

Tianjin Juilliard Orchestra Concert

Ken Lam, Conductor

天津茱莉亚管弦乐团音乐会

林敬基, 指挥

2022/10/30 15:00

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅



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Program

Sunday, October 30, 2022, 15:00 Tianjin Juilliard Concert Hall

CARL MARIA VON WEBER
(1786-1826) *Der Freischütz Overture*

NICCOLO ATHENS
(b.1988) *A "Jiangnan" Overture*

RICHARD WAGNER
(1813-1883) *Prelude to Die Meistersinger von Nürnberg*

~Intermission~

JOHANNES BRAHMS
(1833-1897) *Symphony No.2 in D major, Op.73*
Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

曲目单

2022年10月30日, 星期日, 15:00 天津茱莉亚音乐厅

卡尔·马利亚·冯·韦伯
(1786-1826) 《自由射手》序曲

尼科洛·安森
(b. 1988) 江南序曲

理查德·瓦格纳
(1813-1883) 《纽伦堡的名歌手》序曲

~中场休息~

约翰内斯·勃拉姆斯
(1833-1897) D大调第二号交响曲, 作品73
勿太过的快板
适中的慢板 - 保持速度且优雅
优雅的稍快板, 接近小行板速度 - 不过促的急板
富精神的快板

Der Freischütz Overture

Weber's 1821 opera *Der Freischütz* (The Freeshooter) is not only one of the cornerstones of early German Romantic music, but also one of the first pieces of orchestral music in which many passages seem to have been conceived with the express purpose of exploiting the orchestra's developing coloristic possibilities. This is apparent right from the outset of its overture's slow introduction, where pairs of horns over a bed of murmuring strings evoke the archetypical German fairy tale forest familiar to readers of the Brothers Grimm the world over. Following this is a haunting passage in which the dark colors of the timpani and low clarinets combine with the diminished seventh harmony to presage the demonic atmosphere of the opera's famous "Wolf's Glen" scene. The main "sonata form" body of the overture that follows is also based on themes heard later in the opera. The stormy first theme is a portrait of the opera's hero Max, while the melody representing the opera's female lead, Agathe, serves as the exposition's second subject. This gendered duality is representative of a trend in the development of sonata form that began to emerge in the early 19th century, shortly to be codified by Adolf Marx in his celebrated treatise and then projected anachronistically back onto the music of Beethoven. The model of sonata form underpinning this overture did, however, prove to be irresistible for many composers throughout the rest of the 19th century, particularly its "redemptive" resolution of the feminine second theme into the tonic major, serving as emphatic climax and conclusion and giving the form a new dramatic power and compelling teleological shape.

《自由射手》序曲

韦伯创作于1821年的歌剧《自由射手》(德语: *Der Freischütz*)不但是许多早期德国浪漫主义音乐的基石之一,也属于首批管弦乐曲,其中许多段落的编写似乎都有一个目的,那就是发掘乐团在音乐色彩呈现上的可能性。显然,这体现在了序曲开篇缓慢进入的开头,多对号角在一片弦乐器的低语中响起,呈现出一座典型的德国童话森林场景,这对于全球各地读过格林童话的人来说是很熟悉的。接下来是一段久久萦绕在听众心头的段落,定音鼓沉重的音调加上低沉的单簧管以及减弱的属七和弦,将这部歌剧中著名的"狼谷"场景中魔鬼降临般的氛围演绎了出来。序曲中"奏鸣曲形式"的主体部分随后出现,这一部分是基于歌剧后部分主旋律编写的。第一段旋律颇为激烈,描绘了歌剧主人公马克思的形象。相对应地,属于女主人公阿加特的旋律则被作为了呈示部的第二主旋律。这种以二元分性别划分旋律的方式代表了奏鸣曲形式在19世纪初的发展趋势,后来很快被阿道夫·马克思(Adolf Marx)写进了他的知名专著中。这种形式也出现在了贝多芬的音乐作品中,但与时代格格不入。然而,19世纪初以来,这支序曲背后的奏鸣曲形式模式确实受到了大部分作曲家的青睐,尤其是在其中较为柔美的第二旋律和声中,不协和音向主调音大调转换形成了"救赎式"的氛围,成为了一个明显的高潮和结尾部分,也令这种形式具有一种前所未有的戏剧张力,成功呈现出扣人心弦的情景。

A “Jiangnan” Overture

TJS faculty member Niccolo Athens's compositions achieve two often-sought but seldom-achieved goals: a meaningful dialogue between “East and West” musical aesthetics, and a merging of sharp intellect with innate, organic musicianship.

