

# Tianjin Juilliard Ensemble Concert

天津茱莉亚室内乐团音乐会

2022.10.21 19:30

Tianjin Juilliard Concert Hall

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Tianjin Juilliard  
天津茱莉亚学院

## Program

Friday, October 21, 2022, 19:30 Tianjin Juilliard Concert Hall

ANDRÉ CAPLET  
(1878-1925)

*Conte Fantastique*, for Harp and String Quartet  
Ke Karl Zhu, Violin  
Huan Ci, Violin  
Zhangjuan Liu, Viola  
Xinyang Lv, Cello  
Li-Ya Huang, Harp

LOUISE FARRENC  
(1804-1875)

Sextet in C Minor, Op. 40  
Allegro  
Andante sostenuto  
Allegro vivace  
Gergely Ittzés, Flute  
Mingjia Liu, Oboe  
Xiangyu Zhou, Clarinet  
Han Xiaoguang, Horn  
Akio Koyama, Bassoon  
Alvin Zhu, Piano

~Intermission~

CÉSAR FRANCK  
(1822-1890)

Piano Quintet in F Minor, Op. 14  
Molto moderato, quasi lento - Allegro  
Lento, con molto sentimento  
Allegro non troppo ma con fuoco  
Weigang Li, Violin  
Tarn Travers, Violin  
Honggang Li, Viola  
Yeonjin Kim, Cello  
Natalia Katjukova, Piano

## 曲目单

2022年10月21日, 星期五, 19:30 天津茱莉亚音乐厅

安德烈·卡普莱  
(1878-1925)

幻想故事, 为竖琴与弦乐四重奏而作  
朱可, 小提琴  
慈欢, 小提琴  
刘章卷, 中提琴  
吕昕阳, 大提琴  
黄立雅, 竖琴

露易丝·法朗克  
(1804-1875)

C小调六重奏, 作品40  
快板  
绵延的行板  
生气勃勃的快板  
盖尔盖伊·伊采什, 长笛  
刘明嘉, 双簧管  
周相宇, 单簧管  
韩小光, 圆号  
小山昭雄, 巴松管  
朱傲文, 钢琴

~中场休息~

塞扎尔·弗朗克  
(1822-1890)

F小调钢琴五重奏, 作品14  
很慢的中庸速度, 接近慢板速度-快板  
极富感情的慢板  
如火如荼的快板, 勿太快的速度  
李伟纲, 小提琴  
唐伟思, 小提琴  
李宏刚, 中提琴  
金尧珍, 大提琴  
娜塔莉亚·卡图科娃, 钢琴

### ANDRÉ CAPLET

#### *Conte Fantastique*, for Harp and String Quartet

André Caplet is remembered today, if it all, for his association with Claude Debussy, for whom he worked frequently as an orchestrator. Caplet's original compositions are stylistically redolent of the same early 20th-century French milieu, albeit with a personal touch, at times more aggressively modernist than the work of his more famous friend. Caplet's promising career was cut short by his service in the first world war. While he survived the conflict, an injury sustained during a gas attack led to his early death during the following decade.

Caplet's "Conte Fantastique" (Fantastic Tale), written near the end of his short life, is probably his best-known work. Its scoring for harp and string quartet technically makes it a piece of chamber music, but it is in fact a programmatic tone poem. The piece opens with a lengthy, dissonant introduction that is followed incongruously by a carefree waltz. The dissonant harmonic style of the introduction slowly reasserts itself, however, the dance gradually becoming unhinged. A sense of security is regained over the following section, slower and sweetly sensuous. The waltz, however, soon begins again, this time quickly achieving a state of frenzy that drives it fully off the rails. The music of the introduction returns, ending the work on a note of grim triumph.

