

Tianjin Juilliard Presents

Festival Connect 2023: Stravinsky and His Legacy

2023汇聚音乐节：斯特拉文斯基及其传承

March 24 – 31 3月24日至31日



Tianjin Juilliard
天津茱莉亚学院

Welcome Message

Welcome to the second Festival Connect at The Tianjin Juilliard School! We launched the annual festival in 2021, featuring chamber and orchestral music by Bartók, his contemporaries, as well as modern-day composers influenced by his legacy. Last year's festival was postponed due to the pandemic. This spring, we are thrilled to bring back Festival Connect.

Taking place over one week, the festival continues to connect dots between eras, ideas, and cultures through the lens of another musical giant – Igor Stravinsky, whose musical genius has significantly shaped the language of classical music over the past century. The festival will also feature the music by a Chinese composer, Guo Wenjing and an American composer, Joan Tower. In this second installment of Festival Connect, we hope to explore the lineage and history of Stravinsky, his music, and its impact on generations of composers after him, through forums, lectures, and performances.

Festival Connect represents our desire to share with audiences how different cultures connect through music, shaping our society and history. Through the life and artistic journey of Stravinsky, we will gain a deeper understanding of how his music transcended borders, and how humanity benefitted from his legacy.

It is the mission of Tianjin Juilliard to bridge cultures and bring people together through the art of music. The festival, like the School itself, is a celebration of new directions, collaboration, and discourse.

Wei He, CEO and Artistic Director

欢迎辞

欢迎参加天津茱莉亚学院第二届汇聚音乐节！2021年，我们首次举办汇聚音乐节，向观众呈现由贝拉·巴托克（Béla Bartók）、与他同时代的作曲家，以及受其影响的现代作曲家创作的室内乐和管弦乐。去年，这场一年一度的音乐盛典因疫情而推迟。但令人欣喜的是，今年春天，音乐节将扬帆起航，重新出发。

本届汇聚音乐节将持续超过一周。这一次，我们通过另一位音乐巨匠——在过去一个世纪里用音乐天赋塑造古典音乐语言的伊戈尔·斯特拉文斯基（Igor Stravinsky）的作品，将时代、思想和文化联结在一起。音乐节还将演奏中国作曲家郭文景、美国作曲家琼·塔娃（Joan Tower）的作品。在第二届汇聚音乐节中，我们希望通过论坛、讲座和表演，探索斯特拉文斯基的技艺传承和历史、他的音乐，以及他的作品对其后代作曲家的影响。

以汇聚音乐节为载体，我们想要与观众分享音乐如何串联起不同的文化，塑造我们的社会和历史。以斯特拉文斯基的人生和艺术旅程为媒，我们将更深入地了解他的音乐如何跨越国界，以及人类如何从他的作品中获益。

让音乐架起文化的桥梁，将人们汇聚一堂，是天津茱莉亚学院的使命。正如此，汇聚音乐节将成为一场有关新方向、新合作以及新对话的庆典。

何为，首席执行官兼艺术总监

A large, stylized handwritten signature in black ink, consisting of two main characters: '何' (He) and '为' (Wei). The signature is fluid and expressive, with the '为' character featuring a prominent, sweeping horizontal stroke at the bottom.

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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.

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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。

Introduction to Festival Connect 2023:

A Russian composer, pianist and conductor, Igor Stravinsky is arguably the most important and influential composer of the 20th century. Remarkable for its stylistic diversity, Stravinsky's music pushes the boundaries in many aspects, yet adopts some traditional musical forms and motivic development strategies handed down from his predecessors. His rhythm tends to be relentless, energetic, and driven, while his harmonic language is innovative, provocative, and revolutionary. Similar to Beethoven's output, Stravinsky's oeuvre is generally divided into three style periods: a Russian phase, a neoclassical period, and a serialist period.

Growing up in the late 19th century, Stravinsky was familiar with the music by Tchaikovsky, Dvořák, Wagner, among others; most importantly, the Russian nationalists such as Glazunov and his own teacher Nikolai Rimsky-Korsakov left significant influences in Stravinsky's music, with the ways of using Russian folk tunes, harmonies, structure, and orchestration.

Having achieved international fame in his early career with three ballets *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913), while continuing to look back to his Russian roots, Stravinsky started to explore neoclassicism, an aesthetic trend to look back to the "classicism" (or even to the "baroque") with balance in structure, clarity in texture, and restraint in emotion.

The neoclassical period occupied nearly three decades of his composition; in his 70s (and after Schoenberg's death), Stravinsky embarked a new phase using serial compositional techniques, originally devised by Schoenberg, and quite a lot of works from this period involve voice.

Stravinsky's music has frequently appeared on Tianjin Juilliard's concert programs: the Tianjin Juilliard Orchestra has programmed Suite from *Pulcinella* (1920; rev. 1947) in its inaugural season 2020-2021 and Symphony in C (1940) in 2021-2022. The Octet for Wind Instruments (1923) was also performed at the celebration concert at the end of last academic year. The Tianjin Juilliard Ensemble had planned to perform *L'Histoire du soldat (The Soldier's Tale)*, in its inaugural season 2019-2020; but due to the pandemic, its initial performance and all consequent rescheduled ones were all postponed. We are excited to finally being able to revive this piece in the festival this year.

We are very thrilled to finally have this year's Festival Connect focusing on Stravinsky's music. While looking back to the past, the Festival Connect also highlights the composer's unique influence on contemporaries and future generations, especially living composers of our time. This year's living composers featured in the festival are Joan Tower (USA, b. 1938) and Guo Wenjing (China, b. 1956).

Hailed by *The New Yorker* as "one of the most successful woman composers of all time," Joan Tower's music embodies the bold and energetic rhythmic force and many harmonic

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traits inherited from Stravinsky. In the past seasons, the Tianjin Juilliard Ensemble has programmed her *Black Topaz* (1976), for flute, clarinet, trumpet, trombone, piano and two percussion and *Petroushskates* (1980), for flute, clarinet, violin, cello and piano.

Guo Wenjing is probably the only Chinese composer who has never studied and lived in other countries but reached international fame. Saturated with many influences from traditional Eastern music, Guo's compositional style is uninhibited, impulsive, and to some extent, rebellious. The Tianjin Juilliard Ensemble has presented a special concert at the National Centre For The Performing Arts in Beijing back in May 2021, featuring Guo's *Recitative for Chinese Gong*, for Solo Percussion, Chinese and Western Mixed Ensemble (2017).

This year's Festival Connect includes a series of four performances: an opening concert with the Tianjin Juilliard Ensemble featuring Stravinsky's two monumental works *Le Sacre du Printemps* for Four-hand Piano and Suite – *Histoire du soldat*; two chamber music concerts focusing on Stravinsky's works for smaller ensembles as well as portraits of the two living composers; a closing concert with the Tianjin Juilliard Orchestra, performing Joan Tower's Grammy-winning work, *Made in America*, Guo Wenjing's Zhudi Concerto No. 2, "Ye Huo" with bamboo flute master Tang Junqiao, and Stravinsky's iconic *The Firebird: Suite*.