His Jiangnan Overture (or Overture on Zhejiang Folk-songs) was commissioned by the Tianjin Juilliard Ensemble in 2019 for oboe, clarinet, violin, viola, and double bass. Athens orchestrated the version you will hear today in the summer of 2021. He says the following about the chamber version:

When I was commissioned by the Tianjin Juilliard Ensemble to compose a work for oboe, clarinet, violin, viola, and double bass using Chinese folk-songs, I went in search of tunes that were beautiful, but not well-known. Several weeks' perusal of a massive collection of folk-songs from Zhejiang province (an area of the country for which I feel a particular affinity) eventually yielded the three melodies on which this work is based. I chose them both for their intrinsic melodic beauty, and for their developmental potential.

The overture begins with a short introduction in a quick tempo, presaging music that will be heard later on in the work. Following this, the first of the folk-songs, a “mountain song” from Chaozhou, is introduced by the clarinet, followed by a richly harmonized version for the entire ensemble. After a rapid modulation, the second folk-song, a flowing melody from Changxing County, follows in turn. It is played first by the viola, and then by the oboe and violin in alternation. A short transition to a faster tempo leads to the initial presentation of the final folk-song, whose outline had been hinted at earlier in the overture's introduction. This final melody is a vigorous fishermen's chant from the island city of Zhoushan, first played by the entire ensemble in unison. Because this melody is much briefer than the preceding two, it is presented eight times in total, and is played by each instrument in the ensemble at least once, including the double bass. The varied presentations of the melody become increasingly chromatic as they progress. The final variation, however, amounts to a kind of tonal return, which leads directly into a broad restatement of the lyrical, second folk-melody by the violin, underneath which the galloping rhythms of the fisherman's chant continue unabated in the oboe and clarinet.

With increased forces and the addition of second violin, cello, bassoon, horn, trumpet, trombones, and percussion, Athens expands his timbral palette in the orchestral version and brings the piece to new life. In times where travel has become a rarity, this Jiangnan Overture affords us an intimate window into Zhejiang province as seen through the eyes of a composer deeply at home both in the US and China.

江南序曲

天津茱莉亚学院教师尼科洛·安森的作品实现了“东西方”音乐美学之间蕴意丰富的对话，以及敏锐智慧与天生音乐才能的和谐共融。这两个目标一直为人们所追求，但鲜少被达到。

2019年，天津茱莉亚室内乐团委约尼科洛·安森创作了《江南序曲》（又称《浙江民歌序曲》），演奏乐器包括双簧管、单簧管、小提琴、中提琴和低音提琴。而您今天将听到的版本，是安森在2021年夏天重新编排的管弦乐版。对于这一室内乐版本，他表示：

“我受天津茱莉亚室内乐团委约，以中国民歌为素材创作一部由双簧管、单簧管、小提琴、中提琴和低音提琴演奏的作品。为此，我开始寻找好听但鲜为人知的中国民歌小调。我花了几周时间浏览了一本浙江民歌作品集（浙江是中国的一个省份，也是一个让我倍感亲切的地方），最终选择了三首小调，以此为基础开始创作。之所以选择这三首，一方面是因为它们本身旋律优美，另一方面则是因为它们具备发挥的空间。

序曲的开头是一小段快节奏的引子，预示着接下来会出现的曲调。引子过后，首先出现的是一首来自潮州民间的“山歌”。这部分先以单簧管奏出，接着加入乐团集体丰满的和声。而后，乐团迅速转调，进入第二首民歌，即长兴县的“马灯调”。流畅的曲调首先在中提琴上奏响，然后由双簧管和小提琴交替演奏。音乐迅速变奏，以更快的节奏进入第三首民歌。虽然它是第一次出现，但其大致轮廓在引子部分已有所暗示了。这是一支来自舟山群岛的渔民号子，铿锵有力，首次由乐团全体齐奏呈现。由于长度较前两首民歌更短，它在曲子中反复出现了八次，乐团中包括低音提琴在内的每种乐器都至少演奏了一遍。随着音乐的推进，这段旋律的色彩越来越丰富，但到了最后一段变奏，却呈现出调式上的回归。随后，富于歌唱性的第二首民歌的旋律在小提琴声部再现，而双簧管和单簧管声部演奏的明快渔歌号子则全程保持高亢嘹亮，盖住了前者的音量。

