

# Tianjin Juilliard Ensemble Concert

天津茱莉亚室内乐团音乐会

2022.11.11 19:30

Tianjin Juilliard Concert Hall

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Tianjin Juilliard  
天津茱莉亚学院

## Program

Friday, November 11, 2022, 19:30 Tianjin Juilliard Concert Hall

MAURICE RAVEL  
(1804-1875)

*Chansons madécasses*

*Nahandove*

*Aoua*

*Il est doux*

Yinpei Han, Mezzo-soprano

Gergely Ittzés, Flute

Nathaniel Blowers, Cello

Linda Ruan, Piano

SAM WU  
(b. 1995)

*Songs across the Aeons* (2021)

*Ascending the Tower of Cranes*

*Silent Mountains*

*Twilights in the Desert*

*The Big Dipper High in the Sky*

Yinpei Han, Mezzo-soprano

Gergely Ittzés, Flute

Angelina Lee, Violin

Hyunah Lee, Cello

Alvin Zhu, Piano

~Intermission~

FRANZ SCHUBERT  
(1797-1828)

*Der Hirt auf dem Felsen*, Op. 129

Xueyan Fan\*, Soprano

Xiangyu Zhou, Clarinet

Allie Su, Piano

OTTORINO RESPIGHI  
(1878-1925)

*Il tramonto*

Yinpei Han, Mezzo-soprano

Tarn Travers, Violin

Chihwan Kim, Violin

Honggang Li, Viola

Youngeun Lee, Cello

\* Guest Artist

## 曲目单

2022年11月11日, 星期五, 19:30 天津茱莉亚音乐厅

莫里斯·拉威尔  
(1804-1875)

香颂之马达加斯加之歌

那罕多夫啊

奥瓦

睡眠是甜美的

韩音培, 女中音

盖尔盖伊·伊采什, 长笛

Nathaniel Blowers, 大提琴

阮京子, 钢琴

吴承昊  
(b. 1995)

唐诗神游四首 (2021)

登鹳雀楼

空山不見人

大漠孤煙直

北斗七星高

韩音培, 女中音

盖尔盖伊·伊采什, 长笛

Angelina Lee, 小提琴

Hyunah Lee, 大提琴

朱傲文, 钢琴

~中场休息~

弗朗茨·舒伯特  
(1797-1828)

岩石上的牧羊人, 作品129

范雪妍\*, 女高音

周相宇, 单簧管

苏宇莹, 钢琴

奥托里诺·雷斯庇基  
(1878-1925)

日落

韩音培, 女中音

唐伟思, 小提琴

Chihwan Kim, 小提琴

李宏刚, 中提琴

Youngeun Lee, 大提琴

\* 特邀艺术家

## MAURICE RAVEL

*Chansons madécasses*

Exotic themes were a recurring motif in Ravel's music (Shéhérazade and Tzigane spring immediately to mind). In the case of his "Chansons madécasses" (Songs of Madagascar) of 1924 this exoticism is filtered through the neo-primitivist resonances of Stravinsky's "Rite of Spring," then only a decade old. These influences are, however, softened by the composer's usual refined sensibility. The text of the "Chansons madécasses" is considerably older, coming from an 18th century collection of poetry (ostensibly translations) of the same name by the French poet Évariste de Parry. De Parry grew up on Réunion Island, a French colonial possession several hundred kilometers East of Madagascar.

The text of the first song is situated at the usual confluence of exotic and erotic, permeated by sensuous nocturnal forest imagery. Ravel's setting of the opening stanza for voice and cello alone is an example of his miraculous ability to achieve an exquisitely personal expression using only the simplest of materials. While Madagascar was a French colony at the time of this work's composition, the second song's text at least somewhat complicates the obvious post-colonial reading. This poem called forth from the usually gentle Ravel some of the most violently dissonant music he ever composed, particularly the grating polytonality between the piano and cello ostinato figures. The final song's text is somewhat like that of the first in its exotic-erotic content, but more impersonal in tone. Ravel's setting combines the sinuous melodiousness of the first song with the pungent polytonality of the second, creating an aura of sustained dissonance resolved only over the work's rapt final bars.

