

# The Tianjin Juilliard School and Shanghai Orchestra Academy Joint Concert

Ken Lam, Conductor

天津茱莉亚学院与  
上海乐队学院联合音乐会

林敬基，指挥

2023/04/28 19:00

Tianjin Juilliard Concert Hall  
天津茱莉亚音乐厅

Tianjin Juilliard  
天津茱莉亚学院

**SOA**  
Shanghai Orchestra Academy  
上海乐队学院

# Program

Friday, April 28, 2023, 19:00 Tianjin Juilliard Concert Hall

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GIUSEPPE VERDI  
(1813-1901)

Overture to *La forza del destino*

DMITRI SHOSTAKOVICH  
(1906-1975)

Cello Concerto No. 1 in E-flat Major, Op. 107 (1959)

Allegretto

Moderato

Cadenza

Allegro con moto

**Youngeun Lee\***, Cello

~Intermission~

PYOTR ILYICH TCHAIKOVSKY  
(1840-1893)

Symphony No. 4 in F Minor, Op. 36

Andante sostenuto - Moderato con anima

Andantino in modo di canzona

Scherzo (Pizzicato ostinato): Allegro

Finale: Allegro con fuoco

\* Winner of the 2022-2023 Tianjin Juilliard Concerto Competition

The program is subject to the performance of the day.

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4月28日, 星期五, 19:00 天津茱莉亚音乐厅

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朱塞佩·威尔第  
(1813-1901)

《命运之力》序曲

德米特里·肖斯塔科维奇  
(1906-1975)

降E大调第一大提琴协奏曲, 作品107 (1959)

小快板

中板

华彩乐段

流畅的快板

李玲垠\*, 大提琴

~ 中场休息 ~

彼得·伊里奇·柴可夫斯基  
(1840-1893)

F小调第四交响曲, 作品36

持续的行板—生气蓬勃的中板

如歌曲般的小行板

谐谑曲 (持续拨奏): 快板

终曲: 热情的快板

\* 2022-2023天津茱莉亚协奏曲比赛获胜者

本场演出曲目以现场演奏为准。

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。

## GIUSEPPE VERDI

### Overture to *La forza del destino*

Verdi's mature operas generally open with brief preludes rather than full-blown overtures. The same was initially true of *La Forza del Destino* ("The Force of Destiny"), an adaptation of a Spanish play written on commission from the imperial theater of St. Petersburg where it was premiered in 1862. It was only upon revising the opera for its Italian premiere that Verdi replaced its brief prelude with this overture. While still of relatively modest dimensions, it is the only orchestral work of Verdi with a robust presence in the concert hall.

Like most of Verdi's other overtures and preludes (the notable exception being the "sonata-form" overture to *Luisa Miller*) the *Forza* overture is episodic in structure. The particular stroke of genius in this work, however, is the way in which Verdi knits the overture's various episodes together by placing them in counterpoint with the same stubbornly reoccurring motif, a technique unique to this work. After the six unison-E hammer blows of fate that open the overture, this crucial motive first appears in the form of an unsettled theme in A-minor. After this music is abruptly cut off by more hammer blows, a melancholy tune unfolds in the woodwinds (beautifully scored for flute, oboe, and clarinet in unison). Underpinning this melody, however, the violins continue to play the motif from the previous section. As the music turns to the relative major for a string melody of prayer-like intensity, the persistent motif continues unabated in the background – a menacing presence. A sudden transition to E-major brings with it a passionate clarinet melody, and the music finally seems to have escaped the stubbornly clinging motif, moving on through a bristling fugato and regal brass chorale with no trace of it. Suddenly, however, it returns, its incessant repetitions driving the music towards a climactic restatement of the prayer-like theme in E major. Even during the sparkling allegro that follows (soon bringing the brief overture to conclusion) the same motif is forced yet again into counterpoint with the otherwise exuberantly joyful music, a musical metaphor for the unavoidable power of fate and foreshadowing of the opera's tragic denouement.