随着乐团的壮大，安森在管弦乐版本中扩展了音色，演出阵容加入了第二小提琴、大提琴、巴松管、圆号、小号、长号和打击乐器，给原曲注入了新的活力。当旅行变的不易时，《江南序曲》以这位熟知中美文化的作曲家的视角，为我们提供了一扇领略浙江风情的窗口。

Prelude to Die Meistersinger von Nürnberg

In his 1868 opera Die Meistersinger von Nürnberg, Wagner's only mature comedy, the composer sought to create a mythical origin story for the roots of authentic German art. At the same time, he cast his opera as a parable (highly relevant to the contemporary aesthetic debates in which he was a primary participant) of what he saw as the correct attitude towards the preservation and advancement of art: a balance between bold innovation and respect for one's forebears. This ideal is embodied in the character of Hans Sachs, the opera's mentor figure who is loosely based on an actual 16th century historical figure. In the opera's music Wagner sought to encompass the entire span of German musical culture as he then saw it, reaching back from his by then fully formed late-Romantic musical language into the music of Bach, whose polyphonic style he incorporated into the opera with astonishing mastery.

The opera's overture (or prelude, as Wagner by then insisted), although based on themes and motives that figure prominently in the musical drama that follows, does not pour them into a conventional sonata form mold. The prelude instead unfolds (like the prelude to its predecessor Tristan und Isolde, although utterly different in character) as an unstoppable, unbroken melodic outpouring, driven by a series of carefully prepared and then frustrated dominated pedals, imbuing the music with irresistible forward drive. One of the overture's most memorable episodes is a Bachian parody of quacking double reeds – a perfect picture of the pedantry that characterizes Beckmesser, the drama's principal antagonist. As the prelude approaches its conclusion, a final and particularly emphatically prepared dominant pedal is finally allowed to resolve, leading into a real musical masterstroke: the seemingly effortless contrapuntal combination of three of the most prominent themes. Each seemingly independent layer is audible with perfect clarity but, in an matched polyphonic tour de force, they are revealed to form a perfect counterpoint with their fellows.

《纽伦堡的名歌手》序曲

瓦格纳于1868年创作了歌剧《纽伦堡的名歌手》，他唯一一部成熟的喜剧作品。其中，作曲家尝试为真正的德国艺术根源创造一个神话般的起源故事。同时，他也将自己的歌剧设定成一个寓言故事（与他当时主要参与的各种美学争论高度相关），其中蕴含了他所认为的对艺术保存、艺术进步应当持有的正确态度，即：在大胆创新和尊敬先辈之间找到平衡。这一理想被寄托在了歌剧中的导师型人物汉斯·萨克斯身上，其形象部分参考了16世纪时期历史上的真实人物。在为这部歌剧创作音乐时，瓦格纳想在其中融入他当时所了解到的所有德国音乐文化，回顾他当时已成型的浪漫主义晚期音乐语言，以及巴赫音乐元素。他娴熟地掌握了巴赫音乐那种韵律变化的特点，并将其运用在了这部歌剧里。

这部歌剧的序曲（也称序幕，瓦格纳当时坚持这一称法）基于人物在音乐剧中遵循的旋律和动机，但并未采用传统的奏鸣曲形式框架。与之相反地，这段序曲以势不可挡、接连而至的方式铺展开来，旋律迸发喷涌（与作曲家之前的作品《特里斯坦与伊索尔德》序曲一样的处理，但二者角色迥然不同）。主导这一铺展的是经过精心编排、随后逐渐弱化的持续音，将整段音乐以极富感染力之态推进了下去。序曲中最具记忆点的部分是一首对巴赫音乐的滑稽模仿，期间采用双簧乐器演奏出嘎嘎声，很好地描绘出故事反派贝希梅森的迂腐形象。序曲渐近尾声，最后的一段被尤其强调的属音持续音终于停下了，随之而来的部分可谓是极具大师风范的一段编排：三段最明显的旋律被以对位音乐的方式组合在了一起，仿佛浑然天成。每一个看似独立的层次在听觉上都呈现出清晰的质感，而这些层次的显现都是为了让其在一个能匹配、有韵律变化的绝妙段落相互构成复调形式。

Symphony No.2 in D major, Op.72

Brahms's first symphony was famously the result of a protracted multi-decade struggle with the spirit of Beethoven that finally culminated in a work he felt could stand up to the weight of the symphonic tradition. He labored over his C minor symphony endlessly, and while the result is undeniably powerful and astoundingly rich in developmental depth, its determined effort to emulate and surpass the struggle and victory narrative of Beethoven's fifth and ninth symphonies can be exhausting for the listener. Brahms's second symphony, on the other hand, came quickly, and was written over the course of a single summer in 1877 as the composer basked in the glow of his newfound confidence as a symphonist. The music's prevailing pastoral mood, although tinged by turns with inimitable Brahmsian melancholy, seems nevertheless to accord with the symphony's relatively untroubled creative birth.

