

Tianjin Juilliard Orchestra Concert

Ken Lam, Conductor

天津茱莉亚管弦乐团音乐会

林敬基, 指挥

2023/10/22 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, October 22, 2023, 15:00 Tianjin Juilliard Concert Hall

FELIX MENDELSSOHN
(1809-1847)

Selections from *A Midsummer Night's Dream*, Op. 61

Scherzo

Intermezzo

Notturmo

Wedding March

~Intermission~

HECTOR BERLIOZ
(1803-1869)

Symphonie Fantastique, Op. 14

I. Rêveries – Passions

II. Un bal

III. Scène aux champs

IV. Marche au supplice

V. Songe d'une nuit du sabbat

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10月22日, 星期日, 15:00 天津茱莉亚音乐厅

费利克斯·门德尔松
(1809-1847)

仲夏夜之梦选段, 作品 61
谐谑曲
间奏曲
夜曲
婚礼进行曲

~ 中场休息 ~

埃克托·柏辽兹
(1803-1869)

幻想交响曲, 作品 14
I. 梦幻与热情
II. 舞会
III. 田野景色
IV. 进行曲
V. 夜宴

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。

FELIX MENDELSSOHN

Selections from *A Midsummer Night's Dream*, Op. 61

The Romantic era saw an obsession with Shakespeare extending well beyond the bounds of the English-speaking world. One of the richest musical products of this Shakespeare mania was an overture to the comedy *A Midsummer Night's Dream* produced by the outrageously precocious 17-year-old Felix Mendelssohn in 1826. While the original overture was intended as a concert piece drawing on various elements of the play, years later in 1842 the composer incorporated it into an extensive piece of incidental music designed to accompany performances of the complete drama, from which the following selections are taken.

The incidental music's celebrated *Scherzo* is, like the fairy music of the overture, a prime exemplar of Mendelssohn's fleet "elfin" style, of which quick tempo, minor key, and spiccato strings are indispensable components. While its lively triple meter rhythmic profile is altogether typical of the symphonic scherzo, Mendelssohn eschews the usual binary structure, opting instead for a unique through-composed form more closely resembling the sonata-rondo.

The *Intermezzo* is largely a musical portrait of the distressed Hermia based on the obsessive development of a drooping, sighing motive. It also serves to cover the scene change between the second and third acts, and partway through this impassioned music suddenly gives way to a rustic tune dominated by the double reeds which serves to evoke the entrance of the bumbling "mechanicals."

The *Notturmo* that portrays the sleeping lovers in the forest after Puck has put their conflicts to rights at the end of the third act is cast in the ternary form typical of the genre. Its placid main theme is entrusted to the sylvan solo horn richly combined with the timbre of the bassoons. As in many of Chopin's nocturnes, the central section is comparatively turbulent and modulatory, and serves to prepare a transfigured return of the opening theme, this time in full orchestral guise.

The *Wedding March* which servers to prepare for the union of the play's reconciled lovers has become a ubiquitous piece of ceremonial music at actual weddings, reifying it to the point that it is difficult to appreciate afresh the Wagnerian harmonic boldness of the half-diminished seventh chord that crashes in on the initial tonic fanfare, and the ingenious way in which the harmony is redirected back to C major. Hearing the famous tune in the context of the complete movement's rondo structure helps to remedy this: particularly delightful is the surprising return of this opening fanfare against the same surprising harmony and the way it deftly prepares the main theme's final appearance.

费利克斯·门德尔松

仲夏夜之梦选段, 作品61

浪漫主义时代, 人们对莎士比亚的痴迷远远不仅限于英语国家。对莎士比亚的狂热追捧促使人们创作出丰富的音乐作品。1826年, 年仅17岁的费利克斯·门德尔松为喜剧《仲夏夜之梦》创作了一部序曲。最初, 序曲是一首融合剧中各个元素的音乐会作品。多年后的1842年, 门德尔松将其拓展为整个戏剧的配乐, 以下音乐选段就是从中取材的。

配乐中备受赞誉的《谐谑曲》, 宛如序曲中的仙乐, 具有典型的门德尔松式轻快“精灵”风格, 快节奏、小调和跳弓是乐曲不可或缺的特点。其活泼的三拍子节奏属于交响谐谑曲的典型特征, 但门德尔松未使用通常的二段体结构, 而选用了一种独特的贯穿全曲的创作形式, 使其更接近奏鸣曲-回旋曲的形式结构。

