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天津茱莉亚师生音乐会

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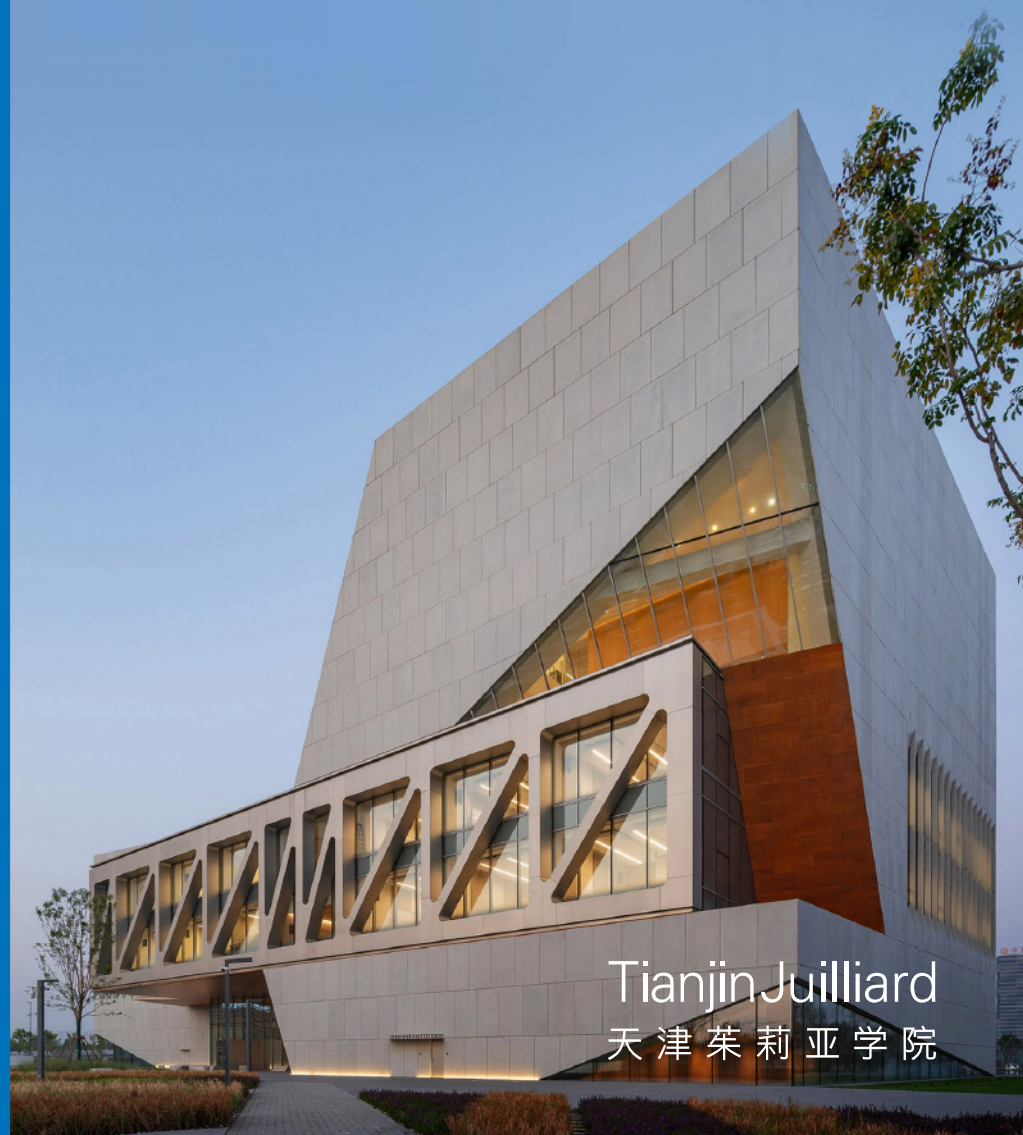
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Tianjin Juilliard
天津茱莉亚学院

Program

Saturday, April 30, 2022, 16:00 Tianjin Juilliard Concert Hall

LEI LIANG

(b. 1972)

Trio for Piano, Cello and Percussion (2002)

Youngeun Lee, Cello

Linda Ruan, Piano

June Hahn*, Percussion

ZHOUTIAN

(b. 1981)

Flowing Sleeves for Cello, Piano and String Quartet (2021)

Brush

Lift

Yeonjin Kim*, Cello

Yan Liang, Violin

Lerler Ma, Violin

Jason Lan, Viola

Youxin Liu, Cello

Jinzhao Xu, Piano

~ Intermission ~

ERNEST CHAUSSON

(1855-1899)

Concerto in D Major for Violin, Piano and String Quartet, Op. 21

Décidé

Sicilienne

Grave

Très animé

Wei He*, Violin

Natalia Katjukova*, Piano

Karl Ke Zhu, Violin

Huan Ci, Violin

Zhangjuan Liu, Viola

Xinyang Lv, Cello

* Resident Faculty

曲目单

2022年4月30日, 星期六, 16:00 天津茱莉亚音乐厅

梁雷

(b. 1972)