While the second symphony's first movement is broad and lyrical, it is no less concerned with thematic economy than the opening movement of its turbulent predecessor. The lower-neighbor figure (D-C#-D) that opens the symphony in the lower strings goes on to pervade the entire first thematic group in eminently audible fashion. The second theme that follows, first appearing in the mediant key of F# minor, is a gorgeously elaborated variant of Brahms's famous lullaby. A long searching modulatory passage featuring a stubbornly syncopated ostinato figure finally achieves the dominant key, where a restatement of the lullaby theme in the major mode ends the exposition.

The symphony's second movement, unlike so many of Brahms's interior movements, is a true adagio, albeit of relatively modest proportions. While cast in the key of B-major, frequent admixtures from the parallel minor make this the symphony's darkest movement. Following a first theme that takes the form of a poised lyrical statement by the cellos, a modulatory bridge in the shape of a fugal exposition leads to a gently syncopated secondary theme (later absent from the recapitulation) dominated by the woodwinds. Later, the movement's stormy development section is briefly invaded by the three-note motive that opened the symphony, now making its appearance as an obstructive foreign element.

The symphony's brief third movement, while taking as its starting point the usual contrast of scherzo and trio (or in this case, minuet and trio), is nevertheless formally sui generis. A lilting dance in G-major dominated by the pastoral double reeds alternates with a duple meter presto full of rustic vigor that later returns in triple-meter transformation. A final restatement of the main tune begins a semitone "off" in F sharp-major, but quickly finds its way back to the tonic where the movement concludes.

The symphony's finale begins back in D-major with a hushed melody once again dominated by the three-note lower neighbor motive that opened the work. The confident song-like second theme that follows is also underpinned by this same motive murmuring along in the accompaniment. Unlike the previous movement, this finale hits all the expected formal points with satisfying sureness, culminating in a coda where a celebratory transformation of the second subject ends the symphony in a blaze of glory.

《纽伦堡的名歌手》序曲

众所周知，勃拉姆斯的第一部交响乐作品是他多年以来挣扎于贝多芬作品风格之中的成果，此作一出，他发现自己终于作出了最合心意的作品，能够经得起交响乐传统的考量。他在C小调交响曲上反复钻研，费尽心思，创作出了无可否认的强大旋律和极其深邃的发展部，但他决心要作出比肩甚至超过贝多芬《第五交响曲》、《第九交响曲》中那种抗争与胜利情绪的作品，这可能会让听者不甚疲惫。而勃拉姆斯的《第二交响曲》的创作过程却尤为顺利，仅花了1877年一个夏天就写好了，那时这位作曲家正重拾了属于一位交响乐作曲家的自信，整个人沐浴在这种氛围之中。乐曲之中充斥着田园牧歌式的情绪，偶尔穿插着独树一帜的勃拉姆斯式忧郁，整体却与这首交响乐相对平静、充满创造性的诞生过程十分协调。

《第二交响乐》中第一乐章整体宽广抒情，但它并不比《第一交响曲》中喧闹的开场乐章更简洁。此曲以临近低音型 (D-C#-D) 的弦乐开场，接着持续演奏，让第一组乐器整体延续这一氛围，直至声量浩大之势。紧随而来的第二部分旋律第一次出现在了F#小调的中音段中，是他对自己著名的《摇篮曲》进行的一次精妙变奏。接着出现了一段偏长的、探究式的调节段落，切分的固定音型在其中反复奏响，最终落到属音调上，以大调调式摇篮曲旋律的再现结束了呈示部。

与勃拉姆斯的许多室内乐章不同，这部交响乐的第二乐章是一首真正的柔板，只不过整体均衡度相对温和。虽然采用了B大调旋律，乐章中却频繁加入了同时行进的小调，造就了这部交响乐中最为低沉的一个乐章。第一段主旋律通过大提琴呈现了优雅的田园意境，这之后便是一个调节性的桥段，以赋格曲呈示部的形式引向略微切分的第二旋律（后者在再现部不会再出现），主要由木管乐器演奏。接下来的乐章出现了激烈的发展部，随后又短暂加入了三音符动机开启整个交响乐，像是一个格格不入的陌生元素。

