

國慶音樂會  
英雄與傳說之歌  
NATIONAL DAY CONCERT  
**MUSIC OF  
HEROES  
AND  
LEGENDS**

余隆 指揮  
王敬 小提琴  
馮天石 竹笛

Long Yu conductor  
Jing Wang violin  
Feng Tianshi dizi

九月  
SEP 26  
2025 五 Fri 19:30

香港文化中心音樂廳  
Hong Kong Cultural Centre  
Concert Hall



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貝托祺  
Tarmo Peltokoski  
候任音樂總監  
Music Director Designate

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PRINCIPAL PATRON SINCE 2006



# RESOUND IN SYMPHONY

國慶音樂會

# 英雄與傳說之歌

NATIONAL DAY CONCERT

## Music of Heroes and Legends



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余隆 | 指揮

王敬 | 小提琴

馮天石 | 竹笛

邱君琳、朱國龍\* | 竹笛

\*承蒙竹韻小集允許參與演出

Long Yu | Conductor

Jing Wang | Violin

Feng Tianshi | dizi

Yau Kwan-lam & Chu Kwok-lung\* | dizi

\*with the kind permission of Windpipe Chinese Music Ensemble

蕭斯達高維契

《節日》序曲, op. 96

DMITRI SHOSTAKOVICH

Festive Overture, op. 96

7'

譚盾

小提琴協奏曲,「英雄」(香港首演)

TAN DUN

Violin Concerto, *Hero* (Hong Kong Premiere)

36'

中場休息

INTERMISSION

梁皓一

《武俠——為紀念金庸百年誕辰而作》

(香港首演)

ELLIOT LEUNG

*Wuxia - Commemorating the 100<sup>th</sup> Anniversary of the Birth of Jin Yong* (Hong Kong Premiere)

30'

I. 忠肝義膽

II. 刀光劍影

III. 俠骨柔情

IV. 鬼馬精靈

V. 笑傲江湖

I. Pledge

II. Shadow of the Blade

III. Forbidden Love

IV. A Tale of Luck and Deception

V. The Buoyant Swordsman

### 電台錄音 RADIO RECORDING

2025年9月26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2025年11月14日晚上8時播放, 11月20日下午3時重播。The concert on 26 Sep 2025 will be recorded by RTHK Radio4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 14 Nov 2025 at 8pm and 20 Nov 2025 at 3pm.



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## 蕭斯達高維契 (1906-1975)

### 《節日》序曲，op. 96

蕭斯達高維契長大成人時，適逢1917年俄國革命過後，藝壇一片熱鬧——實驗劇場、抽象畫，以至早期蘇聯電影也十分蓬勃。少年奇才蕭斯達高維契也在這時嶄露頭角，甚至引起轟動；可是到了1936年，他卻因為寫作所謂的「墮落」音樂而被公開譴責，千辛萬苦才得以平反。

儘管在史太林時代人人自危，但蕭斯達高維契始終是蘇聯樂壇重要人物。他的第七交響曲「列寧格勒」寫於二戰時納粹德軍圍攻列寧格勒期間，日後一方面成為國家復原力的象徵，另一方面也為他帶來國際聲譽。可是連這種愛國履歷，也沒能為他躲過戰後的新一波審查；官方的意識形態變幻莫測，要跟得上就要不斷保持警覺。

到了1950年代初，蕭斯達高維契的處境很複雜：一方面獲官方推崇，廣受賞識，另一方面卻繼續遭受意識形態審查和政治壓力，一直無法完全安心。1954年10月，他收到一個極急的創作請求，要他寫作一首短曲，準備在大歌劇院一場音樂會上演奏，紀念十月革命37周年。雖然寫作時間十分緊迫，還要兼顧公眾期望，但蕭斯達高維契還是在幾天內寫成《節日》序曲。

這種本事也向大家揭示了蕭斯達高維契的工作方式、他面對的另一種壓力（這種壓力排

在政治之後）——「時間」，以及他在短時間內寫作音樂的能耐。蕭斯達高維契知心好友兼音樂學者利比迪斯基後來寫道：「蕭斯達高維契的寫作速度實在驚人。此外他寫輕音樂時，還可以一邊談話說笑一邊寫作，就像傳奇作曲家莫扎特一樣。大笑、輕笑，同時還繼續作曲，將音樂寫下來。」

利比迪斯基憶述，事隔不過兩天，自己出席帶妝彩排時「匆匆跑到樓下的劇院去，就聽到這首既輝煌又振奮的作品，活力充沛得像香檳開瓶一樣，不斷溢出。」

《節日》序曲以緩慢莊重、宏渾醇厚的銅管樂號角曲掀開序幕；作曲家以這種慶典音樂先聲奪人，令人留下深刻印象。隨著其他樂器加入，聲音越來越大，色彩也越發繽紛。宏偉的引子過後，蕭斯達高維契繼續推進至序曲主體，速度也歡快起來。旋轉似的弦樂、閃爍的木管樂以及動力十足的節奏勢如破竹，一衝到底；這裡也許會令人想起羅西尼的序曲、想起這些序曲的步調與趣味，但《節日》序曲那股動感十足的力量，卻是純正的蕭斯達高維契。

樂曲長度才六分鐘，而且曲式簡潔，卻已將許多色彩與對比包攬其中，最後推進至歡欣鼓舞的尾聲；尾聲首先呼應開端的號角曲，然後才逐漸加快至最後一刻。《節日》序曲





蕭斯達高維契

Dmitri Shostakovich

Photo: Holger Eklund (Wikimedia Commons)

原本就是音樂會開場曲，務求開場當刻即時光輝耀眼；不僅如此，要體會蕭斯達高維契的劇場本能、以及他製造精彩音效的天賦，《節日》序曲更是絕佳例子。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

#### 編制

兩支長笛、短笛、三支雙簧管、三支單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

## DMITRI SHOSTAKOVICH

(1906-1975)

### *Festive Overture, op. 96*

Dmitri Shostakovich came of age in the tumultuous aftermath of the 1917 Russian Revolution – a period when theatrical experimentation, abstract painting, and early Soviet cinema flourished. But after emerging as a sensational young talent, he was publicly denounced in 1936 for writing allegedly “decadent” music and had to navigate a treacherous path toward rehabilitation.

