

Tianjin Juilliard Orchestra Concert

Ken Lam, Conductor

天津茱莉亚管弦乐团音乐会

林敬基, 指挥

2022/9/25 15:00

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅



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Tianjin Juilliard
天津茱莉亚学院

Program

Sunday, September 25, 2022, 15:00 Tianjin Juilliard Concert Hall

FRANZ SCHUBERT
(1797-1828)

Symphony in B minor <Unfinished>, D.759
Allegro moderato
Andante con moto

~Intermission~

LUDWIG VAN BEETHOVEN
(1770-1827)

Symphony No.2 in D, Op.36
Adagio - Allegro con brio
Larghetto
Scherzo. Allegro - Trio
Allegro molto

曲目单

2022年9月25日, 星期日, 15:00 天津茱莉亚音乐厅

弗朗茨·舒伯特
(1797-1828)

B小调第八号交响曲《未完成》
中快版
稍快的行板

~中场休息~

路德维希·范·贝多芬
(1770-1827)

D大调第二号交响曲, 作品36
甚柔板—有活力的快板
小广板
谐谑曲: 快板
甚快板

Symphony No.2 in D, Op.36

Out of all the pivotal moments in the vast course of Western music history, few are as far-reaching and as life-altering as Beethoven's decision to triumph over his deafness. The time was 1802 and the place was scenic Heiligenstadt, where one of Beethoven's most sacred works would be written, and without a single musical note. This was his infamous Heiligenstadt Testament, a moving letter describing his anguish, depression, and frustration over his debilitating ailment. Luckily for us, however, in that same document Beethoven chose to live on, striving towards envisioned, idealized art that he alone could realize. Characterized by a newfound sense of stoicism and spiritual (almost cosmic-like) duty to compose, he began producing path-breaking works, including tonight's Second Symphony.

One would assume that pieces born out of such personal trauma and intense hardship would be therefore characterized by it. Surprisingly, this is not the case with this symphony at all. Instead, its overflowing exuberance and humor tread closer to a rambunctious opera buffa than it does a conventional symphony! The first movement begins with a dramatic dialogue between the serious and the light-hearted, pitting slow moving outbursts with regal woodwinds and gentle swaying of the strings. Growing ever more impatient, the two continue their dance until both are swept away by a flurry of excitement in the form of turns, scales, repeated notes and tremolos from the strings. That same, constant back-and-forth between the serious and the mischievous continue to a rousing end. An air of innocence pervades the second movement as a dainty melody makes its rounds from strings to woodwinds and vice versa. Humor returns in the Scherzo third movement with sudden fortissimo outbursts responding to quiet, musical tiptoes. The buffa characterization comes alive in the fourth movement, as woodwinds leap and whistle while strings scurry about from opposite ends. The comedy continues as each instrument misbehaves through onomatopoeiac interjections, almost to do away with good manners and etiquette altogether. Only the most show-stopping and rip-roaring of endings would be fitting of such an outwardly flamboyant and unabashed symphony as this one, and boy, does the last coda deliver. This symphony's authenticity and gleaming jocularly are the essence of inspiration, and at the very least, a placid reminder that even the most troubling of times are not always enough to stifle one's inner calling for art.

贝多芬D大调第二号交响曲, 作品36

在浩瀚的西方音乐史上, 几乎没有哪个关键时刻像贝多芬对抗耳聋的决定那样影响深远, 意义重大。让我们回到1802年, 地点是风景优美的海利根施塔特, 贝多芬最神圣的作品之一将在这里完成, 却没有一个音符。这就是著名的《海利根施塔特遗嘱》, 这封感人至深的信描述了他遭受疾病折磨时的痛苦、沮丧和挫败。然而, 幸运的是, 在这封信件中, 贝多芬选择继续活下去, 朝着只有他才能实现的艺术理想而努力。他怀着坚忍不拔之志, 承担起艺术创作的责任, 创作出更多具有独创性的作品, 包括今晚的《第二交响曲》。

