

Orchestra Symposium Final Concert

Ken Lam, Conductor

管弦乐研讨论坛交响音乐会

林敬基，指挥

2023/05/18 16:00

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅

Tianjin Juilliard

天津茱莉亚学院

Program

Thursday, May 18, 2023, 16:00 Tianjin Juilliard Concert Hall

CHOU WEN-CHUNG
(1923 – 2019)

Landscapes (1949)

WILLIAM SCHUMAN
(1910-1992)

New England Triptych

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

曲目单

2023年5月18日, 星期四, 16:00 天津茱莉亚音乐厅

周文中
(1923 - 2019)

山水(1949)

威廉·舒曼
(1910-1992)

新英格兰三联画

伊戈尔·斯特拉文斯基
(1882-1971)

火鸟: 组曲 (1919 版)

引子

火鸟之舞

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公主之舞

魔王卡茨之舞

催眠曲

终曲

CHOU WEN-CHUNG

Landscapes (1949)

Chou Wen-chung (1923-2019) is remembered not only as a composer, but perhaps more as one of the most important forces to bridge Chinese and Western cultures. When he passed away in October of 2019 in New York, countless memorials poured in from around the globe. Lei Liang and the New York Times hailed him as a “calligrapher in sound;” former student Tan Dun called him “the godfather of Chinese contemporary music.” Such remarks are a testament to the deep influence he had on so many artists and thinkers of our time.

Two fundamental notions guided Chou’s life and compositional style: “confluence” and “wén-rén.” The former describes the phenomenon of divergent sources coming together and flowing as a united new whole, with each source neither diluted nor copied. The latter is the traditional Chinese conception of an artist and translates more accurately to “philosopher-artist.” It encompasses less the modern Western idea of a composer as a professional figure for the international stage, and more one who seeks closeness to nature, allusiveness in expression, terseness in realization, and the triad of poetry, painting, and music. Modeling himself after this idea also explains Chou’s lifelong fascinations with the traditional Chinese qín and with calligraphy.

Landscapes is his first mature work, written a mere three years after he arrived in the U.S. from China, abandoned his scholarship in architecture at Yale, and jumped ship to pursue his dream of composition at the New England Conservatory. It was premiered in San Francisco in 1953 by Stokowski. Though more nascent than in later works, his fixations with confluence and traditional wén-rén ideals are already apparent.

This piece creates landscapes from three traditional Chinese melodies, each accompanied by a poem ascribed centuries after its composition. Below are Chou’s translations of the poems.

Under the Cliff in the Bay

Old fisherman, with a fishing rod,
Under the cliff, in the bay,
Sailing a small boat freely here and there;
Dots of sea gulls afar over the light waves,
Expanse of rustling reeds chilly under the bright sky;
Singing a song aloud with the sun setting low;
All of a sudden, the waves rock in golden light;

Looking up — the moon has climbed over the eastern hill.

— Cheng Hsieh (1693-1765)

The Sorrow of Parting

My carriage has barely paused,

yet he is already beyond the plains,

In no time, far away at the edge of the sky.

Pleasant dreams tonight — where can they be found?

Instead, only the sound of the temple bell,

the midnight rain, the ravens' cry at the break of dawn.

Too grieved to face the fallen petals floating in the wind,

Too frightened to see the evening sunlight reflect in the clouds;

The sorrow of parting — I tell it to the lute.

Broken heart left at the river — into whose courtyard has it beenblown?

Dreams are coming, the candle is flickering, pillows awry.

— Ting P'eng (c.1661)

One Streak of Dying Light

Green, green the grass west of the pavilion,

The clouds low, the cries of the wild geese faint,

Two lines of sparse willows,

One streak of dying light,

Hundreds of homing ravens dotting the sky.

— Liu Chi (1311-1375)

Landscapes is quite compact, or “terse in structure.” Great attention is paid to dynamic, color, and texture. Rather than focusing primarily on intervals and metric grids, Chou begins to experiment with transformations of timbre, texture, register, and duration. Challenge yourself to approach this music as you would calligraphy – search for dimensions, gesture, counterpoint, and emotions of lines.

