

成都巡演前音樂會
陸逸軒的蕭邦

Chengdu
Pre-Tour Concert

Eric Lu Plays Chopin

廖國敏 指揮
Lio Kuokman Conductor

陸逸軒 鋼琴
Eric Lu Piano

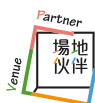
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九月
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2026

9

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Hong Kong Cultural Centre
Concert Hall



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貝托祺
Tarmo Peltokoski

音樂總監
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成都巡演前音樂會

陸逸軒的蕭邦

CHENGDU PRE-TOUR CONCERT

Eric Lu Plays Chopin

廖國敏 | 指揮

陸逸軒 | 鋼琴

Lio Kuokman | Conductor

Eric Lu | Piano

姚晨

《團團轉》

(世界首演，香港管弦樂團委約創作)

YAO CHEN

Waltz of the Rolling Giants

(World Premiere, HK Phil Commission)

7'

蕭邦

E小調第一鋼琴協奏曲，op. 11

- I. 莊嚴的快板
- II. 浪漫曲：小廣板
- III. 輪旋曲：甚快板

FRÉDÉRIC CHOPIN

Piano Concerto no. 1 in E minor, op. 11

- I. Allegro maestoso
- II. Romanze: Larghetto
- III. Rondo: Vivace

43'

中場休息

INTERMISSION

史達拉汶斯基

《火鳥》組曲 (1919)

序曲 —— 〈火鳥之舞〉 —— 〈公主之圓環舞〉
—— 〈魔王卡茨地獄之舞〉 —— 搖籃曲
—— 終曲

IGOR STRAVINSKY

The Firebird Suite (1919)

Introduction — “Firebird and Her Dance” —
“Round Dance of the Princesses” —
“Infernal Dance of King Kastchei” — Berceuse — Finale

23'

電台錄音 RADIO RECORDING

2026年9月9日的音樂會由香港電台第四台 (FM Stereo 97.6-98.9兆赫及radio4.rthk.hk) 現場錄音，並將於2026年10月9日晚上8時播放，10月15日下午3時重播。The concert on 9 Sep 2026 will be recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 9 Oct 2026 at 8pm and 15 Oct 2026 at 3pm.



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姚晨 (1976 年生)

《團團轉》

(世界首演，香港管弦樂團委約創作)

作曲家的話

作品的靈感源自大熊貓憨態可掬的標誌性形象。穩健的華爾滋律動推動著全曲前行，音樂在夢幻嬉戲與矯健輝煌之間自如切換。伴隨著迴環往復的旋轉感，管弦樂的色彩不斷變幻。

在這首作品中，「團團轉」的意象超越了單純的形態描摹，升華為一幅跨越時空的文化記憶織錦。我從歡快活潑的四川山歌與婉轉悠揚的市井粵曲小調之中，採擷了饒有特色的旋律片段為發展素材；同時設計了自己的大熊貓動機，與華格納歌劇《尼伯龍的指環》中著名的「巨人」主導動機遙相呼應。在樂隊織體的流轉與動機鋪陳中，旋轉起舞的「黑白巨人」化作聲音的萬花筒，將幽默趣致與管弦樂豐富立體的層次感融為一體。這不僅是對大熊貓的一次生動致敬，更是一場跨越大陸與世紀的音樂奇趣之旅。

樂曲介紹由姚晨撰寫

編制

長笛、短笛、雙簧管、英國管、單簧管、低音單簧管、巴松管、低音巴松管、四支圓號、兩支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴及弦樂組。

YAO CHEN (b. 1976)

Waltz of the Rolling Giants

(World Premiere, HK Phil Commission)

In the Composer's Words

Inspired by the iconic, endearing image of giant pandas, this work is driven forward by a steady waltz rhythm, effortlessly shifting between whimsical playfulness and grand, majestic brilliance. As the music spins in endless circles, the colours of the orchestra continually morph and transform.

