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史詩英雄的交響啟航

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From Gladiators to Valkyries

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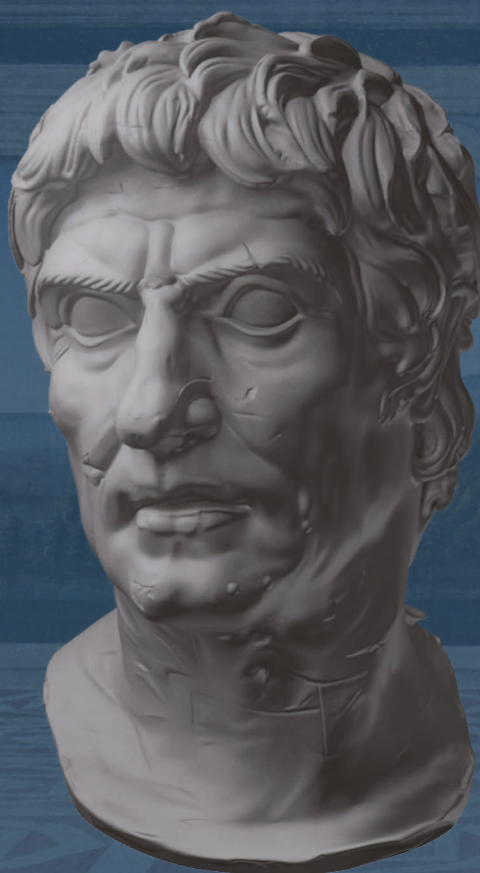
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太古輕鬆樂聚系列

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符錫

《角鬥士入場進行曲》，op. 68

JULIUS FUČÍK

Entrance of the Gladiators, op. 68

3'

漢斯·森瑪（約翰·沃臣改編）

《帝國驕雄》選段

HANS ZIMMER (arr. JOHN WASSON)

Gladiators selections

6'

蕭亞提

單簧管協奏曲

ARTIE SHAW

Concerto for Clarinet

8'

哈察都量

《嘉雅妮》：劍舞

ARAM KHACHATURIAN

Gayane: Sabre Dance

3'

柯齊爾

為四支長號與弦樂而寫的小協奏曲，
op. 115：第一樂章

JAN KOETSIER

Concertino for 4 Trombones and Strings,
op. 115: movement I

6'

聖桑

《參孫與大利拉》：醉狂之舞

CAMILLE SAINT-SAËNS

Samson et Dalila: Danse Bacchanale

7'

華格納（夏晨路德改編）

《女武神》：女武神的騎行

RICHARD WAGNER

(arr. WOUTER HUTSCHENRUYTER)
Die Walküre: Ride of the Valkyries

6'



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符錫 (1872-1916)

《角鬥士入場進行曲》，op. 68

19世紀末的維也納有「圓舞曲之王」小約翰·史特勞斯，而布拉格則有一位「進行曲之王」——巴松管演奏家兼軍樂隊指揮符錫。奧匈帝國軍隊素以軍樂水準出眾而聞名，符錫則是當中最具才華和個人魅力的軍樂隊指揮之一。他在軍中平步青雲，從家鄉布拉格到巴爾幹半島，足跡遍及帝國各地。1897年10月，他在薩拉熱窩寫成《半音階大進行曲》。出於他對顯克維奇小說《你往何處去》（風行一時，以羅馬帝國為背景）的喜愛，不久後他便把樂曲易名為《角鬥士入場進行曲》。在符錫的想像中，音樂氣氛既陰森又刺激。可是，符錫萬萬沒料到，時至20世紀，這首樂曲竟會與另一種截然不同（也沒那麼嚴肅）的馬戲表演畫上等號。

編制

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

JULIUS FUČÍK (1872-1916)

Entrance of the Gladiators, op. 68

Vienna, in the late 19th century, had its “Waltz King”, Johann Strauss II, but Prague had a “March King” — the bassoonist and military bandmaster Julius Fučík. As one of the most gifted and charismatic bandmasters in a military known for the quality of its music, Fučík had a brilliant career in the Austro-Hungarian army, serving all over the Empire, from his native Prague to the Balkans. It was in Sarajevo, in October 1897, that he wrote his *Grande Marche Chromatique*, but as a fan of a then-popular novel of the Roman Empire, Henryk Sienkiewicz's *Quo Vadis*, he soon renamed it *Entrance of the Gladiators*. Its atmosphere, as he imagined it, is both ominous and thrilling. Fučík had no way of knowing that in the 20th century, it would become synonymous with a very different (and altogether less serious) kind of circus.

Instrumentation

Flute, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, percussion and strings.

漢斯·森瑪 (1957 年生)
 (約翰·沃臣改編)
 《帝國驕雄》選段

列尼史葛執導的電影《帝國驕雄》(2000)甫一面世便成經典。主角麥希穆斯既是勇敢的戰士、慈愛的父親，也是忠心的軍人，為了撥亂反正、替家人報仇，他甚至願意犧牲生命。這是一部不折不扣的史詩級電影，可說是1950及1960年代一系列歷史古裝鉅製（《風雲群英會》、《暴君焚城錄》和《賓虛》等）的真正傳人。漢斯·森瑪氣勢磅礴的配樂以雷鳴般的鼓聲、閃電般的小號和勇往直前的圓號作為起點，而那份21世紀獨有的原始粗獷感，更令電影開首那驚心動魄的戰爭場面顯得無比震撼。投石器蓄勢待發，巨木熊熊燃燒，羅馬帝國大軍傾巢而出！聽我號令——大開殺戒！

