

Tianjin Juilliard Orchestra Concert

Ken Lam, Conductor

天津茱莉亚管弦乐团音乐会

林敬基, 指挥

2023/09/24 15:00

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅



Tianjin Juilliard
天津茱莉亚学院

Program

Sunday, September 24, 2023, 15:00 Tianjin Juilliard Concert Hall

RALPH VAUGHAN WILLIAMS
(1872-1958)

Five Variants of Dives and Lazarus

FRANZ LISZT
(1811-1886)

Les Préludes, S. 97

~Intermission~

MODEST MUSSORGSKY
(1839-1881)

Tableaux d'une Exposition

Orchestrated by
MAURICE RAVEL
(1875-1937)

- Promenade
1. Gnomus
Promenade
2. Il vecchio castello
Promenade
3. Tuileries
4. Bydło
Promenade
5. Ballet des poussins dans leurs coques
6. Samuel Goldenberg und Schmuyle
7. Limoges – Le Marché
8. Catacombæ
Cum mortuis in lingua mortua
9. La Cabane sur des pattes de poule (Baba-Yaga)
10. La grande porte de Kiev

The program is subject to change.

Performance time: approximately 80 minutes, including an intermission

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

曲目单

2023年9月24日, 星期日, 15:00 天津茱莉亚音乐厅

拉尔夫·沃恩·威廉斯
(1872-1958)

迪夫与拉沙罗的五个变奏曲

弗朗茨·李斯特
(1811-1886)

前奏曲, S. 97

~ 中场休息 ~

莫杰斯特·穆索尔斯基
(1839-1881)

图画展览会

漫步

第一幅画: 侏儒

漫步

第二幅画: 古堡

漫步

第三幅画: 杜伊勒里宫的花园

第四幅画: 牛车

漫步

第五幅画: 鸡雏的舞蹈

第六幅画: 两个犹太人——胖子和瘦子

第七幅画: 里莫日的集市

第八幅画: 墓穴

用古老的语言对话

第九幅画: 鸡脚上的小屋 (芭芭雅嘎)

第十幅画: 基辅大门

乐队改编
莫里斯·拉威尔
(1875-1937)

本场演出曲目以现场演奏为准。

演出时长: 包括中场休息在内, 大约80分钟

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

RALPH VAUGHAN WILLIAMS

Five Variants of Dives and Lazarus

If one had to choose a single work by Ralph Vaughan Williams to sum up his musical style, *the Five Variants of Dives and Lazarus* would be as good a choice as any. Lush, modal, folk-song-inflected, and opulently scored for strings and harp, this music bears the unmistakable stamp of its composer's personality from the richly divided pure triads of its opening bars. The folk song on which it is based is also perhaps the most beautiful of any of the traditional English melodies that Vaughan Williams adapted to his artistic purposes (he also included it, with different words, as part of his celebrated *English Hymnal*).

Vaughan Williams's choice of the unusual "variants" in place of the usual "variations" in the piece's title gives some insight into his conception of the work's structure. After a long and spacious presentation of the folk song theme, the five episodes that follow are loose contrapuntal fantasias on various motives taken from the melody rather than variations in the traditional sense. As these variants progress, in lieu of sticking to the basic structural outline of the original melody as in a traditional variation set, recognizable fragments of the original tune emerge and then recede back into the polyphonic warp and woof with great freedom and inventiveness. This work is also notable for its almost shocking level of diatonicism. There is nary an accidental to be found during its first half. Only with the arrival of the third variant does the music finally begin to modulate by minor thirds. The fifth and final variant returns to the opening key of B minor, where yet another new version of the *Dives and Lazarus* melody is restated in the most opulently scored version of all, after which the work's opening chords return to bring the piece to a tranquil conclusion.