Dr. Yiwen Shen, Assistant Dean of Performance Activities

2023天津茱莉亚汇聚音乐节简介——

伊戈尔·斯特拉文斯基是俄罗斯作曲家、钢琴家和指挥家，亦可称为20世纪最重要和最具影响力的作曲家。斯特拉文斯基的音乐以风格多样而闻名，在许多方面不断突破边界，但同时也采用了一些从前人那承袭而来的传统音乐曲式和动机发展策略。他的节奏往往是原始、持续强烈、充满活力和动力的，而他的和声语言是创新的、挑衅的、革命性的。与贝多芬的作品相似，斯特拉文斯基的毕生作品一般被分为三个风格阶段：俄罗斯阶段、新古典主义阶段和最后十年的序列主义音乐阶段。

斯特拉文斯基成长于19世纪晚期，熟悉柴可夫斯基、德沃夏克、瓦格纳等人的音乐；但最重要的是，俄罗斯民族主义者，如格拉祖诺夫和他自己的老师尼古拉·里姆斯基-科萨科夫对斯特拉文斯基的音乐产生了重大影响，尤其是在使用俄罗斯民间曲调、和声、结构和配器方面。

他在早期的职业生涯中便以三个芭蕾舞曲即《火鸟》（1910）、《彼得鲁什卡》（1911）和《春之祭》（1913）享誉全球。之后，斯特拉文斯基在继续承袭这些俄罗斯传统的同时，开始探索新古典主义——一场回顾“古典主义”（甚至包括“巴洛克风格”）的审美风潮，主要特点是结构均衡、脉络清晰、情感克制。

新古典主义阶段占据了他近30年的创作生命；在他70多岁时（勋伯格死后），斯特拉文斯基开始了一个新的阶段，使用勋伯格开创的十二音阶作曲法，他在这个阶段的很多作品都涉及到声乐。

斯特拉文斯基的音乐频繁出现在天津茱莉亚的音乐会节目中：天津茱莉亚管弦乐团在其首个乐季2020-2021年度编排了《普尔钦奈拉组曲》（创作于1920，改编于1947），又于2021-2022年度编排了《C调交响曲》（1940）。上一学年结束时的庆祝音乐会上还演奏了《管乐八重奏》（1923）。天津茱莉亚室内乐团原本计划在其首个乐季2019-2020年度演奏《士兵的故事》；但受疫情影响，首场演出以及随后所有重新安排的演出都被推迟了。很高兴终于能在今年的音乐节上演出这部佳作。

令人激动的是，今年的音乐节能聚焦斯特拉文斯基的音乐。往届音乐节也曾强调作曲家在当代和后代作曲家的特殊影响，尤其是对这个时代尚且在世的作曲家。本届音乐节关注的在世作曲家是琼·塔娃（美国，生于1938年）和郭文景（中国，生于1956年）。

琼·塔娃（Joan Tower）被《纽约客》杂志誉为“有史以来最成功的女性作曲家之一”，她的音乐传达出大胆而充满活力的节奏感和继承自斯特拉文斯基的许多和声技巧。在过

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去几个乐季里，天津茱莉亚室内乐团编排了她的《Black Topaz》(1976)，使用的乐器为长笛、单簧管、小号、长号、钢琴和两个打击乐器，还有《Petroushskates》(1980)，使用的乐器为长笛、单簧管、小提琴、大提琴和钢琴。

郭文景或许是中国唯一一位从未在其他国家学习或生活过，但已获得国际声誉的作曲家。郭文景的音乐饱含东方元素，无拘无束、冲动，且带有某种程度的叛逆。2021年5月，天津茱莉亚室内乐团曾在北京中国国家大剧院举办了一场特别的音乐会，表演了郭文景的《锣的宣叙：为打击乐独奏与中西混合乐队而作》(2017)。

今年的音乐节包含了连续四场演出：一，开幕音乐会，由天津茱莉亚室内乐团演奏斯特拉文斯基的两首不朽曲目——《春之祭》(四手联弹)和组曲《士兵的故事》；二，两场室内音乐会，表演斯特拉文斯基的小型室内乐作品以及两位在世作曲家的作品；三，闭幕音乐会，由天津茱莉亚管弦乐团表演琼·塔娃的格莱美获奖作品——《美国制造》，郭文景的《第二竹笛协奏曲“野火”》(竹笛演奏家唐俊乔独奏)，以及斯特拉文斯基的代表作《火鸟》组曲。

沈逸文博士，演出事务总监

Festival Line-up

Festival Connect 2023: Stravinsky and His Legacy

Tianjin Juilliard Ensemble Concert

Friday, March 24, 2023, 19:00 Tianjin Juilliard Concert Hall

IGOR STRAVINSKY (1882-1971) *Le Sacre du Printemps* for Four-hand Piano (*The Rite of Spring*) (1913)
Suite – *Histoire du soldat* (*The Soldier's Tale*) (1918)

Chamber Music Concert I

Monday, March 27, 2023, 19:00 Tianjin Juilliard Recital Hall

IGOR STRAVINSKY (1882-1971) *Fanfare for a New Theatre* for Two Trumpets (1964)
Elegy for Solo Viola (1944)
Three Pieces for Solo Clarinet (1919)
Three Pieces for String Quartet (1914)
Sonata for Two Pianos (1944)
Suite italienne for Cello and Piano (1932) (arr. Piatigorsky)

Chamber Music Concert II

Wednesday, March 29, 2023, 19:00 Tianjin Juilliard Recital Hall

JOAN TOWER (b. 1938) *Copperwave* for Brass Quintet (2006)
Dumbarton Quintet for Piano Quintet (2008)

GUO WENJING (b. 1956) *Ba* for Cello and Piano (1982)
Bamboo Branch Song (2010) (arr. Gergely Ittzés for Three Flutes)
Parade for Six Beijing Opera Gongs (2003)

Tianjin Juilliard Orchestra Concert (Ken Lam, Conductor) (Tang Junqiao, Bamboo Flute Solo)

Friday, March 31, 2023, 19:00 Tianjin Juilliard Concert Hall

JOAN TOWER (b. 1938) *Made in America* (2004)
GUO WENJING (b. 1956) Zhudi Concerto No. 2, "Ye Huo" (2010)
IGOR STRAVINSKY (1882-1971) *The Firebird: Suite* (1919 version)

音乐节安排

2023汇聚音乐节 斯特拉文斯基及其传承

天津茱莉亚室内乐团音乐会

2023年3月24日, 星期五, 19:00 天津茱莉亚音乐厅

伊戈尔·斯特拉文斯基 (1882-1971)

春之祭 (钢琴四手联弹) (1913)
士兵的故事: 组曲 (1918)

室内乐音乐会I

2023年3月27日, 星期一, 19:00 天津茱莉亚演奏厅

伊戈尔·斯特拉文斯基 (1882-1971)

为一间新剧院的号角之声——为两支小号而作
悲歌——为中提琴而作 (1944)
三首小品——为单簧管而作 (1919)
三首小品——为弦乐四重奏而作 (1914)
奏鸣曲——为双钢琴而作 (1944)
意大利组曲——为大提琴和钢琴而作 (1932) (皮亚季
戈尔斯基改编)

室内乐音乐会II

2023年3月29日, 星期三, 19:00 天津茱莉亚演奏厅

琼·塔娃 (b. 1938)

铜之波——为铜管五重奏而作 (2006)
敦巴顿五重奏——为钢琴五重奏而作 (2008)

郭文景 (b. 1956)

巴——为大提琴和钢琴而作 (1982)
竹枝词 (2010) (由盖尔盖伊·伊采什为三支长笛改编)
炫——为六面京锣而作 (2003)

天津茱莉亚管弦乐团音乐会 (林敬基, 指挥) (唐俊乔, 竹笛独奏)

2023年3月31日, 星期五, 19:00 天津茱莉亚音乐厅

琼·塔娃 (b. 1938)

美国制造 (2004)

郭文景 (b. 1956)

第二竹笛协奏曲“野火” (2010)

伊戈尔·斯特拉文斯基 (1882-1971)

火鸟: 组曲 (1919 版)

Composer Spotlight

Joan Tower



Joan Tower — *Musical America's* 2020 Composer of the Year — is regarded as one of today's most important living American composers. During a career spanning more than 50 years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, Muir, Enso, Daedalus, and Jasper quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, John Browning, Peter Kolkay, and Bella Hristova; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany, and Washington, DC, among others. Ms. Tower was the first composer chosen for a Ford Made in America consortium commission of 65 orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*); the album received three Grammy Awards, for Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville's latest all-Tower recording includes *Stroke*, which received a 2016 Grammy nomination for Best Contemporary Classical Composition.