人们可能会认为, 这种诞生自创伤和苦痛的作品也会具有类似的特点。然而, 这首交响曲却并非如此。相反, 与传统交响乐相比, 其中洋溢的活力和诙谐让它更像是一部热闹非凡的“喜歌剧”! 第一乐章以严肃和轻松交织的戏剧性对话开始, 庄严的木管乐和轻柔的弦乐奏鸣出缓慢的旋律。二者继续交缠在一起, 节奏不断加快, 直到被一股汹涌的激情所席卷, 这段旋律的表现形式包括转音、音阶转换、重复音和弦乐颤音。同样地, 在严肃和诙谐之间不断转换, 直到迎来一个令人振奋的结尾。第二乐章弥漫着纯真的气息, 优美的旋律在弦乐和木管乐之间反复横跳。诙谐感在第三乐章谐谑曲中回归, 用突然爆发的强音回应轻柔悦耳的旋律。在第四乐章中, 这首曲子如同一幅栩栩如生的画作, 伴随着木管乐的跳跃和啸叫, 弦乐旋律来回变换。乐章还在继续, 每一种乐器都不合时宜地发出似人声的感叹, 几乎完全打破了世俗的礼仪教条。只有最引人入胜、最震撼人心的结尾才能配得上这样一首华丽大胆的交响曲, 而最后的尾声也证实了这一点。这首交响曲的真实性和诙谐感是听众的动力源泉, 至少, 它让我们知道, 即使再大的苦难, 也不能抑制一个人内心对艺术的呼唤。

FRANZ SCHUBERT Symphony in B minor <Unfinished>, D. 759

Many consider Viennese composer Franz Schubert to be the quintessential “Romantic.” Giving up the family business of school teaching to pursue a life of musical composition, composing endlessly despite little recognition throughout his life, and passing away at the tender age of 31 in notable obscurity only to enjoy fame after death—any one of these statements, let alone all of them at once, would have described a Romantic artist of the nineteenth century. To add to the enigma of Schubert’s legacy, an interesting work among his hundreds of compositions: the “Unfinished” Symphony in B minor, D. 759.

This symphony was found decades after Schubert's death, unpublished and unfinished, with only a line of the third movement on the back page of the second movement's manuscript. To this day, it is unknown why the symphony was not completed, nor published like the rest of his numbered symphonies. Speculations over the years have attributed Schubert's illness and ensuing depression as possible reasons for not finishing some of his works. Particularly regarding this symphony, another reason could have been his lack of confidence in symphonic writing. After all, his contemporary Beethoven, was attracting the biggest audiences all over Vienna when it came to the symphony. Regardless, these two movements offer a penetrative account of Schubert's orchestral prowess.

Darkness looms in the air with unison celli and double bass inching to the bottom of their registers in an introductory motive. This unforgettable opening is disturbed by the ensuing 16th-note undulation of the violins— an ominous foreboding of what's to come. Before long, the theme appears in the clarinets and oboes, forlorn and prickling with moments of surging pain. A sustained D in the horns dissolves the anxiety from before, welcoming an elegant dance-like theme led by celli and then violins. Without notice, a terrifying c minor chord rips through the sky, dashing the peaceful atmosphere. These lightning bolts continue to attack in the development section as anxious strings dart beneath strong echoes of the opening motive, now hailing in the brass. The rest of the movement's drama develops as these forces continually collide, vying for dominance. In contrast, the second movement offers a refuge from the restlessness of the previous movement. Feelings of elegance interchange with moments of unabashed nobility. Despite the occasional temper tantrums, this movement continues onwards, lifting itself up to a radiant, transformative E major sonority at the end. Knowing that the symphony's story ends here both disappoints those in the audience who want the story to continue, yet also relieves those who believe that these two movements say all that there is to say. Who knows? Perhaps, that's just what Schubert wanted all along.