In this work, the imagery of “spinning in circles” (the literal meaning of the Chinese title *Tuan Tuan Zhuan*) transcends mere physical depiction, elevating to a tapestry of cultural memory unbounded by time and space. I extract characterful melodic fragments from a lively Sichuan mountain song and a sweet urban Cantonese tune as developmental material, while developing my own “Panda motif” that echoes the famous “Giant” leitmotif from Richard Wagner’s *Der Ring des Nibelungen*. Through the fluid evolution of orchestral texture and motivic development, the spinning “monochrome giants” become an acoustic kaleidoscope, blending playful humour with rich, multi-layered orchestral depth. This work is not only a vivid tribute to giant pandas, but also a delightful musical journey across continents and centuries.

Programme notes by Yao Chen

Instrumentation

Flute, piccolo, oboe, cor anglais, clarinet, bass clarinet, bassoon, contrabassoon, four horns, two trumpets, two trombones, bass trombone, tuba, timpani, percussion, harp, piano and strings.



姚晨
Yao Chen

姚晨 YAO CHEN

作曲家 Composer

姚晨在其豐富的室樂及管弦樂作品中，巧妙地融入了他對東西方文化的深刻理解，代表作包括：管弦樂作品《造園》（蘇州交響樂團委約）、《遠渡》與《秋懷》（分別為中國國家大劇院 2022/23 與 2024/25 樂季委約作品）、劇場作品《琵琶彈戲：西廂三折》（芝加哥大學斯瑪特美術館與蔡九迪女士委約），以及為琵琶、鋼琴、小提琴、大提琴與單簧管創作的《度母化生》（哈佛大學弗洛姆音樂基金會委約）等。這些作品不僅展現了姚晨駕馭多元情感維度與戲劇性音樂元素的才華，更凸顯其融合不同樂器、音樂語言與風格的創造力。

姚氏現擔任中國中央音樂學院作曲教授，曾先後就讀於星海音樂學院附中、中央音樂學院，後獲美國芝加哥大學作曲專業博士學位。在美期間，他曾先後執教於芝加哥大學音樂系、伊利諾伊大學香檳分校音樂學院、伊利諾伊州立大學音樂學院。

Yao Chen masterfully intertwines his in-depth understanding of cultures from East and West into his extensive output of chamber and orchestral works, such as orchestral works *Garden: Unearthing the Way Home* (commissioned by the Suzhou Symphony Orchestra), *From the Vessel of Ancient Souls* and *Sentiments: Autumn* (both commissioned by China National Centre for the Performing Arts for orchestral seasons 2022/23 and 2024/25 respectively), the three-act theatre piece *Pipa Plays Opera* (commissioned by the Smart Museum of Art of the University of Chicago and Judith Zeitlin), *Emanations of Tara* for pipa, piano, violin, cello and clarinets (commissioned by the Fromm Music Foundation of Harvard University). These pieces not only demonstrate his talent in navigating situations covering a wide emotional spectrum and dramaturgical elements in music writing, but also reveal his versatility in structuring musical forms that embrace mixed instruments, musical languages and styles.

Yao Chen received his training in music composition at the Xinghai Conservatory of Music High School, at the Central Conservatory of Music and obtained his PhD in Music Composition from the University of Chicago. Before returning to China, Yao Chen held lectureships and professorships at the University of Chicago Music Department, the University of Illinois at Urbana-Champaign School of Music and the Illinois State University School of Music. He is currently Professor of Composition at the Central Conservatory of Music.