Despite the precariousness of the Stalin era, Shostakovich remained a towering presence in Soviet music. His Seventh Symphony, the *Leningrad*, composed during the Nazi siege of the city in the Second World War, became a symbol of national resilience and earned him international acclaim. Yet even such patriotic credentials could not shield him from renewed scrutiny in the postwar years. Navigating the ever-shifting demands of official ideology required constant vigilance.

By the early 1950s, Shostakovich occupied a complex position: officially honoured and widely admired, yet

still subject to ideological scrutiny and political pressure and thus never fully secure. In October 1954, he received a last-minute request to write a short piece for a concert at the Bolshoi Theatre commemorating the 37<sup>th</sup> anniversary of the October Revolution. Working under immense time pressure – and with the stakes of public expectation never far from mind – Shostakovich produced the *Festive Overture* in just a few days.

His ability to do so provides insight into Shostakovich's working methods and his incredible ability to compose under pressure of a different sort, behind the political: time. The musicologist Lev Lebedinsky, who was a friend and confidant of Shostakovich, later wrote: "The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes, and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way and the music was being written down."

When Lebedinsky attended the dress rehearsal a mere two days later, he recalled: "I hurried down to the Theatre and I heard this brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne."

Opening with a stately, full-bodied brass fanfare, the *Festive Overture* launches with ceremonial music that makes for an impressive call

to attention, gathering weight and colour as more instruments join in. After this grand introduction, Shostakovich presses on into the faster main body of the Overture. A headlong dash of whirling strings, sparkling woodwinds, and propulsive rhythms might bring to mind the pacing and wit of a Rossini overture. But the sheer momentum is pure Shostakovich.

Lasting barely six minutes, the work packs an extraordinary amount of colour and contrast into its compact form, culminating in a triumphant coda that recalls the opening fanfare before accelerating towards the finish. Designed to open a concert with instant brilliance, the *Festive Overture* is a brilliant example of Shostakovich's theatrical instincts and his gift for aural spectacle.

Programme notes by Thomas May

### **Instrumentation**

Two flutes, piccolo, three oboes, three clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

# 家業興隆 ——大道至簡 橫豎撇捺——皆是人生



——「永」字取自東晉書法家王羲之作品《蘭亭集序》

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## 譚盾

### 小提琴協奏曲，「英雄」

(香港首演)

小提琴協奏曲「英雄」改編自譚盾為張藝謀導演的電影《英雄》所作的音樂。該作品講述了一個古老的故事，飛雪為了國家、為了復仇，而犧牲了愛情。小提琴作為女主角的代表，旋律時而憤怒、時而悲傷，曲調中夾雜著不協和與異域情懷。

電影《英雄》曾榮獲香港電影金像獎「最佳原創電影音樂獎」，此協奏曲透過樂隊與小提琴不斷加深的對話，愈發彰顯電影中的江湖英雄氣概。

樂曲介紹由譚盾撰寫

#### 編制

兩支長笛、短笛、兩支雙簧管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

## TAN DUN

### Violin Concerto, *Hero*

(Hong Kong Premiere)

The Violin Concerto *Hero* is adapted from Tan Dun's original film score for the famed Zhang Yimou movie *Hero*. The work recounts an ancient tale in which Feixue (the heroine) sacrifices love for the sake of her nation. The violin, embodying the heroine, delivers melodies that shift between fury and sorrow, threaded with dissonance and exotic color.

Inspired by the film that won the Hong Kong Film Award for Best Original Film Score, the concerto magnifies its chivalrous spirit through the ever-intensifying dialogue between the orchestra and solo violin.

Programme notes by Tan Dun

#### Instrumentation

Two flutes, piccolo, two oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings.







譚盾 Tan Dun

## 譚盾 TAN DUN

聯合國教科文組織親善大使譚盾畢業於北京中央音樂學院，並獲得紐約哥倫比亞大學音樂藝術博士學位，現任紐約巴德音樂學院院長、香港文化推廣大使、中國國家交響樂團藝術指導。譚盾一直以傳遞世界和平、綠色環保為音樂家的修行，他的藝術和音樂對世界產生了不可磨滅的影響，並贏得當今世界最具影響的藝術大獎，其中包括威尼斯雙年展藝術終身成就金獅獎、格林美獎、奧斯卡獎、德國巴赫獎、法國藝術與文學騎士勳章、俄國的蕭斯達高維契大獎、第50屆伊斯坦布爾國際音樂節終身成就獎。

身為有思想、有創造力的中國作曲家，譚盾創作許多具有世界影響力的交響樂作品：《敦煌·慈悲頌》、有機音樂《水樂》、《紙樂》、《埙樂》、《秦始皇》、《馬可波羅》、《茶魂》、電影音樂武俠三部曲《臥虎藏龍》、《英雄》、《夜宴》以及小提琴、大提琴、鋼琴協奏曲和民樂等一百多部音樂作品。

身為和平的音樂使者和環保衛士，他曾指揮世界許多著名樂團：費城交響樂團、波士頓交響樂團、洛杉磯愛樂、英國BBC交響樂團、米蘭斯卡拉歌劇院等。《紐約時報》曾評譚盾為「國際樂壇最重要的十位音樂家之一」。譚盾曾擔任美國卡內基音樂廳中國委員會主席、中國青年交響樂團藝術總監指揮、費城交響樂團巡迴創意總監、英國BBC交響樂團駐團作曲家及指揮等。

The world-renowned artist and UNESCO Global Goodwill Ambassador Tan Dun has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. He is the winner of today's most prestigious honours, including the Grammy, Oscar, Grawemeyer and Shostakovich Award, the Ordre des Arts et des Lettres of France, the Bach Prize, Italy's Golden Lion Award for Lifetime Achievement and the 50<sup>th</sup> Istanbul Music Festival Lifetime Achievement award. Tan Dun's music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. He is currently the Dean of Bard College Conservatory of Music, and Hong Kong's Ambassador for Cultural Promotion.