## 莫里斯·拉威尔

## 香颂之马达加斯加之歌

在莫里斯·拉威尔的作品中，异国情调是一个反复出现的主题，会让人立即联想到《天方夜谭》和《茨冈狂想曲》。在他1924年的作品《马达加斯加之歌》中，这种异国情调则源自与斯特拉文斯基《春之祭》所传达出的新原始主义的共鸣，而《春之祭》的诞生仅比《马达加斯加之歌》早十年。在拉威尔一贯精致感性的创作手法之下，《春之祭》中原本极度粗狂原始的色彩在《马达加斯加之歌》中得到了细腻柔化。《马达加斯加之歌》的文本部分历史久远，出自18世纪法国诗人埃瓦里斯特·德·帕尔尼的同名诗集（经字面翻译后成文）。德·帕尔尼在留尼汪岛长大，该岛是一处位于马达加斯加以东几百公里之外的法国殖民地。

第一首曲目的文本部分充斥着异国情调与风月气息的交合与缠绵，通篇弥漫着穿梭于夜间森林的愉悦之感。在开场诗篇的编排上，拉威尔仅选用了声乐和大提琴两个元素，展现出他一贯以来用最简练的元素敏锐表达个人感受的能力。虽然该诗写于马达加斯加隶属于法国殖民地时期，但相较于当时后殖民时期文学浅显平淡的普遍特性，第二首曲目的内容在某种程度上来说还是更加丰腴饱满。在这首曲目中，拉威尔一改往日的温和，谱写出了他创作生涯中最激烈的不和谐音，尤其是钢琴与大提琴在多调性技法下碰撞出的尖锐刺耳的旋律。与第一首曲目的文本相呼应，最后一首曲目的内容仍然弥漫着些许异国情调与风月气息，但其音调却给人一种越发疏离冷漠的感觉。拉威尔将第一首曲目曲折起伏的旋律与第二首曲目尖锐刺耳的多调性糅为一体，创造出一种持续不和谐的音调。而这种紧张的氛围将一直延续到乐章的最终小节，随着作品进入尾声而悄然沉寂。

### SAM WU

#### *Songs across the Aeons*

*Songs across the Aeons* sets four poems by the Taiwanese literary giant Yu Kwang-Chung. Each text responds to a specific classical poem from the Tang dynasty: in some, Yu injects his wry sense of humor; in others, he reflects upon the sweep of time and history that separates the Tang from us; in yet others, he provides the Tang writers with narrative methods derived from contemporary cinema and photography, allowing us to feel more “at home” in Tang poetry, and inviting the poets of antiquity to speak with renewed vigor and urgency.

### 吴承昊

#### 唐诗神游四首

《唐诗神游》组诗共四首诗作，出自中国台湾文学巨匠余光中之手，每首诗都是其对应的一首唐诗的思考：一部分展现了余光中作为文人的幽默风趣；一部分流露出他对无情的时间和历史将盛唐与现世分隔的反思；还有一部分则是他以从当代电影和摄影中衍生出来的叙事方法为唐代诗人献策。每一首诗读起来都亲切易懂，让我们切身体会到盛唐诗歌的魅力，犹如千古诗人亲临，又带着一种全新的生命力在你耳旁低语。

## FRANZ SCHUBERT

*Der Hirt auf dem Felsen*, Op.129

*Der Hirt auf dem Felsen* ("The Shepherd on the Rock"), one of Schubert's last compositions, is a sui generis work, unique in his output. At first glance it appears to be an oversized lied with an obligato part for clarinet, but in fact it more closely resembles a miniature operatic scene. The piece was written for the soprano Anna Milder-Hauptmann, and its vocal writing is relatively virtuosic by Schubertian standards, featuring a broad range and copious use of coloratura and melisma. Apart from its larger scale and the addition of the clarinet, this operatic approach to the voice distinguishes this work from the main body of Schubert's lieder and reminds us that, even though none of these works survive in the repertoire, Schubert made many attempts to compose for the lyric stage.

The work's text divides neatly into three parts. The outer sections set the words of Wilhelm Müller (on whose poems many of Schubert's songs are based), while the central section sets a text of uncertain authorship. The drama of the work is all internal: a shepherd sits on a hilltop, contemplating love, solitude, and the coming of spring.

After a lengthy introduction for clarinet and piano sets the scene, the spacious first section in B-flat Major unfolds at a leisurely pace, the clarinet responding to the voice, evoking the echoes of the shepherd's song as it redounds among the mountain valleys. The central section is centered in G-Minor but contains many deft Schubertian modulations that respond to the psychological nuances of the text, a portrait of nocturnal loneliness that ends with a longing, heavenward glance. The final section is an exuberant portrait of joy at the coming of spring featuring brilliant ascending scales in the voice and clarinet.