蕭邦 (1810-1849)

E小調第一鋼琴協奏曲，op. 11

- I. 莊嚴的快板
- II. 浪漫曲：小廣板
- III. 輪旋曲：甚快板

在蕭邦的年代，鋼琴獨奏會這種表演形式還沒出現（在1830年代末，是李斯特令這種表演形式大受觀眾歡迎），因此蕭邦要在舞台上一顯身手，唯一的機會就是與樂團合作。由1827年起的五年內，他寫作了六首鋼琴與樂團合奏的作品——當時他剛從華沙音樂學院畢業，演奏和作曲事業也剛剛起步，那些樂曲，不僅顯露出蕭邦超群的琴藝，也乘機表現他的作曲造詣。

1830年3月，蕭邦第一首鋼琴協奏曲在華沙首演後非常成功；曲中好些動聽易記的曲調，也馬上被人用來改寫成大堆淺薄的作品。可是蕭邦巡迴歐洲演奏的曲目卻沒有包括這首樂曲在內，倒是動筆寫作第二首鋼琴協奏曲，這首協奏曲同年8月完成，1830年10月11日首演。根據當時音樂會的演出習慣，協奏曲的第一、二樂章之間會插入一首截然不同的樂曲作點綴（此曲首演時，加插在中間的，是當日音樂會指揮卡羅·索利瓦的一首合唱曲）。這樣就解釋了為何今天演出的協奏曲第一樂章的演出時間相等於第二、三樂章的總和。無論如何，當日一曲既終，「震耳欲聾的掌聲」隨即響起；報章報道說：「精通音樂的人都認為蕭邦的新協奏曲是最出色的音樂作品之一。」

細心的讀者現在可能完全摸不著頭腦——上文說的究竟是「第一」還是「第二」協奏曲？

今晚演出的是蕭邦寫作的第二首協奏曲（1830年10月首演的那一首）。但第一首協奏曲由於配器問題而延遲出版，讓第二首搶

先在1833年出版，自此後者便稱為蕭邦「第一」鋼琴協奏曲。蕭邦把印刷版題獻給卡爾克布倫納（巴黎音樂學院教師）。

1830年10月11日的音樂會上，蕭邦親自擔任獨奏——那是他最後一次在波蘭公開演出了。三周後，他取道奧地利和德國（他就是在德國得悉波蘭民眾起義被俄羅斯人武力鎮壓）前往法國，此生無緣再見故土。他寫道：「我覺得離家就是等死——死在離家十萬八千里的地方，一定糟透了。奄奄一息之際，沒有親人相伴，床邊都是冷淡無情的醫生和僕人，太可怕了。」二十歲的年輕人有這種想法實在令人毛骨悚然；但蕭邦卻真的熱愛祖國，可以在任何類型的音樂中淋漓盡致地表達愛國情懷，而這首協奏曲也不例外。

第一樂章由剛毅的英雄式管弦樂引子掀開序幕，然後是較抒情的主題（典型的蕭邦式悅耳曲調）。樂曲開始後四分鐘左右，暴躁的鋼琴突然響起，一下子把抒情主題壓下去。之後鋼琴一直作主導，在兩個主題之間游走——一個象徵波蘭人民反抗壓迫，一個代表他們渴望家鄉和平安寧。

第二樂章情感深刻，蕭邦本人形容「彷彿有人溫柔地望著某一處，勾起千百段快樂的回憶」。小提琴奏出輕柔的上行樂思，圓號下行呼應，發人深省的音樂隨即在鋼琴上響起。

第三樂章先由強勁的弦樂齊奏作鋪排，鋼琴隨後生氣勃勃地加入。這個樂章根據波蘭傳統舞曲「勇士舞」寫成（流亡海外的蕭邦經常彈奏這種舞曲，以顯示自己的波蘭人特質。以如此動人的音樂包裝民族特色，作曲家舒曼形容為「埋在玫瑰花裡的槍枝」），鋼琴有許多燦爛耀眼的炫技機會。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、低音長號、定音鼓及弦樂組。

FRÉDÉRIC CHOPIN (1810–1849)

Piano Concerto no. 1 in E minor, op. 11

- I. Allegro maestoso
- II. Romanze: Larghetto
- III. Rondo: Vivace

The concept of a solo piano recital had yet to become established (it was Liszt, towards the end of the 1830s, who made the solo piano recital popular with audiences) and the only way in which Chopin could display his talents on a public platform was through concert performances with orchestras. He composed six works for piano with orchestra in the five years from 1827, when he was finishing his studies at the Warsaw Conservatory and embarking on a career as a performer and composer. They were designed not only to display his undeniably precocious gifts as a pianist but also to promote his less obvious skills as a composer.