### 安德烈·卡普莱

#### 幻想故事，为竖琴与弦乐四重奏而作

安德烈·卡普莱至今为人们所铭记。他与法国著名作曲家克洛德·德彪西交往甚密，为德彪西的许多作品做了配器工作。卡普莱的作品尽管有着其个人色彩，但在风格上仍带有浓烈的20世纪早期的法国气息。其作品有时甚至比他的好友德彪西更激进，更具现代主义的特点。卡普莱在音乐事业上的光明前途因他在第一次世界大战中服役而中断。虽然他在战争中幸存了下来，但由于在战争中遭受毒气伤害并留下后遗症，他于1925年早逝。

卡普莱在其短暂生命的尾声创作了《幻想故事》，这可能是他最著名的作品。该作品是一首竖琴和弦乐四重奏的室内乐曲目，但实际上是一首音诗。乐曲以一段漫长且不和谐的引子拉开帷幕，紧随其后的是无忧无虑的华尔兹，轻快而有趣。随后引子中不和谐的和声慢慢重现，舞蹈也慢慢变得不协调。在接下来的段落中，缓慢而惬意的音乐让人重获安全感。然而，华尔兹很快又开始了，这一次它迅速达到一种疯狂的状态，完全脱离了束缚。最后引子的音乐再现，全曲在冷峻而胜利感的音乐中落下帷幕。

### LOUISE FARRENC

#### Sextet in C Minor, Op. 40

Despite the onerous professional obstacles to women in the mid-19th century, Louise Farrenc (born Dumont) was able to work her way up to becoming a professor at the Paris Conservatory, eventually establishing herself as a widely respected piano pedagogue. She was also a prolific composer who wrote in a variety of genres, particularly chamber music. This C-minor sextet for the rare combination of the woodwind quintet and piano is in the conservative mode of her onetime composition teacher Anton Reicha, adhering strictly to classical forms.

The sextet's opening allegro is a largely lyrical sonata form movement whose rhythmic energy is mostly provided by the piano's restless figuration. The exposition's lengthy closing group contains surprising digressions into E-flat minor and C-flat major that delay the expected closure in the relative major. The sextet's slow movement is a Mozartian andante in rondo form. Its principal theme is first presented by the winds alone, the piano responding in dialogue. This theme undergoes extensive variation on each subsequent reprise. The sextet's finale is again cast in straightforward sonata form structure. Its most remarkable feature is a lengthy development that begins with an unexpected lurch into the distant key of E-major, from which the music gradually traces a long and circuitous path back to the tonic.

### 露易丝·法朗克

#### C小调六重奏, 作品40

在19世纪中叶, 尽管女性在职业发展上存在着巨大的阻碍, 出生于杜蒙特的露易丝·法朗克依然通过自身努力成为了巴黎音乐学院的一名教授, 最终成为了一位广受尊敬的钢琴教育家。她同时也是一位多产的作曲家, 创作了各种流派的作品, 尤其以室内乐见长。这首C小调六重奏是罕见的以木管乐器五重奏与钢琴组合的曲目, 保留了她曾经的作曲老师安东·雷哈的保守模式, 严格遵循了古典曲式。

这首六重奏开场的快板大体上是一个抒情式的奏鸣曲式乐章, 其节奏动力主要是由钢琴不间断的音型来提供。在呈示部漫长的结束段中包含了出人意料的离调到降E小调和降C大调, 从而推迟了预期中以关系大调的结束。该六重奏的慢乐章采用莫扎特式的回旋曲式行板。其主要主题由木管单独呈现, 加以钢琴对话式的回应。这个主题在后面的再现部经历了一系列变奏。末乐章再次采用了直白的奏鸣曲式结构。该乐曲最显著的特点是拥有一个漫长的发展部, 开始时出乎意料地突然转向远调系E大调, 然后音乐逐渐漫长而迂回的回到主音。