編制

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

HANS ZIMMER (b. 1957)
 (arr. JOHN WASSON)
Gladiator selections

The story of Ridley Scott's *Gladiator* (2000) felt like a classic from the first. Maximus is a courageous warrior, a devoted father, and a loyal soldier, prepared to give his life to right a wrong and avenge his family. It's an epic in every sense — the true successor to the great sword-and-sandal spectacles of the 1950s and 60s: *Spartacus*, *Quo Vadis* and *Ben-Hur*. Hans Zimmer's epic score takes as its starting point the thundering drums, blazing trumpets and thrusting horns of those classic movies, but gives them a raw, unmistakably 21st century edge — nowhere more powerfully than in the thrilling battle sequences from the beginning of the film. Cue catapults. Cue flaming logs. Cue the full might of the imperial Roman Army. And at my signal — unleash hell!

Instrumentation

Two flutes, oboe, two clarinets, bass clarinet, bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano and strings.

蕭亞提 (1910-2004)

單簧管協奏曲

「三個和弦追求美，一個和弦來交租」——這是美國樂隊領袖、作曲家兼單簧管演奏奇才蕭亞提的座右銘。在爵士樂尚為流行藝術的黃金歲月裡，他從不以志高為恥。他的一生精彩非凡，難以在此細述。蕭亞提這位東歐移民之子（本名亞瑟·亞舒斯基），13歲自學薩克管。1930及1940年代，他帶領全球最炙手可熱的大樂隊之一，變得家傳戶曉——實際上更是超級巨星。他先後迎娶荷里活女星拉娜·透納和艾娃·嘉娜。第二次世界大戰爆發期間，他毅然放下一切，加入美國海軍，巡迴太平洋戰區演出勞軍。

蕭亞提從來不只視爵士樂為娛樂。他為佛烈·雅士提主演的電影《蝶舞龍飛》(1940)作曲時，寫了一首約十分鐘的「搖擺協奏曲」，其後從中取材並重寫成供自己演奏的單簧管協奏曲。令傳統爵士樂手大感錯愕的是，這首作品長得要佔滿一張78轉唱片的兩面，同業竊竊私語，指蕭亞提開始變成一位「長頭髮」（即古典音樂家）。不過，能躋身美國流行榜十大亦非尋常協奏曲所能

做到！蕭亞提這首單樂章協奏曲毫無疑問充滿搖擺動感，而且亦像韋伯或李斯特的古典炫技作品一樣，加入了一段令人目眩神迷的無伴奏單簧管華彩樂段，並以只有蕭亞提本人才能完成的高難度技巧作結——至少在1940年確實如此……

編制

兩支長笛、兩支雙簧管、四支單簧管、巴松管、兩支圓號、三支小號、三支長號、定音鼓、敲擊樂器、兩支中音薩克管、兩支次中音薩克管、結他、鋼琴及弦樂組。



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ARTIE SHAW (1910–2004)

Concerto for Clarinet

“Three chords for beauty and one to pay the rent”: that was the motto of the American bandleader, composer and clarinettist *extraordinaire* Artie Shaw — and in the golden age of jazz as a popular art, he was never ashamed to aim high. His life story is too remarkable to describe in detail; the son of Eastern European immigrants to America (his real name was Arthur Arshawsky), he taught himself to play the saxophone at the age of 13. In the 1930s and 40s, as leader of one of the world’s hottest big bands, he became a household name — a superstar, in fact. At different times he married Lana Turner and Ava Gardner. During World War II he put it all aside to serve in the US Navy, playing concerts throughout the Pacific war zone.

But Shaw always saw jazz as more than just entertainment. As composer on the Fred Astaire movie *Second Chorus* (1940) he wrote a 10-minute “swing concerto”, which he later extracted and reworked into a Clarinet Concerto for his own use. To the astonishment of jazz traditionalists, it spread over two sides of a 78rpm record and colleagues muttered that Shaw was turning into a “long-hair” (classical musician). But it’s not

every concerto that enters the Top Ten of the US charts! And there’s no doubt that Shaw’s single-movement Concerto really does swing, even if (like a classical showpiece by Weber or Liszt) it also features a dazzling unaccompanied cadenza for the clarinet alone — ending with a feat of virtuoso technique that only Shaw himself could pull off. Well, in 1940 anyway...

Instrumentation

Two flutes, two oboes, four clarinets, bassoon, two horns, three trumpets, three trombones, timpani, percussion, two alto saxophones, two tenor saxophones, guitar, piano and strings.

哈察都量 (1903-1978)

《嘉雅妮》：劍舞

時為 1942 年，故事發生在蘇維埃亞美尼亞共和國。美麗而思想正確的採棉女工嘉雅妮，嫁給了酒鬼基高。她理所當然地檢舉了他，基高惱羞成怒，不但毆打嘉雅妮，更蓄意破壞棉花收成。幸好，紅軍邊防巡邏隊及其英俊年輕的隊長卡沙科夫及時出現！

以今日眼光看來，芭蕾舞劇《嘉雅妮》的劇情或許荒誕。然而，蘇聯當時正值戰火之中，亞美尼亞裔作曲家哈察都量一心希望藉作品講述一個真正深入民心的愛國故事。《嘉雅妮》或許可視為音樂版的宣傳海報，但時至今日，旋律依舊明快動聽，就如 1942 年 12 月 9 日由基洛夫芭蕾舞團在彼爾姆首演當日一樣。全劇最為人熟知的一段，出自結尾嘉雅妮與卡沙科夫成婚的場景——伴隨著連場繽紛絢麗的民族舞蹈，其中包括這首狂野奔放、高踢飛揚的〈劍舞〉。

編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、中音薩克管、豎琴、銅片琴及弦樂組。

ARAM KHACHATURIAN

(1903-1978)

Gayane: Sabre Dance

The year is 1942 and the setting is the Soviet Republic of Armenia. The beautiful and ideologically sound cotton-picker Gayane is married to the drunkard Giko. Naturally, she denounces him, so he beats her and sabotages the cotton crop. Thank goodness for the Red Army Border Patrol and its handsome young leader Kazhakov!

