



Tianjin Juilliard Ensemble Concert

天津茱莉亚室内乐团音乐会

2023.04.14 19:00

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅

Tianjin Juilliard
天津茱莉亚学院

Program

Friday, April 14, 2023, 19:00 Tianjin Juilliard Concert Hall

GEORGE FRIDERIC HANDEL
(1685-1759)

Concerto Grosso in D Major, Op. 6, No. 5, HWV 323
Larghetto
Allegro
Presto
Largo
Allegro
Menuet. Un poco larghetto

ALESSANDRO MARCELLO
(1673-1747)

Oboe Concerto in C Minor, S.Z799
Allegro moderato
Adagio
Allegro
Mingjia Liu, * Oboe

ANTONIO VIVALDI
(1678-1741)

Bassoon Concerto in A Minor, RV 497
Allegro molto
Andante molto
Allegro
Akio Koyama, * Bassoon

~Intermission~

JOHANN SEBASTIAN BACH
(1685-1750)

Concerto for Oboe and Violin in C Minor, BWV 1060R
Allegro
Adagio
Allegro
Mingjia Liu, * Oboe
Weigang Li, * Violin

JOHANN SEBASTIAN BACH
(1685-1750)

Brandenburg Concerto No. 3 in G Major, BWV 1048
Allegro
Adagio
Allegro

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.

The program is subject to the performance of the day.

曲目单

2023年4月14日, 星期五, 19:00 天津茱莉亚音乐厅

格奥尔格·弗里德里希·亨德尔
(1685-1759)

D大调大协奏曲, 作品6之五, HWV 323
稍缓慢地
快板
急板
广板
快板
小步舞曲: 稍缓慢地

亚历山德罗·马尔切洛
(1673-1747)

C小调双簧管协奏曲, S.Z799
中速的快板
柔板
快板
刘明嘉,* 双簧管

安东尼奥·维瓦尔第
(1678-1741)

A小调巴松管协奏曲, RV 497
非常的快板
非常的行板
快板
小山昭雄,* 巴松管

~ 中场休息 ~

约翰·塞巴斯蒂安·巴赫
(1685-1750)

C小调双簧管与小提琴双协奏曲, BWV 1060R
快板
柔板
快板
刘明嘉,* 双簧管
李伟纲,* 小提琴

约翰·塞巴斯蒂安·巴赫
(1685-1750)

G大调第三勃兰登堡协奏曲, BWV 1048
快板
柔板
快板

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。

本场演出曲目以现场演奏为准。

GEORGE FRIDERIC HANDEL

Concerto Grosso in D Major, Op. 6, No. 5, HWV 323

Handel's second set of concerti grossi (Op. 6) make up what is perhaps the composer's most substantial body of instrumental music in an output otherwise largely dominated by the vocal genres of opera and later oratorio. These concerti are remarkable for the variety they achieve using the standard concerto grosso configuration established by Corelli: two solo violins and a solo cello are joined by a larger accompanying body of strings and basso continuo. In addition to the flexibility with which Handel treats the ensemble, he also strove for maximum variety of musical form within the stylistic confines of the genre: these twelve different concerti vary in both number of movements as well as in their formal types and various orderings: fugal movements, binary dance forms, and variations occur alongside the Italianate ritornello structures favored by Vivaldi and Bach.

The fifth concerto of the set in D major is a highly representative work, encapsulating all this inventive variety. Its first two movements form a French Overture pair: a stately slow introduction characterized by regal dotted rhythms (announced by a memorable "fanfare" played by the solo violin) is followed by a fast fugal movement. This opening pairing is followed by a large-scale binary gigue featuring intricate interplay between the soloists and the ripieno (not unlike the third movement of Bach's concerto). The next movement, an imitative, through-composed largo in the relative minor, continues to rely heavily on the dialogue between soloists and ripieno. The concerto's last two movements, however, forgo these effects entirely, combining the three soloists into the larger ensemble. The fifth movement is a vigorous allegro in ritornello form. Repeated returns of the opening themes in different keys are interspersed with the usual modulatory passagework, in this case consisting largely of suspension chains adorned with quick, sparkling repeated notes. Instead of ending the concerto with this brilliant movement, Handel closes the work on a more sedate note with a stately binary minuet followed by two variations ("doubles").