三重奏, 为钢琴、大提琴, 打击乐而作 (2002)

李姈垠, 大提琴

阮京子, 钢琴

韩文卿*, 打击乐

周天

(b. 1981)

水袖, 为大提琴、钢琴与弦乐四重奏而作 (2021)

拂

挑

金竞珍*, 大提琴

梁艳, 小提琴

马乐乐, 小提琴

蓝圣杰, 中提琴

刘宥心, 大提琴

徐今朝, 钢琴

~ 中场休息 ~

欧内斯特·肖松

(1855-1899)

D大调协奏曲, 为小提琴、钢琴与弦乐四重奏而作, 作品21

坚定的

西西里舞曲

庄板

非常活泼的

何为*, 小提琴

娜塔莉亚·卡图科娃*, 钢琴

朱可, 小提琴

慈欢, 小提琴

刘章卷, 中提琴

吕昕阳, 大提琴

* 常驻教师

LEI LIANG

Trio for Piano, Cello and Percussion (2002)

The idea of this piece came to me when I was taking a walk around Fresh Pond in Cambridge, MA during a snowstorm. I can never forget the scintillating sound of thousands of snowflakes quietly and violently hitting the dry leaves and pine needles. This moment inspired me to write the opening of the work.

I was interested in discovering how an abstract idea can manifest itself in different musical appearances, be it rhythmical, harmonic, melodic, or textual. I wished to treat the idea (in this case, a numerical permutation using six numbers) as a living organism, and see how far it could “travel” during the course of the composition.

梁雷

三重奏，为钢琴、大提琴，打击乐而作 (2002)

那一天，马萨诸塞州剑桥市风雪交加，我正围着Fresh Pond悠闲踱步，突然灵感迸发。漫天的雪花纷扬而下，砸在干枯的枝丫和松针上，寂静而猛烈。我永远忘不了那一瞬间的声音，那是灵感闪现的美妙旋律，也就是这一幕让我写下此作品的开篇。

我喜欢探索如何将抽象的灵感具象化，它可能是一段节奏、和声或旋律，也可能是一节文本。我把灵感（具体到这里是指六个数的数字排列）看成一个生命有机体，总是想看它能在乐曲创作中“走”多远。

ZHOUTIAN

Flowing Sleeves for Cello, Piano and String Quartet (2021)

The inspiration for *Flowing Sleeves* came from costumes and traditional practices of Chinese opera, in which performers use long silk sleeves to create different movements reflective of the inner thoughts of the characters. Whether it's a light toss, a gentle brush, or a playful lift, the mesmerizing movements of the long, flowing sleeves become an extension of the performer's body and a vehicle to transport different emotions. Inspired, I set out to create a set of sonic flowing sleeves," with the cello being the musical protagonist. The four movements of the concerto, *Brush*, *Lift*, *Reflect*, and *Dance*, present four distinctively different characteristics of music. Together, the work strives to explore a dynamic palette of colors and timbre — some romantic, some wild — through an intimate dialogue between the soloist and the ensemble.

Flowing Sleeves was originally written as a cello concerto for Jian Wang. This new version, reimagined and adapted for a much more intimate setting of cello, piano and string quartet, explores a more transparent soundscape and soloistic writing for all six players. It was commissioned by The Juilliard School and The Tianjin Juilliard School for the 2021 Modern Music Festival.

周天

水袖，为大提琴、钢琴与弦乐四重奏而作 (2021)

水袖，是中国传统戏曲中的一种独特的表演形式。不同的水袖动作，可表达各种不同的喜怒哀乐的感情。水袖灵巧多变，形态优美，故亦独立发展成一种舞蹈类型。我的大提琴协奏曲《水袖》就是从这种独特的表演形式中得到灵感，以大提琴与乐队的对话来演绎一场如行云流水般的中国古典式浪漫。水袖如同人身体的一种延伸，通过手的一扬一顿，一抛一洒来传达人物的思想感情。而相似地，独奏家将大提琴作为自己心灵的延伸，通过双手在弓弦上的来去起伏中传达着想要抒发的情感。两种表演形式，一东一西，亦虚亦实，通过《拂》、《挑》、《影》、《舞》四个乐章，让古老的中国文化在管弦乐的意境中展现开来……

大提琴协奏曲《水袖》于2018年为王健先生而作。这个为大提琴、钢琴与弦乐四重奏而重新改编的版本让音乐增添了一份细腻与亲切。室内乐精致的声场和乐手间的默契或许会让人感受到水袖的另一种意境。