In 1990 Joan Tower became the first woman to win the prestigious Grawemeyer Award, for *Silver Ladders*, which she wrote for the St. Louis Symphony where she was composer-in-residence from 1985 to 1988. Other orchestra residencies include the Orchestra of St. Luke's (1997–2007) and the Pittsburgh Symphony Orchestra (2010–11), and she was the Albany Symphony's mentor composer partner in the 2013–14 season. Ms. Tower was co-founder and pianist for the Naumburg Award-winning Da Capo Chamber Players, 1970–85. She has received honorary doctorates from Smith College, New England Conservatory, and Illinois State University.

聚焦作曲家

琼·塔娃

琼·塔娃——美国音乐杂志2020年度作曲家——是当今最为重要的在世作曲家之一。在她50年的艺术生涯里，她作为作曲家、演奏家、指挥家、教育家，为美国音乐发展作出了杰出的贡献。她的作品曾受Emerson, Tokyo, Muir, Enso, Daedalus和Jasper四重奏、独奏家Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, John Browning, Peter Kolkay, and Bella Hristova、以及芝加哥、纽约、圣路易斯、匹兹堡、巴尔的摩、那什维尔、阿尔巴尼和华盛顿等交响乐团委约。塔娃成为入选福特财团为65个管弦乐团打造的《美国制造》项目的首位作曲家。李尔纳德·斯拉得金和那什维尔交响乐团录制的《美国制造》（以及《Tambor》和《乐队协奏曲》），荣获了包括最佳当代古典音乐作品、最佳古典唱片、最佳乐队演奏三项格莱美大奖。那什维尔交响乐团最新录制的塔娃作品集中，包括了《Stroke》，并获得了2016年格莱美最佳当代古典音乐会作品的提名。

1990年，塔娃因她为圣路易斯交响乐团创作的作品《银色梯子》成为首位获得格文美尔大奖的女性作曲家。她曾是多家交响乐团的驻团作曲家：圣路易斯交响乐团（1985-1988），圣露克斯管弦乐团（1997-2007）和匹兹堡交响乐团（2010-2011）以及阿尔巴尼交响乐团的作曲家导师（2013-2014）。塔娃还是Da Capo室内乐团的钢琴以及创建人之一（1970-1985），该团曾获得璠姆堡大奖。她亦获得了由史密斯学院、新英格兰音乐学院、伊利诺伊州立大学授予的荣誉博士学位。

Guo Wenjing



Guo Wenjing was born in Chongqing (February 1, 1956) an ancient city of China's mountainous Sichuan province. In 1978, he was one of a hundred students admitted out of 17,000 applicants to Beijing's re-opened Central Conservatory of Music. Unlike many colleagues from this acclaimed class (Tan Dun, Chen Yi, Zhou Long), Guo remained in China after graduation except for a short stay in New York (on an Asian Cultural Council grant). The New York Times praised him the only Chinese composer who has never lived abroad but established an international reputation. At home, Guo Wenjing has been honored among the Top China Hundred Outstanding Artists.

Abroad, his works have been featured at festivals in Amsterdam, Berlin, Glasgow, Paris, Edinburgh, New York, Aspen, London, Turin, Perth, Huddersfield, Hong Kong and Warsaw, and at venues like Frankfurt Opera, the Berlin Konzerthaus, Amsterdam's Concertgebouw and New York's Lincoln Center. He has written works for internationally distinguished ensembles like the Nieuw Ensemble, Atlas Ensemble, Cincinnati Percussion Group, Kronos Quartet, Arditti String Quartet, Ensemble Modern, and Hong Kong Chinese Orchestra, Göteborg Symphony Orchestra, China Philharmonic Orchestra, Guangzhou Symphony Orchestra, Singapore Symphony Orchestra and Hong Kong Philharmonic Orchestra.

聚焦作曲家

郭文景

郭文景，中央音乐学院作曲教授，博士生导师。

作为教师，他获得过中国教育最高奖——“教育成果一等奖”；作为作曲家，获得过中国文艺最高奖——“中华艺术奖”；他的专辑《野火》获得了国家出版最高奖——“中国出版政府奖”。

郭文景先后为张艺谋、姜文的电影以及其它40多部电影和电视剧写过音乐。2008年，他应邀为北京奥运会开幕式中《活字印刷》的表演创作了独具特色的音乐。

郭文景为中央芭蕾舞团创作的芭蕾舞剧《牡丹亭》曾在爱丁堡和林肯中心演出并进行美国巡演和欧洲巡演。他为中国国家大剧院创作的歌剧《骆驼祥子》2015年在歌剧的故乡意大利巡演获得成功，成为第一部在欧洲巡回演出的中文歌剧。意大利国家电视台也有史以来第一次全剧播出了一部非欧洲语的歌剧。

Tianjin Juilliard Ensemble Concert

IGOR STRAVINSKY
(1882-1971)

Le Sacre du Printemps for Four-hand Piano (*The Rite of Spring*)

Part I: L'Adoration de la Terre (Adoration of the Earth)

Introduction

Les Augures printaniers (Augurs of Spring)

Jeu du rapt (Ritual of Abduction)

Rondes printanières (Spring Rounds)

Jeux des cités rivales (Ritual of the Rival Tribes)

Cortège du sage: Le Sage (Procession of the Sage)

Danse de la terre (Dance of the Earth)

Part II: Le Sacrifice (The Sacrifice)

Introduction

Cercles mystérieux des adolescentes (Mystic Circles of the Young Girls)

Glorification de l'élue (Glorification of the Chosen One)

Evocation des ancêtres (Evocation of the Ancestors)

Action rituelle des ancêtres (Ritual Action of the Ancestors)

Danse sacrale (Sacrificial Dance)

Ching-Wen Hsiao, Piano

Konstantinos Valianatos, Piano

~Intermission~

Suite – *Histoire du soldat* (*The Soldier's Tale*)

Marche du Soldat

Petits Airs au Bord du Ruisseau

Pastorale

Marche Royale

Petit Concert

Trois Danses (Tango – Valse – Ragtime)

Danse du Diable

Grand Choral

Marche Triomphale du Diable

Xiangyu Zhou, Clarinet

Takao Sukegawa, Bassoon

Sergey Tyuteykin, Trumpet

Lee Allen, Trombone

June Hahn, Percussion

Tarn Travers, Violin

DaXun Zhang, Double Bass

Yiwen Shen, Conductor

天津茱莉亚室内乐团音乐会

伊戈尔·斯特拉文斯基
(1882-1971)

春之祭 (钢琴四手联弹)

第一部分: 大地的崇拜

序曲

春天的征兆

劫持的游戏

春天的轮舞

敌对部落的角逐

祭祀登场

大地之舞

第二部分: 献祭

序曲

少女的神秘环舞

赞美被选中者

召唤祖先

祭祖仪式

献祭的舞蹈

萧晴文, 钢琴

康斯坦丁·瓦利安纳托斯, 钢琴

~ 中场休息 ~

士兵的故事: 组曲

士兵进行曲

溪边小曲

田园

皇家进行曲

小音乐会

三首舞曲 (探戈—圆舞曲—拉格泰姆)