周文中

山水 (1949)

周文中 (1923-2019年) 不仅仅是一位著名的作曲家, 更是一位搭起中西文化沟通桥梁的使者。周文中先生于2019年10月在美国纽约逝世, 世界各地的人们纷纷表达悼念之情。美国华裔音乐家梁雷和《纽约时报》称他为“声音的书法家”; 曾经的学生谭盾称他为“中国当代音乐教父”, 这些言论证实了周文中先生对当代众多艺术家和思想家的深刻影响。

周文中先生的生活方式和创作风格主要秉持以下两个基本理念: “汇流”和“文人”。前者描述的是不同来源的音乐聚集在一起并成为统一的新整体的现象, 每个来源既不会失去自己本身的光彩也不会随意模仿其他风格。后者则是中国传统意义上对于艺术家的解释, 更准确的说法是“哲人艺术家”。它所包含的“作曲家”的概念并不像现代西方那样是国际舞台上的专业人士, 更多的是一个亲近自然、表达含蓄、手法简洁的人, 以及一个通晓诗词、绘画、音乐三门艺术的人。对于“文人”身份的追求也解释了周文中先生一生对中国传统古琴和书法的迷恋。

《山水》是周文中先生的第一部成熟作品, 是在从中国到美国仅仅三年之后创作的。他放弃了耶鲁大学建筑学院的学业, 转而前往新英格兰音乐学院追求自己的作曲梦。1953年, 利奥波德·安东尼·斯托科夫斯基在旧金山对该曲进行了首演。尽管相对于他后来的作品来说, 这部作品尚显青涩, 但他对于“汇流”和传统“文人”理想的执着已经在这部作品中开始显露。

这首曲子用三首中国传统的曲调描绘了不同的意境, 每首曲子都取自一首数世纪前创作的诗词。以下为古诗词原文:

《道情十首》其一

老渔翁, 一钓竿,
靠山崖, 傍水湾,
扁舟来往无牵绊。
沙鸥点点轻波远,
荻港萧萧白昼寒。
高歌一曲斜阳晚,
一霎时、波摇金影,

蓦抬头、月上东山。
——郑燮 (1693-1765年)

《行香子·离情》
才住香车，
忽过平沙。
片时间、人远天涯。
今宵好梦，何处寻他。
但一更钟，
三更雨，五更鸦。
愁对飞花，
怕见残霞。
别离情、付与琵琶。
断魂江上，吹落谁家。
正梦儿来，灯儿晕，枕儿斜。
——丁澎 (约1661年)

《眼儿媚·秋思》
萋萋芳草小楼西，
云压雁声低。
两行疏柳，
一丝残照，
万点鸦栖。
——刘基 (1311-1375年)

《山水》一曲非常紧凑，或者说“结构简洁”，非常注重动态、色彩和织体。在这部作品中，周文中先生不再主要关注音程和格式，而是开始尝试音色、织体、音区和音值的变换。试着像感受书法一样来感受这首曲子——探索意境的大小、人物的姿势、旋律的配合以及歌词的情感。

WILLIAM SCHUMAN *New England Triptych*

William Schuman (1910-1992) was, along with composers including Aaron Copland, Roy Harris, and Walter Piston, one of the leading figures of the flowering of American symphonic music that took place between the 1930's and 1950's. Stravinskian Neoclassicism and the music of French composers of the early twentieth century showed a way out from under the suffocating Germanic influence that dominated 19th century American music, finally allowing a group of "native" composers to emerge with musical styles that were both individual and simultaneously part of a recognizably American school. After several decades of productive dominance in American concert life, the composers of this "New American School" foundered to varying degrees on the shoals of hard-edged postwar modernism, a trend most obviously apparent in the precipitous creative decline of Copland, the group's leading light.

William Schuman, however, largely persisted in his personal idiom, remaining productive into his later years despite a dual career as composer and administrator: he was president of The Juilliard School and later Lincoln Center. Schuman was a late bloomer as a composer of "serious" music. As a young man he wrote popular songs and lead a dance band, but a transformative experience hearing the New York Philharmonic perform at Carnegie Hall under Arturo Toscanini reoriented his interests towards symphonic composition. Over the following years, he sought out tutelage from Roy Harris, then America's leading composer of symphonies. Like Harris, Schuman became interested in constructing expansive symphonic structures featuring organic development without recourse to traditional symphonic forms (utilizing the pre-symphonic forms of the Baroque, however, was a critical part of his approach). Apart from the frequent use of neo-Baroque counterpoint and chorale textures, Schuman's musical language was characterized by simple triads in freely chromatic combinations, muscular rhythmic drive, and bombastic and virtuosic writing for the brass and percussion.

