



# Tianjin Juilliard Ensemble Concert

天津茱莉亚室内乐团音乐会

2023.10.27 19:30

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅

Tianjin Juilliard  
天津茱莉亚学院

# Program

Friday, October 27, 2023, 19:30 Tianjin Juilliard Concert Hall

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WOLFGANG AMADEUS MOZART  
(1756-1791)

Sonata for Piano Four-Hands in D Major, K. 381

I. Allegro

II. Andante

III. Allegro molto

**Ching-Wen Hsiao**, Piano

**Konstantinos Valianatos**, Piano

RALPH VAUGHAN WILLIAMS  
(1872-1958)

Piano Quintet in C Minor

I. Allegro con fuoco

II. Andante

III. Fantasia quasi variazioni - Moderato

**Tarn Travers**, Violin

**Zhangjuan Liu**, Viola

**Yeonjin Kim**, Cello

**DaXun Zhang**, Double Bass

**Galina Nikolin\***, Piano

~Intermission~

FELIX MENDELSSOHN  
(1809-1847)

String Octet in E-flat Major, Op. 20

I. Allegro moderato ma con fuoco

II. Andante

III. Scherzo: Allegro leggerissimo

IV. Presto

**Weigang Li**, Violin

**Angelo Xiang Yu**, Violin

**Qianwen Liu\***, Violin

**Angelina Lee\***, Violin

**Honggang Li**, Viola

**Haowen Sun\***, Viola

**Nicholas Tzavaras**, Cello

**Katarina Elise\***, Cello

\*Tianjin Juilliard Graduate Student

The program is subject to change.

Performance time: approximately 93 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27日, 星期五, 19:30 天津茱莉亚音乐厅

沃尔夫冈·阿马德乌斯·莫扎特  
(1756-1791)

D 大调奏鸣曲——为四手联弹而作, K. 381  
I. 快板  
II. 行板  
III. 非常快的快板  
萧晴文, 钢琴  
康斯坦丁·瓦利安纳托斯, 钢琴

拉尔夫·沃恩·威廉斯  
(1872-1958)

C小调钢琴五重奏  
I. 热情的快板  
II. 行板  
III. 接近变奏曲的幻想曲—中板  
唐伟思, 小提琴  
刘章卷, 中提琴  
金竞珍, 大提琴  
张达寻, 低音提琴  
林可\*, 钢琴

~ 中场休息 ~

费利克斯·门德尔松  
(1809-1847)

降 E 大调弦乐八重奏, 作品 20  
I. 如火如荼的中速快板  
II. 行板  
III. 谐谑曲: 极轻快的快板  
IV. 急板  
李伟纲, 小提琴  
于翔, 小提琴  
刘茜文\*, 小提琴  
李现宁\*, 小提琴  
李宏刚, 中提琴  
孙浩文\*, 中提琴  
尼古拉斯·萨瓦拉斯, 大提琴  
Katarina Elise\*, 大提琴

\*天津茱莉亚研究生

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93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。

### WOLFGANG AMADEUS MOZART

#### Sonata for Piano Four-Hands in D Major, K. 381

This sonata for piano four hands was composed in 1772 when Mozart only sixteen, splitting time between his home city of Salzburg and various lucrative family tours. Throughout the 18th and 19th centuries, works composed or arranged for two players on one piano (piano four-hands) were a popular vehicle for music making in private homes. This early sonata of Mozart fits comfortably into the genre: its scope is modest and the mood amiable throughout, a charming and intimate glimpse into the domestic musical life of 18th century Europe. All three movements are cast in a tidy “sonata form” structure, with few of the surprising formal and harmonic twists typical of the composer’s more probing works.

The first movement is a literally textbook example of this form, having been adapted as an instructional model by Carl Czerny in his “School of Practical Composition.” All the usual sections are present in unusually compact form, making it an eminently teachable model for the student. The only unexpected wrinkle is a brief turn towards the tonic minor near the end of the recapitulation. The limpid second movement in the subdominant key is perhaps even more straightforward, rarely venturing past the dominant key as it wends its songful way. The sonata’s final movement, while it adheres to the same structure, is lively in mood and full of witty contrasts of texture that evoke the D Major brilliance of the orchestra of the period.