## 朱塞佩·威尔第

### 《命运之力》序曲

威尔第创作的成熟歌剧作品通常以简短的前奏曲开场，而不是完整的序曲。《命运之力》最初也是如此，它改编自一部西班牙戏剧，由圣彼得堡帝国剧院委托创作，于1862年首演。在为意大利首演进行改编时，威尔第才用这个序曲取代了原本简短的前奏曲。虽然规模仍然相对较小，但它是威尔第唯一一部在音乐厅中表现强劲的管弦乐作品。

像威尔第的大多数其他序曲和前奏曲一样（唯一例外的是《路易莎·米勒》的“奏鸣曲式”序曲），《命运之力》序曲在结构上是片段式的。然而，这部作品的天才之处在于威尔第使序曲的各个片段交织在一起，它们与同样重复出现的动机一起形成复调，这是这部作品独有的一大技巧。在序曲开端的六次槌击齐奏之后，这一关键动机首先以A小调多变主题的形式出现。在这段音乐突然被更多的槌击声打断后，一段忧郁的曲调由木管乐器奏响，这是长笛、双簧管和单簧管齐奏的美妙组合。然而，作为这段旋律的基础，小提琴继续演奏前一乐节的动机。当音乐转向关系大调，奏响祈祷般强烈的弦乐旋律时，持续不断的动机在充满震慑力的背景乐下继续保持。之后，向E大调的骤然过渡奏响了充满激情的单簧管旋律，音乐似乎终于摆脱了不变的动机，在一段尖锐的赋格曲和庄严的铜管众赞歌中继续前进，没有留下任何痕迹。然而，之后它又突然重现，不断的重复将音乐推向了高潮，也就是E大调祈祷式主题再现部。甚至在接下来的轻快快板中（标志着简短的序曲很快进入结尾），同样的动机又一次与欢快的音乐形成复调，这是对无法躲避的命运之力的音乐隐喻，也是对歌剧悲剧结局的铺垫。

## DMITRI SHOSTAKOVICH

### Cello Concerto No. 1 in E-flat Major, Op. 107 (1959)

Perhaps no other twentieth century performer can compare with the Soviet cellist Mstislav “Slava” Rostropovich in terms of the incredible roster of masterpieces inspired by his playing. In addition to both cello concerti of Shostakovich, he was the dedicatee and first performer of works by Prokofiev, Dutilleux, Lutoslawski, and Benjamin Britten (Britten alone composed a series of five works for him). Rostropovich reportedly committed this concerto to memory in a matter of days, and on his first run through with Shostakovich at the piano, the composer was so overjoyed that they drank a celebratory toast. Of Shostakovich's six concerti, this first cello concerto of 1959 is perhaps the most unified and tightly constructed – a perfect example of the composer's incredible thematic economy and unshakable command of musical form. While scored for small orchestra, its “sound world” is nevertheless unique due to the unusual predominance of several colors: in particular the solo horn, the growling low register of the contrabassoon, and the brittle high notes of the clarinets all have an outsize presence in the scoring.

The concerto's first movement is in a sonata form structure typical of the composer's unique handling of this age-old form. Its first theme is a strutting march based on a reoccurring four-note motive often heard as a reordered variant of the “DSCH” musical signature prominently featured in some of Shostakovich's later works. The second subject, on the other hand, consists of a quintuple-meter rhythmic accompaniment in the orchestra overlaid with a chant-like melody in the solo cello that insists on a repeated G. The development section that follows treats both these themes extensively. Typical of Shostakovich's sonata forms, the recapitulation begins subtly in midcourse, decidedly “unmarked,” while the restatement of the second subject employs a deviously inventive role reversal: the orchestra's rhythmic accompaniment is given over to the cello alone while the solo horn takes up what was the cello's chant melody.

The concerto's second movement is formally more involved – the emotional core of the piece. It opens with a mournful triple-meter introductory theme for the strings and horn in a dissonantly inflected A-minor. This leads directly to an extended theme for the solo cello whose folk-like modality bears the unmistakable stamp of Mussorgsky, one of the composer's musical heroes. A reprise of the introductory theme in F-sharp leads into a development section of fragmentary instability: a theme of exquisite inwardness gives way to an impassioned recitative and snatches of wheezing hurdy-gurdy in the woodwinds. All this builds to an impassioned climax crowned by a single timpani stroke that summons a fortissimo reprise of the opening theme, mercilessly continuing to insist on F-sharp minor. Only after this outburst subsides does the A-minor gently reappear, bringing with it with a

reprise of the Mussorgskian second subject, now presented as an unforgettable dialogue between the solo cello's ghostly harmonics and a lonely celesta.