Chopin had achieved remarkable success with the first of his piano concertos, premiered in Warsaw in March 1830 — it had immediately spawned a whole host of light works based on its catchy themes — but rather than continue to perform it on his forthcoming European tour, he set to work on a second which he completed in August of the same year. It was given its first public performance on 11 October 1830. The custom in concerts at that time was to intersperse a different piece between

the first and second movements of a concerto — which explains why the first movement of the concerto heard this evening is virtually the same length as the other two put together — and at this Concerto's first performance a choral work by Carlo Soliva (the conductor of the concert) was introduced. Nevertheless the entire Concerto was met with "deafening applause". The press reported; "Chopin's new Concerto was regarded by connoisseurs as one of the most sublime of all musical works."

Attentive readers may by now be thoroughly confused. Are we talking of the "first" or the "second" Concerto?

Tonight we are hearing the second concerto Chopin composed (premiered in October 1830), but since problems over the orchestration delayed publication of the earlier concerto, the second was published first (in 1833) and has been called, ever since, Chopin's "First" Piano Concerto. The composer dedicated the published score to Friedrich Kalkbrenner, a teacher at the Paris Conservatoire.

The concert on 11 October, at which Chopin was the soloist, was his last

public performance in Poland. Three weeks later he left for France via Austria and Germany (where news reached him of the violent suppression of the Polish popular uprising by the Russians) and was never to see Poland again. As he wrote “I feel that I am leaving home only to die — and how awful it must be to die far away from where one has lived! How frightful it will be for me to see some cold-hearted doctor or servant by my deathbed instead of my family”. Morbid thoughts for a 20-year-old, but Chopin was fervently nationalistic and the Concerto expresses in as strong a way as any music can his love for his homeland.

The first movement opens with a heroic, sturdy orchestral introduction, which gives way to a more lyrical theme — typical of Chopin in his more tuneful vein — which in turn is abruptly silenced by the explosive first appearance of the piano, some four minutes into the Concerto. From then on the piano dominates switching between these two themes, the one representing the Polish peoples’ struggle against oppression,

the other their yearning for a peaceful homeland.

Chopin himself described the deeply felt second movement as “giving the impression of someone looking gently towards a place which calls to mind a thousand happy memories”. A gentle upward-moving idea from the violins is neatly turned by a pair of horns as the piano enters in deeply reflective mood.

Strong unison strings pave the way for the exuberant entry of the piano in the third movement. Based on a traditional Polish dance, a *krakowiak*, which was frequently played in exile by Chopin as a way of sharing his Polish heritage (the composer Schumann saw these nationalistic devices wrapped up in such lovely music as “guns buried in roses”), the music offers a dazzling display of pianistic virtuosity.

Programme notes by Dr Marc Rochester

Instrumentation

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



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史達拉汶斯基 (1882-1971)

《火鳥》組曲 (1919)

序曲——〈火鳥之舞〉——〈公主之圓環舞〉——〈魔王卡茨地獄之舞〉——搖籃曲——終曲

背景

史達拉汶斯基在聖彼得堡大學唸法律至1905年，但作曲才是他多年來的真正志向。在林姆斯基-高沙可夫支持下，史達拉汶斯基多首作品先後在1908年及1909年在聖彼得堡公演，狄亞吉列夫是1909年的席上觀眾之一。狄亞吉列夫當時正忙於籌備每年一度的藝術節，在巴黎展示俄羅斯藝術；他創辦的俄羅斯芭蕾舞團也會在1909年的藝術節亮相。聖彼得堡的音樂會後，狄亞吉列夫非常欣賞史達拉汶斯基，就發電報邀請他為舞團改編葛利格和蕭邦的樂曲，於是史達拉汶斯基前往俄羅斯芭蕾舞團位於聖彼得堡的舞室。