### 沃尔夫冈·阿马德乌斯·莫扎特

#### D大调奏鸣曲——为钢琴四手联弹而作, K. 381

这首四手联弹钢琴奏鸣曲创作于1772年,当时的莫扎特只有16岁,时常与家人们一起从家乡萨尔茨堡踏上演出的旅行,这些旅行经常是硕果累累。在18世纪和19世纪,为钢琴四手联弹创作或改编的曲目是当时家庭音乐会中很常见的音乐类型。莫扎特的这部早期奏鸣曲完全符合这样的风格:它的规模适中,情绪愉悦,让听众得以感受18世纪欧洲家庭音乐的迷人与亲密。三个乐章全部都采用整齐的“奏鸣曲式”结构,不像作曲家其它重要作品中那惊艳的结构与和声转折。

第一乐章可以说是这种结构的教科书式的典型范例,并被卡尔·车尔尼在《实用作曲教程》中作为教学模板改编。所有常见的段落都以紧凑的形式呈现,使其成为便于学生学习的范本。唯一不同的是再现部结束时短暂转向主音小调的一段。第二乐章采用清晰流畅的下属调,音乐更加直接明了,几乎没有超出属音的范围,旋律委婉动听。奏鸣曲的最后一乐章,虽然遵循相同的结构,但情绪活泼,充满了巧妙的织体对比,让人想起作曲家D大调交响乐般的辉煌风采。

## RALPH VAUGHAN WILLIAMS

### Piano Quintet in C Minor

Although Vaughan Williams eventually composed successful works across many genres, his compositional career started slowly, with his individual musical language only gradually coming into focus. A large part of what helped Vaughan Williams to find this voice was an infusion of Debussy and Ravel that showed him a way out of the ossified 19th century musical language in which had been trained in London. This quintet in c Minor, written for the same arrangement as Schubert's celebrated Trout Quintet, lies on this stylistic divide. Although it dates from the composer's early thirties (in Schubertian terms, already "late period") in the context of Vaughan Williams creative trajectory it still counts as an early piece, and is rarely heard, having been revived and disseminated only relatively recently.

While an effective work in its own right, the quintet is particularly interesting for glimpses of the mature Vaughan Williams's musical style that emerge from the largely Romantic language. The first movement's initial lyrical outpouring could almost have been written by Faure, but the tender modality and impressionistic parallelisms of the second theme that follows are pure Vaughan Williams. This theme builds to an ecstatic climax that leads directly to a gruff new "motto" theme that goes on to menace not only the development that follows, but also to reappear in each subsequent movement.

The second movement opens with a gorgeous hymn-like theme that also unmistakably bears the mark of its composer's developing personality. The middle section of the movement is heralded by the return of the motto theme which, as in the first movement, pushes the music toward greater heights of developmental instability. This tumult is finally relieved by the return of the opening hymn in rich contrapuntal embroidery.

The quintet's final movement, *fantasia quasi variazioni* "variation-like fantasy," is structurally the most unusual of the three. It begins directly with the motto theme, no longer a menacing force but instead transformed into a subdued dialogue between strings and piano, rich with hushed expectation. This goes on to serve as the theme for the free variations that follow. These variations slowly gather momentum, eventually culminating in a triumphant major mode transformation of almost Elgarian swagger, which then gives way in turn to a hushed chorale-like version. The movement's tonal drama is prolonged into a coda built over repeated descending scales. Only during the work's final bars does the persistent chromatic wandering finally give way to radiant C-Major for one last statement of the motto theme in its final realization.

## 拉尔夫·沃恩·威廉斯

### C小调钢琴五重奏

尽管沃恩·威廉斯曾创作了跨域许多流派的成功作品，但他的作曲生涯发展缓慢，个人的音乐语言也经历了漫长的演变才逐渐清晰起来。帮助威廉斯找到自己音乐风格的一个重要因素是他对德彪西和拉威尔的学习，这让他跳出了在伦敦时所学习的刻板僵化的19世纪音乐语言。这部c小调五重奏，与舒伯特著名的《鳟鱼五重奏》有着相同的编配，同时也正处于风格转变的分界线上。尽管作曲家在三十岁出头的时候（以舒伯特的标准来说，已经算是“晚期作品”）才完成此曲，但从他创作轨迹的角度来看，它仍然算是早期作品，并很少被演奏，直到今天才逐渐被大众所知。

就其本身而言，这是一部佳作，而它最具吸引力的地方是显露了成熟期作曲家音乐风格的部分特征——浪漫音乐的语言。第一乐章开始的抒情部分几乎完全是福雷的风格，但随后的第二主题呈现的温柔调式及印象主义平行方式则纯粹属于沃恩·威廉斯。这个主题最后逐渐达到了一个情绪激昂的高潮，并直接引出一个粗犷的新的“重复主题”，这个重复主题不仅紧逼随后的发展部，而且在后续每个乐章中都会再次出现。