恶魔之舞

大圣咏曲

恶魔凯旋进行曲

周相宇, 单簧管

祐川嵩雄, 巴松管

谢尔盖·图特金, 小号

李·艾伦, 长号

韩文卿, 打击乐

唐伟思, 小提琴

张达寻, 低音提琴

沈逸文, 指挥

IGOR STRAVINSKY

Le Sacre du Printemps for Four-hand Piano (*The Rite of Spring*)

IGOR STRAVINSKY

Born: June 17, 1882,
Lomonosov, Saint
Petersburg, Russia

Died: April 6, 1971,
New York, U.S

Few works in the symphonic repertoire are as iconic as Stravinsky's ballet *The Rite of Spring*. The story of its tumultuous 1913 premiere has been so often retold as to become a cliché of music historiography, the paradigmatic example of a work of revolutionary newness that challenged and offended audiences only later to become accepted as a canonical masterpiece. In truth, once separated from its theatrical context and presented as a concert work, *The Rite of Spring* has long thrilled audiences, even in its first decade of existence. Although its fascinating intricacies of pitch and rhythmic organization, as well as its heavy reliance on folk-song materials (which the composer denied), have only slowly been uncovered, its visceral force and primal energy have ensured its continuing place in the repertoire.

Although one of *The Rite of Spring's* most notable features is its masterful handling of a mammoth orchestral complement, Stravinsky in fact first conceived the work in a version for piano 4 hands which he supposedly tried out together with Debussy while the work was still in progress, only later moving on to complete the orchestration. This was not an unusual state of affairs: Stravinsky was a competent pianist, if not exactly a virtuoso, and always composed at the keyboard. His own unique pianism, rhythmic and hard-edged, was intimately bound up with his compositional style. Because the full score is so densely layered, no two performances seem to draw the same material into the foreground. Hearing the work in its original version for piano four hands, while obviously lacking the force of the orchestral version, has a wonderfully clarifying effect. The music's ostinato patterns come into sharp relief, and the surprisingly traditional content of many of its harmonic configurations is more readily perceived, both in the ear and under the hand.

伊戈尔·斯特拉文斯基 春之祭 (钢琴四手联弹)

在交响乐曲目中，很少有像斯特拉文斯基的芭蕾舞剧《春之祭》这样标志性的作品。其1913年首演的曲折不断被提起，以至成为音乐史学中的经典案例。起初，观众并不接受这部新锐作品，认为它的内容“侵略性”过强，但随后，《春之祭》却逐渐成为经典传世之作。事实上，在这部作品面世的第一个十年间，即使将它的戏剧背景分离出来而仅以音乐会形式演出，观众仍会被这部作品深深震撼。它错综复杂的音高和节奏形式以及大量使用的民歌素材（即使斯特拉文斯基否认了这点）等迷人之处，即使是被慢慢发掘的，但凭借着其原始的力量，它多年来仍是乐团的保留曲目之一。

《春之祭》最显著的特点是其对庞杂的管弦乐编曲的巧妙处理。但实际上，斯特拉文斯基在构思这部作品时，本打算将其以钢琴四手联弹的方式呈现，甚至在作曲时，他还邀请德彪西与他一起演奏，后来，他才改为管弦乐编曲。原因很简单——斯特拉文斯基是位颇有能力的钢琴家，即便称不上钢琴大师，但是他是在钢琴键盘上来作曲。他的钢琴演奏风格十分独特，节奏感强，棱角分明，与他的作曲风格一脉相承。由于《春之祭》的总谱有着极其密集的层次，似乎没有哪两场表演是完全一样的。欣赏这部作品的钢琴四手联弹版本，虽然没有了管弦乐团大气磅礴的力量，但却能够听到美妙清晰的音乐效果。音乐中的固定音型变得分外鲜明，听众和演奏者都更容易感知和声中所蕴含的传统内容，足以令人感到惊喜。

伊戈尔·斯特拉文斯基

出生日期: 1882年6月17日, 俄罗斯, 圣彼得堡, 罗蒙诺索夫

逝世日期: 1971年4月6日, 美国, 纽约

Suite – *Histoire du soldat (The Soldier's Tale)*

During the first world war, when scarce financial resources made productions on the scale of Stravinsky's earliest ballets with their huge orchestras impossible, he turned instead to theatrical works on a smaller scale. The most well-known of these is *The Soldier's Tale*, composed in 1918 while Stravinsky was living in neutral Switzerland. While ostensibly belonging to the composer's "Russian Period," the music of this work, full of pastiche and ironic detachment, is in fact deeply in sympathy with the stylistic aims of some of his French contemporaries (Satie, Les Six, etc.) The music from this work is most often performed today in this concert suite, but revivals of the original version with its complement of dancers and actors are also relatively commonplace. Because its text is spoken and not sung, translations of the work into other languages are eminently feasible. For the same reason, new libretti are occasionally commissioned to fit the preexisting music (notably from the American writer Kurt Vonnegut).

The heterogeneous chamber ensemble that provides the musical accompaniment for the story is in effect a kind of rag-tag pit orchestra, contributing to the overall ironic impression. The violin part, for obvious narrative reasons, is particularly prominent. Like most of Stravinsky's work, the music of *The Soldier's Tale* is rhythmically complex – it is almost always performed with a conductor despite the small size of the ensemble. This work in particular is rife with one of the composer's favorite rhythmic devices: ostinati are repeated throughout various changes of time signature, their relationship to the metrical structure constantly shifting. Through this and other similar devices, the various "genre pieces" which crop up throughout the score (march, waltz, ragtime, tango etc.) are rendered off-kilter and given a sinister edge appropriate to the subject matter at hand, especially when coupled with the "wrong-note" harmonies which were to become a staple of Stravinsky's neo-classical style. At the work's conclusion, the "moral" of the story is delivered to the accompaniment of a stern, faux-sermonizing pastiche-chorale (Prokofiev's quip, "Bach with smallpox," comes to mind).

士兵的故事：组曲

第一次世界大战期间，迫于经济压力，斯特拉文斯基无法再像早期一样，制作大型管弦乐芭蕾舞剧，只能投身于小型剧场乐曲的创作中。这段时期，他最著名的作品要数1918年，他在中立国瑞士创作的《士兵的故事》。从表面上看，这部作品应归于斯特拉文斯基创作生涯的“俄国时期”，但实际上，其中的音乐充满了模仿与讽刺的超脱气质，强烈表达了他对埃里克·萨蒂、六人团等同时期法国作曲家在目标风格上的认同。如今，这部作品除了常以组曲的形式在音乐会上呈现外，也常由舞者和演员们在舞台上加以演绎。由于曲目中出现的人声都是念白而非演唱，将其翻译成其他语言并不困难。也正因如此，该曲的文字脚本偶尔会交由作家（比如，美国作家库尔特·冯内古特）二次创作，再与本来的音乐搭配。

这部风格糅杂的室内乐作品为剧情提供了音乐伴奏，其形式则是一部非专业配置的小型室内乐作品，这也增添了故事的讽刺意味。为了更好的叙事，作曲家突出了乐曲中的小提琴部分。与斯特拉文斯基大部分其他作品相似，《士兵的故事》的节奏相当复杂，因此尽管室内乐团的规模并不大，指挥仍必不可少。这部作品之所以如此受欢迎，或许应归功于这位作曲家最爱使用的节奏设计——固定音型。固定音型会在拍号变化时重复，它们在每个小节中的位置也各不相同。通过固定音型和其他类似的设计，各种音乐风格（比如，行军曲，华尔兹，拉格泰姆钢琴爵士乐以及探戈等）会出其不意地突然响起，营造某种不祥的气氛，衬托当前旋律所叙述的剧情。特别是当斯特拉文斯基新古典主义风格的惯用手段——“不和谐”和弦出现时，这种气氛会变得尤为浓厚。作品结尾处通过一段说教式、严肃的仿赞歌旋律，用伴奏传达了这个故事的中心思想（普罗科菲耶夫曾评论好比“得了天花的巴赫”一般）。