格奥尔格·弗里德里希·亨德尔

D大调大协奏曲, 作品6之五, HWV 323

亨德尔的作品大多为歌剧和之后清唱剧的声乐作品, 而第二组大协奏曲(作品6)可以说是这位作曲家最重要的器乐作品。这些协奏曲的出色之处在于, 在科莱里确立的标准大协奏曲结构基础上增添了变化, 使用两把独奏小提琴和一把独奏大提琴搭配更宏大的弦乐及通奏低音作为伴奏。亨德尔不仅对合奏的处理十分灵活, 而且还努力在这一音乐类型的风格范围内最大限度地丰富了其表现形式: 这十二首不同协奏曲在乐章数量、形式类型和排列顺序上各有不同, 包括了赋格乐章、二段式舞曲形式和维瓦尔第、巴赫所青睐的意大利式利都奈罗曲式变奏。

这组协奏曲中的第五号D大调协奏曲是一部非常具有代表性的作品, 涵盖了所有这些富有创造力的变化。它的前两个乐章构成了一对法国序曲: 一段庄严缓慢的前奏, 伴随着具有皇室般的附点节奏(由小提琴独奏宣告令人难忘的出场), 随后是一段快速的赋格乐章。开篇序曲之后是一大段二段式吉格舞曲, 独奏和协奏相互交织出错综复杂的效果(有点类似巴赫协奏曲中的第三乐章)。下一个乐章是一段模仿式的广板, 在关系小调中进行, 很大程度上依赖于独奏和协奏间的对话。而这首协奏曲的最后两个乐章又完全放弃了这些效果, 将三位独奏家融合进了更大的合奏中。第五乐章是一段充满活力的利都奈罗曲式快板。开场主题在不同调上反复出现, 中间夹杂着常见的转调段落, 并包括了大量装饰着快速且明亮的重复音的延留音串。这个华丽的乐章却并非这首协奏曲的最终章。在最后乐章里, 亨德尔选用了更庄重的音符搭配着庄严的二段式小步舞曲, 并以两个变奏紧随其后。

ALESSANDRO MARCELLO Oboe Concerto in C Minor, S.Z799

This concerto of Alessandro Marcello, now an oboe repertoire staple, has a surprisingly convoluted history for such a straightforward and attractive piece. As a Venetian nobleman, Alessandro Marcello usually worked pseudonymously, but this particular work was, for once, published in its original version under the composer's own name. For much of its subsequent history, however, it was best known in J.S. Bach's harpsichord transcription, one of many such transcriptions of Italian concerti undertaken by Bach in connection with his work at the court of Weimar. Because many of the concertos Bach transcribed were by Vivaldi, this concerto was eventually misattributed to that more famous Venetian. To make matters even more confusing, the concerto was later assumed to have been composed by Alessandro's also more well-known but shorter-lived younger brother Marcello. In an event, with its identity now clear, this oboe concerto is by far the relatively neglected Alessandro Marcello's best remembered work. Although the concerto was originally written in D minor, it was transposed to C minor (as heard here) very early in its complex history.

The concerto's first movement is in a clear ritornello form based around repeated reoccurrences of a brusque unisono motif. The central adagio, on the other hand, is an achingly beautiful arioso that provides the soloist with a canvas on which to improvise florid ornamentation (of which Bach took full advantage in his arrangement). The concerto's final movement is another binary gigue of firm motivic solidity that would surely have also appealed to Bach as he undertook his transcription.

亚历山德罗·马尔切洛 C小调双簧管协奏曲, S.Z799

亚历山德罗·马尔切洛的这首协奏曲如今是一首重要的双簧管曲目。这首曲目直白而吸引人,但却有着一段令人惊讶的曲折历史。亚历山德罗·马尔切洛出身于威尼斯贵族,通常使用假名进行创作,而这首曲目是他唯一一次以自己的本名发布最初版本的作品。然而其后有很长一段时间,这首曲目最出名的一直是巴赫的羽管键琴改编版本(在魏玛宫廷工作期间,巴赫改编过许多这样的意大利协奏曲)。巴赫改编的许多此类协奏曲都是维瓦尔第的作品,所以这首协奏曲最终被误认为是同为威尼斯作曲家但更加出名的维瓦尔第的作品。更令人困惑的是,这首协奏曲后来被认为是亚历山德罗同样更加出名但短寿的弟弟贝内代托·马尔切洛所作。不过,这首双簧管协奏曲的作者现在已经很明确了,它是相对名声较小的亚历山德罗·马尔切洛迄今为止最为著名的作品。这首协奏曲最初是以D小调谱写,但在其复杂的历史中它很早就被改成了C小调(一如我们在这里将听到的)。