This concerto's chief formal idiosyncrasy is its third movement: a cadenza for cello alone that serves as an elaborate bridge between the preceding slow movement and the concerto's finale. It begins reluctantly, mulling over the themes of the second movement as if unable to move on. Gradually however, the music picks up energy and makes a protracted accelerando. Virtuoso passagework eventually carries the music into the quick tempo of the finale, which follows directly. This brief finale condenses a surprisingly dense musical argument into a short span. It begins "off tonic" in G-minor with a woodwind theme of nose-thumbing grotesquerie that then alternates in rondo fashion with one of the composer's "Jewish" dance tunes. A turn to triple meter for a new theme only heightens the carnivalesque atmosphere. All the while, the timpani has been harping on the same two notes, B-flat and F, seemingly unable to find their home on the dominant of E-flat major. Just as the music's tonality threatens to disintegrate all together in a cascade of dissonant chords, the global tonic suddenly reappears and the timpani, having at last found its way home, accompanies the cello while the woodwinds reassert the first movement's four-note motive. With duple meter restored, the thematic transformation back into the first movement's theme is complete, and the work ends with a defiant, cyclic restatement of the music that opened the concerto.

### 德米特里·肖斯塔科维奇

#### 降E大调第一大提琴协奏曲，作品107 (1959)

苏联大提琴家姆斯蒂斯拉夫·罗斯托罗波维奇的表演启发了无数杰作的诞生。在这一方面，任何一位二十世纪演奏家都无法与他相提并论。除了肖斯塔科维奇的两部大提琴协奏曲外，普罗科菲耶夫、杜蒂耶、卢托斯瓦夫斯基和本杰明·布里顿也纷纷为他献曲，并由他首次演奏这些作品（仅布里顿一人就为他创作五部系列作品）。据说罗斯托罗波维奇在几天内就记住了这首协奏曲，在他第一次与肖斯塔科维奇用钢琴演奏时，后者欣喜若狂，他们还举杯庆祝。在肖斯塔科维奇创作的六首协奏曲中，这首1959年创作的第一部大提琴协奏曲可能是最统一、结构最紧密的一部作品，完美地体现了肖斯塔科维奇惊人的主题简洁性和对音乐形式不可动摇的掌控力。虽然是为小型管弦乐队谱曲，但它的“声音世界”仍然独具特色，这是因为各种主要音调的独特组合，尤其是圆号独奏、低音大管的低沉音域，以及单簧管清脆的高音都在音乐中“各显神通”。

协奏曲的第一乐章采用奏鸣曲式结构，体现了作曲家对这种古老形式的独特处理方式。第一个主题是一段基于反复出现的四音动机的激昂进行曲，这种动机通常被认为是“DSCH”音乐特征经过重新编排后的变体，在肖斯塔科维奇的一些后期作品中占据突出地位。另一方面，第二个主题由管弦乐队五拍伴奏和吟唱般的重复G调大提琴独奏组成。接下来的发展部广泛地应用了这两个主题。作为典型的肖斯塔科维奇奏鸣曲式作品，再现部在中段悄无声息地到来，而第二主题的再现采用了一种迂回巧妙的角色转换：管弦乐队伴奏转换成大提琴独奏，而圆号独奏则取代了大提琴吟唱般的旋律。

协奏曲的第二乐章在形式上更为复杂，是这首曲子的情感核心。它以悲伤的三拍引子主题开场，将不和谐的A小调弦乐器和圆号旋律相结合。这直接引出了大提琴独奏的延伸主题，其民谣般的调式明显带有著名作曲家穆索尔斯基的印记。升F调的引子主题再次出现，引出了一个间歇性不稳定的发展部：细腻的内在主题让位于充满激情的宣叙调和木管乐器的咏叹旋律。所有这一切都建立在一个充满激情的高潮之上——由定音鼓的一次击打，再次召唤出开场主题强音，继续升F小调。在这一爆发平息之后，A小调轻柔地再次出现，随之而来的是穆索尔斯基第二主题的再现，呈现为大提琴幽灵般的和声独奏与孤独的钢琴之间令人难忘的对话。

这部协奏曲的主要形式特点在于第三乐章——一个大提琴独奏华彩乐段，作为之前的慢乐章和最后乐章之间的桥梁。犹豫的开端似乎仍在思索第二乐章的主题，似乎无法继续前进。之后，音乐逐渐被注入了能量，节奏不断加快。精彩的经过段将音乐带入紧随其后的快



