

# Tianjin Juilliard Orchestra Concert

Ken Lam, Conductor

## 天津茱莉亚管弦乐团音乐会

林敬基, 指挥

2022/11/20 15:00

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅



Tianjin Juilliard  
天津茱莉亚学院

扫码关注

官方微信



官方微博



bilibili 官方账号



抖音官方账号



[tianjinjuilliard.edu.cn](http://tianjinjuilliard.edu.cn)

# Program

Sunday, November 20, 2022, 15:00 Tianjin Juilliard Concert Hall

ACHILLE-CLAUDE DEBUSSY  
(1862-1918)

*Prélude à l'après-midi d'un faune*

EMMANUEL SÉJOURNÉ  
(b.1961)

Concerto for marimba and strings

Movement I

Movement II

Jiyoung Kim, Marimba

~Intermission~

RALPH VAUGHAN WILLIAMS  
(1872-1958)

*A London Symphony* (revised version 1936)

Lento – Allegro risoluto

Lento

Scherzo (Nocturne)

Andante con moto

# 曲目单

2022年11月20日, 星期日, 15:00 天津茱莉亚音乐厅

阿希尔-克洛德·德彪西  
(1862-1918)

牧神午后前奏曲

埃马纽埃尔·塞茹内  
(b. 1961)

协奏曲——为马林巴与弦乐队而作

乐章一

乐章二

金智英, 马林巴

~中场休息~

拉尔夫·沃恩·威廉斯  
(1872-1958)

伦敦交响曲 (1936修订版)

慢板——坚定的快板

慢板

谐谑曲 (夜曲)

稍快的行板

### CLAUDE DEBUSSY

#### *Prélude à l'après-midi d'un faune*

One of the quietly path-breaking works of the canon, Debussy's *Prelude to the Afternoon of a Faun* (*Prélude à l'après-midi d'un faune*) seems not to align with our vision of a noisily revolutionary avant-garde artistic statement (*The Rite of Spring*, for example). Supple, understated, small-scale, sensuously appealing, and harmonically intoxicating, it nonetheless marked at least as much of a break with the past as did Stravinsky's violent ballet. This work has been cited by no less an intransigent modernist than Pierre Boulez as the true beginning of 20<sup>th</sup> century music, the "20<sup>th</sup> century" in this case obviously referring loosely to a music-historical concept rather than an actual date on a calendar. The work in fact dates from 1894. This last decade of the nineteenth century, dominated by work on his only opera, *Pelléas et Mélisande*, was possibly Debussy's creatively richest, and saw him finally grow into his inimitable mature musical style.

The Prelude takes its title from the celebrated poem of Stéphane Mallarmé that narrates in breathless, freeform fashion the erotic daydreams of a faun. Typically for Debussy (and unlike Ravel, with whom he is often grouped as an "Impressionist") this work eschews any reference to traditional classical forms. This is not to say, however, that the music is episodic in effect. Different themes are recognizably developed, restated, and recombined as the music moves forward in compelling and coherent shapes, but all this is done without reference to the familiar standardized forms that might help the audience navigate a piece of abstract symphonic music. Instead, the listener is borne on by the sheer magic of Debussy's inspiration, giving themselves up to the stream-of-consciousness enjoyment of the sounds the composer has conjured, an unmediated experience of music that, it might be argued, returns the art form to its pure state, and, a distillation in sound, beyond the means of the written word, of the searching and ultimately exquisitely unfulfilled longing expressed by Mallarmé's verse.

### 克洛德·德彪西

#### 牧神午后前奏曲

克洛德·德彪西《牧神午后前奏曲》(法语: *Prélude à l'après-midi d'un faune*)是一部悄然打破经典范式的开拓性作品。这部作品似乎并不似人们心中那种突破性艺术宣言(如《春之祭》)一般喧闹、前卫。它柔和委婉,规模更小,在听感上极富感染力又和谐动人。尽管如此,它和斯特拉文斯基热烈的芭蕾舞曲一样打破了过去范式。至少,有皮埃尔·布列兹这样固执的现代主义者将这部作品视作20世纪音乐的开端。这里的“20世纪”显然是音乐历史概念中比较宽泛的一个时期,而不是准确的具体年份。这部作品的创作其实要追溯到1894年。那是19世纪的最后十年,德彪西唯一一部歌剧《佩里亚斯与梅丽桑德》的创作占据了主导地位,这大概是他最具艺术创造力的时期,见证了他独一无二的音乐风格日益成熟。