## CÉSAR FRANCK

## Piano Quintet in F Minor, Op. 14

Cesar Franck was, for much of his life, a marginal figure on the French musical scene. A Belgian of Germanic stock, he never quite slipped his outsider status even though he spent much of his life at the Paris Conservatory, first as a student and later as a professor. In a nation dominated by opera, he found his greatest creative success in instrumental music. Nevertheless, by his later life he had (like Messiaen in the next century) attracted a devoted circle of students drawn to his artistic integrity, seriousness of intent, and devotion to his pupils. Although theoretically a professor of organ, Franck became a de facto composition teacher, his disciples numbering among the most influential musicians of the younger generation. Franck was also, along with Saint-Saëns and Fauré, instrumental in establishing the French chamber music tradition. This piano quintet in F-minor was composed in 1879 when the late-blooming composer was already well into his fifties.

Franck's musical language, like that of many late Romantic composers, relies on copious use of Lisztian sequential transposition to provide coherence for its restless and frequent modulations. Franck's penchant for thematic transformation is also a Lisztian inheritance: the same thematic material, rhythmically transformed, often appears in different guises across multiple movements, providing a sense of thematic unity to the entire work. Franck uses this technique with great subtlety and imaginativeness, and the listener's delight as these melodic interrelationships gradually emerge into conscious awareness make his works well worth repeated hearings. Many important thematic seeds are planted over the course of the lengthy moderato that opens the quintet's first movement, beginning with a descending scale in dotted rhythms. The main body of the movement sets off with a restless unison motive, beginning a turbulent and chromatically unstable exposition that lacks the usual formal division into two distinct sections. Its second subject instead appears gradually in a fragmentary state, only finally coalescing into its complete form in the relative major at the last possible moment. The movement's lengthy development follows apace, driving the music's level of chromaticism to an ever-greater pitch of intensity and culminating in an explosive restatement of the introduction's descending scale figure. The recapitulation brings its own surprises: the long-awaited appearance of the second subject in the tonic major is repeatedly forestalled by unexpected recalls of a different figure from the introductory moderato.

The quintet's central adagio is cast in a large ternary structure based on two distantly related keys (A minor and D-flat major) whose stark juxtaposition was foreshadowed in the first movement's introduction. The adagio's dreamy and chromatically restless central section ends with a thematic transformation of the first movement's passionate second subject. The quintet's finale begins off-tonic (in A-minor, where the previous movement concluded) in a swirl of stormy tonal uncertainty. After over 50 bars, the belated arrival of F major is reinforced by the initial statement of the heroic principal theme. The movement's hushed second subject is first introduced a world away in B-major, its colorful harmonic relationships creating a Schubertian sense of suspended time. The movement's recapitulation is heralded by the combination of these two themes in an exhilarating fashion. The finale's coda begins with one last thematic transformation of the first movement's romantic second subject (once again in D-flat major), and from there it is a madcap stretto dash to the finish line, where the work closes with a series of gruff, modally ambiguous repeated F's.

## 塞扎尔·弗朗克

## F小调钢琴五重奏, 作品14

塞扎尔·弗朗克一生中的大部分时间都是以法国音乐界的边缘人物而存在。作为一个有着日耳曼血统的比利时人, 尽管他一生中大部分时间都在巴黎音乐学院度过, 先是作为学生, 后来成为教授, 但他始终没有摆脱自己局外人的身份。在一个歌剧盛行的国家, 他最大的创作成就却是在器乐方面。然而, 在他的晚年生活中, 他像20世纪法国作曲家奥利维埃·梅西安一样, 吸引了一大群忠实的学生, 他们为他的艺术操守、专注精神以及对学生的奉献所折服。理论上来说, 弗兰克是一名管风琴教授, 但他实际上是一名作曲老师, 他的弟子在年轻一代最有影响力的音乐家中名列前茅。弗兰克与卡米尔·圣桑和加布里埃尔·福雷一起, 为法国室内乐传统的建立发挥了重要作用。这首F小调钢琴五重奏创作于1879年, 当时这位大器晚成的作曲家已年过五旬。