Chamber Music Concert I

Stravinsky's Chamber Works

IGOR STRAVINSKY
(1882-1971)

Fanfare for a New Theatre for Two Trumpets (1964)

Binh Phan, Trumpet

Binghan Zhou, Trumpet

Elegy for Solo Viola (1944)

Qin He, Viola

Three Pieces for Solo Clarinet (1919)

Junle Chen, Clarinet

Three Pieces for String Quartet (1914)

MILA Quartet

Ke Karl Zhu, Violin

Huan Ci, Violin

Zhangjuan Liu, Viola

Xinyang Lv, Cello

Sonata for Two Pianos (1944)

Moderato

Theme with Variations

Allegretto

Ziyi Wang, Piano

Polina Charnetskaia, Piano

Suite italienne for Cello and Piano (1932) (arr. Piatigorsky)

Introduzione

Serenata

Aria

Tarantella

Minuetto e Finale

Yunbei Liu, Cello

Jinzhao Xu, Piano

室内乐音乐会

斯特拉文斯基的室内乐作品

伊戈尔·斯特拉文斯基
(1882-1971)

为一间新剧院的号角之声——为两支小号而作 (1964)
Binh Phan, 小号
周炳含, 小号

悲歌——为中提琴而作 (1944)
何沁, 中提琴

三首小品——为单簧管而作 (1919)
陈俊乐, 单簧管

三首小品——为弦乐四重奏而作 (1914)
MILA四重奏
朱可, 小提琴
慈欢, 小提琴
刘章卷, 中提琴
吕昕阳, 大提琴

奏鸣曲——为双钢琴而作 (1944)
中庸的
主题与变奏
小快板
王紫懿, 钢琴
Polina Charnetskaia, 钢琴

意大利组曲——为大提琴和钢琴而作 (1932) (皮亚季
戈夫斯基改编)
序曲
小夜曲
咏叹调
塔兰泰拉
小步舞曲与终曲
刘芸贝, 大提琴
徐今朝, 钢琴

Chamber Music Concert II

Chamber Works by Joan Tower and Guo Wenjing

JOAN TOWER
(b. 1938)

Copperwave for Brass Quintet (2006)

Jaben Yun Heng Sim, Horn

Jid-anan Netthai, Trumpet

Binh Phan, Trumpet

Danilo Ignacio Contreras Osorio, Trombone

Ryan Shaw, Bass Trombone

Dumbarton Quintet for Piano Quintet (2008)

Polina Charnetskaia, Piano

MILA Quartet

Ke Karl Zhu, Violin

Huan Ci, Violin

Zhangjuan Liu, Viola

Xinyang Lv, Cello

~Intermission~

GUO WENJING
(b. 1956)

Ba for Cello and Piano (1982)

Hyun Ah Lee, Cello

Linda Ruan, Piano

Bamboo Branch Song (2010) (arr. Gergely Ittzés for Three Flutes)

Frozen Bamboo

Rain Bamboo

Wind Bamboo

Diego Acosta Diaz, Flute

Gergely Ittzés[^], Flute

Puleum Kim, Flute

Parade for Six Beijing Opera Gongs (2003)

Yi Chen, Percussion

Jiyoung Kim, Percussion

Chaeyoung Lee, Percussion

[^] Resident Faculty

室内乐音乐会II

琼·塔娃与郭文景的室内乐作品

琼·塔娃
(b. 1938)

铜之波——为铜管五重奏而作 (2006)
Jaben Yun Heng Sim, 圆号
Jid-anan Netthai, 小号
Binh Phan, 小号
Danilo Ignacio Contreras Osorio, 长号
Ryan Shaw, 低音长号

敦巴顿五重奏——为钢琴五重奏而作 (2008)
Polina Charnetskaia, 钢琴
MILA四重奏
朱可, 小提琴
慈欢, 小提琴
刘章卷, 中提琴
吕昕阳, 大提琴

~中场休息~

郭文景
(b. 1956)

巴——为大提琴和钢琴而作 (1982)
Hyun Ah Lee, 大提琴
阮京子, 钢琴

竹枝词 (2010) (由盖尔盖伊·伊采什为三支长笛改编)
冻竹
雨竹
风竹
Diego Acosta Diaz, 长笛
盖尔盖伊伊采什^, 长笛
Puleum Kim, 长笛

炫——为六面京锣而作 (2003)
陈毅, 打击乐
金智英, 打击乐
李采映, 打击乐

^ 常驻教师

Tianjin Juilliard Orchestra Concert

Ken Lam, Conductor

JOAN TOWER
(b. 1938)

Made in America (2004)

GUO WENJING
(b. 1956)

Zhudi Concerto No. 2, "Ye Huo" (2010)
Tang Junqiao, Bamboo Flute Solo

~Intermission~

IGOR STRAVINSKY
(1882-1971)

The Firebird: Suite (1919 version)

Introduction

The Firebird and its dance

The Firebird's variation

The Princesses' Khorovod

Infernal dance of King Kashchei

Berceuse

Finale

天津茱莉亚管弦乐团音乐会

林敬基, 指挥

琼·塔娃
(b. 1938)

美国制造 (2004)

郭文景
(b. 1956)

第二竹笛协奏曲“野火”(2010)
唐俊乔, 竹笛独奏

~中场休息~

伊戈尔·斯特拉文斯基
(1882-1971)

火鸟: 组曲 (1919 版)

引子

火鸟之舞

火鸟变奏曲

公主之舞

魔王卡茨之舞

催眠曲

终曲

JOAN TOWER

Made in America (2004)

JOAN TOWER

Born: September 6,
1938, New Rochelle,
New York, U.S

Grammy award-winning composer, pianist, conductor, and educator Joan Tower is one of America's most celebrated contemporary artists. With over six decades of works and commissions from all over the world, her indelible, musical contributions have remained unmatched. Recent awards include 2020 "Composer of the Year" in *Musical America*; 2020 "Richard J. Bogomolny National Service Award" in *Chamber Music America*, and the 2019 "Gold Baton" from the *League of American Orchestras*. These awards stand testament to the awe-inspiring excellence that Tower has achieved throughout a storied career. It was only natural that she be selected as the first composer for the project *Made in America* in 2004.

Unlike most commissions, this work was made possible through collective efforts from over 65 symphonies across the United States and sponsored by organizations including Ford Motor Company Fund and the American Symphony Orchestra League. With such enthusiastic support, Tower's work for chamber orchestra successfully premiered in all 50 states as part of a national tour. The piece opens from a distant, single note, the gentle rising of the sun on the horizon. More and more instruments join in as pure, triadic harmonies swell with hopeful anticipation. Rising just beyond its first peak, the mass of sound dissipates, returning back to a single note. Chaotic chatter in the form of syncopated rhythms and jarring dissonance thwart the once tranquil atmosphere, welcoming in a forceful march of the brass and a race between strings and percussion. Eventually, through ascending triads again, comes the first noticeable appearance of Tower's inspiration in this piece: a fragment of *America the Beautiful*, clear as day to anyone who recognizes the song. The piece's thrilling coda, assembles the remaining pieces of this theme and throws it all into a gargantuan melting pot of fire and excitement.