拉尔夫·沃恩·威廉斯 迪夫与拉沙罗的五个变奏曲

如果必须选择拉尔夫·沃恩·威廉斯的一首作品来概括他的音乐风格，那么《迪夫与拉沙罗的五个变奏曲》是一个很好的代表。这部作品的弦乐与竖琴配乐华丽丰富，采用调式结构，充满丰富的民歌元素。从开篇小节划分的纯三和弦开始，这首音乐明显带有作曲家个性的印记。在拉尔夫·沃恩·威廉斯创作中采用的传统英国民歌旋律中，此曲最为动听（他还为其配上不同的歌词并纳入著名的《英语赞美诗》）。

拉尔夫·沃恩·威廉斯在作品标题中选择了不同寻常的“变奏曲”，而不是常规的“变奏曲”，这让人们得以窥见他赋予作品结构的概念。民歌主题的呈现漫长而壮阔，随后的五段插曲是对主旋律各种动机的松散复调式幻想般的表现，而不是传统意义上的变奏。乐曲的进行不像传统变奏曲那样坚持原始旋律的基本结构轮廓，而是当可识别的原始曲调片段出现时，音乐以自由和创造性的方式回归到复调的方式。这部作品还以几乎令人惊叹的全音阶而闻名。上半段比较中规中矩，随着第三个变奏曲的出现，音乐才最终开始以小三度的方式进行调整。第五个也是最后一个变奏曲回到了整曲开始时的B小调，此时，一个新样式的《迪夫与拉沙罗》融合了最丰富多彩的旋律出现了，随后是最初和弦的回归，作品在宁静中结束。

FRANZ LISZT

Les Préludes, S. 97

Franz Liszt spent the second half of his long career in the attempt to transform himself from the glittering keyboard virtuoso who sent the women of the audience swooning into a “serious” experimental composer and leading exponent of the so-called New German School. Central to this project was his series of thirteen symphonic poems, of which *Lés Preludes* was the third to be composed and the first to carry this designation. With the cultivation of this genre, Liszt declared that the era of viability for abstract symphonic music had ended with Beethoven, necessitating that music look instead beyond itself towards literary or philosophical subject matter to continue to develop (Brahms didn’t agree). Historical investigation has revealed that, at least in the case of this work, any connection between the music and the poem by Alphonse de Lamartine for which it was named was in fact little more than branding. The work was first conceived as the overture to a choral cycle on a completely different subject that was later abandoned. The connection with Lamartine was probably suggested after the fact by Liszt’s lover the Countess d’Agoult, who also ghostwrote many of his articles on music. The surprising background of this work is made doubly ironic by the fact it is the only one of Liszt’s symphonic poems to have survived securely in the regular repertory (although many works by composers who followed in his footsteps such as Strauss and Sibelius are also frequently heard).

Regardless of any literary connection, the driving musical force behind this symphonic poem is thematic transformation, a staple of music in the Romantic era and Liszt’s music in particular. A three-note motive [C-B-E] heard at the outset (itself a probable reference to Beethoven) goes on to underpin all the significant thematic material that follows. Its various transformations are driven by the various “topics” evoked over the course of the work’s different sections: romantic, tempestuous, pastoral, martial, etc. Although various commentators have drawn parallels with either the four-movement symphony or the opera overture, the form of the work is *sui generis* as befits a symphonic poem, creating a compelling sequence of contrasting moods that carry the listener along.

弗朗茨·李斯特

前奏曲, S. 97

弗朗茨·李斯特在音乐生涯后期, 试图挣脱出让女性观众着迷的优秀钢琴家形象, 成为一名“严肃”的、富有开拓精神的作曲家和新德意志乐派的杰出代表人物。我们可以在他的十三部交响诗中看到这一转型, 其中,《前奏曲》是第三部交响诗, 也是第一部带有前奏曲称号的交响诗。随着交响诗这一流派的发展, 李斯特宣称, 抽象交响乐的时代随着贝多芬的出现而结束, 这要求音乐超越自身, 转向文学或哲学主题继续发展(勃拉姆斯不同意这个观点)。历史研究表明, 至少在这部作品中, 音乐与阿方斯·德·拉马丁的诗歌之间的联系实际上被人为的夸大了。这部作品最初是一首合唱套曲的序曲, 由于这首序曲的主旋律的特殊性, 后来被单独演奏。李斯特的情人玛丽·达古尔特伯爵夫人可能暗示过这首音乐与拉马丁的联系, 她为李斯特代笔写了很多关于音乐的文章。这部作品的背景令人惊讶, 也极具讽刺意味, 因为它是李斯特交响诗中唯一在常规剧目中幸存的作品(尽管许多追随他脚步的作曲家的作品也经常被听到, 如施特劳斯和西贝柳斯同类作品)。