到了舞室，舞者一邊跳出好些特定樂段，史達拉汶斯基則一邊在鋼琴上即興彈奏，從中初步學懂了一些芭蕾舞技巧。史達拉汶斯基也有興趣與舞團合作，但不肯僅僅將別人的樂曲配器，於是向狄亞吉列夫提出，全劇音樂都要由他原創，方會接受委約。舞劇的首演已經計劃好了，宣傳也已經開始，狄亞吉列夫無計可施，唯有委約史達拉汶斯基為《火鳥》創作音樂。

作曲家大約花了六個月寫作《火鳥》，1910年6月25日在巴黎首演時反應奇佳，大出眾人所望。《火鳥》大獲好評，不但保證狄亞吉列夫1910年的巴黎舞季穩賺不賠，更令史達拉汶斯基在國際樂壇上聲名鵲起。史達拉汶斯基後來製作了三套《火鳥》組曲——那時俄國爆發布爾什維克革命，令原本出版《火鳥》的俄羅斯出版社倒閉，於是作曲家

大概希望靠寫幾套組曲來賺點錢。今晚為大家演奏的是當中第二套。

音樂

全曲分為六部分，根據原作劇情一氣呵成地奏出，沒有間斷。故事講述一位王子狩獵時巧遇「傳說中以火為羽的神鳥」（序曲）；火鳥為求脫身，就把身上一條魔法羽毛送給王子（〈火鳥之舞〉）。魔法城堡外，不下13位公主翩翩起舞，拿著幾個金蘋果嬉戲（〈公主之圓環舞〉）。看得如癡如醉的王子想進入城堡，但公主們卻警告說，城堡裡的魔王卡茨最喜歡把不請自來的人變成石頭。王子不顧一切進入城堡；正當魔王要對王子不利時，王子高舉魔法羽毛，火鳥馬上出現。火鳥令魔王卡茨瘋狂舞動，令他精疲力竭而死（〈魔王卡茨地獄之舞〉）。魔王死後，魔咒頓解，被變成石頭的人重獲自由（搖籃曲），王子與其中一位公主結婚，舉行盛大的婚禮（終曲）。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

編制

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴兼鋼片琴，及弦樂組。

IGOR STRAVINSKY (1882–1971)

The Firebird Suite (1919)

Introduction — “Firebird and Her Dance” — “Round Dance of the Princesses” — “Infernal Dance of King Kastchei” — Berceuse — Finale

THE BACKGROUND

In 1905 Stravinsky concluded his studies (in law) at the University in St Petersburg. Composing, however, had long been his real passion and, with the support of Rimsky-Korsakov, some of his works were performed publicly in St Petersburg in 1908 and 1909. Seated in the audience of 1909 was Serge Diaghilev, who was busily engaged in putting together an annual festival in Paris which showcased Russian art. He had established a dance troupe — the Ballets Russes — which was to perform at the 1909 festival. Impressed with what he heard, he sent a telegram to Stravinsky asking him to arrange some music by Grieg and Chopin for his dancers.

Stravinsky paid a call on the studios of Ballets Russes in St Petersburg where he was given some basic guidance in ballet technique by improvising at the piano while one of the dancers went through some set-piece actions. He was interested, but refused to provide music which was merely orchestrations of other men’s work, and told Diaghilev he would only accept the commission if he could write a totally original score. With

the first performance both planned and advertised, Diaghilev had no choice but to hand the commission to Stravinsky who completed the full score in around six months, and the Paris premiere of *The Firebird*, on 25 June 1910, went infinitely better than anyone could have dared hope. It not only guaranteed the financial success of the 1910 Paris season for Diaghilev, but rocketed Stravinsky to international fame. He subsequently made three orchestral suites from *The Firebird*; prompted, it seems, by the need to get some money back for his efforts since the original Russian publisher had been effectively put out of business by the Bolshevik Revolution. It is the second of those suites we hear today.