这部《前奏曲》的曲名来自斯特芳·马拉美一首著名的诗歌,诗中以一种躁动不安又散漫无拘的方式,描述了牧神陷入情欲缱绻的白日梦之中。乐曲是典型的德彪西风格,刻意没有采用任何传统的古典乐形式(他常和拉威尔一起出现在“印象派音乐家”之列,但二位还是有所不同的)。这并不意味着这部作品在听感上是情景式的。当乐曲以一种引人入胜而又连贯的方式奏响时,听众可以分辨出其中不同旋律的展开、重现与组合,但这整个过程中,作曲家没有参考任何大众熟悉的标准化范式,这些形式可能有助于观众浏览一段抽象的交响乐。与之相反,德彪西的巧妙灵感宛如魔法一般施加到了听众身上,他仿佛对其中的每个音符施以法术,让听众置身于一片意识流般的愉悦之中。虽然可能有争议,但这是一种身临其境的听觉体验,将这种艺术形式回归到了最本原的样子;同时,它又在保留原作精华的基础上超越文字所能赋予的含义,传达出马拉美诗歌中那种寻觅未果、最终求而不得的强烈渴望。

### EMMANUEL SÉJOURNÉ Concerto for marimba and strings

Acclaimed by the international percussion community, French percussionist, composer, and teacher Emmanuel Séjourné draws from varied popular and classical influences to write music that is romantic, energetic, and full of contrasts.

Since its premiere, his Marimba Concerto has become one of the most beloved and often-performed works for the instrument. It was commissioned by Romanian marimbaist Bogdan Bacănu in 2005 and originally conceived as a two-movement work. Séjourné added a third movement in 2015; the two-movement version is what you will hear performed today.

The lush first movement highlights the marimba's expressive qualities, providing a rare and sustained display of the instrument in a romantic context. Séjourné describes it as "sometimes talkative, sometimes laconic, shortly exuberant, [and] shortly melancholic." The rhythmic and highly virtuosic second movement draws from rock, jazz, and flamenco idioms. Improvisatory-like solo passages separate blocks of fierce and dancing dialogue between the soloist and orchestra, driving to an infectious close. A typical performance lasts just under 20 minutes.

### 埃马纽埃尔·塞茹内 协奏曲——为马林巴与弦乐团而作

法国打击乐演奏家、作曲家和教师埃马纽埃尔·塞茹内在国际打击乐界备受赞誉。他从多种流行和古典音乐的元素中汲取营养，并创作出了浪漫、活力、充满对比的音乐佳作。

自首演以来，他的《协奏曲——为马林巴与弦乐团而作》已成为最受欢迎和最常被演奏的曲目之一。在罗马尼亚马林巴演奏家博格丹·巴卡努的邀约下，他于2005年创作了此曲，而最初构思为两个乐章。塞茹内在2015年加入了第三乐章。您今天将听到的是最初的版本。

和声饱满的第一乐章突出了马林巴的表现力，在浪漫的语境中以隐秘而又持续的方式呈现出该乐器的特质。塞茹内将第一乐章描述为“时而滔滔不绝，时而言简意赅，倏忽欢欣雀跃，倏忽郁郁寡欢”。第二乐章吸取了摇滚乐、爵士乐和弗拉门戈音乐风格，既富有节奏韵律亦极具艺术性。即兴的独奏段将马林巴和弦乐团之间急促如舞蹈般的对话隔开，快速推进到富有感染力的尾声。此曲的演奏通常在20分钟以内。

