

Tianjin Juilliard Orchestra Concert

Ken Lam, Conductor

天津茱莉亚管弦乐团音乐会

林敬基, 指挥

2023/03/12 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, March 12, 2023, 15:00 Tianjin Juilliard Concert Hall

DAVID SERKIN LUDWIG
(b. 1974)

Fanfare for Sam (2011)

CARL REINECKE
(1824-1910)

Flute Concerto in D Major, Op. 283

Allegro molto moderato

Lento e mesto

Moderato

Puleum Kim*, Flute

~Intermission~

SAMUEL BARBER
(1910-1981)

First Symphony, in One Movement, Op. 9

Allegro ma non troppo

Allegro molto

Andante tranquillo

Con moto

* Winner of the 2022-2023 Tianjin Juilliard Concerto Competition

Performance time: approximately 80 minutes, including an intermission

Please be considerate to the performers and other members of the audience. If you must leave during the performance, do so only at the end of a work. Taking photos, audio recordings and videos without prior written permission from The Tianjin Juilliard School is strictly prohibited in this hall.

曲目单

2023年3月12日, 星期日, 15:00 天津茱莉亚音乐厅

大卫·塞尔金·路德维希
(b. 1974)

号角齐鸣——为塞缪尔·巴伯而作 (2011)

卡尔·赖内克
(1824-1910)

D大调长笛协奏曲, 作品283

很有节制的快板

忧伤的慢板

中板

金青清*, 长笛

~ 中场休息 ~

塞缪尔·巴伯
(1910-1981)

第一单乐章交响曲, 作品9

不太快的快板

极快的快板

安静的行板

稍快的行板

* 2022-2023天津茱莉亚协奏曲比赛获胜者

演出时长: 包括中场休息在内, 大约80分钟

演出期间请尽量避免走动, 以免影响艺术家及其他观众。如需离开, 请在乐章结束时行动。未经天津茱莉亚学院书面许可, 请勿拍照, 录音及录像。

DAVID SERKIN LUDWIG

Fanfare for Sam (2011)

I set out to write *Fanfare for Sam* as a tribute to composer Samuel Barber. Barber is a musical hero to me and to so many others that followed in his footsteps (literally) in places where I studied. For me as a student to think that I walked in the same halls and took lessons in the same rooms as Barber himself was humbling, indeed!

My goal is for the *Fanfare* to reflect a contemporary take on musical traditions, which is an idea quite well known to Barber, as well. The music begins out of tuning the “A”—the origin sound of an orchestra, like a primeval call to order. This sound grows into an explosive moment like popping the cork off of a bottle of champagne. The held Bb emerges from the mass, echoing the first note of the *Adagio for Strings*. As in Barber’s work, my *Fanfare* returns to that note as a way to center the music and introduce each section of the piece. (The *Adagio* in general serves as a musical jumping off point, providing material for the surface landscape of my piece and its contrasting musical endeavors.) Following the first held notes are webs of indeterminate patterns and canons with instruments in close imitation, one on top of the other. Striving melodies and harmonies give way to oversized crescendos of brass and percussion—as fanfares are wont to do.

Throughout the composition, my goal was to feature individual sections of the orchestra in celebration of its many colors and sounds. The piece ends on a big *C major* chord to honor the Curtis Institute (who commissioned the work) and ultimately complete the outline of Barber’s simple and elegant phrase that is the musical seed of the piece.