弗兰克的音乐语言, 与许多后期浪漫主义作曲家一样, 依赖于大量使用李斯特式的模进转调, 使其变幻纷繁的调性变换具有连贯性。弗兰克对主题转换也偏向对李斯特式的传承: 同样的主题素材, 巧妙地转换节奏, 而且经常使其以不同的形式出现在多个乐章中, 让整个作品在主题上具有统一性。弗兰克将这种技巧运用得极为精妙且富有想象力, 随着这些旋律的相互关系逐渐形成自觉意识, 听者的喜悦之情也随之而生, 使其作品值得反复聆听。许多重要的主题都是在五重奏第一乐章的长篇中板埋下伏笔, 以附点音符的下行音阶开始。乐章的主体部分以连续齐奏主题动机开启, 以急促而不稳定的半音阶开启呈示部, 这与通常在形式上将其划分为清晰的两部分的创作手法大不相同。第二主题以一种零散的形式逐渐显现, 直至最后一刻才与关系大调合并。乐章的漫长发展部紧随其后, 推动音乐的半音阶来到了一个前所未有的强度, 并在引子的下行音阶中使再现部达到高潮。再现部本身也出其不意: 期待已久的第二主题在主音中一再被一个来自引子中板里的音型所打断。

五重奏的中央慢板是建立在两个远系调(A小调和降D大调)为基础的大型三段体结构, 在第一个乐章的开头就预示了其鲜明的并列关系。慢板中梦幻般的、连续的半音在第一乐章激情洋溢的第二主题转换中结束。末乐章在(A小调, 前一乐章在此结束)暴风雨般的不确定无主调漩涡中开始。在50多小节之后, 迟来的F大调以英雄式的主题首次出现。该乐章的第二个主题是首次在B大调中引入一种遥远的情景, 其和声色彩关系创造了舒伯特式的时间延留感。在这两个主题令人振奋的结合中, 乐章的再现部开始。末乐章的尾声以第一乐章充满浪漫色彩的第二个主题的最后一次转调开始(同样是降D大调), 然后以一个疯狂的加速冲到终点, 最后, 作品在一阵低沉的、模糊的重复F中结束。

## Meet the Ensemble

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### Tianjin Juilliard Ensemble

The Tianjin Juilliard Ensemble is a world-class, mixed-instrument ensemble showcasing the distinguished faculty from The Tianjin Juilliard School.

As the resident ensemble of The Tianjin Juilliard School, The Tianjin Juilliard Ensemble features some of the world's finest classical musicians. They are solo artists and former members of award winning chamber groups and top orchestras from North America, Europe, and Asia.

These accomplished performers blend their talents to present concerts that draw on the musicians' international backgrounds, creating programs that are both dazzling and thought-provoking. The Ensemble encompasses strings, winds, brass, harp, percussion and piano allowing for versatile programming including both small and large ensemble repertoire.

As one of the most exciting new ensembles in China, The Tianjin Juilliard Ensemble kicked off its inaugural season in 2019 with performance tours in China and South Korea in addition to regular concert series in Tianjin and Beijing.

## 乐团介绍

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### 天津茱莉亚室内乐团

天津茱莉亚室内乐团由天津茱莉亚学院的杰出教师团队组成，是具有国际水准、多重编制的室内乐团。

作为天津茱莉亚学院的常驻乐团，天津茱莉亚室内乐团拥有一批世界上最优秀的古典音乐艺术家。他们是独奏艺术家，也是北美、欧洲和亚洲一些屡获殊荣的室内乐组合及顶级管弦乐团的前成员。

这些成就斐然的音乐家们济济一堂，结合国际多元文化背景，呈现精彩纷呈且引人深思的曲目。其配置包含弦乐、木管、铜管、竖琴、打击乐及钢琴，满足不同类型室内乐编制的多样化曲目编排，以飨观众。

这支备受期待的新生室内乐团于2019年开启首个演出季，其巡演足迹遍及中国、韩国等，并于京津两地定期推出系列音乐会。