不管这部交响诗与文学有什么样的联系, 其背后的音乐动力是主题的变化, 这是浪漫主义时代音乐的主要内容之一, 尤其是李斯特音乐的主要内容。一开始听到的三个音符动机【C-B-E】(很可能是参考了贝多芬)继续支撑着接下来的所有重要主题材料。各种转变由不同段落的不同“主题”推动: 浪漫、汹涌、田园、战争等等。尽管许多评论家将其与四乐章交响乐或歌剧序曲相提并论, 但作品形式自成一格, 适合作为一部交响诗, 能激起强烈的对比情绪, 紧扣听众的心弦。

MODEST MUSSORGSKY/ MAURICE RAVEL

Tableaux d'une Exposition

While it also remains part of the standard piano repertoire, Mussorgsky's *Pictures at an Exhibition* is now most often heard in this arrangement by Maurice Ravel, whose vision and panache for colorful instrumentation transformed it into a beloved orchestral showpiece. Mussorgsky was primarily a composer of opera and songs, and this work is by a long mile his most substantial and successful piece of purely instrumental music. He wore his autodidact status as a badge of nationalist honor and, unlike his one-time Kuchkist colleagues Borodin and Rimsky-Korsakov, and even the intransigent Balakirev, made almost no attempt to cultivate the Germanic sonata form. *Pictures* sidesteps this problem neatly and is structured instead as a suite of character pieces after paintings of Viktor Hartmann, loosely knit together by varied returns of the opening "Promenade." This form allowed Mussorgsky to give full reign to the powers of musico-psychological portraiture that served him so well in his texted works.

Mussorgsky became an object of fascination for French composers in the late nineteenth century when the vocal score of the original version of his opera *Boris Godunov* began to circulate. Debussy, who despite having been a star pupil at the conservatory sought to break with academic routine in his compositions, revered the Russian composer's creative independence, calling him "something of a god in music." Despite his iconoclastic originality, however, there is a critical consensus that Mussorgsky's ability to write for the orchestra did not measure up to the boldness of his musical imagination, attested to by the many orchestrations and reorchestrations of his work. In any event, the music of this suite seems perfectly matched to the rich color pallet of Ravel's opulent early twentieth century orchestra. Many memorable touches of orchestration serve to bring to the fore the music's many riches of harmonic color and vivid characterization. Particularly notable are the gloomy saxophone of "The Old Castle," the improbably high tuba solo to evoke a straining ox in "Bydlo," and the severe massed strings pitted against a single imploring muted trumpet in "Samuel Goldenberg and Schmuyle."

莫杰斯特·穆索尔斯基/莫里斯·拉威尔

图画展览会

穆索尔斯基的《图画展览会》是经典钢琴曲目之一，但现在最常听到的是莫里斯·拉威尔的管弦乐版。凭借着大师级的配器技巧，拉威尔将这首乐曲改编为备受喜爱的管弦乐作品。穆索尔斯基主要的作品为歌剧和歌曲，而这部作品是他最重要和成功的纯器乐作品。他的音乐被视为民族主义荣誉的象征，不同于“俄国五人组”中的鲍罗丁、里姆斯基-科萨科和巴拉基列夫，而他几乎没有尝试过德国古典奏鸣曲形式的创作。《图画展览会》巧妙地回避了这个问题，在维克托·亚历山德罗维奇·哈特画作的启发下，作曲家创作的是一套极具风格的组曲，第一曲是“漫步”，来回穿插于全曲。这种形式使穆索尔斯基能够充分发挥音乐心理肖像的力量，这种力量在他的编写作品中很常见。