大卫·塞尔金·路德维希

号角齐鸣——为塞缪尔·巴伯而作 (2011)

为了致敬作曲家塞缪尔·巴伯，我创作了《号角齐鸣》。在我看来，巴伯是音乐界的英雄，其他追随他脚步的同学也是这样认为的。作为一名学生，一想到我走在巴伯曾走过的大厅，在巴伯上过课的教室里学习，我不禁诚惶诚恐！

我希望通过这首曲子反映当代人对音乐传统的看法，这也经常是巴伯创作的目的。这首作品以“A”调作为开端——这是管弦乐团的起始音，如同原始的秩序召唤。这种声音逐渐演变成一个爆炸性时刻，就像在开启香槟时一样。持续的降B调出现，与《弦乐柔板》的第一个音符相呼应。遵从巴伯的手法，我的作品也回到了那个音符，作为一种集中音乐和介绍作品各小节的方式。（柔板通常作为音乐起点，为我的作品格局及其对比鲜明的音乐尝试提供素材。）在第一组持续的音符之后，各种不确定的模式和准则交织成网，与紧密的乐器模仿结合，层层叠起。激昂的旋律与和弦被激情四射的铜管乐器和打击乐器渐强音所取代——就像号角曲一贯的那样。

在创作过程中，我的目标是突出管弦乐团的各个部分，融合各种色彩和声音。这首曲子以C大调和弦结束，以纪念柯蒂斯学院（这首作品的委托方），并最终构成了像巴伯那样简单而优雅的乐句轮廓，这也是这首曲子的音乐种子。

CARL REINECKE

Flute Concerto in D Major, Op. 283

German composer Carl Reinecke was a reliable musical craftsman who wrote prolifically in essentially every available genre. Although Reinecke's long life brought him into the first decade of the twentieth century, his musical style essentially remained faithful to the first half of the nineteenth century during which his tastes and creative habits were formed. While most of his vast output has fallen into obscurity, Reinecke's solo and chamber works for wind instruments, largely neglected in these roles by major composers of the nineteenth century, continue to fill an important niche in the repertory. Chief among these, perhaps, is his flute concerto. One of Reinecke's last major works, the concerto was written in 1908, the composer's 84th year. In terms of its musical style, however, it could have easily been written sixty years prior.

The flute concerto's compact first movement is written without the expansive "double exposition" typical of larger-scale concerti. Instead, the solo flute makes its presence felt in the opening bars and thereafter is never at rest for long. The first movement's exposition is largely lyrical in nature, and after various modulations eventually makes its way to the dominant key where a fleet-footed fanfare serves as closing theme. The movement is rounded off nicely as Reinecke deftly repurposes its introductory chords at the end of the coda. The concerto's second movement is much darker in mood, opening with a funereal ostinato in B-minor that goes on to underpin the flute's long, lamenting melody. The central section of the movement's ternary structure begins tenderly in D major but soon builds to a surprisingly Wagnerian climactic outburst that in turn dies away, leading to a reprise of the B-minor theme. The tender D major music from earlier in the movement does double duty as coda, "resolved" into B major, the local tonic.

The concerto's finale begins "off-tonic," picking up in B-minor where the previous movement left off. Soon, however, the music makes its way to D major where the flute enters with a sprightly polonaise that serves as the primary theme of the movement's Rondo structure. Lyrical contrasting strains alternate with the Rondo theme, including one in B major that is followed by a brief fugato for the orchestra that leads back to yet another reprise of the main theme. During the thematic working out that follows, this B-major melody is "resolved" into the tonic D major in "sonata form" fashion, leading to a stretto coda that drives the work towards its conclusion. The concerto wittily bows out with one final nod to the chords that opened its first movement.

卡尔·赖内克

D大调长笛协奏曲，作品283

德国作曲家卡尔·赖内克 (Carl Reinecke) 是一位可靠、多产的音乐巨匠，创作风格多变。尽管赖内克经历了20世纪的第一个十年，但他的品味和创作习惯形成于19世纪上半叶，所以他的音乐风格基本保持了该时期的特点。尽管赖内克的大部份作品已不再流行，但其管乐独奏和室内乐管乐作品仍在音乐界占据重要地位，而在十九世纪，这些作品大多被当时的知名作曲家所忽视。其中最著名的作品可能就是他的长笛协奏曲。这部协奏曲是赖内克的代表作之一，创作于1908年，当时他84岁。然而，就其音乐风格而言，早在六十年前就已经发展成熟。