The "New England Triptych" is, along with a transcription of an organ work by Charles Ives, probably Schuman's most popular piece. Its three short movements are based on hymns of the revolutionary era American composer William Billings (1746-1800). After falling into neglect after his death, the music of this self-taught composer and singing instructor from Boston was, at the time of this work's composition, undergoing a revival, its rough-hewn untutored part writing having transformed from a liability to an exemplar of the "authentic" American spirit. Schuman wrote that this work was to be understood neither as "variations" or "fantasy" on its source material, but rather "a fusion of styles and musical language." The first movement, based on the hymn "Be Glad Then, America"

is its most formally involved, the various phrases of the source hymn singled out for independent treatment in a variety of contrasting moods. The second movement, "When Jesus Wept" is, in keeping with the source material, somber and religious in feeling throughout. Its original form (a simple vocal canon or "round") is at times imported directly into Schuman's version, while at others fragments of Billing's melody are colored by Schuman's personal harmonic style. The brief final movement, "Chester" is based on a hymn popular among the Continental Army during the American Revolutionary War. A brief, straightforward setting of the original hymn in the winds is followed directly by an evocation of a Yankee fife and drum corps, which in turn transforms into the bombastic, virtuosic development of this theme that makes up the work's jubilant conclusion.

威廉·舒曼

新英格兰三联画

威廉·舒曼与阿隆·科普兰、罗伊·哈里斯和沃尔特·皮斯顿等作曲家是20世纪30年代至50年代兴起的美国交响乐的领军人物。20世纪初，斯特拉文斯基式的“新古典主义”和法国作曲家音乐的出现为美国音乐摆脱19世纪那让人窒息般的德国音乐的影响指明了出路，一批“本土”作曲家登场了。这些作曲家的音乐风格既充满个人色彩，又构成了“美国交响乐派”的关键要素。在占据美国交响乐界主导地位数十年后，“新美国交响乐派”在不同程度上“淹没”在锋芒毕露的战后现代主义音乐浪潮中，这一趋势在领军人物科普兰的创造力急剧下降中表现得最为明显。

然而，威廉·舒曼在很大程度上坚持个人风格，尽管他身兼作曲家和音乐行政管理人员的双重身份——他曾先后担任茱莉亚学院和林肯中心的校长——他在晚年仍是一位多产的艺术家的。作为一名“严肃音乐”作曲家，舒曼堪称大器晚成。年轻时，他创作流行歌曲并带领一支舞蹈乐队，但一次聆听阿尔图罗·托斯卡尼尼指挥纽约爱乐在卡耐基大厅演出的经历，激发了他对交响乐创作浓厚的兴趣。在接下来的几年里，他向当时美国著名的交响乐作曲家罗伊·哈里斯寻求指导。和哈里斯一样，舒曼开始好奇于构建有机发展的各种交响乐结构，而不依赖于传统的交响乐形式（然而，利用巴洛克式交响乐形式是他的主要创作手法之一）。除了频繁使用新巴洛克式复调和众赞歌结构外，舒曼的音乐语言特点还包括自由半音阶组合的简单三和弦、充满力量的节奏驱动，以及华丽精湛的铜管乐器和打击乐器组合。