弗朗茨·舒伯特B小调交响曲《未完成》，D.759

在很多人看来，维也纳作曲家弗朗兹·舒伯特可谓是无愧的“浪漫主义者”代表。他来自教育世家，却放弃传承教书育人的职业，用尽一生去追求音乐创作。尽管鲜少被认可，但他从未停止创作的脚步，直至生命永远定格在31岁这个风华正茂的年纪。生前发发无名的他，却在死后被人们熟知，享有盛名。正是这些经历，先且不说全部，就是单拎出来任何一项，都足以表明舒伯特是19世纪不折不扣的浪漫主义艺术家。在舒伯特的数百首作品中，B小调交响曲《未完成》，D.759的出现为整个作品集增添了一丝趣味性和神秘感。

舒伯特去世几十年后，人们才发现这首尚未出版也未完成的交响曲，手稿仅有完整的前两乐章，以及附在第二乐章最后一页的第三乐章——仅有一行乐符。时至今日，人们仍然不知道为什么这部交响曲没有完成，也没有像其他编号的交响曲那样出版。多年来坊间众说纷纭，有人猜测，舒伯特可能是因为疾病及其引发的抑郁症而未能完成部分作品的创作。就这部交响曲而言，或许还存在另一个原因，即他对交响乐的创作缺乏信心。毕竟，与他同时代的贝多芬所创作的交响乐在一时间风靡了整个维也纳，吸引了众多听众。但无论如何，这部交响曲仅有的两个乐章都深刻诠释了舒伯特在管弦乐方面的造诣。

大提琴与低音提琴齐奏在引子动机中缓缓转向各自的最低音域，阴郁感随之在空气中弥漫。在紧随其后的小提琴十六分音符的波动起伏中，这一令人深刻的序奏被扰乱，仿若一种不祥预兆，预示着即将登场的主题基调。很快，单簧管和双簧管出场，奏响了这一主题，曲调凄凉、刺痛，带来了一个接一个的痛楚时刻。圆号持续吹响D调，消解了此前的焦虑感，大提琴和小提琴相继奏响，带来圆舞曲似的优雅主题。不经意间，一个尖锐的c小调和弦强势闯入，打破了舞台上宁静的氛围。这些闪电般的刺耳旋律继续在展开部发起攻势，急切的弦乐在开场动机的强烈附和下飞奔跳跃，铜管乐器也随之奏响，带来热切欢腾的气息。就在这些旋律持续碰撞，争夺主导地位之时，第一乐章继续向前展开。相比之下，第二乐章的出现，是对第一乐章的急切与躁动的接纳与安抚。温婉优雅的柔水之情与目空一切的高贵之感你来我往，交互出现。伴随着偶尔出现的情绪化时刻，第二乐章继续往前推进，并在结尾处升调至明朗宏亮的E大调，演绎出一个变革性时刻。然而，这部未完成的交响乐却到此戛然而止，这让那些想要继续聆听的观众感到沮丧，但也有观众认为两个乐章足以说明一切，停在这里已然是一种宽慰。谁知道呢？也许，这正是舒伯特想要的。

Meet our Resident Conductor

Ken Lam



Ken Lam is director of orchestral studies at The Tianjin Juilliard School and resident conductor of the Tianjin Juilliard Orchestra. He is artistic adviser to the Illinois Symphony Orchestra, resident conductor of the Brevard Music Center in North Carolina and serves as artistic director of Hong Kong Voices.

Lam was music director of the Charleston Symphony Orchestra from 2015 to 2022 and music director of Illinois Symphony Orchestra from 2017 to 2022. Previously, Lam also held positions as associate conductor for education of the Baltimore Symphony Orchestra, assistant conductor of the Cincinnati Symphony Orchestra, and principal conductor of the Hong Kong Chamber Orchestra.

In 2011, Lam won the Memphis Symphony Orchestra International Conducting Competition and was a featured conductor in the League of American Orchestras' 2009 Bruno Walter National Conductors Preview with the Nashville Symphony. He made his US professional debut with the National Symphony Orchestra at the Kennedy Center in June 2008, as one of four conductors selected by Leonard Slatkin. In recent seasons, he led performances with the symphony orchestras of Cincinnati and Cincinnati Pops, Baltimore, Detroit, Buffalo, Memphis, Hawaii, Brevard and Meridian, as well as the Hong Kong Sinfonietta, Hong Kong Philharmonic, Seungnam Philharmonic, Guiyang Symphony, and the Taipei Symphony Orchestra.

