

Tianjin Juilliard Orchestra Concert

Shui Lan, Conductor

天津茱莉亚管弦乐团音乐会

水蓝，指挥

2023/02/19 15:00

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅

Tianjin Juilliard
天津茱莉亚学院

Program

Sunday, February 19, 2023, 15:00 Tianjin Juilliard Concert Hall

MAURICE RAVEL
(1875-1937)

Pavane pour une infante défunte

MAURICE RAVEL
(1875-1937)

La Valse

~Intermission~

NIKOLAI RIMSKY-KORSAKOV
(1844-1908)

Scheherazade

Largo e maestoso (The Sea and Sinbad's Ship)

Lento (The Kalandar Prince)

Andantino quasi allegretto (The Young Prince and
The Young Princess)

Allegro molto (Festival at Baghdad. The Sea.)

曲目单

2023年2月19日, 星期日, 15:00 天津茱莉亚音乐厅

莫里斯·拉威尔
(1875-1937)

悼念公主的帕凡舞曲

莫里斯·拉威尔
(1875-1937)

圆舞曲

~中场休息~

尼古拉·里姆斯基-科萨科夫
(1844-1908)

舍赫拉查德

广大而庄严 (大海和辛巴达的船)

缓板 (卡兰达王子的故事)

行板近乎稍快板 (年轻的王子与公主)

极快板 (巴格达的盛宴—大海的船难)

MAURICE RAVEL

Pavane pour une infante défunte

Like so many of Ravel's orchestral works, the *Pavane for a Dead Princess* began life as a piano piece. The pavane, a slow dance that flourished in Europe during the 16th century, was chosen by Ravel (like Faure before him) to conjure an atmosphere of gentle archaism. The work's title was meant to evoke in general terms a scene of a princess dancing in a Spanish court. The music's modality and piquantly decorated neo-Baroque sequential progressions also contribute to the impression of some wistfully recalled scene of ancient tenderness. Formally, the work is a simple rondo whose placid main theme is progressively texturally enriched upon each return. The perfunctory transitions between each section render each part clearly distinguishable. Although Ravel scored the work for a small orchestra, the effect of his instrumentation is no less striking than usual, and he summons an astonishing variety and richness of color with these limited forces.

曲目介绍

由尼科洛·安森博士撰写

莫里斯·拉威尔

《悼念公主的帕凡舞曲》

与拉威尔大多数管弦乐作品一样，《悼念公主的帕凡舞曲》最开始是一支钢琴曲。帕凡舞曲是欧洲16世纪时期兴起的一种慢步舞曲，而拉威尔选择用这种形式（正如他之前的加布里埃尔·福雷）来营造一种柔和的复古氛围。他给作品取了这样一个标题，意在笼统地描绘出一位公主在西班牙宫廷中翩翩起舞的意象。该曲采用的调式，以及其中点缀着欢快装饰音的新巴洛克式声部进行，让整部曲子有了一种复古的温情感，令听众充满怀旧的情绪。从形式上来看，该作品是一部有着舒缓主旋律的回旋曲，每当主旋律再度出现时，其结构也在进行过程中趋于丰满。每个乐节之间的过渡处理不算精巧，因此乐曲的各个部分听起来差异感较强。尽管这部作品是谱写给一个小型管弦乐队的，但作曲家对其进行的乐器化处理毫不逊于自己的常规作品。虽然演奏人员数有限，他仍然在其中做了丰富到令人惊讶的音色处理。

MAURICE RAVEL

La Valse

Although *La Valse* was initially conceived as a ballet, like so many of the opulent orchestral scores of the “Diaghilevschina” of early twentieth century Paris, it has subsequently achieved its main popularity in the concert hall. Indeed, the work never even got as far as being produced by Serge Diaghilev himself, who, despite admiring the music, rejected it as unsuitable for the stage, leading to a permanent rift in his relationship with Ravel (it was later choreographed by others). This work, like the *Pavane*, is another evocation of a historical dance scene. This one, however, is of more recent vintage, and much more involved and developed in both its conception and realization. Although *La Valse* has been widely interpreted as expressing the decadent state of European civilization in the wake of the first world war, the composer was more tight-lipped about its meaning, describing it as no more than an evocation of a ballroom scene “set in an imperial court, around 1855.”