《新英格兰三联画》以及对查尔斯·艾夫斯管弦乐作品的改编，可能是舒曼最受欢迎的作品。《新英格兰三联画》的三个短乐章是根据革命时期美国作曲家威廉·比林斯的赞美诗改编而来。威廉·比林斯出生于波士顿，通过自学成为了一名作曲家和歌唱教师，但是他的音乐作品在他死后一度无人问津。直到《新英格兰三联画》创作时，他的作品才再次受到人们关注，其粗犷的声部写作手法从一种“累赘”变成了“真正的”美国精神的典范。舒曼表示，这部作品不是威廉·比林斯的赞美诗的“变奏曲”或“幻想曲”，而是“不同风格和音乐语言的结合体”。第一乐章根据赞美诗《Be Glad Then, America》改编而来，是整部作品中最正式的一部分，原赞美诗的各种乐句被挑选出来，在各种情绪对立中单独进行处理。第二乐章“当耶稣哭泣时”与原赞美诗保持一致，忧郁情绪和宗教色彩贯穿始终。作品中有些地方会直接引入原赞美诗的形式（简单的人声卡农或“轮唱曲”），而在其他地方，则是对原来的旋律片段进行处理，使其带有舒曼的个人和声风格。最后一个简短的乐章“切斯特”根据美国独立战争时期大陆军中流行的一首赞美诗改编而来。在原赞美诗那简短直接的管乐器旋律后，紧接着响起的是洋基横笛和鼓队合奏，这反过来又成为对主题一次华丽精湛的延伸，构成了一个欢快的结尾。

IGOR STRAVINSKY

The Firebird: Suite (1919 version)

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）

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园里。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

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跟随大卫·津曼 (David Zinman) 和穆里·西德林 (Murry Sidlin) 学习，并于美国国家指挥学院随莱昂纳多·斯拉特金 (Leonard Slatkin) 学习。在成为职业指挥之前，林敬基在英国剑桥大学圣约翰学院修读经济，并当过十年执业律师，从事国际金融业务。

2015年，美国约翰斯·霍普金斯大学校友会为林敬基颁发全球成就奖，以表彰他对霍普金斯大学优越传统的传承，并肯定其为学校及其专业领域作出的卓越贡献。

Meet the Orchestra

Violin

Chihwan Kim, *concertmaster*
 Zhiyi Dong, *principal*
 Angelina Lee
 Diguang Chen (Shanghai Conservatory)
 Haewon Yoon (KNUA)
 Hongrui Wang (Harbin Conservatory)
 Hyeonwoo Kim (KNUA)
 Juexuan Ren (Xi'an Conservatory)
 Leshan Yan (Zhejiang Conservatory)
 Meiqi Li (Shanghai Conservatory)
 Mengyao Jin (Wuhan Conservatory)
 Minseon Lee
 Rui Xu (Sichuan Conservatory)
 Ruoyun Wang
 Shiyuan Zhang (Shenyang Conservatory)
 Siqi Jing
 Siyu Wu
 Tsai-Jou Wu (YST)
 Wei En Reina Teo (YST)
 Xiaotian Wang (Central Conservatory)
 Yifan Zhang (Tianjin Conservatory)
 Yijia Zhao
 Yingxuan Zhang (Xinghai Conservatory)
 Yueyang zhang (China Conservatory)
 Yunmao Kang (Central Conservatory)
 Zijin Han (China Conservatory)

Viola

Sheng-Chieh Lan, *principal*
 He Chen (Xinghai Conservatory)
 Jianan Liu (Zhejiang Conservatory)
 Jinglin Zhou (Shanghai Conservatory)
 Jinmeng Wang (Central Conservatory)
 Kun Yan
 Qin He
 Rongyang Ai (China Conservatory)
 Ruinan Wang (Harbin Conservatory)
 Shengda Ren
 Sumin Noh (KNUA)
 Yang Zhang (Tianjin Conservatory)
 Yi Huang (YST)

Cello

Youngeun Lee, *principal*

A-hyeon Choi (KNUA)
 Cynthia Lei
 Hyunah Lee
 Jianxiu Song
 jingshan Sun (Shanghai Conservatory)
 Nathaniel Blowers
 Sunny Jin
 Xunbing Su
 Yuanyujie Zhu (Central Conservatory)
 Yunbei Liu
 Yunkyung Jo
 Zeyu Zhu (YST)
 Zijue Wang (China Conservatory)

Bass

Jihoon Baek, *principal*
 Fuxing Shang (Sichuan Conservatory)
 Gege Man
 Jialin Chen (Xi'an Conservatory)
 Liyang Fan (Wuhan Conservatory)
 Mingyi Li (Shenyang Conservatory)
 Yuyao Ji