In opera, he directed numerous productions of the Janiec Opera Company at Brevard and was assistant conductor at Cincinnati Opera, Baltimore Lyric Opera and at the Castleton Festival. In recent seasons, Lam led critically acclaimed productions at the Spoleto Festival USA, Lincoln Center Festival and at the Luminato Festival in Canada. His run of Massenet's *Manon* at Peabody Conservatory was hailed by the Baltimore Sun as a top ten classical event in the Washington D.C./Baltimore area in 2010.

Lam studied conducting with Gustav Meier and Markand Thakar at Peabody Conservatory, David Zinman and Murry Sidlin at the American Academy of Conducting at Aspen, and Leonard Slatkin at the National Conducting Institute. He read economics at St. John's College, Cambridge University and was an attorney specializing in international finance for ten years before becoming a conductor.

Lam is the 2015 recipient of the Johns Hopkins University Alumni Association's Global Achievement Award, given to individuals who exemplify the Johns Hopkins tradition of excellence and have brought credit to the University and their profession in the international arena.

驻团指挥介绍

林敬基

林敬基，现任天津茱莉亚学院管弦乐表演专业总监、天津茱莉亚学院管弦乐团驻团指挥，同时担任伊利诺伊州交响乐团的艺术顾问、北卡罗莱纳州布里瓦特音乐中心驻场指挥以及香港和声艺术总监。

2015至2022年，林敬基任查尔斯顿交响乐团的音乐总监，并于2017年至2022年，担任伊利诺伊州交响乐团的音乐总监。此前，他还担任过巴尔的摩交响乐团教学项目的副指挥、辛辛那提交响乐团的助理指挥和香港室内乐团的首席指挥。

2011年，林敬基荣获孟菲斯国际指挥大赛的冠军，并于2009年在美国交响乐团联盟举办的华尔特指挥预演中指挥纳什维尔交响乐团。2008年，他与另外三位指挥被莱昂纳多·斯拉特金选中，在美国肯尼迪中心指挥美国国家交响乐团，这是他在美国的正式首演。近年间，他还曾指挥辛辛那提交响乐团、辛辛那提流行管弦乐团和巴尔的摩、底特律、布法罗、孟菲斯、夏威夷、布里瓦德、莫里迪恩等地的交响乐团，以及香港小交响乐团、香港管弦乐团、韩国城南市立交响乐团、贵阳交响乐团和台北市立交响乐团等。

在歌剧方面，他曾为布里瓦特音乐中心珍妮克歌剧院的多个制作执棒，并在辛辛那提歌剧院、巴尔的摩抒情歌剧院和卡斯尔顿音乐节担任助理指挥。近年来，他在美国斯波莱托艺术节、纽约林肯中心艺术节以及多伦多光影艺术节指挥过多部歌剧作品，广受赞誉。2010年，他在皮博迪音乐学院指挥马斯奈的《曼侬》，被《巴尔的摩太阳报》评为华盛顿及巴尔的摩区十大古典音乐节目。

林敬基曾于美国皮博迪音乐学院跟随古斯塔夫·迈尔 (Gustav Meier) 和马坎德·塔卡 (Markand Thakar) 学习指挥、于阿斯本的美国指挥学院跟随大卫·津曼 (David Zinman) 和穆里·西德林 (Murry Sidlin) 学习，并于美国国家指挥学院随莱昂纳多·斯拉特金 (Leonard Slatkin) 学习。在成为职业指挥之前，林敬基在英国剑桥大学圣约翰学院修读经济，并当过十年执业律师，从事国际金融业务。

2015年，美国约翰斯·霍普金斯大学校友会为林敬基颁发全球成就奖，以表彰他对霍普金斯大学优越传统的传承，并肯定其为学校及其专业领域作出的卓越贡献。

Meet the Orchestra

Tianjin Juilliard Orchestra

Led by Resident Conductor Ken Lam, the Tianjin Juilliard Orchestra presents up to 10 concerts each season, performing a diverse repertoire ranging from baroque to contemporary orchestral works, as well as pieces using traditional Chinese instruments. Resident faculty and visiting artists lead discussions, coach sectionals, and play side-by-side with students in rehearsals and performances. In recent seasons, the orchestra has also worked with renowned guest conductors such as Yu Long, Lin Daye, Chen Lin, Rachel Zhang and Shao En.