As a conductor of innovative programmes around the world, he has led the China tours of the Mahler Chamber Orchestra and NHK Symphony. He led the Orchestre National de Lyon in a six-city tour; a four-city tour of Switzerland and Belgium with the Guangzhou Symphony; and conducted the RAI National Symphony, Oslo Philharmonic and Melbourne Symphony, where he was named Artistic Ambassador. Previous season highlights include conducting the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Orchestra Philharmonique de Radio France, the Royal Concertgebouw Orchestra and the Philadelphia Orchestra. He also serves as the Honorary Artistic Consultant of the China National Symphony Orchestra.

Tan Dun records for Decca and has previously released albums with Sony Classical, Deutsche Grammophon, EMI, Opus Arte, BIS, and Naxos.

## 梁皓一 (1995 年生) 《武俠——為紀念金庸百年誕辰而作》

(香港首演)

- I. 忠肝義膽
- II. 刀光劍影
- III. 俠骨柔情
- IV. 鬼馬精靈
- V. 笑傲江湖

《武俠》是一部五樂章的管弦樂作品，展示了中國著名作家金庸作品中的人物和故事。

### 第一樂章：忠肝義膽

此樂章以音樂的形式描述了「忠」的主題，尤其是《射雕英雄傳》中郭靖「俠之大者，為國為民」的意志和品格。

### 第二樂章：刀光劍影

這個令人興奮的樂章捕捉了金庸筆下武學世界的精彩。樂章圍繞爭奪《九陰真經》的故事展開，展示了各種武功絕學，如降龍十八掌和打狗棒法，並通過最令人難忘的故事情節，如武林大會和魔教打鬥展現出武功招式。這一樂章以標誌性的小龍女的引入結束，隨後進入下一樂章。

### 第三樂章：俠骨柔情

隨著小龍女主題的展開，音樂講述了楊過和小龍女（《神鵰俠侶》的男女主角）相互了解，並最終產生了江湖上避之唯恐不及的偉大愛情歷程。他們對彼此的愛慕超越了一切，即使被視作叛逆也在所不惜。觀眾仔細聆聽可以發現長笛音色的變化，描繪出從一開始楊過稱呼小龍女為姑姑，到最後稱呼為妻子的細微變化。

### 第四樂章：鬼馬精靈

這個詼諧的樂章展現了韋小寶（《鹿鼎記》主角）神奇經歷，講述了他一開始憑藉純粹的

運氣和投機取巧取得成功，但最終作為雙重間諜導致他構建的關係網轟然崩塌的故事。

### 第五樂章：笑傲江湖

這部管弦樂作品《武俠》的終章落腳在了金庸最受歡迎的故事之一的《笑傲江湖》。這一樂章描述了持續不斷的江湖衝突，描繪了令狐沖（《笑傲江湖》主角）樂觀的人生哲學，令他能夠超然於充滿衝突的江湖之上，擁有自己所嚮往的人生。

\*《武俠》由余隆創意，上海交響樂團、成都交響樂團、杭州愛樂樂團聯合委約創作

樂曲介紹由梁皓一撰寫

### 編制

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、打擊樂器、豎琴、鋼琴兼銅片琴及弦樂組。

**ELLIOT LEUNG** (b. 1995)***Wuxia – Commemorating the 100<sup>th</sup> Anniversary of the Birth of Jin Yong***

(Hong Kong Premiere)

- I. Pledge
- II. Shadow of the Blade
- III. Forbidden Love
- IV. A Tale of Luck and Deception
- V. The Buoyant Swordsman

*Wuxia* (literally means “martial arts” and “chivalry warrior”) is a symphonic exploration of the rich narratives and iconic characters from the works of Jin Yong (Louis Cha), the master of martial arts fiction. Spanning five programmatic movements, the piece weaves together leitmotifs representing heroes, battles, love, and deception – each movement a self-contained story, yet part of a grander epic.

**MOVEMENT 1: PLEDGE**

This opening movement embodies the unyielding loyalty of Guo Jing, the protagonist from *The Legend of the Condor Heroes*. A bombastic fanfare evokes the clash between the Song Empire and the Mongols, as well as the treachery of Yang Kang. Amidst the martial rhythms and sweeping orchestral forces, Guo Jing’s steadfast allegiance to his homeland emerges as a heroic refrain – a musical testament to honour and sacrifice.

**MOVEMENT 2:  
SHADOW OF THE BLADE**

A whirlwind of martial arts and intrigue, this movement traces the

saga of the fighting for the *Nine Yin Manual*, a fictional ancient martial arts manual in Jin Yong’s wuxia world. It begins with Huang Shang (an ancient martial arts master) composing the deadly manual, then plunges into the Ming Cult’s Persian-inspired mysticism (rendered in an eerie octatonic scale). “The Battle on Hua Mountain” erupts in percussive fury, with the five great masters clashing; among them is Wang Chongyang, depicted by a soaring violin solo, who emerges victorious. The music then transports us to Peach Blossom Island, where legendary techniques like the “18 Subduing Dragon Palms” and “Dog-beating Staff Technique” collide with the sinister schemes of Ouyang Feng (one of the five great masters). The movement closes with the ethereal entrance of Xiao Longnü, seamlessly attacca into –

**MOVEMENT 3: FORBIDDEN LOVE**

A lyrical meditation on the taboo romance between Yang Guo and Xiao Longnü (the protagonists of *The Return of the Condor Heroes*), whose beauty is “as pale as snow,

transcendent yet icy". The music begins with childlike wonder (flutes in playful dialogue) and swells into a passionate declaration, defying the scorn of Jianghu (the wuxia world) and especially of Guo Jing and his wife Huang Rong. The lovers' theme transforms as Yang Guo's address shifts from *Gu Gu* (Aunt) to "Wife" – a subtle metamorphosis in the woodwinds. Even in exile, their bond endures, soaring above persecution in a bittersweet climax.