The piece begins in the shadows with an ambiguous intimation of the waltz rhythm rumbling in the depths of the orchestra. Through his masterful control of harmony and timbre Ravel creates the impression of the ballroom scene gradually coming into focus as the recognizable gestures of the waltz slowly emerge out of the morass. The main body of the work continues with a series of connected shorter dances, in terms of both melody and form reminiscent of a traditional waltz, albeit enlivened at every turn by Ravel’s up-to-date grasp of harmonic and instrumental color. A short reprise of the work’s ominous opening reintroduces an undercurrent of dark ambiguity to the brilliant proceedings of the waltz. This time, rather than gradually vanishing, this element metastasizes, colliding with and corrupting the dance in ever more emphatic ways, eventually driving it completely off the rails. The piece ends in an absolute frenzy of disoriented kinetic whirling, the waltz having become completely unhinged and its lively rhythmic profile rendered utterly terrifying.

莫里斯·拉威尔

《圆舞曲》

作曲家最初将《圆舞曲》构思为一部类似20世纪早期“佳吉列夫”式的芭蕾曲目，但这部乐曲逐渐在音乐厅中受到了追捧。实际上，该曲目并未得到谢尔盖·佳吉列夫的亲手制作，虽然他本人欣赏这支曲子，但也认为它并不适合被搬上舞台。正因如此，这两位之后一直不和（后来还是有人用这支曲子编排了舞蹈）。正如《悼念公主的帕凡舞曲》一样，该乐曲中也呈现了一个历史上的舞蹈场景。只不过，《圆舞曲》中的复古感更具现代气息，而且在整个概念和演出效果上更加深化与成熟。《圆舞曲》多被解读为一部表现第一次世界大战前夕欧洲文明衰落景象的作品，但作曲家本人对其涵义未置可否，只描述说乐曲展现的是“1855年左右一场宫廷舞会”上的舞池场景。

乐曲开场是一段阴郁的旋律，管弦乐厚重的声音下藏着暗流涌动的、隐隐有些类似华尔兹的韵律。通过对和弦和音色的娴熟运用，拉威尔营造出了整个舞池的场景氛围，接着华尔兹标志性的声势缓缓凸显于一片嘈杂之中，让这个舞池场景成为了乐曲的焦点。乐曲的主题部分持续行进，奏响了一段段互相连接的短舞曲，其旋律和形式都与传统华尔兹相似，但拉威尔对每个回音处的和弦乐器音色都进行了颇具时髦感的把控。接着，那段充满不祥感的开场旋律被短暂重复，为进行中的欢快华尔兹旋律掺入了一丝隐约暗藏着的阴郁氛围。这次重复的旋律并未像之前一样逐渐淡去，而是慢慢扩散开来，更加强势地与舞蹈旋律不断碰撞、侵蚀，最终让舞曲完全变了样。在一片狂乱的、令人眩晕且活跃的急速旋转中，乐曲步入尾声，其中的华尔兹也完全变成了一段疯狂的旋律，它那急促节奏所描述的画面呈现出了一种彻头彻尾的恐惧感。

NIKOLAI RIMSKY-KORSAKOV

Scheherazade

Despite having invested most of his creative energies into opera, Rimsky-Korsakov is today best remembered (at least outside Russia) for a handful of orchestral works, of which *Scheherazade* is by far the most substantial. Its title is a reference to the heroine of the *Thousand and One Nights*, a collection of Arab folktales which became famous in Europe over the 18th century. In it, the cruel Sultan Shahryar, convinced of the faithlessness of all women, has each of his brides executed the morning after their marriage. The cunning Scheherazade forestalls this fate by weaving a tale for the sultan each night and leaving it unfinished so that he is compelled to grant her another day to satisfy his curiosity. Titillating and fantastical, the collection of stories became the locus classicus of a wave of Orientalist art. Nowhere was the Orientalist strain more pronounced than in Russia, and no Russian composer drank more deeply at this well than Rimsky-Korsakov. From *Antar* to *The Tsar Sultan*, the picturesque, ornamental, and seductive allure of the imagined East was a persistent source of inspiration.