It's easy now to find the plot of the ballet *Gayane* absurd. Yet the USSR was at war and the Armenian composer Khachaturian aspired to tell a patriotic tale with genuine popular appeal. *Gayane* might be a propaganda poster in musical form but it remains as bright and tuneful as the day it was premiered by the Kirov Ballet, in Perm, on 9 December 1942. Its most famous number comes from the closing scenes, as Gayane and Kazhakov are married — to the accompaniment of a selection of colourful folk dances, including this wild, high-kicking “Sabre Dance”.

Instrumentation

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, alto saxophone, harp, celesta and strings.

柯齊爾 (1911-2006)
為四支長號與弦樂而寫的
小協奏曲，op. 115

第一樂章：精神奕奕的快板

「一位身在慕尼黑的荷蘭人。他學識淵博、風度迷人，卻完全不懂得自我吹噓——這大概就是未能經常獲得應有肯定的原因。」2006年柯齊爾離世後，一位同事如此形容他。出生於阿姆斯特丹的柯齊爾，確實為20世紀後期慕尼黑的音樂文化留下不可磨滅的印記。他曾領導巴伐利亞電台交響樂團，他是教師、作曲家，並在慕尼黑音樂學院擔任指揮教授。

柯齊爾特別熱心培育年輕銅管樂手，透過比賽、指導及創作提供支持。這首賞心悅目的小協奏曲正是一例，作品採用四支長號與樂團這種不常見的組合。作品首演於1990年，音樂朝氣蓬勃，旋律動聽。四支長號彷彿自行組成一個迷你樂團：時而高歌，時而戲謔，時而對話，背景則是喧鬧活躍的弦樂聲部。

編制

弦樂組。

JAN KOETSIER (1911-2006)
Concertino for 4 Trombones
and Strings, op. 115

First movement: Allegro con brio

A Dutchman in Munich. Expert, charming and totally incapable of boasting, which is probably why he didn't always receive the recognition he deserved". That was how one of Jan Koetsier's colleagues described him after his death in 2006, and the Amsterdam-born Koetsier certainly left an indelible mark on musical life in Munich in the late 20th century — as leader of the Bavarian Radio Symphony Orchestra; as teacher, as composer and as professor of conducting at the Hochschule für Musik in Munich.

Koetsier took a special interest in encouraging young brass players, through competitions, coaching and compositions like this delightful Concertino for the unusual combination of four trombones and orchestra. Premiered in 1990, its mood is ebullient and tuneful. The four trombones form a sort of mini-orchestra in their own right: singing, jesting and conversing with each other against the background of bustling, energetic strings.

Instrumentation

Strings.

聖桑 (1835-1921)

《參孫與大利拉》：醉狂之舞

聖經英雄參孫是以色列人的勇士，以超凡力量和亮麗長髮聞名。當他遇上美麗而誘人的大利拉時，只覺她美好得令人難以置信。這位聖桑歌劇《參孫與大利拉》(1877)的女主角，在舞池上性感迷人，在寢室中亦諸多要求。到了第二幕，我們早已懷疑她其實另有所圖。沒錯：參孫洩露他一頭秀髮背後的秘密，最終令他一敗塗地。

來到第三幕的〈醉狂之舞〉，參孫的敵人得勝後，圍著假神狂舞慶祝，沉醉於勝利、慾望和烈酒之中。他們尚未意識到，歌劇落幕之前，參孫將會（名副其實地）把整座神殿夷為平地。與此同時，聖桑以充滿感官魅惑的旋律、慵懶迷離的和聲，以及激烈狂暴的節奏描繪東方，並預期這段音樂將會轟動一時——事實也確實如此。

編制

兩支長笛、短笛、兩支雙簧管、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、兩支小號、兩支短號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴及弦樂組。

CAMILLE SAINT-SAËNS

(1835-1921)

Samson et Dalila:

Danse Bacchanale

When the biblical hero Samson — the champion of the Israelites, famed for his superhuman strength and long, lustrous hair — meets the beautiful and seductive Dalila, she seems too good to be true. Undeniably sexy on the dance floor, the heroine of Camille Saint-Saëns's 1877 opera *Samson et Dalila* is distinctly demanding in the bedroom, and by Act Two, we already suspect that she's only after one thing. Yes: the secret of Samson's fabulous hairstyle will prove his undoing.

So in Act Three's "Bacchanale", Samson's victorious enemies dance in triumph around their false gods, drunk on victory, lust and strong wine. They don't yet realise that before the opera is over, Samson will (literally) bring the house down. Meanwhile this is the Orient portrayed in music of sensuous melodies, languishing harmonies and thrusting, violent rhythms, and Saint-Saëns expected it to cause a sensation. It certainly did.