《间奏曲》主要演奏出哈米亚忧郁、叹息的徘徊场景。它还用于在第二幕和第三幕之间切换场景, 曲中慷慨激昂的音乐突然让位给由双簧管主导演奏的乡村曲调, 同时伴随着笨手笨脚的“机械工人”的出场。

《夜曲》描绘了第三幕结束, 帕克解决冲突后, 恋人在森林中沉睡的场景, 乐曲采用了典型的三段体结构。其平静的主旋律由乡村独奏号演奏, 与大管的音色相得益彰。与肖邦部分夜曲作品一样, 乐曲中间段落变化起伏较大, 为开场主题的回归铺垫, 以完整的管弦乐形式呈现。

《婚礼进行曲》为剧中恋人和好如初、举行婚礼的场景做铺垫。它是现实婚礼仪式上无处不在的典礼音乐。它的存在已经深入到一种程度, 以至于很难再欣赏到最初主音短曲中迸发出大胆的瓦格纳式半减七和弦, 以及和声如何巧妙地重新演奏回C大调。在完整乐章的回旋曲结构中聆听著名的旋律, 有助于弥补这一点: 在同样出乎意料的和声下, 开场短曲的惊喜回归尤为令人愉悦, 并巧妙地引出主旋律演奏。

HECTOR BERLIOZ

Symphonie Fantastique, Op. 14

Although they were aesthetically on opposite poles of the early Romantic era, both Berlioz and Mendelssohn shared in common the reverence for Shakespeare characteristic of the times. For the young French composer, the combination of Shakespearean eloquence with the beauty of the young Irish actress Harriet Smithson as she appeared in *Hamlet* proved irresistible. Although he was eventually successful in winning her over into an ultimately disastrous marriage, his initial romantic overtures were rebuffed. He wove this unrequited love into his personal mythology, transforming it into the pseudo-autobiographical program of this, his most celebrated work.

While the *Symphonie Fantastique* of 1830 was an early piece in the context of Berlioz's relatively lengthy career, none of the many large-scale successors he produced ever matched its success in the concert hall (a distant second is perhaps the program symphony *Harold in Italy*.) Berlioz was later equivocal about whether the program to which the music was conceived should be presented to the audience, and in what form. It seems undeniable, however, that the vividness of this scenario and its embodiment in the music, together with the compelling details of how it fits into the composer's biography were and are critical to the work's reception. Also central to its unshakeable presence in the repertoire is of course, the daring originality of the score itself, to which the composer's later efforts perhaps never managed to compare. Its ingenious concept was to import the operatic reminiscence motif into the symphonic context as the "idée fixe," a fixed idea that recurs in each of the work's five movements, providing both musical unity and programmatic specificity. This melody, first heard as the opening movement's principal theme (and actually originating in an earlier work) is taken to represent the image of the artist's beloved around which the program revolves.

While the first movement ("Reveries, Passions") resembles the traditional symphonic sonata form in its broad outlines, many of its particulars are shockingly unorthodox. The slow, languid introduction in C minor is long and tonally wayward, contributing to the movement's skewed proportions, only further accentuated by its unusual tonal structure. Most notably, Berlioz forgoes the usual thematic dualism in favor of an obsessive focus on the idée fixe as principal theme. The second movement, "A Ball," is a waltz most notable for the introduction of two harps into the orchestra (which would not appear in the symphonies of the German speaking world for half a century). The idée fixe reappears twice, creating the impression of suspended time as the waltz stalls, overcome by agitated palpitations.

The third movement, "Scene in the Countryside," is most famous for the operatic dialogue between English horn and oboe that introduces the movement. It is reprised poignantly at the close, the lonely English horn this time answered not by its original partner but by four timpani evoking distantly rumbling thunder. The majority of the music, however, is quite reminiscent of the sixth symphony of Beethoven, whose key and pastoral theme it shares, a reminder that despite its many "advanced" elements that point towards the orchestrational tendencies of much later in the century, the symphony was in fact penned only a few years after Beethoven's death. As in the previous movement, the fixed idea makes only a brief reappearance, provoking the otherwise mostly placid music into an agitated state.

The "extra" fourth movement is a grotesque "March to the Scaffold" that graphically depicts an execution by guillotine over its closing bars. Preceding this is the only appearance of the *idée fixe*, played by a straining clarinet that is brutally cut short. The symphony's *sui generis* finale follows, taking its unique form partly from the quintessentially Gothic program: "Dream of a Witch's Sabbath." Many seemingly incongruous elements are combined by the force of the composer's inspiration into an irresistibly compelling brew. The movement's ghastly introduction seems to have been primarily conceived in terms of orchestral color, and the employment of the orchestra throughout this passage is the most daring of an already daring work. The *idée fixe* returns, thematically transformed into a mocking, trivial tune. Macabre tolling bells underpin a crude set of variations on the "Day of Wrath" chant from the requiem sequence, starting a minor tradition of quoting this melody as musical emblem of death. Perhaps most surprising of all is the appearance of an academic Paris Conservatory double fugue, called on, in a deliciously ironic stroke, to evoke the orgiastic climax of the program's demonic proceedings and propel the work to its thrilling conclusion.