In Tower's own words, "When I started composing this piece, the song *America the Beautiful* kept coming into my consciousness and eventually became the main theme...This theme is challenged by other more aggressive and dissonant ideas that keep interrupting, unsettling it, but *America the Beautiful* keeps resurfacing in different guises, as if to say, 'I'm still here, ever changing, but holding my own.'"

琼·塔娃

美国制造 (2004)

琼·塔娃是格莱美获奖作曲家、钢琴家、指挥家、教育家，同时也是美国最知名的当代艺术家之一。六十多年来，她完成了来自世界各地的委托工作，创作出了无数优秀作品，她的音乐贡献不可磨灭、无人能及。琼·塔娃近年来获得的奖项包括《音乐美国》杂志2020 “年度作曲家” 奖、美国室内音乐协会2020 “理查德·博格莫尔尼国家服务奖” 以及美国交响乐团联盟2019 “金指挥棒” 奖。这些奖项证明了琼·塔娃在其传奇的职业生涯中所取得的令人惊叹的卓越成就。2004年，琼·塔娃成为入选《美国制造》项目的首位作曲家。

不过，与大多数委托作品不同，《美国制造》这部作品是通过全美超过65个交响乐团的共同努力，并由福特汽车公司基金和美国交响乐团联盟等组织赞助完成的。在这样热情的支持下，琼·塔娃的这首室内乐作品作为全国巡演的一部分，在美国50个州成功首演。这首曲子从一个遥远的、单一的音符开始，就仿佛是地平线上那缓缓升起的太阳。紧接着，越来越多的乐器加入进来，纯净的三和弦音在充满希望的期待中涌动。在上升到第一个高峰之后，和声就消散了，曲子又重新回到了一个单一的音符。随后，混乱的颤音以切分节奏和不协和和弦的形式出现，打破了原本平静的气氛，紧接着引入了有力的铜管乐器，弦乐与打击乐顿挫跌宕、相互交织。最终，通过再次升高的三和弦，广为传唱的美国爱国歌曲《美丽的阿美利加》片段第一次明显地出现在这首曲子中，这也正是琼·塔娃的灵感来源，任何熟悉《美丽的阿美利加》这首歌的人都能轻易地辨认出来。琼·塔娃为她的曲子编写了一段激动人心的尾声，将爱国主义的火热激情表现得淋漓尽致。

用琼·塔娃自己的话说：“当我开始创作这支曲子时，《美丽的阿美利加》的旋律就不断地在我脑中浮现，并最终成为了我的创作主题……我也曾考虑过换用其他更有进取性和创新性的主题，但《美丽的阿美利加》以不同的形式在我心中反复出现，仿佛在告诉我，‘我还在这里，千变万化，却又始终如一。’”

琼·塔娃

出生日期：1938年
9月6日，美国，纽约
州，新罗谢尔

GUO WENJING Zhudi Concerto No. 2, "Ye Huo" (2010)

GUO WENJING

Born: 1 February
1956, Chongqing,
China

Separated by an ocean's distance, contemporary Chinese composer Guo Wenjing is a fearless pioneer in his own right. In addition to his highly-regarded, large-scale genres including operas and film scores, Guo's particular expertise in the concerto medium – namely his masterful mingling of Chinese and Western instruments – has drawn critical acclaim. As part of the historic 1978 class of students who were admitted to the Central Conservatory of Music in Beijing, Guo completed all of his training in China, while traveling the world for premieres of his works. Likewise, his musical style powerfully blends the spirit of Chinese culture with the "grit" of Western modernism. Aply so, his Second Concerto for Bamboo Flute entitled, "Wildfire", is a quintessential introduction to Guo's music.

The first movement opens like a swashbuckling sword, slicing every which way into the sky. With truncated and stifling phrases, a searing crescendo of the cymbals and gong signal the entrance of the zhudi, or bamboo flute. With great angst, the soloist flutters low into its register, giving off a venomous response to the orchestra's continuous barrage of punctuated attacks. The zhudi's speed and agility at its middle-section cadenza give the audience the impression of unmitigated flight, swift and compelling. While barely in this movement are the soloist and orchestra in agreement, they finally collide head on in the last bars. The second movement relaxes with deep breaths and longer phrases for other solo instruments like the bassoon and Western flute. After a string tremolo the likes of a swarm of cicadas, the zhudi appears again, howling at the moon. The atmosphere livens up with cello and flute taking turns dancing around the zhudi. Moments later the buzzing cicadas disappear and the piece recedes back into the darkness. A Peking Opera-like contrasting section follows with exaggerated choreography as the zhudi pleads with the orchestra. The movement ends again in darkness, as both the zhudi and Western flute howl together. Bombastic and wild, the third movement catches fire with drama and rhythm as the zhudi and the orchestra lunge at each other. The chase-like dialogue ensues after a momentary pause—a fleeting memory of the second movement howls— while the sizzling coda, featuring the zhudi's nonstop 16th-notes against the orchestra's romping and stomping, bursts into flames in the most dazzling way imaginable.

郭文景

第二竹笛协奏曲 野火(2010)

在大洋彼岸的中国当代作曲家郭文景是一位无畏的先锋人物。他创作的歌剧、电影配乐等大型体裁音乐作品备受赞誉。不仅如此，他还将中西方乐器巧妙地融合进自己创作的协奏曲中，赢得了评论界的一致好评。郭文景于1978年进入位于北京的中央音乐学院学习，他在中国完成了他所有的音乐训练，同时在全世界各地演出自己的作品。他的音乐风格有力地融合了中国文化的精神和西方现代主义的精髓。他创作的第二竹笛协奏曲《野火》正是对其独特音乐风格恰如其分的诠释。

第一乐章的开场就像一柄游刃有余的剑，劈开混沌的天日。随着短小而沉闷的乐句，铙钹和锣的敲击声渐强，竹笛也加入进来。充满焦虑的竹笛声在低音区内浮动，与连绵不断、节奏感极强的管弦乐交相呼应。在中间的华彩乐段里，竹笛声敏捷而快速地掠过，却足以给听众留下深刻的印象。在第一乐章中，竹笛声与管弦乐始终各自为政，而在最后一小节，它们终于正面碰撞在一起。第二乐章一开始较为轻松，加入了巴松管、西洋长笛等其他独奏乐器演奏的长乐句，竹笛声则暂时停顿。在一串蝉鸣般的颤音之后，竹笛声再次出现，好似在对月吟唱。大提琴和西洋长笛轮番与竹笛合奏，气氛顿时活跃起来。不一会儿，蝉鸣般的颤音也消失了，乐曲声渐渐沉寂下去。接下来的部分具有明显的京剧风格，用竹笛与管弦乐进行了夸张的编排，与之前的部分形成鲜明的对比。随着竹笛和西洋长笛齐奏，再同时沉寂，第二乐章就此终结。轰轰烈烈、野性十足的第三乐章在竹笛和管弦乐的相互冲撞中开始，以戏剧性和节奏感点燃了激情。短暂的停顿之后，竹笛和西洋长笛又展开了一段追逐式的对话，让人想起了第二乐章中这两种乐器的和鸣，而在激情迸发的第三乐章尾声中，竹笛不停歇地奏出十六分音符，与抑扬顿挫的管弦乐相映成趣，令人目不暇接、耳不暇闻。

郭文景

出生日期: 1956年2月1日, 中国, 重庆

IGOR STRAVINSKY

The Firebird: Suite (1919 version)