Instrumentation

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

華格納 (1813–1883)

(夏晨路德改編)

《女武神》：女武神的騎行

《女武神》是一部歌劇，也是華格納史詩歌劇四部曲《尼伯龍的指環》中的第二部。在這個場景中，女武神——眾神之王胡坦一群尚武的女兒——騎着飛馬，在暴風雨中疾馳。她們帶著戰死沙場的英靈，前往北歐神祇的城堡法哈拉宮。女武神們在受風暴猛烈吹襲的山頂會合，發出令人毛骨悚然的戰鬥呼號，卻全然不知道，一股連她們也從未見識過的巨大恐怖力量，即將被釋放到毫無防備的宇宙之中。

華格納筆下的樂團捕捉了暴風呼嘯的聲音，銅管樂器則刻畫出這群不朽女戰士策馬奔馳的節奏。這是整個歌劇世界中最震撼的開場之一，並為《女武神》悲壯的最後一幕鋪墊：眾神的意志與人類愛情的力量正面衝突，就連宇宙本身，也開始偏離原來的軸心。

樂曲介紹由 Richard Bratby 撰寫，陳嘉惠翻譯

編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、三支巴松管、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。

RICHARD WAGNER

(1813–1883)

(arr. WOUTER HUTSCHENRUYTER)

Die Walküre:

Ride of the Valkyries

Die Walküre (The Valkyrie) is an opera — the second instalment of the series of four colossal operas that Richard Wagner completed and called *Der Ring des Nibelungen* (The Ring of the Nibelungen). In this scene, the Valkyries — the warlike daughters of Wotan, king of the gods — gallop through the storm on flying horses. Their destination is Valhalla, the citadel of the Norse gods; and they carry with them warriors who have been slain in battle. As they gather on a storm-lashed mountaintop, they give blood-curdling war cries, unaware that a terror greater than anything even they have ever witnessed is about to be released upon an unsuspecting cosmos.

Wagner's orchestra captures the howling wind of the storm while the brass suggest the galloping rhythm of these immortal warrior maidens. It's one of the great openings in all of opera; setting the stage for *The Valkyrie's* devastating final act, in which the will of the gods comes up against the power of human love, and the universe itself begins to shift on its axis.

All programme notes by Richard Bratby

Instrumentation

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

港樂
HKPhil

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成都巡演前音樂會
陸逸軒的蕭邦

Chengdu
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**Eric Lu
Plays
Chopin**

九月
SEP
2026 9
三 Wed 19:30

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

\$680 \$540 \$400 \$260

廖國敏 指揮
Lio Kuokman Conductor

陸逸軒 鋼琴
Eric Lu Piano

姚晨 《團圓轉》(世界首演·香港管弦樂團委約創作)
蕭邦 E小調第一鋼琴協奏曲, op. 11
史達拉汶斯基 《火鳥》組曲(1919)

YAO Chen *Waltz of the Rolling Giants* (World Premiere, HK Phil Commission)
CHOPIN Piano Concerto no. 1 in E minor, op. 11
STRAVINSKY *The Firebird Suite* (1919)

© Rüdiger Lukatz



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音樂總監
Music Director

廖國敏

LIO KUOKMAN

指揮 Conductor

Photo: Jane Chiang



現任香港管弦樂團駐團指揮、澳門樂團音樂總監兼首席指揮、澳門國際音樂節節目總監、斯洛文尼亞廣播交響樂團首席指揮及日本關西交響樂團藝術伙伴，曾獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，2014年於巴黎國際史雲蘭諾夫指揮大賽勇奪亞軍、觀眾大獎及樂團大獎，並獲費城樂團委任為助理指揮，為該團史上首位華人助理指揮。

廖國敏擔任港樂駐團指揮踏入第六年，他持續與樂團探索多元曲目，既涵蓋當代音樂，亦包括經典管弦樂作品。2026/27樂季的重點節目包括一場電影與戲劇的專場音樂會、一首樂曲的世界首演，以及多位當代作曲家作品的演出，此外亦有史達拉汶斯基《火鳥》及一場以格拉斯與約翰·亞當斯作品為主的美國音樂專場。

廖國敏畢業於香港演藝學院，再赴美國入讀茱莉亞音樂學院、寇蒂斯音樂學院、新英格蘭音樂學院深造。他是澳門室內樂協會的創會主席。曾獲香港及澳門特區政府頒授嘉許獎狀及文化功績勳章，表揚他在文化藝術等多方面的成就；2021年獲選為香港十大傑出青年；2022年獲香港藝術發展局頒發藝術家年獎及獲香港特別行政區政府委任為太平紳士。

Currently Resident Conductor of the Hong Kong Philharmonic Orchestra (HK Phil), Music Director and Principal Conductor of the Macao Orchestra, Programme Director of the Macao International Music Festival, Chief Conductor of the RTV Slovenia Symphony Orchestra and Artistic Partner of the Kansai Philharmonic Orchestra, Lio Kuokman was praised by the *Philadelphia Inquirer* as “a startling conducting talent”. He was the second prize winner of the third Svetlanov International Conducting Competition in Paris with Audience Prize and Orchestra Prize, and he has served as the first Chinese Assistant Conductor with the Philadelphia Orchestra.