节奏尾声。简短的最后乐章将密集的音乐对话浓缩成一个简洁有力的结尾。它以G小调“非主音”开始，突出木管乐器的怪诞主题，然后以回旋曲的形式与作曲家的“犹太”舞曲交替出现。在新主题中，向三拍的过渡让狂欢的氛围更加浓郁。从始至终，定音鼓都在降B大调和F大调之间徘徊，似乎难以找到在降E大调主旋律中的位置。正当调性似乎将在一连串不和谐的和弦中瓦解，全曲主调突然重现，定音鼓终于找到了“回家”的路，伴随着大提琴，木管乐器重现第一乐章的四音动机。随着二拍节奏重新奏响，协奏曲回到第一乐章主题，作品以开启协奏曲的那充满反叛精神的循环再现告终。

## PYOTR ILYICH TCHAIKOVSKY Symphony No. 4 in F Minor, Op. 36

Tchaikovsky's Fourth Symphony of 1878 occupies a unique stylistic middle ground between the relatively infrequently heard earlier symphonies and the commanding maturity of his final two essays in the genre. Its reception has been deeply colored by a widely disseminated letter that the composer originally wrote to his pen pal (and patroness, and the symphony's dedicatee), Nadezhda von Meck. The vague program sketched out by Tchaikovsky therein is often quoted at length in program notes such as this one, but its closing paragraph, in which the composer emphasizes the utter inadequacy of the written word to do justice to the music's content is often overlooked, and places him in the company of composers going back at least to Berlioz who were ambivalent about the entire project of program music even as they contributed to it.

The most compelling part of the letter is Tchaikovsky's description of the symphony's first movement as a depiction of the collision between implacable fate and the suffering individual. At over 20 minutes in length, this movement is one of the composer's most ambitious if unwieldy symphonic structures, dwarfing the other three movements of the symphony in both scope and depth of expression. While its broad formal outline (slow introduction followed by a faster "sonata form") is typical, in many of its details it is among the composer's most unorthodox creations. After the imperious "fate" fanfare of the introduction subsides, the movement's first idiosyncrasy comes into clear view: the first theme of its sonata form structure takes the form of a melancholic and rhythmically ambiguous waltz. The movement's most surprising feature, however, only comes into focus as the exposition proceeds. Its phantasmagoric second subject is set in the surprising key of A-flat *minor* (as opposed to A-flat major, which would have been typical) and from there moves on to a third closing thematic group in the key of *B-major*, revealing the music to be charting a course around the Lisztian circle of minor thirds. While this closing section begins with a languorous major-mode transformation of the waltz theme, it soon grows into music of real exhilaration. This fleeting moment of triumph is, however, cut short by the first of many reappearances of the inexorable opening fanfare, setting into motion a complex and turbulent development section that features ever more histrionic intrusions of the same. These provocations finally engender an anguished reprise of the waltz theme over a dominant pedal in D minor (the missing node on the circle of minor thirds), after which the recapitulation follows directly with the second subject in the same key. Charting the same tonal course as before, the recapitulation finally arrives back in the tonic F for the closing theme, completing the circle of minor thirds but not the movement's dramatic argument. This is left for the coda, launched on its way by yet another appearance of the fanfare theme

with which the waltz, now transformed into a march, continues to do battle. At the breaking point, the waltz theme is finally forced into a rhythmic augmentation that thrusts it on the same level as the music of implacable fate, after which the movement ends on a despairing note.

After these tortured and multivalent complexities, the song-like simplicity of the symphony's ternary second movement *Canzona* comes as a relief. The movement opens with a long oboe solo. One of Tchaikovsky's great melodic creations, the tune is then taken up by the cellos. A quietly optimistic central section is cast in the parallel major. The beginning of the *canzona* theme's reprise is rendered rhythmically off-kilter by an ingeniously recomposed accompaniment, after which it settles into more recognizable form, its last strains played by a solo bassoon.

The symphony's third movement Scherzo is a study in musical grotesquerie and experimental orchestration that would have perhaps been more at home in one of the composer's quirky orchestral suites. Tchaikovsky divides the orchestra into its three main groups (strings, winds, and brass) and partitions the structure of the movement accordingly. Its first section is scored for strings alone (played entirely pizzicato, to boot). The movement's central "trio" on the other hand, is a conversation between rustically puffing woodwinds and distantly marching brass and timpani (later joined, absurdly, by a piccolo). After the expected reprise of the pizzicato scherzo, all these characters make a brief reappearance on stage in quick, disjointed succession during a brief coda.