19世纪末，穆索尔斯基受到法国作曲家的追捧，因为当时他的歌剧《鲍里斯·戈东诺夫》的原版被广为流传。德彪西尽管是学院派教育下的佼佼者，但他仍在试图打破学术惯例。德彪西非常尊敬这位俄罗斯作曲家的创作独立性，称他为“音乐之神”。然而，尽管穆索尔斯基有打破传统的原创精神，但人们普遍认为他在管弦乐的创作方面，缺乏能够实现其大胆音乐想象的能力。许多有关他的作品编排和改编证明了这一点。无论如何，这套乐曲似乎能与拉威尔二十世纪初华丽的管弦乐的音乐色彩完美结合。许多对管弦乐的润色都令人印象深刻，将丰富的和声色彩和生动的刻画塑造得淋漓尽致。特别值得注意的是“古堡”中阴郁的萨克斯管，“牛车”中高调的大号独奏唤起个一头筋疲力尽的公牛，“穷富犹太人”中威凛密集的弦乐器与单一哀求的低声小号相互对峙。

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 Orchestras'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 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

Ruoyun Wang, *Concertmaster*
Siqi Jing, *Principal*
Simon Luke Brown
Karri Cheng
Huan Ci*
Boyang Geng
Molly Yujie He*
Yue Hu*
Shuqi Jiang
Jieru Li*
Linfeng Li
Xingyu Li*
Qianwen Liu
Mingyuan Ma
Meng Meng*
Bohan Tian*
Kexin Ye*
Wanting Yu
Liu Zhang°
Yuqi Zhang*
Lingxi Zhao*
Yijia Zhao
Yawen Zhou
Ke Zhu*

Viola

Meitong Liu *Co-Principal*
Haowen Sun *Co-Principal*
Jingzi Chen
Michael Chong
Boshen Li*
Hungyu Lin*
Zhangjuan Liu*
Shengda Ren*
Guangyu Shan
Rui Xu

Cello

Yunbei Liu, *Co-Principal*
Katarina Elise, *Co-Principal*
Anna Fromson Ho
Sunny Jin
Cynthia Lei

Hongwenqing Luo
Mingyin Ma°
Zheyuan Yang

Bass

Yuyao Ji Principal
Xinqi Lin°
Gege Man*
Yunze Wei°
Yi Wu
Fan Yang°

Flute

Yulong He
Puleum Kim
Viktoriya Klyukina
Yi Luo
Yucheng Zhang

Oboe

Yongqi Lu
Yangkun Lv
Taysia Petersen

Clarinet

Yifei Huang
Jue Mei
Bingzhi Wang
Wenxuan Zhang

Bassoon

Mingze Li
Meng Song
Xingzhi Yang

Alto Saxophone

Xiangyu Zhou^

Horn

Yung-Shan Hsieh
Yan Liang Lee
Jiapeng Li
Zuoxuan Li
Amir Sharipov

Pei Yin Xu
Boxuan Zhang
Zhiyang Zhou

Trumpet

Hui Ping Lau
Jingkang Mai°
Supamongkol Naw
Binh Phan
Binghan Zhou

Trombone

Stenfan Bencic
Ryan Shaw
James Tan
Xingjun Wang
William Yee
Yuehan Zhu

Tuba

Uvahraaj Anbarasan

Timpani

Yuze Wu
Wenrui Xie

Percussion

Hojin Han*
Jiyoung Kim*
Yuze Wu
Wenrui Xie

Harp

Tongxin Chen
Zhia Chee Chong

Celesta

Leah Li

* Guest Player

^ Resident Faculty

° Continuing Education

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

王若赞, 乐队首席
景思齐, 声部首席
Simon Luke Brown

慈欢*
程正晗
耿博阳
何宇洁*
胡玥*
江书奇
李洁茹*
李临风
李星宇*
刘茜文
马铭远
孟萌*
田博翰*
叶可馨*
庾婉婷
张柳°
张彧绮*
赵苓希*
赵一甲
周雅雯
朱可*