Currently in his sixth year as Resident Conductor of the HK Phil, Lio continues to explore diverse repertoire with the orchestra, featuring contemporary music as well as core orchestral repertoire. Highlights with the orchestra in the 2026/27 season include a concert of cinematic and theatrical music, a World Premiere and performances of pieces by several contemporary composers, Stravinsky's *The Firebird* and a concert of American music featuring works by Adams and Glass.

Educated at The Hong Kong Academy for Performing Arts, The Juilliard School, the Curtis Institute of Music, and the New England Conservatory, Lio is a founding member and President of the Macao Chamber Music Association. For his contributions to the development of arts and culture, he received the Certificate of Commendation and Medal of Cultural Merit from the governments of both Hong Kong and Macao. In 2021, Lio was the recipient of the Hong Kong Ten Outstanding Young Persons award, and in 2022, he was awarded Artist of the Year (Music) at the 16th Hong Kong Arts Development Awards and appointed a Justice of the Peace by the HKSAR Government.

樂季揭幕
漢力克的田園與深宮情仇

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史特勞斯
(漢力克與艾薩改編)

F大調第六交響曲，op. 68，「田園」
《深宮情仇》組曲

BEETHOVEN
STRAUSS
(arr. HONECK & ILLE)

Symphony no. 6 in F major, op. 68, *Pastoral*
Elektra Suite

漢力克 指揮
Manfred Honeck Conductor

九月
SEP
2026

16&17

三 Wed 19:30 四 Thu 19:30

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The Hong Kong Philharmonic Orchestra reserves the right
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音樂總監
Music Director

史安祖 ANDREW SIMON

單簧管 Clarinet

Photo: Eric Hong



香港管弦樂團首席單簧管史安祖的國際音樂生涯，始於其備受讚譽的卡內基音樂廳首演。他是首位在北韓演出（1992年）、生於美國的藝術家，職業生涯亮點包括超過70次與香港管弦樂團合作的獨奏演出，於日本23個城市亮相，為柯普蘭的原版單簧管協奏曲作澳洲及亞洲首演，以及與新加坡和新西蘭的樂團合作，以巴塞單簧管演奏原版莫扎特協奏曲。

史安祖曾任多個樂團的客席首席，包括主要莫扎特樂團、蘇格蘭室樂團、皇家蘇格蘭國家樂團、新西蘭交響樂團、馬來西亞愛樂等。他曾任國際單簧管協會的全國主席及西澳洲單簧管及薩克管協會的桂冠藝術家，他在著名單簧管演奏家、指揮家及作曲家坎帕尼奧洛的著作《優秀的單簧管演奏家》中佔一席位。他的錄音作品包括個人獨奏專輯《HOT》（Musicians Showcase 發行）與最新專輯《烏木與象牙》（拿索斯發行）。

史安祖畢生獻身演奏事業，也熱心教育，不時撰寫文章及在大型會議授課，並任教於香港演藝學院、香港中文大學和香港浸會大學。史安祖畢業於茱莉亞音樂學院，經常獲邀前往耶魯大學、悉尼音樂學院、倫敦皇家音樂學院及北京中央音樂學院等以客席講師身份授課。

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).

Apart from his life as a performer, Simon is also a committed music educator, regularly writing articles, lecturing at conventions, and serving on the faculties of The Hong Kong Academy for Performing Arts, The Chinese University of Hong Kong, and Hong Kong Baptist University. 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).

韋雅樂

JAROD VERMETTE

長號 Trombone

Photo: Ka Lam



韋雅樂於1996年加入港樂擔任首席長號，當時年僅20歲。他曾以獨奏家身份，與港樂一同演奏譚盾、布瑞華、法蘭克·馬田的協奏曲，並演奏謝拉特·莎朗嘉為港樂長號聲部改編的〈七十六支長號〉。

韋雅樂近期獨奏演出包括：與泰國瑪希敦大學管樂團演出巴菲爾德的《紅天》，與DBS樂團演出阿波蒙特的《色彩》，與香港浸會大學的合奏團演出林姆斯基-高沙可夫的長號協奏曲，與香港演藝學院的銅管合奏團演奏沈柏利的《長號場景》，以及與香港愛樂管樂團演奏約翰·麥奇的《豐收協奏曲》。

韋雅樂曾與波士頓交響樂團、KBS交響樂團（客席首席）、香港小交響樂團（客席首席）、拉脫維亞歌劇院、九州交響樂團（客席首席）、紐約的肖托夸交響樂團一同演出，亦曾為查爾斯頓史波利圖藝術節管弦樂團的團員。他是鄧肯活音樂中心1995年及1996年的獎學金得主。

韋雅樂出生於美國麻省韋伯拉漢，十歲開始跟隨波德哥斯基開始學習長號，16歲時於西麻省青年交響協奏曲大賽中勝出。其後他與波士頓大學的鄧肯活學院樂團合作演出，並在新英格蘭音樂學院和波士頓大學繼續進修，師隨諾曼·博德、羅蘭·巴倫和史葛·哈特曼。韋雅樂現任教於香港浸會大學及香港中文大學，並以香港銅管五重奏一員的身份活躍於香港藝壇。

Jarod Vermette joined the Hong Kong Philharmonic as Principal Trombone in 1996, at the age of twenty. As a soloist with the HK Phil, he has performed concertos by Tan Dun, Derek Bourgeois and Frank Martin, as well as “76 Trombones”, arranged for the HK Phil trombone section by Gerard Salonga.