#### **MOVEMENT 4: A TALE OF LUCK AND DECEPTION**

A scherzo of mischief and cunning, this movement follows Wei Xiaobao (the protagonist of *The Deer and the Cauldron*), the rogue who charms his way into the Qing court and the Tiandihui (literally "Heaven and Earth Society"). Playful woodwinds and pizzicato strings mimic his scheming, while a flirtatious melody dances through his seven wives' entanglements. Yet, as his luck runs thin, the music darkens – culminating in his mysterious disappearance, underscored by the distant calls of the Kangxi Emperor, still searching for his lost friend.

#### **MOVEMENT 5: THE BUOYANT SWORDSMAN**

The finale pays homage to *The Smiling, Proud Wanderer*, unfolding in two parts: first, a turbulent clash of rival sects, then a jubilant ode to Linghu Chong (the protagonist). His carefree spirit triumphs in a world of strife, conveyed by a rollicking folk-inspired theme. The orchestra builds to an exultant close – a celebration of freedom, resilience, and the enduring allure of wuxia.

*Wuxia* is not merely a recollection of tales but an immersive soundscape where Jin Yong's universe springs to life through melody, harmony, and the unspoken language of Jianghu.

\* *Wuxia* was conceived by Maestro Long Yu, co-commissioned by Shanghai Symphony Orchestra, Chengdu Symphony Orchestra and Hangzhou Philharmonic Orchestra.

Programme notes by Elliot Leung

#### **Instrumentation**

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, harp, piano doubling celesta and strings.



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梁皓一 Elliot Leung

## 梁皓一 ELLIOT LEUNG

梁皓一為享負盛譽的中國電影華表獎音樂類最年輕得獎者，《南華早報》曾在頭版報道梁皓一是一位「才華橫溢、浪漫動人」的作曲家。

梁皓一的管弦樂作品曾由紐約愛樂樂團、上海交響樂團及香港管弦樂團等國際知名樂團演奏，並在柏林愛樂音樂廳、紐約林肯表演藝術中心、茱莉亞音樂學院等著名音樂廳首演。梁氏曾與多位著名指揮家合作，如哈丁、杜托華及余隆等。梁氏亦以備受讚譽的電影配樂創作而為人所知，影視作品包括他的荷里活處女作《Freelance》、2021年票房最高的華語電影《長津湖》，熱門遊戲《王者榮耀》和 PlayStation / XBOX 遊戲《費盧杰六日》。《英國電影音樂》樂評稱讚梁皓一為《紅海行動》而作的音樂將中國電影音樂「提升到了世界級水準」。

梁皓一生於香港，早期在香港演藝學院時開始學習音樂，5歲在《牛津兒童音樂手冊》成為天才例子。17歲移居美國繼續深造，就讀於威頓音樂學院，期間師承著名作曲大師馬丁·奧當勞。他曾入選福布斯「30位30歲以下精英」榜，四度獲頒美國作曲家、作家和發行商協會音樂獎及兩度獲遊戲音訊網路協會大獎。

Elliot Leung is the youngest recipient of the prestigious China Huabiao Film Awards. The *South China Morning Post* once featured him on its front page, hailing him as a composer who writes “evocatively with flair and romance”.

His works have been brought to life by the world’s leading orchestras, including the New York Philharmonic, the Shanghai Symphony Orchestra, and the Hong Kong Philharmonic Orchestra, premiered in iconic venues such as the Berlin Philharmonie, Lincoln Center and The Juilliard School. A sought-after collaborator, Leung has worked with eminent conductors such as Daniel Harding, Charles Dutoit and Long Yu. Equally accomplished in film, Leung has scored major international productions, from his Hollywood debut *Freelance* to *The Battle at Lake Changjin* (highest-grossing Chinese film of 2021) and critically acclaimed video games like *Honor of Kings* and *Six Days in Fallujah*. His score for *Operation Red Sea* was hailed by *Movie Music UK* as elevating Chinese film music to “world-class standard”.

Born in Hong Kong, Leung began his training at The Hong Kong Academy of Performing Arts. His extraordinary musical aptitude was documented when he was five years old in *The Oxford Handbook of Children’s Musical Cultures*. At 17, he relocated to the United States, studying at the Wheaton Conservatory on scholarship under the mentorship of renowned composer Martin O’Donnell. Leung has been honoured on the Forbes 30 Under 30 list, is a four-time ASCAP Music Award recipient and has 2 Game Audio Network Guild Awards.

# 余隆 LONG YU

指揮 Conductor

Photo: Liu Hui



指揮家、音樂活動家余隆獲《紐約時報》稱為「中國音樂版圖上最有影響力的人物」，其藝術人生為引領中國古典音樂事業的縱深發展而熠熠生輝。余隆是多支中國頂級樂團的「掌門人」：中國愛樂樂團藝術總監、上海交響樂團音樂總監，並身兼香港管弦樂團首席客席指揮、上海夏季音樂節聯合總監以及北京國際音樂節藝術委員會主席，此外還擔任中國音樂家協會副主席及中國音樂家協會交響樂團聯盟主席。

他多次開創中國樂團先河，2005年率領中國愛樂樂團展開規模空前的環球巡演，歷時四十多天，跨越北美和歐洲，在中國樂團出訪史上前所未有；2008年，余隆與中國愛樂樂團在教宗本篤十六世見證下，首登梵蒂岡保祿六世大廳演出。2009年起執掌上海交響樂團至今，成就斐然，2019年率樂團世界巡演，亮相BBC逍遙音樂節、阿姆斯特丹音樂廳及琉森音樂節。在執掌廣州交響樂團長達20年後，於2023年卸任音樂總監，並繼續擔任終身榮譽音樂總監及藝術委員會主席，同時任粵港澳大灣區國際青年音樂周藝術委員會主席。

2018年，余隆與德意志留聲機（DG）簽訂獨家代理合同，成為DG旗下首位中國指揮家。2019年發行專輯《奧爾夫：布蘭詩歌》（DG 120周年北京紫禁城太廟音樂會現場錄音）、2024年發行專輯《上海！上海！》，同年在60歲生日之際發行了《余隆德意志留聲機錄音作品全集》唱片套盒。

Hailed by *The New York Times* as “the most powerful figure in China’s classical music scene”, conductor and impresario Long Yu has devoted his illustrious career to steering China’s growing connection to classical music. He currently holds the top position in the country’s most prominent orchestras: Artistic Director of the China Philharmonic Orchestra and Music Director of the Shanghai Symphony Orchestra. He is also the Principal Guest Conductor of the HK Phil, Co-Director of Shanghai’s Music in the Summer Air festival and Chair of the Artistic Committee of the Beijing Music Festival. He is Vice President of the China Musicians Association and Chairman of its League of China Orchestras.