埃克托·柏辽兹

幻想交响曲, 作品14

在早期浪漫主义时代, 柏辽兹和门德尔松代表着两种截然相反的美学观念, 但两位作曲家都非常崇拜莎士比亚。柏辽兹非常欣赏莎士比亚的《哈姆雷特》, 也被扮演该剧角色的爱尔兰年轻貌美女演员哈丽艾特·史密森深深吸引。之后, 柏辽兹对史密森展开了浪漫追求, 虽然一开始没有得到回应, 但经过苦苦坚持, 柏辽兹最终赢得了史密森的芳心, 与她步入了婚姻的殿堂, 可惜的是这段婚姻后来并不完美。最初得不到对方回应的情感煎熬激发了他创作出一部自传性的交响曲——《幻想交响曲》。

《幻想交响曲》创作于1830年, 是柏辽兹漫长的音乐生涯中的早期作品。在他后来创作的大量作品中, 几乎没有作品能与此曲相媲美, 《哈罗尔德在意大利》的知名度也稍次于《幻想交响曲》。关于是否将《幻想交响曲》的创作构思呈现给观众以及以什么形式呈现给观众, 柏辽兹后来含糊其辞。不过, 不可否认的是, 音乐生动地体现了追求爱慕之人的场景, 以令人叹服的细节处理反映作曲家的切身体会。不论在什么时候, 这都是这部作品受欢迎的关键。当然, 作品之所以能取得如此巨大的成功, 核心在于大胆的创新。柏辽兹在后来的创作过程中, 作品的新颖性都难以与之相提并论。音乐巧妙地将歌剧性的回忆主题引入交响乐, 作为固定乐思, 贯穿作品的五个乐章。这不仅保持了整体音乐的统一性, 还造就了整部交响曲的独特之美。这个旋律最初出现在开场乐章的主旋律中(实际上起源于早期的一部作品), 代表了交响乐故事主人公的恋人形象或对其的思恋。

第一乐章是“梦幻与热情”, 采用传统的交响乐奏鸣曲形式, 但许多细节的处理方式都非常新颖。乐章首先呈现一段变化的C小调慢板序奏, 篇幅较长, 呈现出不同寻常的音调结构。最值得注意的是, 柏辽兹并未采用常规的主题二元性, 而巧妙地将优雅迷人固定乐思作为主旋律。第二乐章是“舞会”, 采用圆舞曲形式, 将竖琴引入了管弦乐, 这在当时可谓破例(半个世纪后, 竖琴才出现在德语世界的交响乐中)。在本乐章中, 固定乐思再次出现, 给人一种时间凝固的感觉, 圆舞曲的停歇, 表明主人公隐隐遥寄心中的恋人。

第二乐章是“田野景色”, 英国管和双簧管展开牧歌式对话。乐章尾声是重复部分, 传递出阴郁痛苦的情绪, 形单影只的英国管演奏消失后, 传来的只有远处由定音鼓击出的隆隆雷声。然而, 大多数音乐都让人想起贝多芬的第六交响曲, 两首曲子有相同的音调和田园主题。这提醒人们, 尽管这部交响曲有许多“先进”元素指向当时世纪晚些时候的管弦乐编曲风格, 但实际上它是在贝多芬去世几年后创作的。与前一乐章一样, 固定乐思只是短暂地出现, 搅动着恬静氛围, 将音乐推向高潮。

第四乐章是“赴刑进行曲”，充满了荒诞诡异的气息，描绘了主人公梦见自己因为杀害恋人而被判处死刑，走向断头台。由单簧管演奏的“固定乐思”片段，被整个乐队有力的一击切断，一切戛然而止。交响乐的第五乐章是“妖魔夜宴之梦”，采用典型的哥特式风格。作曲家巧妙地将许多看似不协调的元素结合在一起，打造了扣人心弦的音乐交融。这一乐章的引子充满阴森之感，构思主要基于管弦乐色彩。管弦乐充斥了整个乐章，突出了这部大胆创新作品的新颖性。固定乐思也再次出现，风格呈现出嘲弄轻浮的音调。接着丧钟敲响，伴随着安魂曲中粗犷变奏曲“愤怒之日”的圣歌，开启了引用这首旋律作为死亡音乐象征的传统。或许最令人惊讶的是出现了巴黎音乐学院的双重赋格，以一种美妙的讽刺笔触，唤起了该交响曲的魔宴气氛，推动音乐在炽热的高潮中结束。