The symphony's Finale is a bombastic and, in this author's opinion, somewhat inadequate response to the emotional complexities broached in the opening movement (unconvincingly accounted for by the composer in his letter as representing the musical protagonist's attempt "go out among the people" and avoid the tragic implications of excessive introspection). Apart from the rapid scales that open the movement, its main theme is a well-known Russian folk song previously used by Tchaikovsky's one-time mentor Balakirev in his "Overture on Three Russian Themes." Here the melody is treated, in the context of the movement's larger rondo structure, to an extensive "Kuchist" sequence of varied repetitions befitting its folk origins. A cyclic reappearance of the first movement's opening fanfare causes the music to grind to a halt, after which it gradually rebuilds momentum for a headlong rush to the symphony's jubilant conclusion.

### 彼得·伊里奇·柴可夫斯基

#### F小调第四交响曲, 作品36

柴可夫斯基于1878年创作完成的《第四交响曲》既不同于他相对罕见的早期交响曲, 也不同于他最后成熟的作品, 而是有着介于两者之间的独特风格。柴可夫斯基写给他的笔友(同时也是他的赞助人, 以及《第四交响曲》的被题献者)梅克夫人的信件广为流传, 而这对本首交响曲的受欢迎程度产生了深远的影响。柴可夫斯基在信中勾勒出的模糊乐曲经常乐曲介绍(如本文)中被详尽地引用, 但作曲家在结尾段落中强调的有关语言不足以完全描述音乐内容的部分却经常被忽视。同时, 这一点还将他与其他作曲家联系在一起——这些作曲家至少可以追溯到柏辽兹, 尽管他们为整个标题音乐做出了贡献, 但却对此充满复杂的感情。

信中最引人注目的部分是柴可夫斯基对《第四交响曲》第一乐章的描述。他认为该乐章描绘了永恒的命运和苦难个体之间的碰撞。这一乐章长达20多分钟, 是作曲家最雄心勃勃, 或许也是最庞大的交响曲结构之一, 在感情的广度和深度上都使其他三个乐章相形见绌。虽然其采用了典型的总体结构(慢板引子紧接速度更快的“奏鸣曲式结构”), 但从许多细节上看, 它是柴可夫斯基最不正统的作品之一。引子部分, 以飞扬跋扈的“命运”为主题, 且声势浩大的乐段结束后, 该乐章的第一个特质清晰地浮现出来: 其奏鸣曲式结构的第一主题以忧郁而节奏暧昧的华尔兹表现。然而, 这一乐章最令人惊讶的特征只会随着呈示部的不断发展才能引起关注。它的第二主旋律出乎意料地设为降A小调(通常为降A大调), 并从此进入B大调的第三个结尾主题乐组, 从而揭示出这首乐曲是围绕李斯特式小三度连环编制的。虽然这段结尾以华尔兹主题的大调转换开始, 略显沉闷, 但它很快就由真正充满欢乐的音符所填满。然而, 出现在开场的声势浩大的乐段再次重现, 让这一短暂出现的胜利时刻戛然而止, 并从此开启了掺杂着更多戏剧性旋律, 复杂而充满动荡的发展部。这些充满挑衅意味的乐段最终在D小调属音持续音(小三度连环上的缺失音节)上重现了充满痛苦的华尔兹主题, 之后, 再现部紧随同音调第二主旋律后出现。再现部与之前的调性相同, 最终在结束主题回到了F大调, 完成了小三度连环, 但乐章的戏剧性音乐论点却并没有结束。它需要留待在尾声完成。声势浩大的乐段又一次出现, 华尔兹现已转变成进行曲, 继续呈现出战斗的激昂场面。在千钧一发之际, 华尔兹主题最终被迫进入一个有节奏的增强段落, 将它推向了以“无情的命运”为主题的乐段的同一水平, 之后, 整个乐章以充满绝望的音符结束。

在结束了这些充满折磨、各种感染力的复杂段落之后, 《第四交响曲》三段体第二乐章“小行板”如歌般简洁的旋律让人不由得如释重负。乐章以一段较长的双簧管独奏开场。作为

柴可夫斯基一段伟大的旋律创作，这段曲调随后由大提琴奏响。平行大调中注入了一段平静乐观的乐段。通过巧妙的重奏伴奏，小行板主题重现之初呈现出富有韵律的独特性，随后转换为更可辨认的形式，最后的曲调由独奏巴松管奏出。