Violin Chihwan Kim, <i>Concertmaster</i> Zhiyi Dong, <i>Principal</i> Zihan Cheng Huan Ci* Molly He* Siqi Jing Minseon Jung Angelina Lee Nakyeom Lee Ruoyun Wang Siyu Wu Lina Xu Liu Zhang* Yijia Zhao Yuping Zhou* Ke Zhu	Yunbei Liu Jianxiu Song Xunbing Su Bass Jihoon Baek, <i>Principal</i> Xinyan Dong Yuyao Ji° Gege Man Mingyuan Wang Flute Yiding Chen Yulong He Puleum Kim Oboe Jordan Dale Yongqi Liu Yangkun Lv° Clarinet Xintong Cai Junle Chen Junhao He Bingzhi Wang° Bassoon Mingze Li Takao Sukegawa° Horn Jiapeng Li Jaben Yun Heng Sim Pei Yin Xu	Boxuan Zhang° Trumpet Jid-anan Netthai Binh Phan Binhan Zhou Trombone Jiawen Tan Xingjun Wang Yuehan Zhu° Timpani Yi Chen Jiyoung Kim * Guest Artist ° Public Education Arranged in alphabetical order
Viola Qin He, <i>Principal</i> Sheng-Chieh Lan Meitong Liu Zhangjuan Liu* Shengda Ren Kun Yan		
Cello Nathaniel Blowers, <i>Principal</i> Yan Jin Yun Kyung Jo Hyun Ah Lee Youngeun Lee Yu Lei		

乐团简介

天津茱莉亚管弦乐团

由驻团指挥林敬基领衔，天津茱莉亚管弦乐团在每个音乐季中献上约十场音乐会。从巴洛克时期曲目到当代作品，天津茱莉亚管弦乐团会为我们带来风格丰富的演绎，其中也包含了与中国传统乐器合作演奏的佳作。常驻教师与客座教师将指导乐队声部排练，并与他们一同练习和演出。乐团最近几个乐季还与著名的客座指挥合作，其中包括余隆，林大叶，陈琳，张洁敏，和邵恩。

小提琴 Chihwan Kim, <i>乐队首席</i> 董志一, <i>声部首席</i> Angelina Lee Minseon Jung Nakyeom Lee 程芷晗 慈欢* 何宇洁* 景思齐 王若贇 吴思雨 徐黎娜 张柳* 赵一甲 周雨平* 朱可	宋建琇 苏峤冰 Yun Kyung Jo 低音提琴 Jihoon Baek, <i>声部首席</i> 董欣颜 纪宇遥° 满格格 王明圆 长笛 Puleum Kim 陈一丁 何雨龙 双簧管 Jordan Dale 陆咏琪 吕阳坤° 单簧管 蔡欣潼 陈俊乐 何俊昊 王炳植° 巴松管 Takao Sukegawa° 李明泽 圆号 Jaben Yun Heng Sim	Pei Yin Xu 李嘉鹏 张柏轩° 小号 Binh Phan Jid-anan Netthai 周炳含 长号 檀嘉文 王星隼 朱岳涵° 定音鼓 Jiyoung Kim 陈毅 * 特邀艺术家 ° 公共教育 按照姓氏拼音/西方姓氏 首字母顺序进行排列
中提琴 何沁, <i>声部首席</i> 蓝圣杰 刘美彤 刘章卷* 任晟达 严坤		
大提琴 Nathaniel Blowers, <i>声部首席</i> Hyun Ah Lee Youngeun Lee 金艳 雷宇 刘芸贝		