬的生活難

上加難，所以他也沒什麼可能會歌頌這樣一個帝皇：據說貝多芬要用枕頭蓋著耳朵來阻隔爆炸巨響，保護他那早已所餘無幾的聽力。

第一、三樂章以降E大調寫成——貝多芬多次採用降E大調，刻劃英勇奮鬥的氣氛——語氣修辭皆堅定自信，甚至有點軍國主義意味。如同第四協奏曲一樣，獨奏者在樂曲開始時已加入，但第五協奏曲的加入方式卻更戲劇化：先是一連串三個管弦樂和弦，但每個都在鍵盤上綻放出豐盛、類似即興演奏的獨奏華采樂段。在整首「帝皇」協奏曲裡，鋼琴都與樂團融為一體，密不可分，以創新手法營造交響樂織體的效果。第一樂章徐徐開展，所刻劃的「英勇鬥爭」，與其說是「個人」與「集體」之間簡單直接的鬥爭，倒不如說是「動態的動力」與「沉思的衝動」之間的張力。

相反，〈慢板〉將音樂昇華成平靜的沉思，貝多芬晚期風格的內斂與持續冥想，這時已見端倪。正如這個高尚的夢想看來要徹底結束，他也準備了筆下最令人詫異的過渡段之一：低音聲部只降低了半音，作為直接返回主調降E大調的跳板，方便引入終樂章，這時鋼琴也慢慢勾畫出下一個主題的輪廓。

輪旋曲主題是傳統「狩獵主題」的變體，效果接近號角曲；終樂章從這個樂思出發，一

躍而起，翱翔天際。貝多芬利用節奏重音步步進迫，令向前推進的動力更強烈。在貝多芬協奏曲全集快要結束之際，音樂出現了驚人的轉折：作曲家容許音樂幾乎完全停頓——只餘定音鼓繼續奏出節奏型，像漸漸變弱的心跳；隨後鋼琴音階洶湧而至，帶領樂曲走向歡欣愉快的結束。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

第一鋼琴協奏曲

長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

第二鋼琴協奏曲

長笛、兩支雙簧管、兩支巴松管、兩支圓號及弦樂組。

第三鋼琴協奏曲

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

第四鋼琴協奏曲

長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

第五鋼琴協奏曲

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。



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A Journey Across Beethoven's Piano Concertos

On Sunday, 29 March 1795, the 24-year-old Ludwig van Beethoven gave his first major documented public performance in Vienna, presenting a work billed as “a new concerto on the piano-forte”. According to a report in the *Wiener Zeitung*, it “earned the undivided applause of the audience.” In a city crowded with virtuosos, young Beethoven distinguished himself not only through technical command but through the spells he could cast with his playing.

Vienna, which Mozart had called “the land of the clavier”, became Beethoven’s proving ground after he settled there in 1792. The piano was his centre of gravity — the instrument through which he cultivated a style and projected a musical personality. He did so largely in aristocratic salons, where patrons expected novelty, brilliance, and personality, and where reputations were forged through direct comparison. Beethoven’s rise depended on these networks, but also on public appearances in which he displayed his gifts as a composer-performer.

Across his five published concertos, composed and revised between the 1790s and 1811, Beethoven repeatedly

returned to a genre that Mozart had established in his own pathbreaking concertos of the 1780s. Over the course of these works, the concerto changes with him. What begins as a vehicle for performance becomes a space in which Beethoven tests how musical ideas can be asserted, resisted, and transformed in real time.

Concerto no. 1 in C major, op. 15

The Concerto in C major, composed mainly in the later 1790s and published in 1801 as Beethoven’s First, represents a more overtly brilliant public statement than the earlier work in B flat. By issuing it ahead of the latter, Beethoven positioned it as his official entry into the genre, staking a clear claim to the legacy of Mozart.