## 弗朗茨·舒伯特

## 岩石上的牧羊人, 作品129

《岩石上的牧羊人》是舒伯特生命中最后一部作品的其中一首。这部作品自成一格, 在他众多的创作中独树一帜。乍一看, 它似乎是一首由单簧管伴奏的大型艺术歌曲, 但实际上它更像是一场小型歌剧。此曲是为女高音歌唱家安娜·迈德·豪普特曼创作。以舒伯特作品的标准来看, 此曲蕴含着相当精湛的声乐创作技巧, 音域广泛, 大量使用花腔和装饰音。除了篇幅更长, 并加入单簧管之外, 这种歌剧式的人声处理方式使这部作品从舒伯特众多艺术歌曲中脱颖而出, 也提示我们, 尽管这些作品没有留在保留曲目中, 但舒伯特还是多次尝试为歌剧舞台作曲。

全曲除了引子, 可以分为三部分。第一、三部分的歌词来自诗人威廉·穆勒的诗(舒伯特的许多作品都以他的诗歌为基础), 中间部分的歌词出处不详。这部作品具有内在戏剧性: 一个牧羊女坐在山顶上, 思考着爱情和孤独的意义, 期待着春天的到来。

在单簧管和钢琴奏出悠长的引子之后, 第一部分在降B大调上以从容悠闲的速度逐渐展开, 单簧管与人声相呼应, 仿佛牧羊女歌声的回声, 在山谷间回荡。中间部分以G小调为主, 但包含许多巧妙的舒伯特式转调, 对应诗中牧羊女细微的心情变化, 刻画了夜间的孤独, 在朝向天空渴望的目光中结束。最后一部分以人声和单簧管明亮的上行音阶, 生动地表达了对春天到来的喜悦之情。

### OTTORINO RESPIGHI

#### *Il tramonto*

The expressionistic, late-Romantic style of “Il Tramonto,” Ottorino Respighi’s 1912 setting for voice and string quartet of Shelley’s “The Sunset” in an Italian translation, will likely come as a surprise to listeners accustomed to the colorful Franco-Russian opulence of his more familiar “Roman” orchestral suites. Although there is an element of Italian operatic lyricism throughout, particularly in recitativo passages, and one “triste e lento” passage in E-Minor unmistakably recalls Puccini, the musical language is nevertheless recognizably Germanic. Despite the continuous alternation of recitativo and arioso sections, the music is through-composed in the Wagnerian manner, free to respond to the psychological nuances of Shelley’s impactful portrait of doomed love and its withering aftermath. Musical coherence is provided by the recurrence and development of short motives, while frequent modulations track the poetry’s changes in mood. Nevertheless, the tonal plan is deliberate: the weakly articulated E-Major that begins the setting but is abandoned shortly thereafter is regained over the work’s rapt final section where Respighi has attempted to invent a musical corollary to the sublime resignation expressed by Shelley’s poem.

### 奥托里诺·雷斯庇基

#### 日落

奥托里诺·雷斯庇基1912年作品《Il Tramonto》是为诗人雪莱《日落》意大利文译本所作的声乐和弦乐四重奏，其表现主义以及晚期浪漫主义的风格，可能会让习惯于他另一部耳熟能详的、充满法俄韵味的《罗马三部曲》的听众出乎意料。在整个作品中，意大利歌剧常有的抒情元素贯穿始终，尤其是在宣叙调部分，而E小调中“悲伤的慢板”一节更是直接让人回想起普契尼。但就起整体的音乐语言来说，它还是具有非常明显的日耳曼风格。虽说宣叙调和咏叹调交替上演，但通篇的音乐结构采用了瓦格纳式创作手法，与雪莱在描写命定之爱注定走向颓败时的细微心理变化一一呼应。乐曲动机中简短有力的重现部和发展部保证了音乐的连贯性，而频繁的转调则体现出其对诗歌情绪变化的精准捕捉。看似随意的转调安排实则经过了深思熟虑：仅在乐曲开篇短暂出现的弱E大调在终章小节重返舞台，雷斯庇基追求的音乐宿命感在顷刻间迸发，与雪莱诗篇中对天意那种超然的顺从遥相呼应。



## 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。