## RALPH VAUGHAN WILLIAMS

## A London Symphony (revised version 1936)

As is the case with many program symphonies, Vaughan Williams was vague about the extent to which his *London Symphony* (unnumbered at the time of composition but in retrospect his second of nine) was meant to be heard in reference to the concrete details of its program. The composer did, however, eventually provide a few scattered clues to the images of London that he thought might inform the listener's experience. The original symphony premiered in 1914 was darker and more sprawling than the version he eventually settled on, and Vaughan Williams continued to whittle down the dimensions of the piece over the decades following its premiere as his symphonic conception matured. The rich harmonic language of the work provides an interesting snapshot of Vaughan Williams's musical language as it approached a crux in the first decade of the 20<sup>th</sup> century: elements of modal harmony gleaned from his study of French music (Debussy in particular) rub shoulders with vestiges of late 19<sup>th</sup>-century chromatic harmony that would soon largely disappear from his work. The symphony is scored for a rather large orchestra including triple winds and a string section that is often richly divided into many parts for a lush effect that is one of Vaughan Williams's signatures.

The symphony's first movement is formally conventional, cast in a sonata form structure preceded by a lengthy slow introduction. This introduction begins in a serenely pure G-major, only very gradually increasing in energy like a sleeper reluctant to awake. A quotation in the harp of the "Cambridge Quarters" (a musical object familiar to listeners even today) finally calls the orchestra to attention and a sudden surge of sound leads to a crashing theme in G-minor whose bald chromaticisms seem to snarl in the face of the introduction's tranquil mood. The agitated exposition continues apace as the city comes to life. A sudden brass fanfare heralds the arrival of the second theme group, more jovial and diatonic, redolent of street songs and brass bands. The development that follows begins conventionally, but its modulatory restlessness is unexpectedly arrested by a gorgeous and quintessentially Vaughan Williamsian passage for strings and harp. The recapitulation of the first subject that follows is greatly abbreviated, a hushed recollection, and it soon gives way the recapitulation of the entire second theme group in the tonic key, brass fanfare and all. The movement's coda begins with a brief recall of the introduction, before rushing headlong to a brilliant finish in G-major.

The symphony's second movement, cast in a broad ternary outline, is the real jewel of the work. Its first section begins with a haunting English horn solo accompanied by unadorned minor chords moving in parallel motion, a wonderful example of Vaughan Williams's uncanny knack for achieving a personal and memorable result using the simplest of

means. The movement's central section opens with a folk-like modal melody scored for solo viola and later passed to the woodwinds, interrupted at intervals by pianissimo percussive interjections. This music gradually unfolds into a rich chorale of breathtaking beauty that breaks over the listener in sonorous waves. After this music finally arrives at its climax and dies down, the reprise of the opening section is, as in the first movement, greatly abbreviated, a mere suggestion fading to nothingness.

The symphony's scherzo is a "nocturne" in the Debussyian sense: music about the spirit of night rather than a Chopinesque genre piece. This is no portrait of nocturnal tranquility, however, but a scuttering and phantasmagorical evocation of the city streets after dark. The movement's brief but vigorous fugal trio breaks in on these proceedings with an unexpected reference to the analogous spot in Beethoven's fifth. Other unexpected intrusions evoke street musicians, wheezy accordions, and vulgar popular songs, all these eventually swallowed up into the mysterious night over the course of a hushed coda.

The *London Symphony's* finale, formally its most *sui generis* movement, underwent the greatest changes over the course of the work's multiple revisions as the composer struggled to bring its episodic structure under control. After an opening cry of rage, the music settles into a slow, rugged march, the principal theme of the movement. This gives way in turn to a rambunctious and truculent allegro built on a succession of increasingly bold melodies. The march then returns in ever more forceful statements, eventually expending itself in a chromatic wail over a long tonic pedal. This leads to a brief reprise of the opening movement's first theme as well as the introduction's quotation of the Cambridge quarters, this time rendered ominously uncertain via the addition of a dissonant pedal E-flat. The strange, murmuring "epilogue" that follows is built entirely from the ascending motive that opened the first movement's introduction, here passing through a series of shadowy minor-key transformations that eventually lead the music back home to G-major, where, after countless vicissitudes, the symphony finally regains the state of tranquil repose in which it began.