The opening Allegro con brio recalls the stately elegance of Mozart’s C major concertos, but Beethoven immediately begins to rework that model through a more unpredictable handling of his material. He unsettles expectations by introducing the first theme with an unexpectedly subdued statement before unleashing its full military-like grandeur. The assertive character of the first and third themes, punctuated

by bold trumpet and drums, contrasts with a more lyrical second theme, whose full realisation is delayed until the solo piano enters.

The soloist's entrance is oblique. The development ventures into a harmonic landscape of striking originality, transforming seemingly straightforward material — down to the main theme's rhythmic pattern — into a web of suspense and revelation. The reprise is launched with a notoriously challenging right-hand octave sweep down the keyboard.

The Largo highlights Beethoven's often overlooked gift for serene melody and settles in a reposeful key far afield from the bustling C major of the outer movements. Though he lightens the orchestral texture, Beethoven generates a new sound world through the use of a solo clarinet as a soulful partner engaging with the piano's rhapsodic meditations. The finale, like the parallel movement of the Second Concerto, embraces Haydnesque humour, but to an even greater extreme. The rondo theme is a catchy earworm whose reappearances are playfully varied. The coda briefly indulges in a moment of wistful nostalgia before ending on a note of brilliance and wit, with a final burst of energy.

Concerto no. 2 in B flat major, op. 19

The Concerto in B flat major was published in 1801 as the second of Beethoven's professional contributions to the genre, yet it is in fact the

earliest of the five, with material going back to Beethoven's youth in Bonn. He continued to revise it throughout his first decade in Vienna, adapting it for performance on multiple occasions.

The first movement follows Classical outlines, yet Beethoven begins to test their limits almost at once. Unexpected harmonic turns appear early in the orchestral exposition. When the piano enters, it takes up the material and redirects it. The relatively light scoring — without clarinets, trumpets, or drums — keeps the texture transparent, allowing the soloist's interventions to register with unusual clarity.

The Adagio unfolds as a dreamy, aria-like span, reflecting the drawn-out lyricism for which Beethoven was admired as an improviser. Near the end, the texture thins to pared-down eloquence before a finale that turns towards comic wit with syncopations, quick exchanges, and sudden hesitations that evoke the humorous spirit of Haydn.

Concerto no. 3 in C minor, op. 37

Beethoven's only minor-key concerto, first performed in 1803 and published the following year, is situated on the cusp between his early and middle periods; it marks a shift in both scale and argument. The choice of key — one Beethoven associated with tragic intensity and defiance, most famously in the Fifth Symphony — invokes Mozart's C minor Concerto, K. 491, a work he deeply admired and performed.

Yet Mozart is only one point of reference for the drama that underlies this music. A drawn-out orchestral exposition gains intensity from the very concision of its material (a strategy also shared by the Fifth Symphony). The main theme coils grimly up and down the spine of the C minor triad; the clipped dotted rhythm at the tail becomes a powerful engine for the development of the first movement's ideas.

The delicately shaded Largo opens a more distant, suspended space of singing pianism. The piano adopts a rhapsodic role in this music — the eye of the hurricane that returns full force in the finale, whose main idea is terse and insistently gravitates towards single pitch (A flat). As the finale unfolds, that idea is driven into increasingly tense configurations, at one point taking on a more contrapuntal cast that tightens the pressure rather than releasing it. The coda is another Beethovenian marvel, turning a seemingly decorative two-note gesture into the engine of transformation that finally forces the music across the threshold into C major.

Concerto no. 4 in G major, op. 58

This concerto, composed in 1805–06, was first performed in 1808 on a marathon programme that also introduced the Fifth and Sixth Symphonies. It marks a more radical rethinking of the genre than the work's gentle opening might suggest. The soloist begins alone,

as if launching a monologue. This seemingly improvisatory gesture contains the rhythmic idea that binds the first movement together. When the orchestra enters, taking up the material, the shift is marked not by contrast but by a subtle change of perspective.

The Romantics interpreted the middle movement as an allegorical representation of the ancient myth of "Orpheus taming the Furies in the Underworld". Beethoven himself left no such programmatic description, but the music stages a dramatic exchange: the reduced orchestral strings speak in tersely recitative-like phrases, while the piano responds with soft, lyrical pleadings. Over the course of the movement, this opposition softens until a kind of reconciliation is reached.