In 2005, Yu led the China Philharmonic Orchestra (CPO) on a 40-day international tour throughout North America and Europe, and led the CPO in the first Chinese orchestral performance at the Vatican’s Paul VI Auditorium in 2008. Yu has led the Shanghai Symphony Orchestra (SSO) since 2009; in 2019 he led the orchestra on an international tour with performances at the BBC Proms, Concertgebouw and Lucerne Festival. After 20 years as Music Director of the Guangzhou Symphony Orchestra (GSO), he stepped down in 2023 and is now Honorary Music Director for Life and the Chair of the Artistic Committee of the GSO and YMCG (Youth Music Culture The Greater Bay Area).

In 2018, he became the first Chinese conductor to sign an exclusive relationship with Deutsche Grammophon. In celebration of his 60<sup>th</sup> birthday in 2024, the label released the six-disc box set *Long Yu: Complete Recordings on Deutsche Grammophon in Mainland China*, previous releases include *Aaron Zigman: Émigré* (2024) and *Orff: Carmina Burana* (Live From the Forbidden City) (2019).

# 王敬 JING WANG

小提琴 Violin

Photo: Keith Hiro



香港管弦樂團首席王敬，是當代最多才多藝及活力充沛的小提琴家之一。他六歲於法國馬賽作個人獨奏首演後，於多項頂尖國際大賽獲得殊榮，其中包括於2007年歐文克萊恩國際弦樂賽獲得首獎。2003年，他獲 Les Radios Francophones Publiques (涵蓋法國、加拿大、瑞士及比利時的廣播聯網) 選為「年度年輕獨奏家」。

王敬以獨奏者身份隨各大樂團於歐洲及北美演奏，曾合作的樂團包括捷克電台愛樂樂團、莫斯科國家交響樂團、洛林國家樂團、皮卡地交響樂團、蒙特利爾大都會管弦樂團、蒙特利爾交響樂團，以及中國愛樂樂團。他曾在梅塔大師指揮下，與上海交響樂團合作；又曾與多位著名指揮合作，如梵志登、馬捷爾、艾遜巴赫、沙華斯達、巴孚·約菲、迪普斯、奧羅斯科-埃斯特拉達等。

王敬曾於各大主要表演場地，如位於渥太華的國家藝術中心及林肯中心演出室樂及獨奏音樂會，獲得擊節讚賞。他演奏的樂韻可經常於加拿大廣播電台 (CBC) 收聽。

王敬於2010至2013年擔任達拉斯歌劇院樂團的首席，2013年獲梵志登大師邀請擔任香港管弦樂團首席。王敬演奏一把瓜達尼尼名琴，於約1760年製，由The Postscript Collection透過「港樂弦樂器薈萃圈」計劃慷慨借出。

Jing Wang, Concertmaster of the Hong Kong Philharmonic Orchestra, is one of the most versatile and dynamic violinists of his generation. Since making his solo recital debut in Marseilles, France, at the age of six, Wang has won numerous awards in top international competitions, including first prize at the 2007 Irving M. Klein International Strings Competition. In 2003, he was awarded the “Young Soloist of the Year” by Les Radios Francophones Publiques, a broadcast network spanning France, Canada, Switzerland, and Belgium.

Wang has appeared as a soloist with major orchestras across Europe and North America, including the Czech Radio Philharmonic, the Moscow State Symphony Orchestra, l'Orchestre National de Lorraine, l'Orchestre de Picardie, the Metropolitan Orchestra of Montreal, the Montreal Symphony Orchestra, and the China Philharmonic Orchestra. He has also played with the Shanghai Symphony Orchestra under the baton of Zubin Mehta. Wang has collaborated with renowned conductors including Jaap van Zweden, Lorin Maazel, Christoph Eschenbach, Jukka-Pekka Saraste, Paavo Järvi, James DePreist, and Andrés Orozco-Estrada.

Wang's chamber music performances and solo recitals at major venues, including the National Arts Centre in Ottawa and Lincoln Center, have received critical acclaim. His performances are frequently broadcast on CBC Radio-Canada.

From 2010 to 2013, Wang was the Concertmaster of the Dallas Opera. He was appointed Concertmaster of the Hong Kong Philharmonic Orchestra by Maestro Jaap van Zweden in 2013. He plays a fine c.1760 Giovanni Battista Guadagnini violin, generously loaned to him by The Postscript Collection through the HK Phil String Instruments Circle.

ASCOT CHANG

王敬的定制服裝由詩閣贊助。

Jing Wang's bespoke concert clothing is sponsored by Ascot Chang.



弗萊明：自然之聲

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貝托祺  
Tarmo Peltokoski

候任音樂總監  
Music Director Designate



# 馮天石 FENG TIANSHI

竹笛 Dizi



青年竹笛演奏家兼教師馮天石現為中央音樂學院民樂系竹笛專業博士在讀。她是文化部文華獎竹笛青年組獨奏及小型室內樂組雙項金獎得主，師從於著名演奏家、教育家、中央音樂學院博士生導師袁非凡教授。

馮氏五歲習笛，啟蒙自外祖父魏致平，2004年考上中央音樂學院附中，2010年升入中央音樂學院，2014年保送碩士研究生，先後師從於戴亞教授、袁非凡教授，並得到國家一級演奏員王次恆及李鎮的悉心指導。曾在中國民族器樂賽、北京國際竹笛大賽、全國竹笛邀請賽、文化部文華獎中取得四連冠，並在CCTV民族器樂大賽、中國音樂金鐘獎、文化部民間樂種組合展演中獲得佳績。

她曾多次與余隆、張國勇、王甫建、黃屹、景煥等著名指揮家合作，合作過的樂團包括中國愛樂樂團、上海交響樂團、昆明聶耳交響樂團等。2022年擔任中國愛樂樂團交響音詩《千里江山》全國巡演竹笛獨奏，並參演中國愛樂樂團2023新年音樂會的交響合唱《惠能頌》首演。2024年在美國紐約林肯中心參演中央音樂學院與美國巴德音樂學院美中音樂研習院聯合舉辦的第五屆春之聲中國新年音樂會擔任獨奏。

Feng Tianshi is a winner of the Gold Prize from the “WenHua” Grand Chinese Instruments Competition organised by the China Ministry of Culture for solo performance and chamber music performance. She is currently a teacher at the Central Conservatory of Music while pursuing her Doctoral degree, studying dizi under Professor Yuan Feifan.