中提琴

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孙浩文, 联合声部首席
陈婧子
李博深*
林虹好*
刘章卷*
任晟达*
单广玉
徐瑞
庄威豪

大提琴

刘芸贝, 联合声部首席
Katarina Elise, 联合声部首席
Anna Fromson Ho
金艳
罗洪文卿

马铭寅°
雷宇
杨哲远

低音提琴

纪宇遥, 声部首席
林心琪°
满格格*
魏昀则°
吴奕
杨帆°

长笛

Puleum Kim
Viktoriya Klyukina
何雨龙
罗亿
张雨琨

双簧管

Taysia Petersen
陆咏琪
吕阳坤

单簧管

黄逸飞
梅珏
王炳植
张文轩

巴松管

李明泽
宋萌
杨星之

中音萨克斯管

周相宇^

圆号

Yan Liang Lee
Amir Sharipov
李嘉鹏
李祚轩
谢咏珊

徐沛茵
张柏轩
周智阳

小号

Hui Ping Lau
Supamongkol Naw
麦靖康°
潘青平
周炳含

长号

Stenfan Bencic
檀嘉文
王星隼
肖燃
余俊荣
朱岳涵

大号

Uvahraaj Anbarasan

定音鼓

吴雨泽
谢汶睿

打击乐

Hojin Han*
Jiyoung Kim*
吴雨泽
谢汶睿

竖琴

Zhia Chee Chong
陈潼忻

钢片琴

李艳

* 客座演奏家
^ 常驻教师
° 继续教育

按照姓氏拼音/西方姓氏
首字母顺序进行排列

Tianjin Juilliard Orchestra

2023-24 Season

2023/9/24, 15:00, Tianjin Juilliard Concert Hall
Ken Lam, Conductor

2023/10/22, 15:00, Tianjin Juilliard Concert Hall
Ken Lam, Conductor

2023/11/12, 15:00, Tianjin Juilliard Concert Hall
Ken Lam, Conductor

2023/12/10, 15:00, Tianjin Juilliard Concert Hall
Ken Lam, Conductor | Lee Allen, Conductor

2024/2/4, 15:00, Tianjin Juilliard Concert Hall
"Festival Connect" Closing Concert
Ken Lam, Conductor | Xianghua Ma, Erhu

2024/3/3, 15:00, Tianjin Juilliard Concert Hall
Ken Lam, Conductor | Jian Wang, Cello

2024/3/24, 15:00, Tianjin Juilliard Concert Hall
Shao-Chia Lü, Conductor

2024/4/14, 15:00, Tianjin Juilliard Concert Hall
Ken Lam, Conductor

2024/5/5, 15:00, Tianjin Juilliard Concert Hall
Ken Lam, Conductor

天津茱莉亚管弦乐团

2023-24 乐季

2023/9/24, 15:00, 天津茱莉亚音乐厅
林敬基, 指挥

2023/10/22, 15:00, 天津茱莉亚音乐厅
林敬基, 指挥

2023/11/12, 15:00, 天津茱莉亚音乐厅
林敬基, 指挥

2023/12/10, 15:00, 天津茱莉亚音乐厅
林敬基, 指挥 | 李·艾伦, 指挥

2024/2/4, 15:00, 天津茱莉亚音乐厅
汇聚音乐节闭幕音乐会
林敬基, 指挥 | 马向华, 二胡

2024/3/3, 15:00, 天津茱莉亚音乐厅
林敬基, 指挥 | 王健, 大提琴

2024/3/24, 15:00, 天津茱莉亚音乐厅
吕绍嘉, 指挥

2024/4/14, 15:00, 天津茱莉亚音乐厅
林敬基, 指挥

2024/5/5, 15:00, 天津茱莉亚音乐厅
林敬基, 指挥

TianjinJuilliard
天津茱莉亚学院



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