IGOR STRAVINSKY

Born: June 17, 1882,
Lomonosov, Saint
Petersburg, Russia

Died: April 6, 1971,
New York, U.S

And here it is, tonight's *pièce de résistance* from the inimitable Igor Stravinsky. The work responsible for catapulting his career onto the international stage, *l'Oiseau de feu*, was as much a spectacular sensation, as it was a fateful, first collaboration between Stravinsky, famed impresario Serge Diaghilev, and the ballet genre itself. Some years before this trinity came to fruition, however, Stravinsky had been honing his craft under the tutelage of renowned Russian composer, Nikolai Rimsky-Korsakov. And, it was hearing some of Stravinsky's first premieres, *Scherzo fantastique* Op. 3, and *Feu d'artifice* Op. 4 in St. Petersburg, that left a lasting impression on Diaghilev, who happened to be in the audience. At Fate's next intervention, the Ballet Russe, Diaghilev's world-class ballet troupe, was gearing up for its upcoming season with a new project, the *Firebird* in 1910. After unsuccessfully contacting five composers—among them Lyadov, Tcherepnin, and potentially Glazunov—Stravinsky was called in for action. Elated, he finished the score within a few months. This happenstance collaboration, so ordinary at the onset, proved utterly extraordinary by the end with a long list of masterpieces that changed the world. Tonight's performance will be Stravinsky's orchestral suite from 1919, prepared for Swiss conductor and friend, Ernest Ansermet.

The journey begins with the main character, Prince Ivan, exploring the fantastical realm of Kastchei the Immortal, the wizard-like villain of the story. The atmosphere is cool and ominous with the swirling of celli, double bass, and violas amidst the quiet awakening of small creatures. In no time at all, the illusive Firebird makes its first appearance, marked by hushed tremolos and glissandos in the strings. The hunt to capture the prized bird proves difficult as the creature flies with agility and fury, marked by rapid flourishes

in the strings and woodwinds. The darting rhythms eventually erupt into a frivolous dance with a Stravinskian orchestration so ornate and intricate that the prince invariably stands in awe of the Firebird's radiance and majesty. After the spirited episode comes a moment of reprise as Prince Ivan stumbles upon Kastchei's captive princesses performing the Khorovod, an ancient circle dance symbolizing unity. As the instruments gently pass the melody back and forth, feelings of warmth and compassion replace the once, eerie surroundings. Suddenly catching ablaze, the infamous "Infernal Dance," the Firebird's magical dance to fend off Kastchei's monsters, shatters the mesmerizing beauty of the princesses as sudden blasts from the orchestra cut through waves of frenetic rhythms. Stravinsky keeps things unflinchingly thrilling with virtuosic writing everywhere from the trombone to the xylophone and more. Following the white-hot excitement is the berceuse, which lulls the monsters into a deep slumber and gives Prince Ivan enough time to destroy Kastchei's golden egg-- the solution to all the story's conflicts. Here, Stravinsky's lush orchestration and knack for color and nuance shine with magnificence. A triumphant finale awaits as the defeated Kastchei and his realm's slow disintegration herald a dramatic and climactic crescendo towards the open skies. Making its final appearance behind resounding brass and rip-roaring tremolos, the Firebird takes flight once more as Prince Ivan and the freed princesses look to a brighter future.

伊戈尔·斯特拉文斯基 火鸟：组曲（1919版）

伊戈尔·斯特拉文斯基

出生日期：1882年6月17日，俄罗斯，圣彼得堡，罗蒙诺索夫

逝世日期：1971年4月6日，美国，纽约

接下来，将为大家带来今晚的重头戏，来自伊戈尔·斯特拉文斯基的《火鸟：组曲》。这部作品将斯特拉文斯基推向了国际舞台，轰动一时。它既是斯特拉文斯基和俄罗斯芭蕾舞团经理兼舞剧编导谢尔盖·佳吉列夫的首次合作，也是他第一次制作芭蕾舞剧。其实早在数年前，斯特拉文斯基就已经在俄罗斯著名作曲家尼古拉·里姆斯基-科萨科夫的指导下，打磨自己的作曲本领。但直到在圣彼得堡碰巧听到了《幻想谐谑曲》和《烟火》的首演，佳吉列夫才对这位作曲家留下深刻的印象。命运的齿轮再次转动，让两人建立了实际的联系——1910年，佳吉列夫创办的世界级芭蕾舞团，俄罗斯芭蕾舞团，正在为即将到来的舞蹈演出季准备新项目《火鸟》。佳吉列夫曾偏爱里亚多夫、切列普宁、格拉祖诺夫等五位作曲家，但最终并未达成合作。最后，这个项目交给了斯特拉文斯基，而他在几个月内便完成了总谱。这次机缘巧合之下达成的合作虽然有着平淡无奇的开始，但后续却惊喜不断。两位大师的合作给我们留下了许多杰作，甚至改变了我们艺术世界的历史。今晚的演出将带来斯特拉文斯基在1919年，为他的朋友瑞士指挥家恩奈斯特·安塞美创作的管弦乐组曲版本的《火鸟》。

故事的开端，主角伊万王子徘徊于魔王凯斯齐的魔法庭院里。大提琴、低音提琴营造出阴冷可怖的氛围，中提琴则模拟一片安静的环境，而在那里，可闻小动物的叫声。突然，弦乐器以一连串急促的颤音和滑音宣告迷人的火鸟即将首次亮相。虽然有赏金的激励，但猎人们仍然无法抓到这敏捷、易怒的鸟儿——通过弦乐器和木管乐器的华丽演奏，这一切生

动地呈现在观众眼前。轻快的节奏最终演变成轻佻的舞曲，华丽、复杂的韵律表现出王子折服于火鸟那威严之下时的神态。放走火鸟后，伊万王子偶然发现了被魔王囚禁的公主们正在跳着古老的圆舞曲。一扫之前的阴郁，这段抒情旋律让人倍感温暖。但就在这时，管弦乐器传来波涛汹涌的急切旋律——火鸟现身，跳起舞蹈抵抗魔王的“恶魔之舞”，粉碎了美丽公主们创造的迷人幻境。斯特拉文斯基用长号、木琴等各种乐器，让整段乐曲笼罩在令人惊颤的氛围之中。紧接着是一段催眠曲，让怪物陷入昏迷，伊万王子借机摧毁魔王的金蛋——一劳永逸地解决故事里的所有矛盾。这段乐曲充分展示了斯特拉文斯基娴熟的管弦乐编曲技巧，其中丰富的色彩和细节变化令人无比陶醉。魔王被打败了，他的王国缓慢瓦解了，胜利终于到来——乐声逐渐增强，形成了一飞冲天的磅礴气势。响亮的铜管乐器吹出喧闹的颤音，火鸟最后一次出现，在伊万王子和公主们的注视下，振翅高飞而去。

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

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《曼依》，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、于阿本斯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。

Tang Junqiao, Bamboo Flute Solo



Tang Junqiao is a renowned Chinese bamboo flute player. She is a professor and doctoral supervisor at the Shanghai Conservatory of Music, a member of the China Musicians Association, and a leading figure in Shanghai. Tang serves as the Director of the China Bamboo Flute Art Center of the He Lvting Advanced Research Institute for Chinese Music, the Head and Artistic Director of the Chinese Bamboo Flute Orchestra of the Shanghai Conservatory of Music, the President of the Chinese Bamboo Flute Special Committee of the Shanghai Musician Association, the Vice President of the Chinese Bamboo Flute Society of the China Musicians Association, the Vice President of the Chinese Bamboo Flute Special Committee of the China Nationalities Orchestra Society, a member of the China National Arts Fund's review committee, and a specially-invited expert of the Thesis Review Center of the Ministry of Education of the People's Republic of China.