这部长笛协奏曲中，紧凑的第一乐章没有大规模协奏曲典型的“双呈示部”。但自协奏曲开篇，便常出现长笛独奏。第一乐章的呈示部以抒情为主，经过各种转调后成为属音，结尾轻快。赖内克在尾声部分对引子和弦进行了巧妙调整，使乐章完美结束。第二乐章的旋律低沉得多，以悲伤的B小调开头，引出长笛悠长而哀伤的旋律。该乐章一共三节，第二节以柔和的D大调开始，但很快就出现了令人惊讶的瓦格纳式高潮爆发，待其逐渐减弱，B小调开始重复。尾声同样是柔和的D大调，接着转为主音B大调。

终曲开头无主音，以上一乐章结束时的B小调开始。不过音乐很快进入了D大调，长笛以明快的波兰舞曲进入，波兰舞曲是这一乐章回旋曲结构的第一主题。对比鲜明的抒情曲调与回旋曲主题交替出现，其中一个是B大调，然后是管弦乐队带来的短暂赋格段，之后主旋律再次重复。在接下来的主题演奏中，B大调旋律以“奏鸣曲”的形式转为D大调，提前进入尾声，音乐结束。结尾与第一乐章完美呼应。

SAMUEL BARBER

First Symphony, in One Movement, Op. 9

Through a variety of personal and professional issues, Samuel Barber eventually lost his nerve in handling large-scale forms, mostly sticking to smaller scale works during his final years. In addition, Barber certainly had misgivings about his abilities as a symphonist, eventually withdrawing his second (and final) essay in the form. The composer's first symphony, however, was written in a youthful flush of creative confidence, and its melodic beauty, strong personality, and assured handling of symphonic form leave one with the bittersweet impression of promise unfulfilled.

The first symphony's single-movement structure place it in a line tracing back to the Seventh Symphony of Jean Sibelius, in which the composer compressed the entire symphonic argument into an unbroken musical span of comparable length. Compared with its Sibelian predecessor, however, Barber's symphony preserves the outline of the traditional four-movement layout much more clearly, with the "seams" between each section clearly audible (perhaps the "Organ Symphony" of Saint-Saëns is a more relevant point of comparison).

The symphony opens with an urgent "motto" theme that will go on to play an important role in each subsequent section. The music that follows unfolds as a typical first movement symphonic exposition: the passionate outburst that opens the symphony quickly subsides into a lyrical theme for English horn and viola. The development that follows begins energetically enough, but seems uncharacteristically to lose its way, stalling out unexpectedly on a decisive three-note fragment taken from the motto theme. This motive is picked up immediately by the 6/8 "scherzo" that follows, full of mercurial humor and fiendishly inventive rhythmic displacements. After this music is exhausted, Barber commences with a tender andante in C-sharp major. Its long solo oboe melody is a variant of the "first movement's" second theme, here much extended and drawn out. The music gradually develops, picking up harmonic and melodic momentum as the motto theme repeatedly reasserts itself. The "slow movement" finally reaches a climactic point of arrival with a return to the work's tonic key of E-minor. This tonal arrival is elided with the transformation of the motto theme into the bass line of a Passacaglia that will serve as the symphony's final section. The combination of its key and formal positioning makes the reference to the Fourth Symphony of Brahms unmistakable. This passacaglia builds gradually over many iterations until its theme makes a triumphant escape from the bass, signaling the imminent termination of the variation process. A short coda follows, seemingly restoring the first section's "missing" recapitulation, and the work grinds to a halt on a note of grim finality.