《第四交响曲》第三乐章“谐谑曲”是一部关于音乐怪诞和实验性编曲的研究，也许在柴可夫斯基古怪的管弦乐组曲中，它听上去更让人舒服。柴可夫斯基将乐团分为三组（弦乐组、管乐组和铜管乐组），并相应地划分了乐章的结构。第一段为弦乐团谱写（完全为拨奏）。另一方面，该乐章的核心“三声中部”是粗犷的木管乐器与铜管乐器、定音鼓（随后荒诞地加入了短笛）之间的遥相应和。在拨奏谐谑曲一如预料的那样重现后，所有特征在短短的尾声中以快速、不连贯的连续方式短暂再现。

在柴可夫斯基看来，《第四交响曲》的最后乐章是对开场乐章中呈现的复杂情感的浮夸却稍显不足的应和（作曲家在信中将之解释为代表了音乐主角“从人民中走出去”的尝试，并避免了过度内省的悲剧含义，但并不令人信服）。除了开启这一乐章的快速音阶外，它的主题是柴可夫斯基曾经的导师巴拉基列夫在其《三首俄罗斯民歌主题序曲》中使用过的著名俄罗斯民歌。在乐章所使用的更大的回旋曲结构中，旋律成为了“Kuchkist”式模进而不断重复，正适应于其来源于民歌的特点。第一乐章中声势浩大的开场循环再现，使音乐停顿下来，之后它重新积聚了动力，走向充满欢乐的尾声。

# Meet our Resident Conductor

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## 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

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## 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、于阿斯本的美国指挥学院随跟随大卫·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 Artist

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## Youngeun Lee



Cellist Youngeun Lee began studying music at the Arts Gifted Education Center in Korea at the age of 11. She started her music journey as a member of the orchestra there, and was also selected as one of the recipients of the Talented Individual Scholarship. At that time, she performed frequently as a soloist with the orchestra, and served as the principal cellist performing in the Alice Tully hall, Kimmel Center, the Kennedy Center in the US, and Spain. She had an intensive interest in chamber music, performing frequently in both standard chamber groups and unique ensembles collaborating with not only piano, strings, and winds, but also voice and traditional Korean instruments. Ms. Lee then attended the Sunhwa Arts High School, furthering her musical education in cello performance, chamber music and orchestral studies. She received a merit scholarship for her performance and academic effort in the school. She then won numerous competitions and grand prizes with JoongAng, TBC, CBS, KCO, Sungjeong, Music Education Newspaper, Daegu, Busan, Daejeon Music Association, and performed as a solist with Daegu Symphony Orchestra, Gyeongbuk Province Orchestra, and Seoul National University Symphony Orchestra.

Ms. Lee also has many interest in studies other than music such as law, aesthetics, physics and languages (Korean studies/German). In 2016, she entered Seoul National University School of Music which provided her the opportunity to both focus on cello performance and further the studies in her other interests. During her undergraduate studies, performed multiple times as the principal cellist of the SNU Symphony Orchestra, and graduated as a valedictorian. Since college, Ms. Lee has been focusing her study on chamber music and has performed with numerous ensembles such as Ensemble NOVA, SSS(Spirit of Snu String), SNUTuosi, Orchestral Ensemble Seoul, and toured at venues throughout Korea such as Seoul Arts Center, Gangdong arts center. As a champion of contemporary music, she has also participated in many modern music ensembles.

Ms. Lee is currently in her masters studies at the Tianjin Juilliard School where she was awarded full scholarship and fellowship. At TJS, she participated in the Tianjin Juilliard Ensemble faculty-student side-by-side concert, performing music from baroque to contemporary. Focusing on the performing in China, she is a member and the co-founder of Trio con Fuoco, and has toured in various venues throughout China such as Qingdao, Wuhan, and Tianjin. She then won the Tianjin Juilliard Concerto Competition in November 2022. After graduating from TJS, she will attend the University of Michigan School of Music, Theatre & Dance starting this summer as a candidate for Doctoral of Musical Arts in Performance. She was awarded full scholarship and will study with Richard Aaron.

Ms. Lee has performed in international master classes with cellists Richard Aaron, Miklos Peréni, Qin LiWei, Richard Narroway, Jensen Horn-Sin Lam (Chamber), Mario Carneiro, Marcel Bardon, Edward Arron, and Philippe Tribot. Her principal teachers include Sungzhin Peter Lee, Jisuk Shin, Nick Tzavaras, and Yeonjin Kim.



