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佛瑞迪·肯普夫

FREDDY KEMPF



佛瑞迪·肯普夫是當今最成功的鋼琴家之一，在世界各地的演出均座無虛席。佛瑞迪1977年生於倫敦，八歲首次與皇家愛樂樂團合作演奏協奏曲，自此與該團結下不解緣。2011年他再與該團合作，並首次擔任指揮。上樂季，佛瑞迪演奏/指揮該團演出了貝多芬鋼琴協奏曲全集，在英國各大表演場地共演出了十一場音樂會。

佛瑞迪於1992年在英國廣播公司年度青年音樂家大賽中奪魁，在當地嶄露頭角。1998年，他在莫斯科柴可夫斯基國際鋼琴大賽僅得季軍，未能掄元，不但引起觀眾抗議，連俄羅斯報章也替他不值，宣稱他是「這場比賽中的英雄」。佛瑞迪自此蜚聲國際，演奏事業迅速發展，而且特別受俄羅斯觀眾歡迎，在俄羅斯舉行的多場音樂會皆一票難求，其演奏也經常在電視播出。

佛瑞迪的唱片由BIS唱片公司獨家發行。2010年，他的普羅哥菲夫《第二鋼琴協奏曲》和《第三鋼琴協奏曲》〔與科爾根愛樂樂團合作，安得魯·列頓指揮〕獲題名角逐《留聲機雜誌》「協奏曲獎」，更獲該雜誌稱許為「有大師風範的普羅哥菲夫組合」。

Freddy Kempf is one of today's most successful pianists, performing to sell-out audiences all over the world. Born in London in 1977, Freddy made his concerto debut with the Royal Philharmonic Orchestra at the age of 8, and joined them for his conducting debut in 2011. Last season, Freddy play/directed the ensemble in a complete cycle of Beethoven's piano concertos, giving 11 performances in many of the UK's most significant venues.

Freddy came to national prominence in 1992 when he won the BBC Young Musician of the Year Competition. In 1998, his award of third, rather than first, prize in the Tchaikovsky International Piano Competition in Moscow provoked protests from the audience and an outcry in the Russian press, which proclaimed him "the hero of the competition". His international career was rapidly established and his unprecedented popularity with Russian audiences has since been reflected in numerous sold-out concerts and television broadcasts.

Freddy records exclusively for BIS Records. In 2010, his recording of Prokofiev's Piano Concertos Nos. 2 & 3 with the Bergen Philharmonic Orchestra and Andrew Litton was nominated for the prestigious Gramophone Concerto Award and described by the associated magazine as "A masterful Prokofievian pair".

「精彩而細膩的演奏，優秀而又恰到好處。」

—《BBC音樂雜誌》

"Wonderful delicate playing and a fire sense of style."

—BBC Music Magazine

「肯普夫成熟又富音樂觸覺，能運用天賦來表達優秀的藝術效果，而且朝氣勃勃，膽色過人，不怕冒險，演奏既充滿火花又細膩。」

—《電訊報》

Kempf has the maturity and musicality with which to harness his gifts to artistic ends. He has the fearless exuberance of youth. He is prepared to take risks, a readiness that brings spontaneous combustion to his playing; but he has sensitivity, too"

—The Telegraph

「真正的鋼琴詩人。」

—《倫敦晚報》

"His delicacy of touch generated real pianistic poetry"

—London Evening Standard

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