The finale returns to a more conventional rondo framework, exploring an insistently rhythmic idea as its main theme. A sweetly pensive second theme strays far from the battlefield spirit implicit in this call-to-arms opening. Beethoven continues to find new ways to shape the contrast between lyrical and more forceful, driven material — a tension that defines this unusual concerto.

Concerto no. 5 in E flat major, op. 73, *Emperor*

Of all the nicknames associated with Beethoven's works, none is as ironically misleading as *Emperor* — a label the composer never endorsed. Begun around the time of Napoleon's

bombardment of Vienna in 1809 and completed in 1811, it is the only one of Beethoven's piano concertos that he himself did not premiere; his hearing had by this time deteriorated to the point that this was no longer possible. He could hardly have intended to glorify the Emperor whose military aggression made life especially difficult for him while at work on this concerto; Beethoven is said to have covered his ears with pillows so as to stifle the sound of explosions and protect his already severely degraded hearing.

The outer movements, cast in E flat major — a key Beethoven repeatedly used for works evoking heroic striving — draw on an assertive, almost militaristic rhetoric. As in Concerto no. 4, the soloist enters at the very start. But Beethoven designs a more theatrical entrance, with an opening sequence of three orchestral chords, each of which blooms into an exuberant, improvisatory-sounding solo cadenza on the keyboard. Throughout the *Emperor*, the piano is closely integrated with the orchestra in innovative ways to create a symphonic texture. The first movement unfolds less as a straightforward heroic struggle between the individual and a collective than as a tension between dynamic momentum and more reflective, ruminative impulses.

In contrast, the Adagio elevates the music to a level of serene contemplation, already anticipating the sustained meditations of Beethoven's more inward late style. Just as this

lofty dream seems about to come to a full rest, he prepares one of his most astonishing moments of transition. While the bass line is lowered by a mere half-step, so as to provide a direct springboard back to the home key of E flat for the finale, the piano slowly traces the contours of the theme to come.

The Rondo takes off with this idea, a variant of a traditional, fanfare-like "hunting" theme. Beethoven renders its forward-driving energy even more aggressive through propulsive rhythmic accents. In a startling turn that brings his concerto cycle to its close, Beethoven allows the music to reach a near standstill: the timpani alone is left to sustain the rhythm, like a fading heartbeat, before the piano's cascade of scales leads the way out to an exhilarating close.

Programme notes by Thomas May

Instrumentation

Piano Concerto no. 1

Flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

Piano Concerto no. 2

Flute, two oboes, two bassoons, two horns and strings.

Piano Concerto no. 3

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

Piano Concerto no. 4

Flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

Piano Concerto no. 5

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

畢美亞的貝五

ANJA BIHLMAIER CONDUCTS BEETHOVEN 5

畢美亞 指揮

舒巴傑克 小提琴

Anja Bihlmaier conductor

Josef Špaček violin



貝多芬 《蕾奧諾拉》第三序曲，op. 72b
貝多芬 D大調小提琴協奏曲，op. 61
貝多芬 C小調第五交響曲，op. 67

BEETHOVEN Leonore Overture no. 3, op. 72b

BEETHOVEN Violin Concerto in D major, op. 61

BEETHOVEN Symphony no. 5 in C minor, op. 67

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Tarmo Peltokoski

候任音樂總監

Music Director Designate

紀弗朗

FRANÇOIS-FRÉDÉRIC GUY

指揮 / 鋼琴 Conductor/Piano

Photo: Caroline Dourtre



紀弗朗不但擅長演繹浪漫時期德國作曲家及其前人的音樂，亦擅於演繹當代創作。他以獨奏家及「自彈自指」指揮家身份享譽國際樂壇。

他曾與長野健、哈丁及沙羅倫等著名指揮合作，亮相維也納交響樂團、蒙特利爾交響樂團、法國電台愛樂及首爾愛樂的舞台。他的2025/26樂季重點演出包括：「自彈自指」與香港管弦樂團演出貝多芬全套鋼琴協奏曲，及與里斯本大都會交響樂團於貝倫文化中心演出蕭邦全套鋼琴協奏曲。他自2021年起擔任瑞士樂團Microcosme的音樂總監，常以自彈自指方式指揮樂團演出。