# 艺术家介绍

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## 李玲垠

大提琴家李玲垠从11岁开始在韩国艺术天才教育中心学习音乐。作为当地管弦乐团的一员,以及“天才个人奖学金”的获得者之一,她在那里开启了她的音乐之旅。在音乐生涯之初,她就经常以独奏家的身份与管弦乐团合作演出,以及担任乐团大提琴首席,在美国和西班牙等国家的多个重要演出场地进行表演,包括爱丽丝塔利音乐厅、金梅尔中心、肯尼迪中心。她对室内乐有着十分浓厚的兴趣,经常在各种不同编制的室内乐组合和团体中演出,合作的对象不仅限于钢琴、弦乐和管乐等标准古典乐乐器,还与声乐和韩国传统乐器合作。随后,她进入SUNHWA艺术高中,继续她在大提琴独奏、室内乐和乐团演奏方面的音乐教育。由于她在学校的出色表现,她获得了学校颁发的优秀奖学金。随后,她在 JoongAng、TBC、CBS、KCO、Sungjeong、音乐教育报、大邱、釜山、大田音乐协会等主办方举办的一系列音乐比赛中赢得了诸多大奖,并作为独奏家与大邱交响乐团、庆北省交响乐团和首尔国立大学交响乐团合作演出。

李玲垠对法律、美学、物理和语言(韩语和德语)等音乐以外的研究也有很多兴趣。2016年,她进入韩国首尔国立大学音乐学院学习,这让她有机会专注于大提琴演奏,并进一步深耕其他感兴趣的领域。在本科学习期间,她多次担任首尔国立大学交响乐团的大提琴首席,并以毕业生代表(优秀毕业生)的身份毕业。在校期间,李玲垠一直专注于室内乐学习,并与众多乐团合作演出,包括NOVA乐团、SSS (Spirit of SNU String)、SNU Tuosi、首尔管弦乐团,并在首尔艺术中心、江东艺术中心等韩国各大主要音乐厅巡演。作为现代音乐的拥趸,她曾加入到许多现代音乐合奏团体中并进行演出活动。

李玲垠目前在天津茱莉亚学院攻读室内乐表演硕士学位,并获得学校提供的全额奖学金和助学金。在天津茱莉亚,她频繁地参加天津茱莉亚学院师生室内乐音乐会,演奏的曲目涵盖从巴洛克到现代各个时期的音乐。作为三重奏组合Trio con Fuoco的联合创始人和成员,她随组在青岛、武汉和天津等中国各地进行重奏巡演。在表演室内乐的同时,她保持着极高的独奏水准以及扩展了大量的独奏曲目。她于2022年底赢得了第二届天津茱莉亚协奏曲比赛的冠军。从天津茱莉亚学院毕业后,她将于今年夏天开始进入美国密歇根大学音乐、戏剧与舞蹈学院,以全额奖学金的待遇,加入著名大提琴教育家理查德·亚伦的专业班,攻读表演音乐艺术博士学位。

李玲垠曾接受过大提琴家理查德·亚伦、米克洛斯·佩莱尼、秦立巍、理查德·纳洛维、蓝汉成(中提琴家,室内乐)、马里奥·卡内罗、马赛尔·巴尔顿、爱德华·亚伦和费利佩·忒波特的指导。她的主要老师包括、李晟真、申智淑、尼古拉斯·萨瓦拉斯和金允珍。

# Meet the Orchestra

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## 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

Angelina Lee, *Co-Concertmaster*  
Chihwan Kim, *Co-Principal*  
Yijia Zhao, Principal  
Zhihan Cheng  
Zhiyi Dong  
Shurui Duan++  
Siqi Jing  
Minseon Jung  
Chengzhuo Jiang++  
Nakyeom Lee  
Qianwen Liu\*  
Ruoyun Wang  
Siyu Wu  
Lina Xu  
Lingqun Yang++  
Liu Zhang°  
Yihe Zhang++  
Yuping Zhou\*

### Viola

Sheng-Chieh Lan, *Co-Principal*  
Qin He, *Co-Principal*  
Junchi Bai++  
Otto Ton-young Kwan\*  
Meitong Liu  
Shengda Ren  
Kun Yan

### Cello

Nathaniel Blowers, *Co-Principal*  
Yun Kyung Jo  
Yan Jin  
Yu Lei  
Yunbei Liu  
Jianxiu Song  
Chen Shen++  
Xunbing Su

### Bass

Jihoon Baek, *Co-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  
Yuehan Zhu°