这首协奏曲的第一乐章是一段明快的利都奈罗曲式,直率的齐奏动机反复出现。中间的柔板乐章则是一段非常美丽的咏叹调,为独奏家提供了一张可以发挥即兴创作华美装饰音的“空白画布”(巴赫则在他的编曲中充分利用了这张“画布”)。这首协奏曲的最后一个乐章是另一段由强有力的动机构成的二段式吉格舞曲——巴赫在改编这首曲目时肯定也很喜欢这个乐章。

ANTONIO VIVALDI

Bassoon Concerto in A Minor, RV 497

The concerti of the Venetian composer Antonio Vivaldi have undergone a marked revival in the modern era. They are so astonishingly numerous as to admit of a statistical overview: a clear plurality (roughly 46%) are for the violin – unsurprising as the composer was also a virtuoso on the instrument and presumably performed most of them himself. A surprising runner up, however, is the bassoon: 39 concertos for the instrument by Vivaldi survive (or around 8% of the total). Even in its 17th century incarnation, the bassoon was agile enough to accommodate the rapid virtuosic writing that is a staple of the Vivaldi concerto style.

This particular Bassoon concerto in A-minor is as good a place as any to sample Vivaldi's concerto formula – and formula it undoubtedly was. The ritornello structure, so influential on the instrumental music of Bach, was a template that enabled the composer to churn out concerti literally by the hundreds. In the first movement of this concerto, a firm tutti statement by the ensemble introduces several important melodic elements: a leaping arpeggiated figure reaches cadence and is followed by a contrasting section played piano and without bass instruments, followed in turn by a vigorous sequential passage incorporating rapid scales. This sums up the movement's important thematic material in its entirety. Subsequently, various snippets of this music return in different keys throughout the course of the movement, finally returning in the tonic key at the close. In between these returns of the ritornello music played by the ensemble, the solo bassoon is given ample opportunity for virtuosic (but largely athenematic) modulatory passagework with only light accompaniment in the basso continuo and occasional interjections from the upper strings. Both subsequent movements of this concerto (and countless hundreds of others) are structured in the same way. The concerto's second movement, cast in the dominant minor, seems to begin in imitative fashion but soon reveals itself to be another version of the ritornello form, the bassoon's solo part consisting mostly of figured harmony. The third movement allegro is once again built around an opening ritornello consisting of several thematic modules and their subsequent recurrences, including a rather memorable one composed of three distinct rhythmic layers.

安东尼奥·维瓦尔第

A小调巴松管协奏曲, RV 497

威尼斯作曲家安东尼奥·维瓦尔第的协奏曲在现代重新受到了关注。维瓦尔第创作了大量协奏曲,而且统计数据显示,其中占比最多的无疑是小提琴协奏曲(约46%)——这一点并不奇怪,维瓦尔第本人也是一位出色的小提琴家,很有可能其中大部分作品他本人也演奏过。令人惊讶的是,维瓦尔第作品中第二多的是巴松管协奏曲:现存的维尔瓦第作品中有39首巴松协奏曲(约占总数的8%)。甚至17世纪的巴松也足够灵活,来适应维尔瓦第协奏曲快速炫技的作曲风格。

这首A小调巴松协奏曲很适合用来了解维瓦尔第协奏曲的创作公式(没错,维瓦尔第确实有其独有的创作公式)。这种利都奈罗曲式结构,极其深刻的影响了巴赫的器乐作品,并使其后数百位的作曲家以此模版创作了无数的协奏曲。这首协奏曲的第一乐章中,强有力的合奏引入了一些重要的旋律元素:先是一段跳跃的琶音到达终止式,接着是一段对比鲜明、没有用到任何低音乐器的钢琴段落,随后是一段结合快速模进的音阶。这一段完整的总结了整个乐章中最重要的主题素材。随后,各种片段在不同调上反复出现,最后在乐章结束时以主调重现。这些合奏中重复出现的利都奈罗曲式之间,穿插着丰满的由巴松独奏的转调段落,仅以轻快的通奏低音伴奏和偶尔穿插其中的高声部弦乐。这首协奏曲的后续乐章(以及无数其他作品)都采用了类似的结构。这首协奏曲的第二乐章在属音小调上进行创作,看似以模仿式开始,但很快我们就可以听出它其实是上述利都奈罗曲式的变体,巴松独奏部分主要由和弦构成。第三乐章的快板依然围绕着利都奈罗曲式展开,由几段主题的转调及后续的重现构成,并包括一段令人难忘的、三层不同节奏的创作手法。

JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 3 in G Major, BWV 1048

Bach delivered the manuscript of his six “Brandenburg” concerti to the Margrave of Brandenburg in 1721. Exceptionally intricate and varied in instrumentation, these works were likely selected for reworking from what Bach felt were among his finest instrumental compositions. It appears, however, that their dedicatee never put them to use, and the music languished in obscurity until its rediscovery in the 19th century. Since then, these concerti have become among Bach’s most-performed works, and among the best-known works of instrumental music from the Baroque era by any composer.