紀弗朗能夠生動地呈現古典與浪漫時期偉大作品的作曲結構，罕有其匹；他尤其透過深入鑽研貝多芬的音樂，培養出這種能力。他演奏的貝多芬全套32首鋼琴奏鳴曲譽滿全球，最近亦於首爾演出。他特別喜愛巴托、布拉姆斯、李斯特和浦羅哥菲夫的作品，亦致力推廣當代音樂。他常以自彈自指形式，演出貝多芬、莫扎特、蕭邦和布拉姆斯的作品。

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. He regularly conducts Beethoven's piano concertos as well as works by Mozart, Chopin, and Brahms from the piano.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA



Photo: Keith Hiro

香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。在為期44周的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

貝托祺將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。沙羅倫於2025/26樂季擔任駐團作曲家。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。樂團與德意志留聲機合作，發行由貝托祺指揮華格納（夫利格改編）的《指環》：管弦樂冒險。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡

「港樂奏此凱歌，的確實至名歸。」

——《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

—— Gramophone

The **HONG KONG PHILHARMONIC ORCHESTRA** (HK Phil) is regarded as one of the leading orchestras in Asia. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. The HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award — the first orchestra in Asia to receive this accolade.

Tarmo Peltokoski will become the HK Phil's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, Esa-Pekka Salonen is Composer-in-Residence.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012-2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004-2012). The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019. Other recent recording projects include Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1. The HK Phil collaborates with Deutsche Grammophon and releases Wagner's *The Ring: An Orchestral Adventure*, arranged by Henk de Vlieger and conducted by Tarmo Peltokoski.

The HK Phil has toured extensively across the Chinese Mainland. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil toured Europe, Asia, and the Chinese Mainland, performing in 22 cities across ten countries in its 50th anniversary. In the 2025/26 season, the orchestra will perform in Europe, Japan, Korea and the Chinese Mainland again.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada,



演。港樂於第五十個職業樂季到歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。在2025/26樂季，樂團將再次到訪歐洲、日本、韓國及中國內地演出。

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko Suwanai. The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances Hong Kong's reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, The Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

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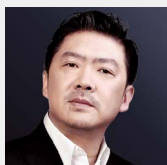
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候任音樂總監 MUSIC DIRECTOR DESIGNATE



貝托祺
Tarmo Peltokoski

首席客席指揮 PRINCIPAL GUEST CONDUCTOR



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Long Yu

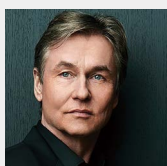
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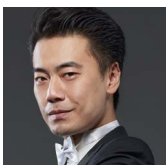
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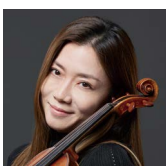
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Concertmaster



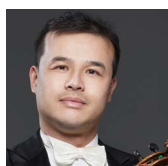
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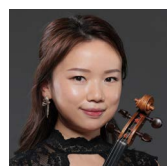
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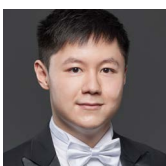
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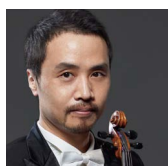
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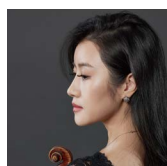
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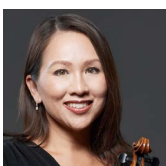
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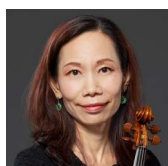
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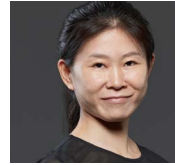
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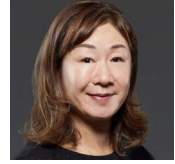