More recent solo engagements include Anthony Barfield’s *Red Sky* with the Mahidol University Wind Ensemble; *Colors* by Bert Appermont with the DBS Band; Rimsky-Korsakov’s Trombone Concerto with the Hong Kong Baptist University Band; Roland Szentpali’s *Trombone Scenes* with The Hong Kong Academy for Performing Arts Brass Ensemble; and John Mackey’s *Harvest Concerto* with the Hong Kong Wind Philharmonia.

Vermette has performed with the Boston Symphony Orchestra, KBS Symphony (Guest Principal), Hong Kong Sinfonietta (Guest Principal), Latvian Opera, Kyushu Symphony (Guest Principal), Chautauqua Symphony Orchestra (New York, USA), and as a member of the Spoleto Festival Orchestra (Charleston, USA). He was a Tanglewood Music Center Fellow in 1995 and 1996.

A native of Wilbraham, Massachusetts, Vermette began his trombone studies with Steven Podgorski at the age of ten and won the Western Massachusetts Young People’s Symphony Orchestra Concerto Competition at the age of sixteen. He later performed at the Boston University Tanglewood Institute and continued his studies at the New England Conservatory and Boston University with Norman Bolter, Ronald Baron and Scott Hartman. Jarod currently teaches at Baptist University and The Chinese University of Hong Kong. He is also active with the Hong Kong Brass Quintet.

高基信

CHRISTIAN GOLDSMITH

長號 Trombone

Photo: Ka Lam



高基信生於美國南加州，長號演奏風格靈活多元，在音樂上涉獵極廣，包括管弦樂、室樂、大樂隊、步操樂團、合奏團、爵士及流行音樂。他於2018年加入香港管弦樂團。

高基信在洛杉磯縣藝術高中畢業後，於南加州大學攻讀學士及碩士學位，主修古典長號表演，師承卡雲斯。他曾於南加州大學協奏曲大賽、青年音樂家基金協奏曲大賽及帕薩迪納青年音樂家大賽贏取獎項，且獲頒馬斯特勒紀念獎學金。

高基信自從受邀參與日本的太平洋音樂節，獲維也納愛樂樂團的樂師指導後，便開始在亞太區發展。他曾擔任澳門樂團的首席長號達十年。

American trombonist Christian Goldsmith is a player of versatility and range. His diverse background includes orchestral playing, chamber music, big band, marching band, concert band, jazz and pop music. He joined the trombone section of the Hong Kong Philharmonic Orchestra in 2018.

A native of Southern California, Christian attended the prestigious Los Angeles County High School of the Arts. He went on to complete undergraduate and post-graduate degrees in classical trombone performance at the University of Southern California (USC) with Prof Terry Cravens. He is the winner of the USC and Young Musicians Foundation Concerto Competitions, the Pasadena Young Musician's Competition, as well as the recipient of the Robert Marsteller Memorial Scholarship.

Christian first worked in the Asia-Pacific region when he was invited to take part in the Pacific Music Festival in Japan, under the tuition of players from the Vienna Philharmonic. He went on to win the Principal Trombone position with the Macao Orchestra, a position which he held for 10 years.

湯奇雲 KEVIN THOMPSON

長號 Trombone

Photo: Ka Lam



湯奇雲於2016年加入香港管弦樂團長號聲部，在樂團主要演奏第二和首席長號部分，他亦會演奏低音小號和上低音號。

湯奇雲於加拿大出生和長大，但他大部分的職業生涯都在海外渡過。他於維多利亞大學和多倫多大學接受教育，並在英國師隨倫敦交響樂團前首席長號丹尼斯·威克完成研究生課程。除香港管弦樂團外，湯奇雲還曾與挪威、瑞典、英國、加拿大、馬來西亞、新加坡、韓國、澳門和中國內地的主要樂團合作演出，並曾於北美、亞洲、澳洲和歐洲各地巡迴演出，足跡遍布世界多個主要音樂廳。

除了長號演奏家的身份，湯奇雲還致力於推廣上低音號為獨奏樂器。他不但錄製了兩張廣受好評的上低音號獨奏大碟，還積極在世界各地透過獨奏會和大師班，向公眾分享這樂器的美妙之處。

Kevin Thompson was appointed to the trombone section of the Hong Kong Philharmonic Orchestra in 2016. His duties in the orchestra include playing Second and Principal Trombone, as well as bass trumpet and euphonium.

Although born and raised in Canada, Kevin has spent most of his professional life overseas. He was trained at the University of Victoria and the University of Toronto, and did postgraduate work in England, with Denis Wick (former Principal Trombone of the London Symphony). In addition to the HK Phil, Kevin has performed with major orchestras in Norway, Sweden, the UK, Canada, Malaysia, Singapore, Korea, Macao and the Chinese Mainland. With these orchestras he has toured and recorded in North America, Asia, Australia and Europe, and has played in many of the great concert halls of the world.

In addition to his work as a trombonist, Kevin has always remained dedicated to promoting the euphonium as a solo instrument. He has recorded two critically acclaimed solo euphonium recordings and has shared the beauty of this wonderful instrument with people around the world at recitals and masterclasses.