THE MUSIC

Broken up into six sections which run without a break, the *Firebird Suite* follows the basic outline of the original story. On a hunting expedition a prince encounters a “fabulous bird with a plumage of fire” (Introduction). To avoid being captured the bird gives the prince a magic feather (“Firebird and Her Dance”). Attracted by the sight of no less than 13 princesses dancing and playing with golden

apples outside an enchanted castle (“Round Dance of the Princesses”) the prince is tempted to enter it but they warn him of the evil King Kastchei within; Kastchei likes nothing better than to turn uninvited guests to stone. Regardless, the prince enters and, when threatened by Kastchei, holds up the magic feather. Immediately the Firebird appears and drives Kastchei into a mad dance which leaves him exhausted and, eventually, dead (“Infernal Dance of King Kastchei”). All those whom the king had succeeded in turning to stone are freed (Berceuse) and the prince takes one of the dancing princesses as his wife in a glittering wedding (Finale).

Programme notes by Dr Marc Rochester

Instrumentation

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



史達拉汶斯基 (左) 與狄亞吉列夫 (椅子後)
Igor Stravinsky (left) and Serge Diaghilev
(behind chair)

Photo by J. Perret Phot. Art, Lausanne

樂季揭幕
漢力克的田園與深宮情仇

Season Opening
**Manfred
Honeck's
Pastoral
and
Elektra**

貝多芬
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

香港文化中心音樂廳
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香港管弦樂團保留更改節目及表演者之權利
The Hong Kong Philharmonic Orchestra reserves the right
to change the programme and artists

貝托祺
Tarmo Peltokoski
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.



PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY

陸逸軒

ERIC LU

鋼琴 Piano

Photo: Łukasz Rajchert



陸逸軒2025年於華沙舉行的第19屆蕭邦國際鋼琴大賽中贏得冠軍，此前曾以20歲之齡勝出2018年利茲國際鋼琴大賽。陸逸軒的音樂詮釋每每深思熟慮、充滿詩意且強烈，使他成為國際樂壇上甚具個人風格的藝術家。

他最近及接下來的管弦樂合作演出，包括倫敦交響樂團、芝加哥交響樂團、波士頓交響樂團、洛杉磯愛樂樂團、NHK交響樂團、奧斯陸愛樂樂團、芬蘭電台交響樂團、盧森堡愛樂樂團、東京交響樂團、讀賣日本交響樂團，及與上海交響樂團亮相BBC逍遙音樂節及等。他曾合作的指揮家包括梅狄、格拉津尼特-緹拉、班克羅夫特、嘉德納、佩特連科、萊因哈特、黃佳俊、法莉塔、比亞納爾森及殷巴爾。

陸逸軒1997生於美國麻省，年僅17歲時便於2015年華沙蕭邦國際鋼琴大賽中得獎，在國際樂壇嶄露頭角。及後，他分別於2017年和2021年獲頒國際德國鋼琴獎和艾菲力費殊職業大獎。2019至2022年間，陸逸軒擔任了英國廣播公司新世代藝術家。他是寇蒂斯音樂學院的畢業生，在校期間師承麥唐勞和比斯。他亦曾隨鄧泰山學習，並接受內田光子和高帕的指導。陸逸軒現居柏林和波士頓。

Eric Lu is the First Prize Winner of the 19th International Chopin Piano Competition 2025 in Warsaw. Before that he had won First Prize at the Leeds International Piano Competition in 2018 at the age of 20. Eric's always thoughtful, poetically imbued and powerful interpretations have already made him one of the most distinctive artists on the international music scene.

Recent and forthcoming orchestral collaborations include the London Symphony, Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, NHK Symphony, Oslo Philharmonic, Finnish Radio Symphony, Orchestre Philharmonique du Luxembourg, Tokyo Symphony, Shanghai Symphony at the BBC Proms, and Yomiuri Nippon Symphony amongst others. Conductors he collaborates with include Riccardo Muti, Mirga Gražinytė-Tyla, Ryan Bancroft, Edward Gardner, Vasily Petrenko, Ruth Reinhardt, Kahchun Wong, Joann Falletta, Daníel Bjarnason, and Eliahu Inbal.