Although nominally a “symphonic suite,” the scale and formal design of *Scheherazade* make it a program symphony in all but name. As with many programmatic symphonic works, its composer vacillated as to what extent the listener should be presented with concrete literary corollaries of the music. At one point each movement was assigned titles evoking characters and images from *The Thousand and One Nights*, and although Rimsky-Korsakov later wished to omit them, they are usually retained today. Rather than any specific tale, it is the idea of storytelling itself and its transformative power that is translated most clearly into the music. At the opening of the first movement, the brusque theme of the sultan is softened by the sweetness of the solo violin’s reply. *Scheherazade*’s theme, accompanied by bardic broken chords in the harp, seems to embody the essence of the narrative impulse: an invitation to the listener to break free from the bonds of worldly care and enter the unfettered realm of the imagination. In an unmistakable evocation of the framing device from the original set of stories, this theme returns at the outset of each movement and, unforgettably, at the close, when the Sultan, perhaps finally won over by *Scheherazade*, drifts into sweetly resigned dreams.

尼古拉·里姆斯基-科萨科夫

《舍赫拉查德》

虽然里姆斯基-科萨科夫将他大部分的创作精力都投入到了歌剧中，但如今人们对他的印象最深刻的（至少在俄罗斯以外的地方）还是那几部管弦乐作品。目前来看，其中最著名的一部当数《舍赫拉查德》。作品的标题取自阿拉伯民间故事集《一千零一夜》中的女主人公名字，这部故事集在18世纪时闻名欧洲。故事中，残忍的苏丹王沙赫里亚尔深信所有女性都是不忠的，因此他在每一次婚礼后的清晨都会处决自己的新娘。而机智的女主人公舍赫拉查德每晚给苏丹王编一个故事，然后在天亮时不把故事讲完，这样好奇故事结局的苏丹王就不得不让她活下去。她就是靠这个办法改变了自己被处决的命运。这本故事集既引人入胜，又奇异非凡，后来成为了东方主义艺术浪潮下最典型的作品。在俄国，这种东方韵味的曲调被运用得尤为明显，而俄国作曲家中又数里姆斯基-科萨科夫对这种曲调研究得最为透彻。从《安塔尔》再到《萨旦王的故事》，他从想象中那风光旖旎、装潢精致又带有极致魅力的东方世界中获取了源源不断的灵感。

《舍赫拉查德》是一部名义上的交响乐组曲，但从其中的规模和形式设计来看，这完全是一部标题交响曲，只不过没体现在曲名中而已。正如许多标题交响音乐作品一样，《舍赫拉查德》的作曲家也犹豫，在让听众领略音乐中那种文学性的故事感时应该如何把握好度。创作时，作曲家为每个乐章都取了标题，呼应《一千零一夜》中的角色和形象，虽然他后来曾想过去掉标题，但现在的版本中一般还是对其进行了保留。作品并未聚焦于某一个故事，而是全面呈现整个故事讲述的过程以及那种充满变革性的力量，并用音乐将其清晰地诠释了出来。第一乐章开场时，代表苏丹王的旋律唐突粗鲁，回应它的则是小提琴独奏的甜美音律，对其气势进行了弱化。代表舍赫拉查德的旋律由断断续续的竖琴吟游曲调作为伴奏，似乎是为了体现其叙事动机的本质——为了邀请听众从世俗烦扰的束缚中解脱出来，进入一个无拘无束的想象世界。旋律中的叙事技巧明显呼应了原著故事的结构，每当新乐章响起时就会再度出现，然后在乐句结尾处也会重复，不知不觉地变幻为一种甜美顺从的美妙意境，仿佛寓意苏丹王终于为舍赫拉查德所折服，令人印象深刻。