Tianshi began studying dizi with her grandfather Zhiping Wei at the age of 5, and then enrolled in the middle school of the Central Conservatory of Music in Beijing in 2004. She went on to the Central Conservatory for her undergraduate study in 2010. She was recommended as a graduate student in 2014 due to her academic excellence. She studied under Professors Dai Ya and Yuan Feifan, and also the national dizi master, Wang Cheng.

In 2022, she toured with Long Yu and the China Philharmonic Orchestra, featuring Zhao Lin's *Symphonic Picture: A Thousand Li of Rivers and Mountains*, which was co-commissioned by over twenty orchestras in China. In 2024 Tianshi played Hao Weiya's Concerto for dizi and orchestra, *Blooming in the Spring*, at the Chinese New Year's Concert of Bard College at both the college and at Lincoln Center, New York. She has been a featured soloist, touring China with orchestras and famed conductors including Long Yu, Zhang Guoyong, Huang Yi, Huan Jing and Yang Yang. Orchestras she has worked with include the China Philharmonic Orchestra, Shanghai Symphony Orchestra, Kunming Nie Er Symphony Orchestra and many more.

## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making

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。

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

「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 has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50<sup>th</sup> anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries. In the 2025/26 season, the HK Phil will tour to Europe, Japan, Korea and Mainland China.

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



巡演。港樂於2023/24樂季慶祝五十周年，在歐洲、亞洲及中國內地巡演，造訪十個國家的22個城市，並於2025/26樂季往歐洲多國、日本、韓國及中國內地巡演。

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、譚訪內晶子等。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

Andrés Orozco-Estrada, 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

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra



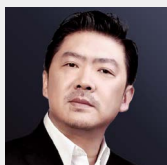
# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 候任音樂總監 MUSIC DIRECTOR DESIGNATE



貝托祺  
Tarmo Peltokoski

## 首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆  
Long Yu

## 駐團指揮 RESIDENT CONDUCTOR



廖國敏  
Lio Kuokman, JP

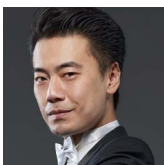
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The C. C. Chiu Memorial Fund  
& The Tung Foundation  
Resident Conductor

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沙羅倫  
Esa-Pekka Salonen

## 第一小提琴 FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster  
新鴻基慈善基金席位贊助  
The Sun Hung Kai & Co.  
Foundation Chair



梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



許致雨  
樂團第二副首席  
Anders Hui  
Second Associate  
Concertmaster



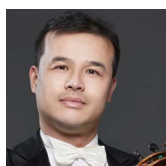
王亮  
樂團第二副首席  
Wang Liang  
Second Associate  
Concertmaster



朱蓓  
樂團第三副首席  
Bei de Gaulle  
Third Associate  
Concertmaster



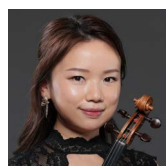
艾瑾  
Ai Jin



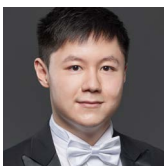
把文晶  
Ba Wenjing



程立  
Cheng Li



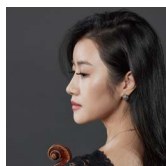
桂麗  
Gui Li



賈舒晨  
Jia Shuchen



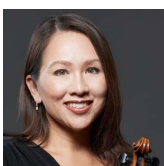
李智勝  
Li Zhisheng



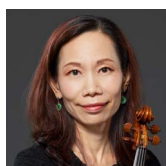
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Liu Fangxi



毛華  
Mao Hua



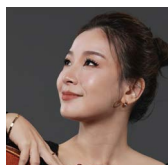
梅麗芷  
Rachael Mellado



張希  
Zhang Xi



## 第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna

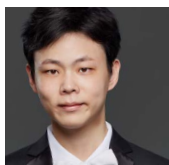
Vincy and Samuel Leung  
席位贊助  
The Vincy and Samuel  
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Domas Juškys



冒異國  
Mao Yiguo



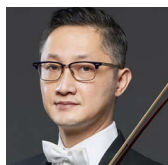
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Zhang Yuchen



▲梁文瑄  
Leslie Ryang Moonsun



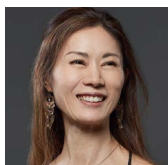
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Katrina Rafferty



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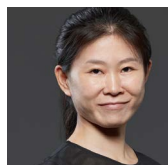
韋鈴木美矢香  
Miyaka Suzuki  
Wilson



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Gallant Ho Ka-leung



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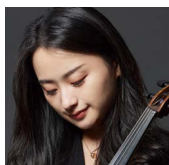
黃嘉怡  
Christine Wong

## 中提琴 VIOLAS

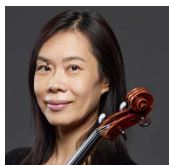


●凌顯祐  
Andrew Ling

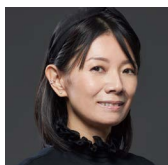
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黎明  
Li Ming



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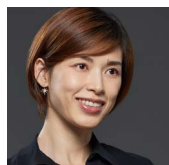
林慕華  
Damara Lomdaridze



崔宏偉  
Cui Hongwei



羅舜詩  
Alice Rosen



付水淼  
Fu Shuimiao



孫斌  
Sun Bin



洪依凡  
Ethan Heath



張姝影  
Zhang Shuying

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Richard Bamping

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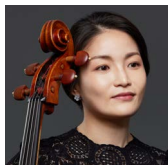
▲林穎  
Dora Lam