## 拉尔夫·沃恩·威廉斯 伦敦交响曲 (1936修订版)

正如许多其他的标题交响曲的创作一样，拉尔夫·沃恩·威廉斯在创作《伦敦交响曲》（创作时并未编号，但后来回顾时将其作为了他九部交响曲中的第二部）时对该部作品具体细节所要表达的明确内涵很是含糊。不过，这位作曲家最终还是在其中呈现出了些许有关伦敦形象的零散线索，让观众能够从中体会到一些特色。原作最早公演于1914年，这一版本比他最终敲定的那版要更为黑暗、更庞大，且首次公演后数十年来，随着沃恩·威廉斯的交响乐创作观念日益成熟，他一直在着力精简作品的乐器编制。作品中充满着丰富的和弦编排，呈现了这位作曲家耐人寻味的音乐语言，这种音乐语言在20世纪10年代逐渐步入了一种融合状态：他在学习法国音乐（尤其是克洛德·德彪西的音乐）时所习得的调式和声与19世纪晚期遗留下来的半音和声相互融合，而后者在之后的时间里被他运用得越来越少。整部交响曲是为大型管弦乐团所作的，包括三管编制与弦乐声部，后者常被分到不同的部分演奏，制造一种威廉斯标志性的华丽曲风。

该交响曲的第一乐章在形式上颇为传统，采取了奏鸣曲式结构，以一段缓慢、悠长的旋律开场。此处由一段沉着、纯粹的G大调打头阵，再逐步增强，仿佛一位沉睡者极不情愿地从梦中苏醒。一段竖琴带来的“剑桥钟声”片段（即便如今对听众而言也很熟悉）终于让管弦乐团的声音显现了出来。一波汹涌的声浪袭来，奏响一段完整的G小调主旋律，其中采用了毫不加修饰的半音阶元素，仿佛是在对着开场乐章那种静谧氛围咆哮一般。躁动不安的呈示部出现并不断加速，正如城市逐渐显现生机一般。铜管乐声齐齐奏响，预示着第二组主旋律的到来。它们充满活力的自然音阶乐曲让人联想起了一些民间歌曲和铜管乐队。随之而来的发展部开头比较传统，但其中对躁动感的调节以一种出乎意料的方式被沃恩·威廉斯标志性的华丽弦乐和竖琴段落抑制了。接下来第一段主旋律的再现部被大幅精简，像是一个匆忙回溯的片段，紧接着就以主调和铜管的号角齐鸣进入到了整个第二旋律组的再现部。这部乐章的尾声一开始是对开场部分的简短回溯，接着便匆忙地进入了辉煌华丽的G大调结尾。

第二乐章中采用了音域宽广的三部曲式结构，是这部作品最为精彩的部分。第一部分以一段悠长绵延的英国管开场，同步加入朴素简单的小三和弦为和声。作为一个极佳的例子，它很好地证明了威廉斯那种巧妙到不可思议的技巧，能够用最简单的方式达到一种私人化且令人无法忘怀的效果。该乐章的中间部分以一种民歌式的调式旋律开场，这是专为中提琴所作的。随后，传递到木管声部，又时不时的被打击乐轻柔的感叹所打断。曲子逐渐推进，发展成为一段令人屏息凝视的惊艳赞美诗，如同一阵阵声浪涌过听众们的耳廓。最终，这段音乐达到高潮部分并逐渐消退，开场部分的旋律再度登场。就像第一乐章中的那样，这

段旋律依旧被大幅简化，仿佛是为了暗示一切遁入虚无。

这部交响曲中的谐谑曲部分是一首德彪西式的“夜曲”——描绘了关于夜晚精神的音乐，这一乐章实际与肖邦式夜曲并无关联。它所描绘的并非夜晚的静谧美好，而是仿佛在入夜后的城市街道中四处游历，发出变幻无常的召唤之声。乐章中出现了简短但富有生机的赋格曲三重奏，以一种出人意料的方式参考了贝多芬《第五交响曲》中类似的桥段，打断了这一连串的旋律。更掺入了其他一些让人想不到的声音，让人们联想起街头音乐家、吱呀作响的手风琴以及庸俗的流行歌曲。而在一段仓促的尾声之中，所有这些声音最终都被神秘莫测的黑夜吞噬。