Meet our Guest Conductor

Lan Shui



Lan Shui is renowned for his abilities as an orchestral builder and for his passion in commissioning, premiering and recording new works by leading composers from Asia and elsewhere on the international contemporary orchestral scene. Having recently assumed the position of Principal Guest Conductor of the Taiwan Symphony Orchestra, 2021/22 sees Shui continuing to guest conduct eminent orchestras in both Asia and Europe.

Lan Shui served as the Music Director of the Singapore Symphony Orchestra from 1997 to 2019, with *American Record Review* noting that Shui “turned a good regional orchestra into a world-class ensemble that plays its heart out at every concert.” Together they made several acclaimed tours to Europe, Asia and the United States and appeared for the first time at the BBC Proms in September 2014. As of January 2019, Shui has been appointed SSO’s Conductor Laureate. Lan Shui also held the position of Chief Conductor of the Copenhagen Phil from 2007 to 2015, currently serving as the orchestra’s Honorary Conductor.

As a guest conductor, Shui has worked with many orchestras worldwide. In the United States he has appeared with the Los Angeles Philharmonic, San Francisco Symphony, and Baltimore and Detroit symphony orchestras. In Europe he has performed with Deutsches Symphonie-Orchester Berlin, hr-Sinfonieorchester, Danish National Symphony Orchestra, Radio-Sinfonieorchester Stuttgart des SWR, Deutsche Radio Philharmonie, Gothenburg Symphony, Orchestre National de France and Orchestre National de Lille. In Asia he has conducted the Hong Kong, Malaysian and Japan Philharmonic orchestras and maintains a close relationship with the China Philharmonic and Shanghai Symphony.

Since 1998 Shui has recorded over 35 CDs with the Singapore Symphony Orchestra for BIS - including the first ever complete cycle of Tchaikovsky’s symphonies – and also works by Arnold and Hindemith with the Malmö Symphony Orchestra featuring soloists such as Dame Evelyn Glennie, Cho-Liang Lin and Gil Shaham. His albums have received twice Grammy nominations.

Lan Shui is the recipient of several international awards from the Beijing Arts Festival and the New York Tchaikovsky Society, the 37th Besançon Conductors’ Competition in France and Boston University (Distinguished Alumni Award) as well as the Cultural Medallion - Singapore’s highest accolade in the arts.

Born in Hangzhou, China, Shui studied composition at the Shanghai Conservatory and graduated from The Beijing Central Conservatory. He continued his graduate studies at Boston University while at the same time working closely with Leonard Bernstein at the Tanglewood Music Festival. He has worked together with David Zinman as Conducting Affiliate of the Baltimore Symphony Orchestra, as Associate Conductor to Neeme Järvi at the Detroit Symphony Orchestra, and with Kurt Masur at the New York Philharmonic and Pierre Boulez at The Cleveland Orchestra.

客座指挥介绍

水蓝

不管是领导乐团还是委约、首演、录制当今亚洲乃至国际交响音乐界炙手可热作曲家的作品，指挥家水蓝都展现出其才华横溢和无比的热情。作为刚刚就任于台湾交响乐团首席客座指挥的他，在2021/22 季度仍不间断的出任亚洲以及欧洲多个交响乐团的客座指挥。