As a leading figure in Chinese national music, Tang is a model performer and educator in contemporary Chinese music. She premiered 24 brand-new works and has published 27 teaching materials and albums. In 2018, the national musical instrumental drama *Di Yun Tian Lai* (Heavenly Music of Chinese Bamboo Flute), a large original project sponsored by the National Arts Fund was led and performed by her. The project is a pioneer in innovative Chinese instrumental performances as it merely adopts the music of instruments without performers' lines. Besides, it has won popularity and praise from audiences in 34 performances in over ten domestic cities. Additionally, the Chinese Bamboo Flute Orchestra of the Shanghai Conservatory of Music established by her also received the honorable title Top Ten Excellent Chinese Folk Music Orchestra from the Ministry of Culture and Tourism of the People's Republic of China after finishing its project performances nationwide.

As a performer, Tang is the only soloist of Chinese instrument who has been invited to carry out regular performances with world-famous orchestras such as New York Philharmonic, BBC Symphony Orchestra, and Bamberg Symphony for years with Chinese bamboo flute concertos. She played traditional Chinese music for over 30 leaders of different countries and has brought excellent Chinese music to the globe.

As an educator, Tang makes remarkable achievements in teaching and training students. More than 20 students from the Shanghai Conservatory of Music won gold awards 39 times in major competitions at home and abroad after her training. Thus, her team is praised as a Dream Team of Chinese Bamboo Flute in the music world. In 2019 and 2020, Tang was invited as a music mentor in two sessions of *Guo Yue Da Dian* (Chinese Music Ceremony), a popular TV program of Chinese

Meet the Artist

folk music. In the TV program, she was popular among all for her professional and straightforward comments. Tang's team consisting of young musicians from music schools, including the Shanghai Conservatory of Music, the Central Conservatory of Music, and the China Conservatory of Music, won first place in the TV program with its outstanding performance skills and diverse styles of music. Hence, Tang became a champion mentor and was welcomed by a large number of followers with praise.

Based on her prominent achievements in performance and teaching, Tang Junqiao has been awarded the Excellent Teacher of Shanghai Culture and Art Talented Minds five times and won the He Lvting Fund Award nine times. She also received awards such as the President's Award of the Shanghai Conservatory of Music, the National Education and Teaching Achievement Award, and the Fok Ying Tung Education Foundation Award of the Ministry of Education of the People's Republic of China.

艺术家介绍

唐俊乔, 竹笛独奏

著名竹笛演奏家, 上海音乐学院教授, 博士生导师, 中国音乐家协会理事, 上海领军人才, 上音高研院中国竹笛艺术中心主任, 上音竹笛乐团团长兼艺术总监, 上海音乐家协会竹笛专业委员会会长, 中国音乐家协会竹笛学会副会长, 中国民族管弦乐学会竹笛专业委员会副会长, 国家艺术基金评审委员, 国家教育部论文评阅中心特聘专家。

作为中国民族音乐领军人物之一, 她是当代国乐领域标杆式的演奏家和教育家, 经她首演的新作品24部, 出版教学论著及演奏专辑27部, 2018年由她主持并主演的大型国家艺术基金原创项目——民族器乐剧《笛韵天籁》其无言无词仅用音乐表达剧情的方式, 为我国器乐舞台创新表演形式开创先河, 并于全国十余城市巡演34场大获赞誉好评, 其创建的“上海音乐学院竹笛乐团”也因该剧的成功演出, 获评文化旅游部“中国十大优秀民族乐团”。

作为演奏家她是中国唯一一位受邀带着多部竹笛协奏曲与纽约爱乐、英国BBC、德国班贝格等世界名团进行常年合作演出的民乐独奏家, 并曾为三十多位国家元首演奏过中国传统乐曲, 演出足迹遍布世界各地。

作为教育工作者, 她的教学成就令人瞩目, 她为上海音乐学院先后培养出金奖学生20余名, 在权威国内外赛事中荣获金奖39次, 业界誉之为“中国竹笛梦之队”。2019与2020年她作为寻乐人两度受邀电视国乐热播节目《国乐大典》, 其专业耿直的点评风格深受大众喜爱, 所带队上音、央音、国音等音乐学府青春乐手们组建打造的“唐家军”乐团, 也以高超的演奏技艺和多样的音乐风格, 最终登顶《国乐大典》总冠军宝座, 成为“冠军导师”吸粉无数, 好评如潮。

由于突出的演奏与教学成果, 她曾五次获得上海市文化艺术人才优秀教师称号、九次荣获贺绿汀基金奖以及上海音乐学院院长奖、国家级教育教学成果奖、国家教育部“霍英东教育基金奖”等。

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

Chihwan Kim, *concertmaster*
Siqi Jing, *principal*
Zhihan Cheng
Kaiwen Deng*
Zhiyi Dong
Shurui Duan++
Ruiqi Fu*
Molly He*
Chengzhuo Jiang++
Angelina Lee
Nakyeom Lee
Ying Li*
Jingwen Liang*
Qianwen Liu*
Ler Ler Ma*
Lin Qian*
Guolong Wang*
Ruoyun Wang
Siyu Wu
Lina Xu
Lingqun Yang++
Liu Zhang°
Yihe Zhang++
Yijia Zhao
Yuping Zhou*

Viola

Sheng-Chieh Lan, *co-principal*
Meitong Liu, *co-principal*
Junchi Bai++
Qin He
Wei Liu*
Shengda Ren
Yuan Sun*
Ruiqing Tang*
Kun Yan

Cello

Jianxiu Song, *co-principal*

Youngeun Lee, *co-principal*
Nathaniel Blowers
Yan Jin
Yun Kyung Jo
Hyunah Lee
Yu Lei
Yunbei Liu
Chen Shen++
Xunbing Su

Bass

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

Horn

Jiapeng Li

Jaben Yun Heng Sim
Pei Yin Xu
Zhiyang Zhou°

Trumpet

Jid-anan Netthai
Binh Phan
Binghan Zhou

Trombone

Danilo Contreras
Danzengyixi Gaze
Jiawen Tan
Ryan Shaw
Xingjun Wang
Yuehan Zhu°

Tuba

Boyang Liu*

Timpani

Yi Chen

Percussion

Jiyoung Kim
Chaeyeong Lee
Candy Pang+
June Hahn ^

Harp

Tongxin Chen

Piano

Polina Charnetskaia

* Guest Player
^ Resident Faculty
° Continuing Education
+ Pre-College Student
++ TJCM Student

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

金智爻, *乐队首席*

景思齐, *声部首席*

程芷晗

邓凯文*

董志一

段淑芮++

付瑞琪*

何宇洁*

姜成卓++

李奈谦

李现宁

李颖*

梁克文*

刘茜文*

马乐乐*

钱琳*

王国龙*

王若贇

吴思雨

徐黎娜

杨羚群++

张柳°

赵一甲

张奕禾++

周雨平*

中提琴

蓝圣杰, *联合声部首席*

刘美彤, *联合声部首席*

白骏驰++

何沁

刘威*

任晟达

孙元*

唐睿卿*

严坤

大提琴

宋建琇, *联合声部首席*

李姁垠, *联合声部首席*

Nathaniel Blowers

金艳

雷宇

李贤雅

刘芸贝

沈忱++

苏岫冰

趙倫卿

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

金青清

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

圆号

李嘉鹏

沈昀衡

徐沛茵

周智阳°

小号

Jid-anan Netthai

潘青平

周炳含

长号

Danilo Contreras

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

打击乐

韩文卿^

金智英

李彩映

庞果儿+

竖琴

陈潼忻

钢琴

Polina Charnetskaia

* 客座演奏家

^ 常驻教师

° 继续教育

+ 预科学生

++ 天津音乐学院学生

按照姓氏拼音/西方姓氏
首字母顺序进行排列

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