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跟随莱昂纳多·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

Angelina Lee, *Concertmaster*

Yijia Zhao, *Principal*

Simon Luke Brown

Yaxuan Cai+

Karri Cheng

Huan Ci*

Zhiyi Dong*

Ruimin Gan+

Boyang Geng

Shuyue Guan+

Zimeng Guo°

Shuqi Jiang

Siqi Jing

Minseon Jung*

Linfeng Li

Xingyu Li*

Mingyuan Ma

Mary Palencia°

Ruoyun Wang

Wanting Yu

Yuqi Zhang*

Lingxi Zhao*

Yawen Zhou

Keyi Zhu*

Ke Zhu*

Viola

Meitong Liu *Co-Principal*

Haowen Sun *Co-Principal*

Junchi Bai+

Jingzi Chen

Michael Chong

Boshen Li*

Zhangjuan Liu*

Yilin Ma+

Ao Peng*

Shengda Ren*

Guangyu Shan

Rui Xu

Cello

Sunny Jin, *Co-Principal*

Yunbei Liu, *Co-Principal*

Anna Fromson-Ho

Cynthia Lei

Hongwenqing Luo

Xinyang Lv*

Mingyin Ma°

Chen Shen+

Zheyuan Yang

Bass

Yuyao Ji *Principal*

Xinqi Lin°

Gege Man*

Yunze Wei°

Yi Wu

Fan Yang°

Flute

Diego Acosta

Yulong He

Puleum Kim

Yucheng Zhang

Oboe

Ruotong Fan

Yongqi Lu

Yangkun Lv

Clarinet

Yifei Huang

Jue Mei

Bingzhi Wang

Wenxuan Zhang

Bassoon

Mingze Li

Takao Sukegawa

Meng Song

Xingzhi Yang

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

Danzengyixi

Ryan Shaw

Xingjun Wang

William Yee

Yuehan Zhu

Tuba

Uvahraaj Anbarasan

Brett Stemple^

Timpani

Yuze Wu

Wenrui Xie

Percussion

Yuze Wu

Wenrui Xie

Luyu Chen+

Chaeyeong Lee*

Xuanhan Wang*

Harp

Tongxin Chen

Zhia Chee Chong

* Guest Player

^ Resident Faculty

° 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, 乐队首席
赵一甲, 声部首席
Simon Luke Brown
Mary Palencia^o
慈欢*
程芷晗
蔡雅萱+
丁珉琬*
董志一*
甘睿敏+
耿博阳
关舒月+
郭梓萌^o
江书奇
景思齐
李临风
李星宇*
马铭远
王若骐
庾婉婷
张彧绮*
赵苓希*
周雅雯
朱可*
朱科屹*

中提琴

刘美彤, 联合声部首席
孙浩文, 联合声部首席
白骏驰+
陈婧子
单广玉
李博深*
刘章卷*
马奕琳+
彭奥*
任晟达*
徐瑞
庄威豪

大提琴

金艳, 联合声部首席
刘芸贝, 联合声部首席

Anna Fromson Ho
罗洪文卿
吕昕阳*
马铭寅^o
沈忱+
雷宇
杨哲远

低音提琴

纪宇遥, 声部首席
林心琪^o
满格格*
魏昀则^o
吴奕
杨帆^o

长笛

Diego Acosta
何雨龙
金青清
张雨琨

双簧管

范若彤
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
佑川嵩雄
杨星之

圆号

Amir Sharipov
李嘉鹏
李彦樛
李祚轩

谢咏珊
徐沛茵
张柏轩
周智阳

小号

Supamongkol Naw
刘卉平
姜靖康
潘青平
周炳含

长号

Stenfan Bencic
丹增伊西
王星隼
肖燃
余俊荣
朱岳涵

大号

Uvahraaj Anbarasan
Brett Stemple[^]

定音鼓

吴雨泽
谢汶睿

打击乐

陈璐羽+
李采映*
王烜涵*
吴雨泽
谢汶睿

竖琴

Zhia Chee Chong
陈潼忻

* 客座演奏家

[^] 常驻教师

^o 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

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

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TianjinJuilliard

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