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Anna Kwan Ton-an



陳屹洲  
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Haedeun Lee



陳怡君  
Chen Yi-chun



宋泰美  
Tae-mi Song



霍添  
Timothy Frank



宋亞林  
Song Yalin

## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

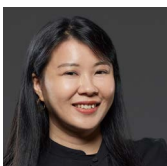
### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛姮  
Chang Pei-heng



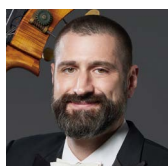
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmberg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

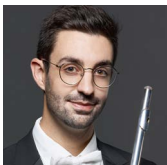
### 長笛 FLUTES



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Megan Sterling  
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◆施家蓮  
Linda Stuckey

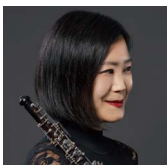
### 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■王譽博  
Wang Yu-po



金勞思  
Marrie Rose Kim

### 英國管 COR ANGLAIS



◆關尚峰  
Kwan Sheung-fung

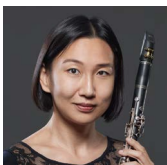
### 單簧管 CLARINETS



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Andrew Simon

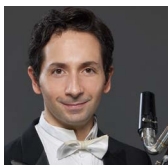


■史家翰  
John Schertle



劉蔚  
Lau Wai

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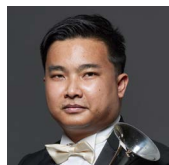


李少霖  
Homer Lee



麥迪拿  
Jorge Medina

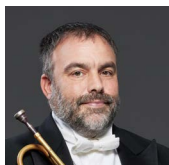
## 小號 TRUMPETS



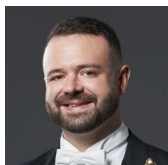
● 巴力助  
Nitiphum  
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■ 莫思卓  
Christopher Moyse



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## 長號 TROMBONES



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Jarod Vermette



高基信  
Christian Goldsmith



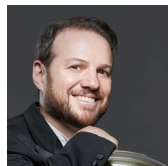
湯奇雲  
Kevin Thompson



◆ 區雅隆  
Aaron Albert

## 低音長號 BASS TROMBONE

## 大號 TUBA

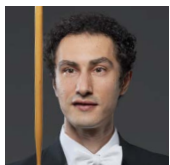


● 雷科斯  
Paul Luxenberg

## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION



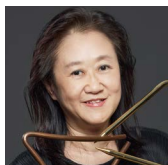
● 龐樂思  
James Boznos



● 白亞斯  
Aziz D. Barnard Luce



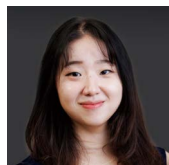
梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

## 豎琴 HARP

## 鍵盤 KEYBOARD



● 李恩珍  
Woojin Lee



● 嚴翠珠<sup>#</sup>  
Linda Yim<sup>#</sup>

## 特約樂手

## FREELANCE PLAYERS

小提琴：陸逸帆<sup>\*</sup>  
Violin: Lu Yifan<sup>\*</sup>

中提琴：鄭文滔、楊善衡  
Viola: Patrick Kwong & Andy Yeung

低音大提琴：李心怡<sup>\*</sup>  
Double Bass: Li Xinyi<sup>\*</sup>

敲擊樂器：陳梓浩、鄭美君  
Percussion: Samuel Chan & Emily Cheng

豎琴：孫之陽  
Harp: Sun Zhiyang

<sup>\*</sup>承蒙上海樂隊學院允許參與演出。  
With the kind permission of the Shanghai Orchestra Academy.

● 首席 Principal  
■ 聯合首席 Co-Principal  
◆ 副首席 Associate Principal  
▲ 助理首席 Assistant Principal

<sup>#</sup> 短期合約  
Short-term Contract





Photo: Peter Rigaud



港樂候任音樂總監介紹

Introducing HK Phil's Music Director Designate

TARMO PELTOKOSKI

貝托祺

bui3

tok3

kei4

貝——百家姓中位列110  
Surname

托——依靠、寄托  
To hold up; To entrust, to rely

祺——吉祥、安泰  
Blessing with good fortune;  
Serene, poised

- The ninth Music Director of the Hong Kong Philharmonic Orchestra  
(from the 2026/27 season)  
香港管弦樂團第九任音樂總監（2026/27樂季起）
- One of today's most sought-after conductors  
當今最炙手可熱的指揮家之一
- Music Director of the Orchestre National du Capitole de Toulouse  
Principal Guest Conductor of the Rotterdam Philharmonic Orchestra  
First-ever Principal Guest Conductor of The Deutsche Kammerphilharmonie Bremen  
Conductor Laureate of the Latvian National Symphony Orchestra  
圖盧茲市政廳國家樂團音樂總監  
鹿特丹愛樂樂團首席客席指揮  
不來梅德意志室內愛樂樂團首名首席客席指揮  
拉脫維亞國家交響樂團桂冠指揮
- Conducted his first full *Ring* Cycle at age 22 at the Eurajoki Bel Canto Festival  
年僅22歲時在歐拉河美聲音樂節上完成了音樂生涯首次華格納《指環》四部曲演出
- A 2023 OPUS Klassik winner, currently an exclusive DG artist  
2023奧普斯古典音樂獎得主，現為德意志留聲機獨家簽約藝術家
- Born in 2000 and studied at the Sibelius Academy, mentors include Jorma Panula, Sakari Oramo, Hannu Lintu, Jukka-Pekka Saraste and Esa-Pekka Salonen  
2000年出生，後入讀西貝遼士學院；曾師隨帕努拉、奧拉姆、連圖、沙華斯達及沙羅倫

# 感謝伙伴 THANK YOU PARTNERS

各界鼎力支持對樂團保持卓越水準至關重要。我們衷心感謝：

The following parties have provided invaluable support that is critical to maintaining the exceptional quality of our orchestra, and we would like to convey our most heartfelt gratitude:

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The Government of the Hong Kong Special Administrative Region  
of the People's Republic of China