这部交响乐的第三乐章较为简短，尽管将通常对比明显的诙谐曲和三重奏（或者说这一部分的小步舞曲和三重奏）作为开头，形式上却显得别具一格。旋律轻快的G大调以田园风格的双簧乐器奏响，期间交织着充满质朴乡村活力的二拍子急板乐曲，后又在三拍子变换中再度回归。主调中最后再现部升F大调以一个半音程结尾，随后很快回到了主调音，乐章也随之收尾。

这部交响乐的最后一章又是从D大调开始的，初始时旋律沉静，整个开头主要由临近低音型三音符动机构成。这一动机在伴奏中如轻声低语一般，支撑起了随后的第二段中如歌如颂、从容不迫的主旋律。不同于前一个乐章，终章采用了可预见式的形式节奏，营造出令人满意的沉着氛围，接着在尾声抵达高潮，第二段主旋律向着欢乐情绪的转变戛然而止，在这部交响乐的末尾迸发出壮丽辉煌之感。

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 Orchestra's 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

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 addition to concerts led by the resident conductor, 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

Minseon Jung, *Concertmaster*
Angelina Lee, *Principal*
Zihan Cheng
Huan Ci*
Zhiyi Dong
Molly He*
Wei He^
Siqi Jing
Chihwan Kim
Nakyeom Lee
Weigang Li^
Tarn Travers^
Ruoyun Wang
Siyu Wu
Lina Xu
Angelo Xiang Yu^
Liu Zhang*
Yijia Zhao
Yuping Zhou*
Ke Zhu

Viola

Qin He, *Co-Principal*
Sheng-Chieh Lan, *Co-Principal*
Honggang Li^
Meitong Liu
Zhangjuan Liu*
Shengda Ren
Kun Yan

Cello

Nathaniel Blowers, *Co-Principal*
Yun Kyung Jo, *Co-Principal*

Yan Jin

Yu Lei
Yunbei Liu
Jianxiu Song
Xunbing Su

Bass

Jihoon Baek, *Principal*
Xinyan Dong
Yuyao Ji°
Gege Man
Mingyuan Wang

Flute

Diego Acosta
Yulong He
Puleum Kim
Viktoriya Klyukina

Oboe

Jordan Dale
Yongqi Liu
Yangkun Lv°

Clarinet

Xintong Cai
Junle Chen
Junhao He
Bingzhi Wang°

Bassoon

Mingze Li
Meng Song
Takao Sukegawa°

Horn

Jiapeng Li
Jaben Yun Heng Sim
Pei Yin Xu
Boxuan Zhang°
Zhiyang Zhou°

Trumpet

Jid-anan Netthai
Binh Phan
Binhan Zhou

Trombone

Danilo Contreras
Jiawen Tan
Tenzinyixi
Ryan Shaw
Xingjun Wang
Yuehan Zhu°

Tuba

Di Zhou

Timpani

Yi Chen
Jiyoung Kim
Chaeyeong Lee

Harp

Tongxin Chen

* Guest Artist

^: Resident Faculty

° Public Education

Arranged in alphabetical order

乐团简介

天津茱莉亚管弦乐团

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。在驻团指挥带领的音乐会之外，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

Minseon Jung, *乐队首席*
Angelina Lee, *声部首席*
Chihwan Kim
Nakyeom Lee
程芷晗
慈欢*
董志一
何为^
何宇浩*
景思齐
李伟纲^
唐伟思^
王若贇
吴思雨
徐黎娜
于翔^
张柳°
赵一甲
周雨平*
朱可

中提琴

何沁, *联合声部首席*
蓝圣杰, *联合声部首席*
李宏刚^
刘美彤
刘章卷*
任晟达
严坤

大提琴

Nathaniel Blowers, *联合声部首席*
Yun Kyung Jo, *联合声部首席*
金艳

雷宇

刘芸贝
宋建琇
苏岫冰

低音提琴

Jihoon Baek, *声部首席*
董欣颜
纪宇遥°
满格格
王明圆

长笛

Diego Acosta
Puleum Kim
Viktoriya Klyukina
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
宋萌

圆号

Jaben Yun Heng Sim
Pei Yin Xu
李嘉鹏
张柏轩°
周智阳°

小号

Jid-anan Netthai
Binh Phan
周炳合

长号

Danilo Contreras
Ryan Shaw
丹增伊西
檀嘉文
王星隼
朱岳涵°

大号

周棣°

定音鼓

Jiyoung Kim
Chaeyeong Lee
陈毅

竖琴

陈潼忻

* 特邀艺术家

^: 常驻教师

° 公共教育

按照姓氏拼音/西方姓氏
首字母顺序进行排列