Flute

Phoebe Rawrn (Juilliard)
 Puleum Kim
 Viktoriya Klyukina
 Yulong He

Oboe

Jordan Dale
 Spencer C Rubin (Juilliard)
 Yangkun Lv^o
 Yongqi Liu

Clarinet

Alice E McDonald (Juilliard)
 Bingzhi Wang^o
 Junhao He
 Junle Chen
 Xintong Cai

Bassoon

Daniel McCarty (Juilliard)
 Mingze Li

Takao Sukegawa^o

Horn

Boxuan Zhang^o
 Emily J Howell (Juilliard)
 Jaben Yun Heng Sim
 Jiapeng Li
 Pei Yin Xu
 Zhiyang Zhou^o

Trumpet

Binh Phan
 Binhan Zhou
 Jid-anan Netthai

Trombone

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

Tuba

Kailong Wang (Central Conservatory)

Timpani

Chaeyeong Lee
 Yi Chen

Percussion

Chaeyeong Lee
 Jiyoung kim
 Kun Tan (Tianjin Conservatory)
 Yi Chen

Harp

Tongxin Chen

Piano

Polina Charnetskaia

^o: Continuing Education
 Arranged in alphabetical order

乐团简介

小提琴

金智兔, *乐队首席*
董志一, *声部首席*
Haewon Yoon (韩国艺术综合学校)
Hyeonwoo Kim (韩国艺术综合学校)
陈镛光 (上海音乐学院)
丁珉珙
韩子衿 (中国音乐学院)
金梦瑶 (武汉音乐学院)
景思齐
康耕茂 (中央音乐学院)
李美琪 (上海音乐学院)
李现宁
任珏轩 (西安音乐学院)
汪校田 (中央音乐学院)
王鸿睿 (哈尔滨音乐学院)
王若贇
吴采柔 (杨秀桃音乐学院)
吴思雨
徐睿 (四川音乐学院)
严乐山 (浙江音乐学院)
张乐扬 (中国音乐学院)
张世元 (沈阳音乐学院)
张玮恩 (杨秀桃音乐学院)
张一凡 (天津音乐学院)
张颖萱 (星海音乐学院)
赵一甲

中提琴

蓝圣杰, *声部首席*
Sumin Noh (韩国艺术综合学校)
艾容炆 (中国音乐学院)
陈赫 (星海音乐学院)
何沁
黄敬 (杨秀桃音乐学院)
刘佳男 (浙江音乐学院)
任晟达
王矜梦 (中央音乐学院)
王瑞楠 (哈尔滨音乐学院)
颜坤
张洋 (天津音乐学院)
周京霖 (上海音乐学院)

大提琴

李伶俐, *声部首席*

A-hyeon Choi (韩国艺术综合学校) 祐川嵩雄°
Nathaniel Blowers
金艳
雷宇
李贤雅
刘芸贝
宋建琇
苏岫冰
孙菁杉 (上海音乐学院)
王梓珏 (中国音乐学院)
赵倫卿
朱原玉婕 (中央音乐学院)
朱泽宇 (杨秀桃音乐学院)

低音提琴

白知薰, *声部首席*
陈嘉林 (西安音乐学院)
范立洋 (武汉音乐学院)
纪宇遥°
李明益 (沈阳音乐学院)
满格格
尚馥兴 (四川音乐学院)

长笛

Phoebe Rawn (茱莉亚学院)
Viktoriya Klyukina
何雨龙
金青清

双簧管

Jordan Dale
Spencer C Rubin (茱莉亚学院)
陆咏琪
吕阳坤°

单簧管

Alice E McDonald (茱莉亚学院)
蔡欣潼
陈俊乐
何俊昊
王炳植°

巴松管

Daniel McCarty (茱莉亚学院)
李明泽

圆号

Emily J Howell (茱莉亚学院)
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
王星隽
肖燃
朱岳涵°

大号

王凯隆 (中央音乐学院)

定音鼓

陈毅
李彩映

打击乐

陈毅
金智英
李彩映
谭琨 (天津音乐学院)

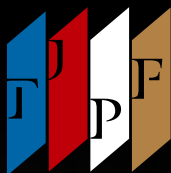
竖琴

陈潼忻

钢琴

Polina Charnetskaia

°: 继续教育
按照姓氏拼音/西方姓氏
首字母顺序进行排列



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