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SWIRE

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# 港樂弦樂器薈萃圈

## THE HK PHIL STRING INSTRUMENTS CIRCLE

「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

*“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”*

— Jing Wang, HK Phil's Concertmaster

港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G. B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼於約1760年制作的小提琴，目前由The Postscript Collection借出予港樂。

A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

(照片提供 Photo: Tarisio)

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安域高·洛卡(1902)小提琴·由程立先生使用

桑·巴蒂斯·維爾翁(1866)小提琴

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·由田中知子小姐使用

卡洛·安東尼奧·狄斯多尼(1736)小提琴

#### The Postscript Collection 慷慨借出

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Carlo Antonio Testore (1736) Violin

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Stefano Scarampella (1905) Violin

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## 樂團席位贊助

# Chair Endowment

我們很榮幸能夠從世界各地聘任最具才華的音樂家，他們對藝術的奉獻精神讓港樂不斷超越藝術高度。您的支持成就非凡，讓我們能夠繼續呈獻令人難忘的音樂體驗。港樂各音樂家發揮難能可貴的團隊精神，創造出豐富多彩、生機勃勃的樂韻。管弦樂團各聲部聯合起來，同心協奏出音樂旋律中的力量與共鳴。

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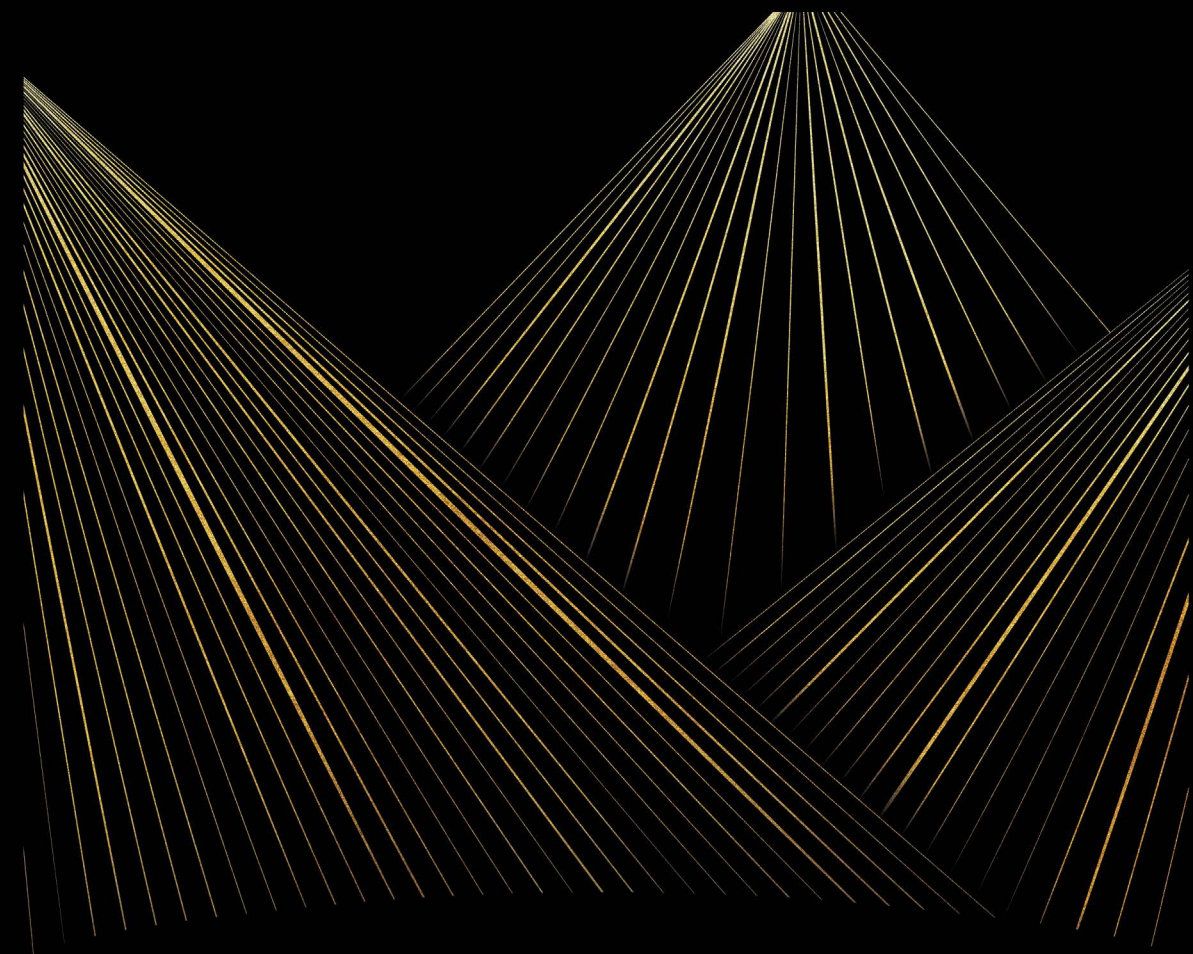
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27  
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Scheherazade, op. 35

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9  
OCT 2025

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CC  
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降B小調第一鋼琴協奏曲，op. 23  
E小調第五交響曲，op. 64  
Festina lente (World Premiere, HK Phil Commission)  
Subito con Forza  
Piano Concerto no. 1 in B flat minor, op. 23  
Symphony no. 5 in E minor, op. 64

廖國敏，指揮  
反田恭平，鋼琴  
Lio Kuokman, conductor  
Kyohei Sorita, piano

13  
OCT 2025

Mon 3pm  
兵庫藝術文化中心  
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反田恭平，鋼琴  
Lio Kuokman, conductor  
Kyohei Sorita, piano

14  
OCT 2025

Tue 7pm  
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MUZA Kawasaki  
Symphony Hall

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18  
OCT 2025

Sat 4pm  
光州藝術殿堂  
Gwangju Arts Center

韓國巡演  
Korea Tour

陳銀淑  
鄺展維  
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Festina lente\*  
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Symphony no. 5 in E minor, op. 64

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鮮于奎權，鋼琴  
Lio Kuokman, conductor  
Yekwon Sunwoo, piano

19  
OCT 2025

Sun 5pm  
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Seoul Arts Center

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