區雅隆 AARON ALBERT

長號 Trombone

Photo: Ka Lam



區雅隆在2020年加入香港管弦樂團的低音長號聲部，現擔任副首席低音長號。他曾任職哈特福交響樂團的低音長號手，並曾與克里夫蘭樂團及費城樂團等合作。

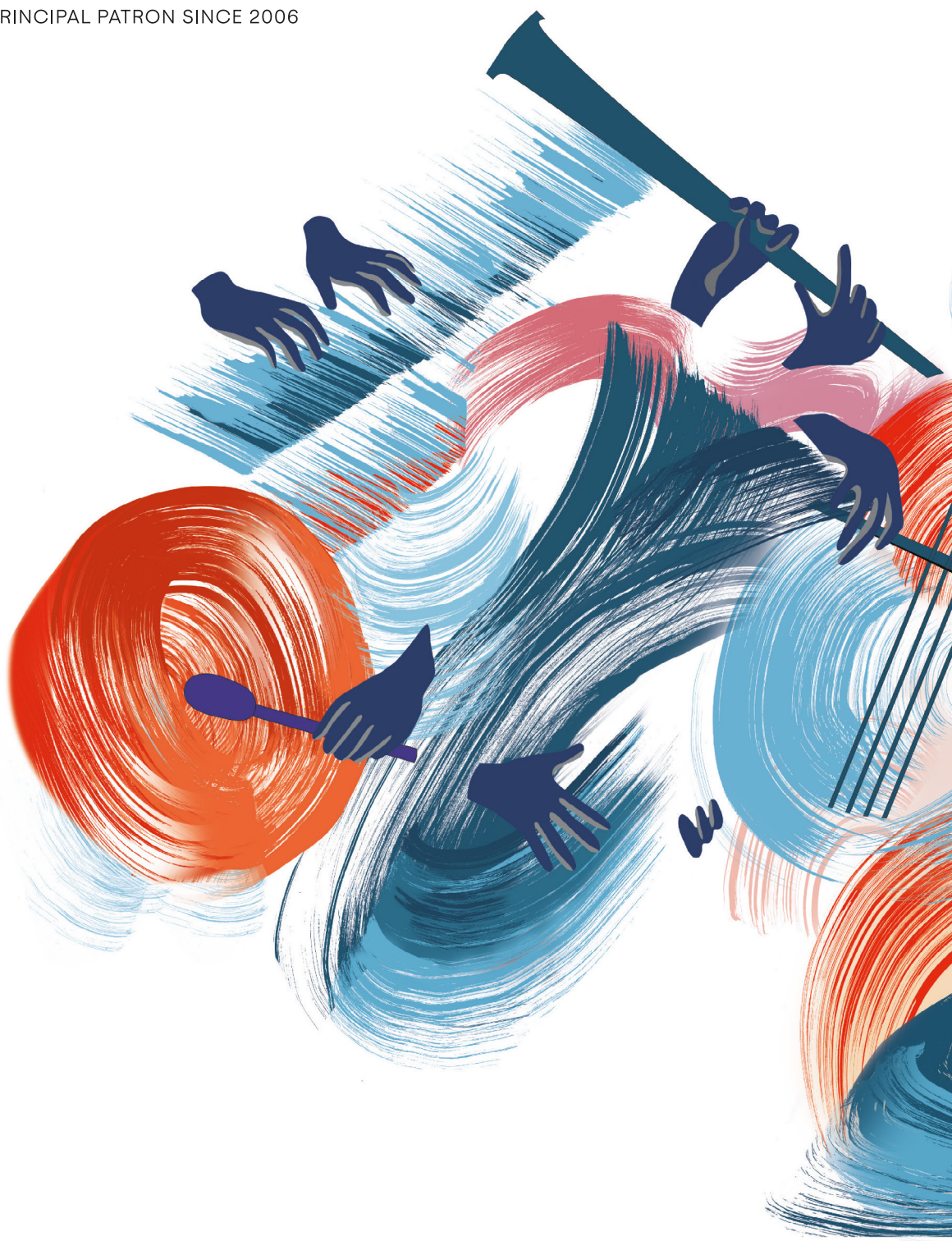
區雅隆曾跟梵志登、威爾瑟-莫斯特、雷西、基爾拔、諾塞達、比奧斯達等指揮同台演出。區雅隆在茱莉亞音樂學院完成學士學位，主修低音長號演奏。

Aaron Albert was appointed as a bass trombonist for the Hong Kong Philharmonic Orchestra in 2020, and currently serves as Associate Principal Bass Trombone. He held the bass trombone position with the Hartford Symphony Orchestra, and has played with orchestras such as the Cleveland Orchestra and the Philadelphia Orchestra.

He has performed under the baton of Jaap van Zweden, Franz Welser-Möst, Fabio Luisi, Alan Gilbert, Gianandrea Noseda, Herbert Blomstedt and others. Aaron received his bachelor's degree in Bass Trombone Performance from The Juilliard School.



PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY



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。

貝托祺於2026/27樂季起出任港樂音樂總監。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。

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、墨爾本和悉尼巡演。港樂於第五十個職業樂季到歐洲、亞

「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 starts his tenure as Music Director in the 2026/27 season. Currently, Long Yu serves as Principal Guest Conductor and Lio Kuokman is Resident Conductor.

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 2026/27 season, the orchestra will perform in Europe and the Chinese Mainland again.