塞缪尔·巴伯

第一单乐章交响曲，作品9

由于个人和专业原因，塞缪尔·巴伯 (Samuel Barber) 最终失去了创作大规模作品的勇气，在他生命的最后几年里，他主要致力于创作小规模作品。巴伯对自己的交响乐创作能力同样不自信，最终放弃了第二次（也是最后一次）尝试。然而，巴伯的首部交响曲充分体现了他年轻时的创作自信，乐曲旋律优美且个性强烈，巴伯对交响乐形式的处理充满自信，留给我们仿佛那未实现的承诺般一样苦乐参半的回想。

巴伯《第一交响曲》的单乐章结构与让·西贝柳斯 (Jean Sibelius) 的《第七交响曲》一脉相承。在《第七交响曲》中，让·西贝柳斯将整部作品压缩到一个长度相当的不间断的音乐跨度中。然而，与其前身相比，巴伯的交响曲更清晰地保留了传统四乐章布局的轮廓，每个小节之间的“接缝”清晰可见（也许圣桑 (Saint-Saëns) 的《管风琴交响曲》是一个更恰当的比较对象）。

这首交响曲以紧迫的“座右铭”主题开场，这个主题将在随后的每个小节中继续发挥重要作用。接下来的部分以典型的第一乐章交响曲呈示部的形式展开：交响曲开头的激情迸发迅速消退为结合英国管和中提琴的抒情主题。接下来的发展部一开始充满活力，但紧接着似乎一反常态地迷失了方向，出人意料地停在了座右铭主题中决定性的三音符片段上。紧接着的6/8“谐谑曲”迅速抓住了这一主题，充满了变幻莫测的幽默感和极具创造性的节奏错置。这部分结束后，巴伯以升C大调的柔和行板开启下一部分。悠长的双簧管独奏旋律是“第一乐章”第二主题延伸拉长后的变体。随着座右铭主题的反复重申，旋律逐渐深入，和谐悦耳。“慢乐章”最终回到整部作品的E小调主调，达到高潮。这一音调的到来被省略了，因为随着座右铭主题转变为帕萨卡利亚舞曲的低音线，这将作为这首交响曲的最后一段。其音调和形式定位的结合增强了其与勃拉姆斯《第四交响曲》的关联。这首帕萨卡利亚舞曲在多次反复中逐渐成形，直到它的主题成功摆脱低音，标志着变奏过程即将结束。紧接着是一个简短的尾声，似乎恢复了第一小节“缺失的”再现部，然后在一种冷酷的终结感中缓慢结束。

Puleum Kim



Puleum Kim hails from Gwangju, South Korea. As a flutist, she came to her major relatively late in life at the age of 17. She obtained a Master of Arts in Flute Performance, from Korea National University of Arts and during this period she became quickly recognized as a flute player. Kim won numerous national competitions including the Ujung and Korea Music Association competition in addition to distinguishing herself as an orchestra player by working as a member of the Seoul Youth Orchestra.

Kim served as a guest artist in several orchestras such as the Hankyung Philharmonic Orchestra, Gangnam Symphony Orchestra and Suwon Philharmonic Orchestra. She is also interested in education and so worked as a tutor at the Nowon Youth Orchestra and Sungbo Orchestra.

Selected as a young performer at the TLI Art Center while attending school, Kim was also active as a soloist, holding her own solo concert in 2019. In addition, she performed as a flutist in Trio Proscenium.

Puleum Kim studied with Sungyun Kim and Jaelyoung La. Also, she received an Academic Scholarship at the Korea National University of Arts where she studied with Yerin Lee. She is currently pursuing her master's degree under resident faculty Gergely Ittzés with Fellowship at the Tianjin Juilliard School.