《伦敦交响曲》最后的乐章在形式上别具一格。作曲家试图尽力掌控整个结构的连贯性，因此对其进行了数次修改，其中要对终章的改动最甚。在开场一段激烈的乐器轰鸣后，乐声回落到了一个缓慢、宛若蹒跚步履般的段落，也就是整个乐章的主体旋律。反过来，这段音乐在连续渐强的旋律基础上又融入了一段喧闹汹涌的快板。接下来那段缓慢旋律再度回归，呈现出了更强大的魄力，最终伴随着一段悠长的主持音，在半音的哀恸中悄然退去。随之而来的是开场乐章第一旋律以及对“剑桥钟声”的再现，但这一次加入了听感不谐的降E音符的持续，带来了一种游离般的不祥氛围。随后，尾声中奇异且低微的旋律完全基于开场乐章开端部分的上升动机，通过一系列朦胧不清的小调变换，最终将乐曲转回了G大调。在经历无数起起落落之后，这首交响曲终于又回归了开头那种酣眠般的静谧氛围。

## 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。

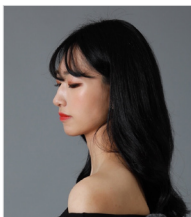
林敬基曾于美国皮博迪音乐学院跟随古斯塔夫·迈尔 (Gustav Meier) 和马坎德·塔卡 (Markand Thakar) 学习指挥、于阿斯本的美国指挥学院跟随大卫·津曼 (David Zinman) 和穆里·西德林 (Murry Sidlin) 学习，并于美国国家指挥学院随莱昂纳多·斯拉特金 (Leonard Slatkin) 学习。在成为职业指挥之前，林敬基在英国剑桥大学圣约翰学院修读经济，并当过十年执业律师，从事国际金融业务。

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 Artists

---

### Jiyoung Kim



A Korean percussionist Jiyoung Kim, began learning piano at the age of 5 and started learning percussion at the age of 16 since she joined Yumkwang High School, a school that the marching band of Wind, Brass and Percussion Department is famous for. Ms. Kim was quickly recognized as winning numerous national competitions including Music Education Newspaper Competition, Seoul Royal Symphony Orchestra, and Seoul Orchestra Competitions. She served as a representative member of Korean marching bands where they performed in Shanghai, China and Toyama Prefecture, Japan.

Ms. Kim became interested in contemporary chamber music during college years in Korea National University of Arts where she played pieces by living composers including Peter Martin, Elliot Cole, Alyssa Weinberg and David Lang. Her group made a successful Korean premiere of David Lang's 'The So-Called Laws of Nature.' She participated master classes of renown percussionists such as Jasmin Kolberg, She-e Wu, Le Yu, Daniel Druckman, Joseph Pereira, and Kyle Brightwell. As an orchestral performer, Ms. Kim served as a senior guest artist in several orchestras such as the Hankyung Philharmonic Orchestra, Wonju Philharmonic Orchestra, Yangju Philharmonic Orchestra and more. In addition, she performed as principal timpanist in the musical 'Napoleon' with original cast. She worked as a volunteer staff member at the 'International Percussion Festival in Seoul' and was invited also as a performer to the festival and played with an American marching drummer, Matt Penland.

Jiyoung Kim studied with Gunsang Yoon and Jinhak Hwang in high school. She received bachelor's degree with Academic Performance Scholarship at the Korea National University of Arts where she studied with Eunhye Kim, Sunmin Shim, and Eunjung Kim. She is currently pursuing her master's degree under Professor June Hahn with full scholarship at the Tianjin Juilliard School.

## 艺术家介绍

---

### 金智英

Jiyoung Kim (金智英), 韩国打击乐演奏家, 从5岁开始学习钢琴, 16岁进入盐光高中学习打击乐。盐光高中是一所以管乐、打击乐行进乐队而闻名的学校。金智英很快就获得了包括音乐教育报比赛、首尔皇家交响乐团比赛和首尔交响乐团比赛在内的多项全国性比赛的奖项。她是韩国国家行进乐队的代表成员, 他们曾在中国上海和日本富山等地演出。