### Tuba

Kailong Wang\*

### Timpani

Yi Chen  
Jiyoung Kim  
Chaeyeong Lee

### Percussion

Yi Chen  
Jiyoung Kim  
Chaeyeong Lee  
Wenrui Xie\*

### Harp

Tongxin Chen  
Li-Ya Huang\*

### Celesta

Jinzhao Xu\*

\*: Guest Player

°: Continuing Education

++: 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

李现宁, 联合乐队首席  
金智尧, 联合声部首席  
董志一  
段淑芮++  
程芷晗  
丁琨珺  
景思齐  
姜成卓++  
李奈谦  
刘茜文\*  
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

何沁, 联合声部首席  
蓝圣杰, 联合声部首席  
白骏驰++  
关统洋\*  
刘美彤  
任晟达  
严坤

### 大提琴

Nathaniel Blowers, 联合声部首席  
金艳  
雷宇  
刘芸贝  
沈忱++  
宋建琇  
苏岫冰  
赵倫卿

### 低音提琴

白知薰, 联合声部首席  
董欣妍  
纪宇遥°  
满格格  
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  
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

Danilo Contreras  
丹增伊西  
檀嘉文  
王星隼  
肖燃  
朱岳涵°

### 大号

王凯隆\*

### 定音鼓

陈毅  
金智英  
李采映

### 打击乐

陈毅  
金智英  
李采映  
谢汶睿\*

### 竖琴

陈潼忻  
黄立雅\*

### 钢片琴

徐今朝\*

\*: 客座演奏家

°: 继续教育

++: 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

# Meet the Orchestra

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## Shanghai Orchestra Academy

The Shanghai Orchestra Academy (SOA) is the result of a partnership among the Shanghai Symphony Orchestra, New York Philharmonic, and Shanghai Conservatory of Music. Its inaugural class began in September 2014. Maestro Long Yu, Music Director of the Shanghai Symphony Orchestra, serves as the President of the Academy.

Designed to address the need for advanced, post-graduate orchestral training at the highest level of technique and musicianship, the SOA provides rigorous training at the Master's degree level for talented instrumentalists. The teaching curriculum includes private lessons, chamber music coaching, repertoire classes, mock auditions and professional seminars.

An integral part of the SOA curriculum is practical training with professional orchestras. Students gain first-hand experience learning from and playing with New York Philharmonic musicians as well as performing with the Shanghai Symphony Orchestra. Other international partners have since offered practical training opportunities to SOA students, among them the NDR Elbphilharmonie Orchestra, Sydney Symphony Orchestra, Singapore Symphony Orchestra, Hong Kong Philharmonic Orchestra, China Philharmonic Orchestra, China NCPA Orchestra, Guangzhou Symphony Orchestra, Hangzhou Philharmonic Orchestra and Guiyang Symphony Orchestra.

### **Violin**

Yanni Zhou, *Co-Concertmaster*  
Yisu Xu, *Co-Principal*  
Daxin Chen  
Yang Ye  
Xinyue Zhang

### **Cello**

Shuyi Zheng, *Co-Principal*  
Ching Wang

### **Bass**

Yupeng Duan, *Co-Principal*

### **Flute**

Yayuan Duan  
Yu Wang

### **Oboe**

Yixian Chen

### **Clarinet**

Hsinju Chen

### **Bassoon**

Yiyang Zhang

### **Horn**

Lucy Vanags  
Yiyu Chu

# 乐团简介

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## 上海乐队学院

上海乐队学院由上海交响乐团、纽约爱乐乐团和上海音乐学院三方合作创办，是上海音乐学院的二级学院，2014年9月正式开学。现任院长余隆先生为上海乐队学院创办人。

学院聘请国内外顶尖师资团队，结合专业基础和实践类课程，以上海交响乐团为实践中心，构建国际合作交流平台，全方位培养职业乐队演奏人才。

除纽约爱乐乐团与上海交响乐团外，学院还和北德广播易北爱乐乐团、悉尼交响乐团、新加坡交响乐团、香港管弦乐团、中国爱乐乐团、国家大剧院管弦乐团、广州交响乐团、杭州爱乐乐团、贵阳交响乐团等建立了合作关系，提供学生职业乐团实践演出机会。

### 小提琴

周燕妮, 联合乐队首席  
徐一粟, 联合声部首席  
陈达欣  
叶扬  
章馨月

### 大提琴

郑舒颐, 联合声部首席  
王晴

### 低音提琴

段羽芃, 联合声部首席

### 长笛

段雅元  
王豫

### 双簧管

陈奕妘

### 单簧管

陈馨汝

### 巴松管

张溢洋

### 圆号

Lucy Vanags  
朱挹语

Tianjin Juilliard

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