The third concerto of the set is one of two (along with the sixth) for strings alone. Its unique scoring combines the standard continuo part with trios of violins, violas, and cellos that serve the functions of both solo and ripieno (accompanying ensemble), alternating between the two with unparalleled deftness. The concerto’s opening movement is most remarkable in this respect. Its opening ritornello contains all the movement’s important material, which returns in different keys and in different abridgements and reorderings over the course of the movement – this much is expected. The intervening solo passagework, however, is not only harmonically and contrapuntally rich, but also motivically interconnected with the surrounding ritornello passages, often blurring the lines between the two (an effect to which the work’s unique instrumentation contributes.)

This third concerto is the only one of the Brandenburgs without a proper slow middle movement. In its place, Bach supplied only two chords, a stock cadential formula probably intended as a framework for improvisation serving to prepare the final movement. This final movement is an elaborately worked out gigue in binary form. An imitative unfolding sets into motion a stream of rhythmic activity that is thrillingly maintained at a fever pitch, broken only by the two cadences that serve as the movement’s main points of formal articulation.

约翰·塞巴斯蒂安·巴赫

G大调第三勃兰登堡协奏曲, BWV 1048

1721年, 巴赫将六首“勃兰登堡”协奏曲的手稿交给了勃兰登堡藩侯。这些作品极其复杂, 配器种类繁多, 很可能是巴赫从他认为最优秀的器乐作品中挑选出来重新创作的。然而, 得到这些协奏曲的人似乎从未演奏过它们, 所以它们一直默默无闻, 直到19世纪才被重新发现。从那时起, 这些协奏曲便成为了巴赫被演奏最多的作品, 也成为了巴洛克时期作曲家中最为人熟知的器乐作品。

第三号和第六号是六首协奏曲中唯二仅使用弦乐的曲目。第三号协奏曲独特的配器结合了标准的持续声部和小提琴、中提琴和大提琴的三重奏, 既可独奏, 同时可作为协奏部(伴奏声部), 在两者之间切换, 具有无与伦比的灵活性。就这一点而言, 这首协奏曲的开篇乐章是最引人注目的。开篇的利都奈罗曲式包含了所有乐章的重要元素, 这些元素在此乐章中以不同的调、不同的精简形式和重新排序的方式得以回归——这可以说是在意料之中。然而, 中间的独奏片段不仅具有丰富的和声对位, 而且在乐思上与前后的利都奈罗曲式段落相互关联, 常常模糊了两者之间的界限(这是作品中独具一格的配器发挥作用的效果)。

这首同时也是勃兰登堡系列中唯一一首没有正式的慢板中间乐章的协奏曲。巴赫在这一部分仅使用了两个和弦, 这一终止式构成可能是为即兴演奏提供的框架, 以此作为进入最后一乐章做铺垫。最后一乐章是一段精心创作的二段式吉格舞曲。一段逐渐明朗的模仿式旋律开启了一系列有韵律的节奏并保持在高音区, 仅在此乐章最主要的乐句连接处被两个终止式打断。

Meet The Guest Artists

QingXin Ensemble

“QingXin” refers to Young Heart in Chinese. QingXin Ensemble (QXE) is a home for adventurous spirits to discover and fulfill their passion in music and arts. Founded in 2021, QingXin is a self-operated, professional chamber music ensemble in China comprised of some of the finest classical musicians of this generation.

As one of the pioneers in creatively reshaping the artistic landscape, QXE is a testing ground for young artists to experiment with the outworking of their artistic passions. Being a member of the ensemble, one will not only have opportunities to perform, but also to engage in artistic planning, community outreach, and administrative responsibilities.

QXE’s mission is to actively engage with the community and deliver the highest caliber performances. In 2022, QXE will launch its inaugural concert season “Soundscape of History & Modernity” in collaboration with Tianjin Anglican Art Centre, featuring works from Baroque to contemporary periods. QXE will present the finest music in various forms which includes all manner of chamber music, ensemble works, orchestral arrangements, and collaborations with other art forms such as visual arts.

All members of QXE have diverse educational backgrounds and career paths. They are graduates of the top conservatories around the world, and have launched their professional careers as performers, educators, and administrators. A collective of creative souls, QXE hopes to build a bridge between the East and the West, presenting a beautiful intertwining of the essence of various cultures to audiences in Asia and abroad.