Born in Massachusetts in 1997, Eric Lu first came to international attention as a Laureate of the 2015 Chopin International Competition in Warsaw, aged just 17. He was also awarded the International German Piano Award in 2017, and Avery Fisher Career Grant in 2021. Eric was a BBC New Generation Artist from 2019 to 2022. He is a graduate of the Curtis Institute of Music, studying with Robert McDonald and Jonathan Biss. He also studied with Dang Thai Son and has been mentored by Mitsuko Uchida and Imogen Cooper. He is now based in Berlin and Boston.

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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

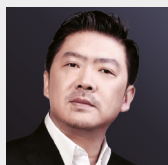
MUSIC DIRECTOR



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

第一小提琴

FIRST VIOLINS



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



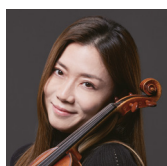
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



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



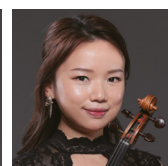
艾瑾
Ai Jin



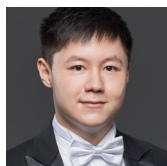
把文晶
Ba Wenjing



程立
Cheng Li



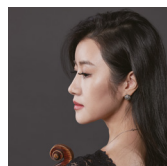
桂麗
Gui Li



賈舒晨
Jia Shuchen



李智勝
Li Zhisheng



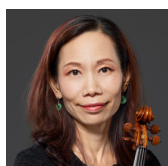
劉芳希
Liu Fangxi



毛華
Mao Hua

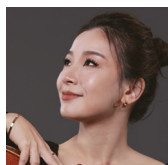


梅麗芷
Rachael Mellado



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna

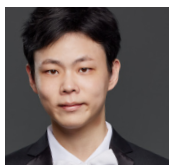
Vincy and Samuel Leung
席位贊助
The Vincy and Samuel
Leung Chair



■余思傑
Domas Juškys



冒異國
Mao Yiguo



張雨辰
Zhang Yuchen



▲梁文瑄
Leslie Ryang Moonsun



華嘉蓮
Katrina Rafferty



周騰飛
Zhou Tengfei



方潔
Fang Jie



韋鈴木美矢香
Miyaka Suzuki
Wilson



何珈樑
Gallant Ho Ka-leung



田中知子
Tomoko Tanaka
包陪麗及渡伸一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair



劉博軒
Liu Boxuan



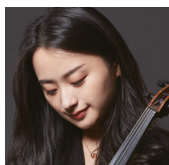
黃嘉怡
Christine Wong

中提琴 VIOLAS



●凌顯祐
Andrew Ling

萬花筒慈善基金席位贊助
The Kaleidoscope
Charitable Foundation
Chair



■李嘉黎
Li Jiali



黎明
Li Ming



▲熊谷佳織
Kaori Wilson



林慕華
Damara Lomdaridze



崔宏偉
Cui Hongwei



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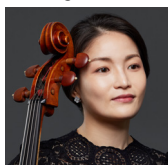
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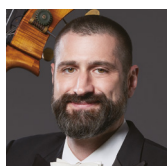
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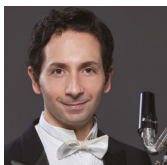


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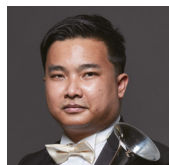


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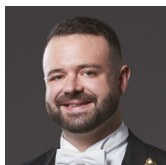
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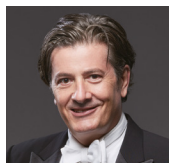
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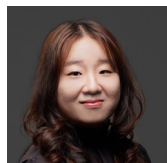


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港樂音樂總監介紹

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
Principal Guest Conductor of the Rotterdam Philharmonic Orchestra
First-ever Principal Guest Conductor of The Deutsche Kammerphilharmonie Bremen
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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