金青清

金青清来自韩国光州。她在17岁时决定走上职业演奏道路。她曾在韩国艺术综合学校跟随长笛教授Yerin Lee学习并获得长笛表演硕士学位，在此期间，她获得了学术奖学金并被公认为非常优秀且有才华的长笛演奏家。

金青清赢得了许多全国性比赛，包括Ujunu音乐比赛和韩国音乐协会比赛。此外，她曾担任汉京爱乐乐团、江南交响乐团和水原爱乐乐团等几个管弦乐团的客座艺术家。她还作为首尔青年管弦乐团的成员进行了多次演出并受到许多听众的喜爱。她也对教育展现出兴趣，在Nowon青年管弦乐团和Sungbo管弦乐团担任艺术指导。

作为一名活跃的独奏家，Kim被选为TLI艺术中心的年轻的长笛演奏员，于2019年举办了自己的个人独奏音乐会。此外，她在Trio Proscenium（首尔室内乐重奏组）中担任长笛演奏员。

金青清曾师从长笛演奏家Sungyun Kim和Jaelyoung La。她目前正在天津茱莉亚学院师从常驻教师盖尔盖伊·伊采什攻读硕士学位。

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 Chen Lin, Shao En, Rachel Zhang, Lin Daye, Yu Long, Jing Huan and Lan Shui.

Violin

Zhiyi Dong, *concertmaster*
Yijia Zhao, *principal*
Xiaoran Bian*
Benchi Chang*
Zihan Cheng
Kejun Guo*
Siqi Jing
Minseon Jung
Chihwan Kim
Angelina Lee
Nakyeom Lee
Qianwen Liu*
Yujie Shao*
Ruoyun Wang
Sherry Wang*
Siyu Wu
Lina Xu
Xue Yang*
Siu Hay Yip*
Yuping Zhou*
Yuxi Zhou*

Viola

Shengda Ren, *co-principal*
Kun Yan, *co-principal*
Sheng-Chieh Lan
Ang Li*
Ziyan Li*
Meitong Liu
Qin He
Youran Zhang*

Cello

Yun Kyung Jo, *co-principal*
Xunbing Su, *co-principal*
Nathaniel Blowers
Yan Jin

Yu Lei
Yunbei Liu
Jianxiu Song

Bass

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

Flute

Diego Acosta
Yulong He
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

Jiawen Tan
Tenzinyixi
Ryan Shaw
Xingjun Wang
Yuehan Zhu°

Tuba

Boyang Liu*

Timpani

Yi Chen
Jiyoung Kim
Chaeyeong Lee

Percussion

Yi Chen
Jiyoung Kim
Chaeyeong Lee
June Moon Kyung Hahn^

Harp

Tongxin Chen

Celesta

Jinzhao Xu^^

* Guest Artist

° Continuing Education

^ Resident Faculty

^^ TJS Alumni

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，其中包括陈琳、邵恩、张洁敏、林大叶、余隆、景焕和水蓝。

小提琴

董志一, 乐队首席

赵一甲, 声部首席

边潇然*

常奔驰*

程芷晗

丁珉琬

郭珂君*

金智奂

景思齐

李奈谦

李现宁

刘茜文*

邵玉洁*

王敬宣*

王若贇

吴思雨

徐黎娜

杨雪*

葉紹羲*

周宇熙*

周雨平*

中提琴

严坤, 联合声部首席

任晟达, 联合声部首席

何沁

蓝圣杰

李昂*

李芷嫻*

刘美彤

张悠然*

大提琴

苏岫冰, 联合声部首席

赵倫卿, 联合声部首席

Nathaniel Blowers

金艳

雷宇

刘芸贝

宋建琇

低音提琴

满格格, 声部首席

白知薰

董欣妍

纪宇遥°

王明圆

长笛

Diego Acosta

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

李明泽

宋萌

祐川嵩雄°

圆号

李嘉鹏

沈昀衡

徐沛茵

张柏轩°

周智阳°

小号

Jid-anan Netthai

潘青平

周炳含

长号

丹增伊西

檀嘉文

王星隼

肖燃

朱岳涵°

大号

刘博洋*

定音鼓

陈毅

金智英

李采映

打击乐

陈毅

韩文卿^

金智英

李采映

竖琴

陈潼忻

钢琴

徐今朝^^

* 特邀艺术家

° 继续教育

^ 常驻教师

^^ 天津茱莉亚校友

按照姓氏拼音/西方姓氏

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