Violin

Tarn Travers,* *Concertmaster*
Zhiyi Dong[^]
Molly Yujie He⁺⁺
Minseon Jung[^]
Angelina Lee[^]
Qianwen Liu
Chener Yuan⁺⁺

Viola

Sheng-Chieh Lan[^]
Ao Peng^{^^}
Shengda Ren[^]

Cello

Youngeun Lee,[^] *co-principal*
Youxin Liu,⁺ *co-principal*
Jianxiu Song[^]

Double Bass

Gege Man[^]

Harpichord

Jinzhao Xu⁺

* TJS Resident Faculty

[^] TJS Graduate Student

^{^^} TJS Pre-College Faculty

⁺ Tianjin Juilliard Alumni

⁺⁺ Juilliard NewYork Alumni

Arranged in alphabetical order

特邀艺术家介绍

青心室内乐团

“青心”——初心常在，艺术长青。青心汇聚了一众具有国际视野的年轻人，怀揣着对艺术的赤诚之心，以合作艺术探索无边音乐。

青心室内乐团成立于2021年，主要由纽约茱莉亚学院和天津茱莉亚学院的优秀毕业生组成，期待深度挖掘音乐家的社会职能，传递新一代音乐家演奏理念。通过持续策划并呈现高质量且具有创新性的艺术演出，青心室内乐团不仅立志于打造国际一流室内乐团，更希望成为年轻音乐家的筑梦基地。乐团从乐季策划到演出宣传再到日常运营，均由乐团成员独立完成，希望这一有益尝试逐步形成青心良好的生态与氛围。

在年轻音乐家迈向职业生涯的过程中，青心将给予音乐家们大力支持，为他们提供不一样的舞台和视角，完善音乐家的社会职能。遵循艺术家引领社会的理念，乐团鼓励年轻艺术家走入社区，积极参与音乐普及及公共教育——搭建沟通桥梁，与各类教育院校展开合作，进行艺术知识普及与音乐演奏分享；或深入社区，访问当地书馆、社区老人院，让乐音跨越时间及空间，实现“以音乐为媒，以空间会友”。

小提琴

唐伟思，*乐队首席
董志一[^]
丁珉琮[^]
何宇洁⁺⁺
李现宁[^]
刘茜文
袁琛儿⁺⁺

中提琴

蓝圣杰[^]
彭奥^{^^}
任晟达[^]

大提琴

李姵垠，[^]联合声部首席
刘宥心，⁺联合声部首席
宋建琇[^]

低音提琴

满格格[^]

羽管键琴

徐今朝⁺

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按照姓氏拼音/西方姓氏首字母顺序进行排列

Meet the Ensemble

Tianjin Juilliard Ensemble

The Tianjin Juilliard Ensemble is a world-class, mixed-instrument ensemble showcasing the distinguished faculty from The Tianjin Juilliard School.

As the resident ensemble of The Tianjin Juilliard School, The Tianjin Juilliard Ensemble features some of the world's finest classical musicians. They are solo artists and former members of award winning chamber groups and top orchestras from North America, Europe, and Asia.

These accomplished performers blend their talents to present concerts that draw on the musicians' international backgrounds, creating programs that are both dazzling and thought-provoking. The Ensemble encompasses strings, winds, brass, harp, percussion and piano allowing for versatile programming including both small and large ensemble repertoire.

As one of the most exciting new ensembles in China, The Tianjin Juilliard Ensemble kicked off its inaugural season in 2019 with performance tours in China and South Korea in addition to regular concert series in Tianjin and Beijing.

乐团介绍

天津茱莉亚室内乐团

天津茱莉亚室内乐团由天津茱莉亚学院的杰出教师团队组成，是具有国际水准、多重编制的室内乐团。

作为天津茱莉亚学院的常驻乐团，天津茱莉亚室内乐团拥有一批世界上最优秀的古典音乐艺术家。他们是独奏艺术家，也是北美、欧洲和亚洲一些屡获殊荣的室内乐组合及顶级管弦乐团的前成员。

这些成就斐然的音乐家们济济一堂，结合国际多元文化背景，呈现精彩纷呈且引人深思的曲目。其配置包含弦乐、木管、铜管、竖琴、打击乐及钢琴，满足不同类型室内乐编制的多样化曲目编排，以飨观众。

这支备受期待的新生室内乐团于2019年开启首个演出季，其巡演足迹遍及中国、韩国等，并于京津两地定期推出系列音乐会。

Tianjin Juilliard

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