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香港管絃樂團保留更改節目及表演者之權利
The Hong Kong Philharmonic Orchestra reserves the right
to change the programme and artists

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Tarmo Peltokoski
音樂總監
Music Director

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**Belt and Road
Zitong Wang
Plays Chopin**

袁丁 指揮
Yuan Ding Conductor

王紫桐 鋼琴
Zitong Wang Piano

九月
SEP
2026

26
六Sat 17:00

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

\$520 \$420 \$320 \$220

柴可夫斯基
姚晨
蕭邦
拉赫曼尼諾夫

《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

TCHAIKOVSKY
YAO Chen
CHOPIN
RACHMANINOV

Marche Slave, op. 31
Garden: Unearthing the Way Home
Andante spianato et Grande Polonaise brillante, op. 22
Symphony no. 1 in D minor, op. 13

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支持機構 Supporting Organisation



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



ASIA+
亞洲無疆
此音樂會為「亞洲無疆」藝術節2026的節目之一
This concert is one of the programmes
of the Asia+ Festival 2026



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Tarmo Peltokoski
音樂總監
Music Director

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

16 & 17
SEP 2026

Wed & Thu 7:30pm
CC
\$780, \$600, \$420, \$340

樂季揭幕
漢力克的田園與深宮情仇
Season Opening
Manfred Honeck's Pastoral and Elektra

貝多芬
史特勞斯
(漢力克與艾廬改編)
**BEETHOVEN
STRAUSS**
(arr. HONECK & ILLE)

F大調第六交響曲，op. 68，「田園」
《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
CC
\$520, \$420, \$320, \$220

國慶音樂會
王紫桐的浦羅哥菲夫
National Day Concert
Zitong Wang Plays Prokofiev

姚晨
浦羅哥菲夫
拉赫曼尼諾夫
**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

26
SEP 2026

Sat 5pm
CC
\$520, \$420, \$320, \$220

太古榮譽呈獻
一帶一路：王紫桐的蕭邦
Swire Proudly Sponsors
Belt and Road: Zitong Wang Plays Chopin

柴可夫斯基
姚晨
蕭邦
拉赫曼尼諾夫
**TCHAIKOVSKY
YAO Chen
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
Symphony no. 1 in D minor, op. 13

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

12
OCT 2026

Mon 7:30pm
WestK
\$250
門票於Cityline及西九文化區
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Tickets available at Cityline
and Xiqu Centre Ticket
Office at WestK

港樂×西九演藝
境界回響
HK Phil × WestK Performing Arts
Echoes on the Horizon

姚恩豪
賀斯
盧厚敏
任光（卡布改編）
馬文麒
佛漢威廉士（維拉紐瓦改編）
傳統民歌（卡布改編）
丹妮·霍華德
阿諾
**Raymond YIU
JACK HAWES
LO Hau-man
REN GUANG** (arr. Howard CABLE)
**MA Man-ki
VAUGHAN WILLIAMS** (arr. Jari VILLANUEVA)
TRADITIONAL (arr. Howard CABLE)
**Dani HOWARD
ARNOLD**

《Tubae Fori》
《節日樂曲》
《色彩璀璨》
《彩雲追月》
《黑暗中的盼望》
《英國民謠組曲》
《三首中國民歌》
《藍亭》
第一銅管五重奏，op. 73
Tubae Fori
Festival Pieces
The Shining Colour
Colourful Clouds Chasing the Moon
Aspiration in Darkness
English Folk Song Suite
Three Chinese Folksongs
Blue Pavilion
Brass Quintet no. 1, op. 73

莫思卓，小號
施樂百，小號
江蘭，圓號
韋雅樂，長號
雷科斯，大號
Christopher Moysse, trumpet
Robert Smith, trumpet
Lin Jiang, horn
Jarod Vermette, trombone
Paul Luxenberg, tuba

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall
WestK = 西九文化區戲曲中心茶館劇場 WestK Xiqu Centre Tea House Theatre