ERNEST CHAUSSON

Concerto in D Major for Violin, Piano and String Quartet, Op. 21

The music of Ernest Chausson occupies a fascinating stylistic intersection, lying somewhere between the intense chromaticism of Franck and the sensuousness of the composer's onetime friend Claude Debussy, in which chromatically related or dissonant chords are freed from their functional shackles and pursued instead of for the pure pleasure of their colorful relationships. Although Chausson's promising career was cut short by a freak bicycle accident at age 44, he nevertheless left behind a rich, if small, body of highly polished works across a wide variety of genres. This includes chamber music, in which French composers had only begun to strive to compete with their Germanic contemporaries in the later 19th century. Perhaps the finest of Chausson's chamber works, and certainly the most unusual, is his "Concert" for Violin, piano, and string quartet of 1891. Although it is in reality a sextet for three violins, viola, cello, and piano, the work's unusual title is a window into the composer's conception. A prominent part for solo violin, played by the celebrated violinist and composer Eugène Ysaÿe at the premiere, takes a leading role throughout, with the other members of the ensemble treated more like the orchestra in a concerto, the four members of the string quartet often working as a unit.

The work's first movement is laid out in a broad and impressive sonata design whose main theme is based on a short three-note head motif first laid out over a slow introduction for the accompanying ensemble alone. Although the key is D-major, there is nary a bar untouched by the harmonic implication of some minor key, resulting in music with the composer's characteristic moodiness. The second movement is a lilting sicilienne which stands in place of a scherzo, a fine example of the sweetly modal French antiquarianism more familiar from Faure's old chestnut. This is Chausson at his most Debussyian, veering in style quite close to works such as the Suite Bergamasque. After the breezy sicilienne, the music takes a darker turn in the third movement, based in the *serioso* key of F—minor. The first part of its loosely ternary design is scored for the solo violin and piano alone and consists of a long lamenting melody built over a snaking chromatic ostinato. After a stormy, developmental central section, this music returns with its ostinato transformed into a terrifying monstrosity five octaves deep. The concerto's finale is perhaps its most formally complex movement, and contains the work's only real fast music, although the rhythmic vigor of its principal theme is somewhat attenuated by characteristically French syncopations. The finale sets off in the tonic minor, and the struggle to regain the tonic major of the opening movement sets the tonal drama in motion. This goal is achieved with panache over the course of an extended coda that brings the work to an exuberant close.

欧内斯特·肖松

D大调协奏曲，为小提琴、钢琴与弦乐四重奏而作，作品21

欧内斯特·肖松的曲风极其迷人，不仅因为表现出了Franck高度半音化的风格，还因为融合了他昔日好友Claude Debussy的感性朦胧。在肖松的曲子中，无论是相得益彰还是相互对峙的半音不和谐和弦，全都摆脱了固有的功能定式，形成色彩丰富的和声，以追求其带来的纯粹愉悦。然而，肖松在44岁那年遭遇一场自行车事故，让他的美好前程戛然而止，只留给后世为数不多却曲种丰富的佳作。值得一提的是，肖松作品集还包含室内乐，直到19世纪后期，法国作曲家才在这一领域可以与日耳曼人相媲美。1891年这首为小提琴、钢琴和弦乐四重奏而作的六重奏可能是肖松最好的、也是最特别的室内乐作品。虽然这首曲子实际为三把小提琴、中提琴、大提琴和钢琴演绎的六重奏，但我们可以通过这一不同寻常的曲名一窥作曲家的独特构思。首演上，著名小提琴家兼作曲家Eugène Ysaÿe的小提琴独奏在整个演奏中发挥主导作用，乐团的其他成员更像是一首协奏曲的管弦乐队，弦乐四重奏往往作为一个整体进行演奏。

这首曲子的第一乐章是气势磅礴、震撼人心的奏鸣曲，以简短的三音动机为主题，首先在为伴奏合奏单独谱写的前奏中缓缓奏出。虽然曲子为D大调，但所有小节无不受受到小调和声的影响，形成作曲家肖松特有的、多变的音乐风格。这首曲子的第二乐章用轻快的西西里舞曲代替谐谑曲，充满典型的法国复古主义风格，可从Faure的古典曲调中感受一二。这是肖松最“德彪西式”的作品，风格极为接近德彪西的《贝加马斯克组曲》等作品。随着轻快的西西里舞曲结束，第三乐章的基调开始转向严肃深沉，以F小调为主。整个乐章采用松散的三段体，第一部分为在钢琴伴奏下的小提琴独奏，旋律悠长哀伤，建立在一个拖曳的固定半音。在暴风式的中间发展部过后，音乐由固定音型转到了骇人的五个八度之下。曲子的最后乐章可能在形式上最为复杂，出现了整首作品中唯一真正的快节奏旋律，但其主题节奏在某种程度上被典型的法式切分音所削弱。最后乐章以主音小调开始，想要转回开场乐章的主音大调，为音乐动机赋予一定的戏剧性。在延长的尾声中，乐曲以华丽的方式重回主音大调，结束全曲。