金智英在韩国国立艺术大学学习期间开始对当代室内乐产生兴趣, 她演奏了例如Peter Martin, Elliot Cole, Alyssa Weinberg, David Lang等等在世作曲家的作品。她的重奏组合成功地在韩国首演了David Lang的《The So-Called Laws of Nature》。她曾与Jasmin Kolberg, She-e Wu, Le Yu, Daniel Druckman, Joseph Pereira和Kyle Brightwell等著名打击乐家学习。作为一名交响乐队演奏家, 金智英曾在多个乐团担任客座艺术家, 如韩经爱乐团、原州爱乐团、杨州爱乐团等。此外, 她还在音乐剧《拿破仑》中与原创制作团队合作并担任首席定音鼓手。她曾在“首尔国际打击乐节”担任志愿者, 而后受邀参与艺术节, 并与美国著名行进乐队鼓手Martin Penland合作。

金智英在高中时师从Gunsang Yoon和Jinhak Hwang。她在韩国国立艺术大学获得了学士学位, 并获得了学术奖学金, 师从Eunhye Kim、Sunmin Shim和Eunjung Kim。她目前在天津茱莉亚学院攻读硕士学位, 师从June Hahn教授, 并获得全额奖学金。



## 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 resident conductor Ken Lam, the orchestra has also worked with renowned guest conductors such as Chen Lin, Shao En, Rachel Zhang, Lin Daye, Yu Long and Jing Huan.

#### Violin

Minseon Jung, *concertmaster*  
Chihwan Kim, *principal*

Zihan Cheng  
Huan Ci\*  
Zhiyi Dong  
Molly He\*  
Siqi Jing  
Angelina Lee  
Nakyeom Lee  
Fanglei Liu\*  
Tarn Travers^  
Ruoyun Wang  
Siyu Wu  
Lina Xu  
Liu Zhang\*  
Yijia Zhao  
Yuping Zhou\*  
Ke Zhu

#### Viola

Qin He, *co-principal*  
Meitong Liu, *co-principal*  
Sheng-Chieh Lan  
Zhangjuan Liu\*  
Shengda Ren  
Kun Yan

#### Cello

Yunbei Liu, *co-principal*  
Yun Kyung Jo, *co-principal*  
Nathaniel Blowers  
Yan Jin

Yu Lei  
Jianxiu Song  
Xunbing Su

#### Bass

Mingyuan Wang, *principal*  
Jihoon Baek  
Xinyan Dong  
Yuyao Ji^  
Gege Man

#### 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  
Sergey Tyuteykin^  
Binhan Zhou

#### Trombone

Danilo Contreras  
Jiawen Tan  
Ryan Shaw

#### Tuba

Di Zhou^

#### Timpani

Jiyoung Kim

#### Percussion

Yi Chen  
Chaeyeong Lee  
Yuze Wu\*  
Yingan Zhang\*

#### 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。在驻团指挥林敬基带领的音乐会之外，乐团最近几个乐季还与著名的客座指挥合作，其中包括陈琳、邵恩、张洁敏、林大叶、余隆和景焕。

#### 小提琴

Minseon Jung, *乐队首席*  
Chihwan Kim, *声部首席*  
Angelina Lee  
Nakyeom Lee

程芷晗

慈欢\*

董志一

何宇洁\*

景思齐

刘芳蕾\*

唐伟思^

王若贇

吴思雨

徐黎娜

张柳^

赵一甲

周雨平\*

朱可

#### 中提琴

何沁, *联合声部首席*

刘美彤, *联合声部首席*

蓝圣杰

刘章卷\*

任晟达

严坤

#### 大提琴

刘芸贝, *联合声部首席*

Yun Kyung Jo, *联合声部首席*

Nathaniel Blowers

金艳

雷宇

宋建琇

苏岫冰

#### 低音提琴

王明圆, *声部首席*

Jihoon Baek

董欣颜

纪宇遥^

满格格

#### 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

Sergey Tyuteykin^

周炳合

#### 长号

Danilo Contreras

Ryan Shaw

檀嘉文

#### 大号

周棣^

#### 定音鼓

Jiyoung Kim

#### 打击乐

Chaeyeong Lee

陈毅

吴雨泽\*

张盈安\*

#### 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