Conductors and soloists who have recently performed with the orchestra include Stéphane Denève, Christoph Eschenbach, Daniel Gatti, Daniel Harding, Pietari Inkinen, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko,



洲及中國內地各地巡演，到訪十個國家的22個城市。在2026/27樂季，樂團將再次到訪歐洲及中國內地演出。

近年和港樂合作的指揮家和演奏家包括：丹尼夫、艾遜巴赫、加蒂、哈丁、恩紀寧、巴孚·約菲、奧羅斯科-埃斯特拉達、佩特連科、艾斯、貝爾、寧峰、藤田真央、考夫曼、郎朗、卡華高斯、拉特里、馬友友、安蘇菲·慕達、沈靖韜、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

Emanuel Ax, Joshua Bell, Ning Feng, Mao Fujita, Jonas Kaufmann, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma, Anne-Sophie Mutter, Aristo Sham, 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



Photo: Peter Rigaud

港樂音樂總監介紹

Introducing HK Phil's Music Director

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
香港管弦樂團第九任音樂總監
- 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
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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
多蒙特音樂廳專屬藝術家
- Will make his highly anticipated debut at the Bayreuther Festspiele in summer 2027,
conducting a new production of Wagner's *Lohengrin*
將於2027年夏天首度亮相拜羅伊特音樂節，指揮華格納《羅恩格林》的全新製作，備受矚目
- 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、連杜、
沙華斯達及沙羅倫

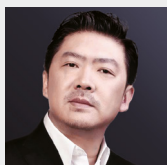
香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

音樂總監 MUSIC DIRECTOR



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

邱啟楨紀念基金及
香港董氏慈善基金會席位贊助
The C. C. Chiu Memorial Fund
& The Tung Foundation
Resident Conductor

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王敬
樂團首席
Jing Wang
Concertmaster



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



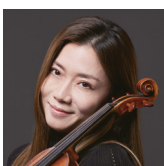
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



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



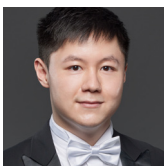
把文晶
Ba Wenjing



程立
Cheng Li



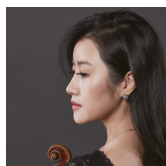
桂麗
Gui Li



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Jia Shuchen



李智勝
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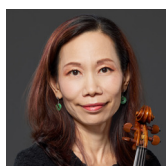
劉芳希
Liu Fangxi



毛華
Mao Hua

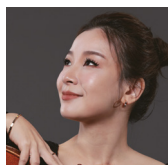


梅麗芷
Rachael Mellado



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna

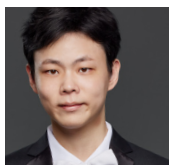
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張雨辰
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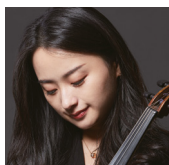
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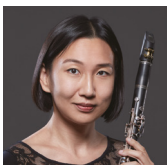
單簧管 CLARINETS



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Andrew Simon

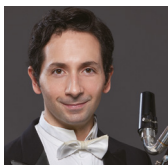


■史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo Iosco

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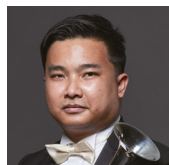


托多爾
Todor Popstoyanov



麥迪拿
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小號 TRUMPETS



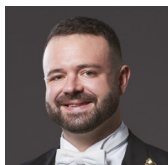
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■莫思卓
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Robert Smith

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Woojin Lee



●嚴翠珠[#]
Linda Yim[#]

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中提琴：黃洛恒、楊善衡
Viola: Lawrence Wong & Andy Yeung

大提琴：李嘉朗、洪東尼
Cello: Kelvin Lee & Antonio Roig

短笛：許榮鏗
Piccolo: Bob Hui

單簧管：溫子俊
Clarinet: Ryan Wan

圓號：趙展邦
Horn: Harry Chiu

定音鼓：鄭美君
Timpani: Emily Cheng

敲擊樂器：許莉莉
Percussion: Lily Hoi

豎琴：何靜文
Harp: Judy Hoi

薩克管：陳中豪、范錦烽、梁國章、凌閣顯
Saxophone: Jeffrey Chan, Fan Kam-fung,
Jacky Leung & Kevin Ling

結他：哥連斯
Guitar: Chris Collins

● 首席 Principal
■ 聯合首席 Co-Principal
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4 & 5

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Michelle John, vocal
George Lacey, presenter

9 SEP 2026

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YAO Chen
CHOPIN
STRAVINSKY
《團圓轉》(世界首演, 香港管弦樂團委約創作)
E小調第一鋼琴協奏曲, op. 11
《火鳥》組曲 (1919)
Waltz of the Rolling Giants
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Piano Concerto no. 1 in E minor, op. 11
The Firebird Suite (1919)

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Lio Kuokman, conductor
Eric Lu, piano

16 & 17 SEP 2026

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《深宮情仇》組曲
Symphony no. 6 in F major, op. 68, Pastoral
Elektra Suite

漢力克, 指揮
Manfred Honeck, conductor

24 SEP 2026

Thu 7:30pm
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國慶音樂會 王紫桐的浦羅哥菲夫 National Day Concert Zitong Wang Plays Prokofiev

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YAO Chen
PROKOFIEV
RACHMANINOV
《造園》
C大調第三鋼琴協奏曲, op. 26
D小調第一交響曲, op. 13
Garden: Unearthing the Way Home
Piano Concerto no. 3 in C major, op. 26
Symphony no. 1 in D minor, op. 13

袁丁, 指揮
王紫桐, 鋼琴
Yuan Ding, conductor
Zitong Wang, piano

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CHOPIN
RACHMANINOV
《斯拉夫進行曲》, op. 31
《造園》
流暢的行板與燦爛的大波蘭舞曲, op. 22
D小調第一交響曲, op. 13
Marche Slave, op. 31
Garden: Unearthing the Way Home
Andante spianato et Grande Polonaise brillante, op. 22
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