水蓝曾在1997至2019年间任新加坡交响乐团音乐总监，美国唱片评论曾称赞他“将一个优秀的地区交响乐团升华至世界级水准，每一场音乐会都是真情演绎！”在欧洲，亚洲，以及美国进行了多个好评如潮的巡演之后，水蓝率领新加坡交响乐团在2014年九月首次登上逍遥音乐节(BBC Proms)。他于2019年一月起任新加坡交响乐团桂冠指挥。2007至2015年他曾出任哥本哈根爱乐乐团首席指挥一职，现在为乐团荣誉指挥。

作为客座指挥，水蓝曾于国际多个乐团合作。其中美国的乐团包括洛杉矶爱乐，旧金山交响乐团，巴尔的摩和底特律交响乐团。曾合作过的欧洲乐团有柏林德意志交响乐团，法兰克福广播交响乐团，丹麦国家交响乐团，斯图加特广播交响乐团，德意志广播爱乐乐团，哥德堡交响乐团，法国国家管弦乐团和里尔国家管弦乐团。在亚洲，他曾指挥香港，马来西亚与日本爱乐乐团，并与中国爱乐和上海交响乐团经常合作。

自1998年以来，水蓝录制了超过35张CD，其中包括与新加坡交响乐团携手为BIS录制的史上第一个齐尔品交响曲全集，和与马尔默交响乐团录制的多个阿诺德和欣德米特的作品——参与录制的独奏家有依芙琳·葛兰妮，林昭亮，吉尔·沙汉姆。水蓝的专辑曾获两次格莱美提名。

水蓝曾在北京艺术节，纽约齐尔品协会，第37届法国贝桑松指挥比赛获得多个国际奖项，并在波士顿大学荣获杰出校友奖以及新加坡艺术界有着最高荣誉的文化奖章。

水蓝出生于中国杭州，曾在上海音乐学院学习作曲，并毕业于中央音乐学院。他在波士顿大学进行研究生学习期间曾在坦格伍德音乐节上与伦纳德·伯恩斯坦学习。水蓝曾与大卫·津曼合作并任其巴尔的摩交响乐团助理指挥，也出任过底特律交响乐团尼姆·雅尔维的助理指挥。他密切合作过的艺术家和乐团还包括纽约爱乐的库尔特·马苏尔，克利夫兰管弦乐团的皮埃尔·布列兹。

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

Angelina Lee, *Concertmaster*
Chihwan Kim, *Principal*
Zihan Cheng
Zhiyi Dong
Molly He*
Siqi Jing
Minseon Jung
Anita Lee*
Nakyeom Lee
Fanglei Liu*
Xiao Liu*
Qianwen Liu*
Ruoyun Wang
Siyu Wu
Lina Xu
Mozhu Yan*
Yijia Zhao
Yuqi Zhang*
Yuping Zhou*

Viola

Qin He, *Co-Principal*
Sheng-Chieh Lan, *Co-Principal*
Yu Gan*
Meitong Liu
Ao Peng*
Shengda Ren
Kun Yan

Cello

Yunbei Liu, *Co-Principal*
Nathaniel Blowers, *Co-Principal*
Yan Jin
Yun Kyung Jo
Yu Lei

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

Tuba

Chao Feng*

Timpani

Yi Chen
Chaeyeong Lee

Percussion

Jiyoung Kim
Shanshan DU*
Kun Tan*
Zhihao Wang*
Yuze Wu*

Harp

Tongxin Chen
Liya Huang ^

* 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

Angelina Lee, 乐队首席
Chihwan Kim, 声部首席
Minseon Jung
Anita Lee*
Nakyeom Lee
程芷晗
董志一
何宇洁*
景思齐
刘芳蕾*
刘茜文*
刘潇*
王若贇
吴思雨
徐黎娜
严墨竹*
赵一甲
张彧绮*
周雨平*

中提琴

何沁, 联合声部首席
蓝圣杰, 联合声部首席
刘美彤
甘雨*
任晟达
彭奥*
严坤

大提琴

刘芸贝, 联合声部首席
Nathaniel Blowers, 联合声部首席
Yun Kyung Jo
金艳
雷宇

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°
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