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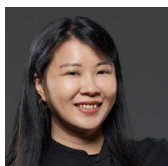
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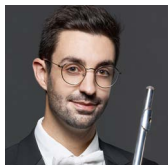
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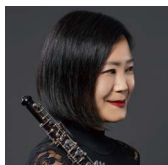
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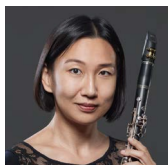
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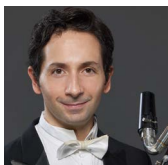


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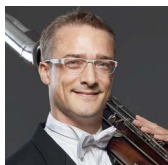
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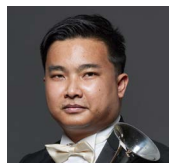


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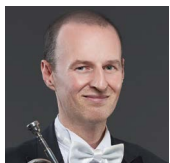


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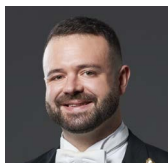
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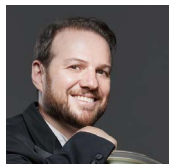
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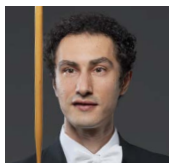


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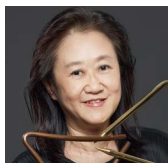
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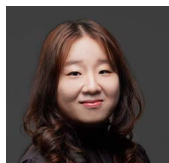


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Violin: James Li*

*承蒙香港小交響樂團允許參與演出。
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A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

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畢美亞的貝五 Anja Bihlmaier Conducts Beethoven 5

貝多芬 《蕾奧諾拉》第三序曲，op. 72b
貝多芬 D大調小提琴協奏曲，op. 61
貝多芬 C小調第五交響曲，op. 67

BEETHOVEN *Leonore* Overture no. 3, op. 72b
BEETHOVEN Violin Concerto in D major, op. 61
BEETHOVEN Symphony no. 5 in C minor, op. 67

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

19 & 20
JUN 2026

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CC
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余隆 | 久石讓與布拉姆斯的音樂世界 Long Yu Conducts Joe Hisaishi and Brahms

久石讓 《交響變奏曲》：〈人生的旋轉木馬〉與〈心靈的深處〉
(選自《哈爾移動城堡》)
久石讓 《中提琴傳說》
布拉姆斯 E小調第四交響曲，op. 98

HISAISHI *Symphonic Variation "Merry-Go-Round + Cave of Mind"*
(from *Howl's Moving Castle*)
HISAISHI *Viola Saga*
BRAHMS Symphony no. 4 in E minor, op. 98

余隆，指揮
梅第揚，中提琴
Long Yu, conductor
Diyang Mei, viola

3 & 4
JUL 2026

Fri 7:30pm & Sat 5pm
CC
\$880 \$700 \$520 \$380

樂季壓軸 貝托祺的海之交響曲 Season Finale Tarmo Peltokoski Conducts A Sea Symphony

沙羅倫 《波路克斯》
佛漢威廉士 《海之交響曲》

SALONEN *Pollux*
VAUGHAN WILLIAMS *A Sea Symphony*

貝托祺，指揮
坎睿思，女高音
舒恩，低男中音
香港管弦樂團合唱團
拉脫維亞國家合唱團
Tarmo Peltokoski, conductor
Chen Reiss, soprano
Andrè Schuen, bass-baritone
Hong Kong Philharmonic Chorus
State Choir Latvia

5
JUL 2026

Sun 3pm
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港樂×港大繆思樂季： 貝托祺與坎睿思 HK Phil × HKU MUSE: Tarmo Peltokoski & Chen Reiss

舒曼 《女人的愛情與生命》
貝爾格 七首早期歌曲
馬勒 《呂克特歌集》

SCHUMANN *Frauenliebe und leben*
BERG *Sieben frühe Lieder*
MAHLER *Rückert Lieder*

貝托祺，鋼琴
坎睿思，女高音
Tarmo Peltokoski, piano
Chen Reiss, soprano

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