第二乐章以一段华丽的赞美颂歌般的主题开始，同时也明显带有作曲家在发展个人风格中的痕迹。乐章的中间以重复主题的回归作为引子，就像第一乐章一样，它将音乐推向了更高层次的发展的不稳定性。最终，伴随着丰富的对位装饰音，这个喧嚣的段落回归到了开头的赞美诗主题。

最终乐章“变奏曲的幻想曲”是三个乐章中结构最不寻常的一个。它直接以重复主题开始，不再具有咄咄逼人的威势，而是转变为弦乐和钢琴之间沉静的对话，充满了低沉与默默的期许。随后，这段对话成为接下来自由变奏的主题。变奏慢慢积聚力量，最终以转变为姿态凌厉的凯旋调式达到高潮，带有埃尔加作品中昂首阔步的神韵，接着又以一段安静的众赞歌出现。接着，乐章中以音调构成的戏剧延续到一个以重复下行音阶构建的尾声。直到作品最后几小节，持续进行的半音音程游走最终让位于明媚的C大调，最后，音乐在主题最后一次的重复中结束。

## FELIX MENDELSSOHN

### String Octet in E-flat Major, Op. 20

Mendelssohn's Octet for Strings in Eb, in addition to being a pinnacle of the chamber music repertoire, is arguably the greatest work by a child prodigy composer in the history of Western Classical Music. Completed when Mendelssohn was only 16 years old, it surpasses in technical brilliance and stylistic originality even the works of Mozart at a comparable age. The octet's opening *allegro moderato ma con fuoco* is painted in broad strokes. Its extended opening paragraph balances the main lyrical arpeggiated theme with a shorter figure of *scherzando* character. The secondary theme-group, while more song-like, is also built upon this principle of contrast and balance, eventually culminating in a strong affirmation of the dominant key and a nod back to the arpeggiated opening theme. The first movement's development continues apace, beginning with the usual shift to the minor mode and stormy sequential treatment of material from the exposition. This energy soon subsides however, leading to a hushed passage, a stretch of near stasis during the development section that is a personal hallmark of many of Mendelssohn's most interesting "sonata" movements. Out of this, the song-like theme from the exposition is developed through a series of achingly beautiful harmonic unfoldings. Slowly, the musical energy is regained, and a long buildup of tension resolves into a tastefully truncated recapitulation.

The second movement *andante* in c-Minor is smaller in scale, but full of harmonic subtlety. A few short bars in the tonic key at the opening of the movement are answered directly by a much longer passage in the key of the Neapolitan (D flat-Major), creating a sense of striving and harmonic unsettledness from the very start. The tonic key is restored with great difficulty, only for the music to begin almost immediately to wander away, searching for the relative major. The arrival (again achieved with difficulty) of E flat-Major brings a temporary moment of respite. The secondary theme heard here is almost Mozartian: contrapuntal complexity at the service of music of great tenderness. Denied tonal closure, the music proceeds back into stormier chromatic waters. The development modulates with abandon, culminating in an extended preparation for the return of the tonic key. This resolves into the tonic major, a radiant reprise of the secondary theme, which then piteously collapses again into the tonic minor before achieving a kind of resigned closure. A brief coda restores the "missing" first theme, before concluding with a series of plagal cadences, a Mendelssohnian harmonic signature.

Avoiding the usual *scherzo*-trio pairing, Mendelssohn casts the octet's third movement as a single large binary structure with no contrasting middle section. This movement is one of the finest examples of Mendelssohn in his "elfin" vein, so-called because he wrote this same sort of light, fleet music to evoke the world of the faeries in his near-contemporaneous overture to Shakespeare's *A Midsummer Night's Dream*. The virtuosic thrown-bow effects called for from the string ensemble contribute to the impression of skittering lightness. Also striking in effect are passages which combine harmonic stasis with bustling activity on the musical surface, evoking an uncanny sense of wonder in the listener.

The octet's quasi-fugal finale is a contrapuntal tour de force. Its *moto perpetuo* subject infuses the entire movement with breathless, almost uninterrupted rhythmic activity. A more deliberate counter-theme in fourths (which some identify as being a quotation from Handel) increasingly intrudes upon the proceedings. More surprising yet, the elfin music from the *scherzo* peeks briefly out from behind the contrapuntal hustle and bustle. By the end of the movement, Mendelssohn skillfully ties together all of the different musical threads he has unleashed during this hurly-burly, bringing the movement to a satisfying harmonic and thematic closure punctuated by yet another emphatic plagal cadence, a generous "amen" to bring to an end a work that would have been an incredible achievement for a composer of any age.



## 费利克斯·门德尔松

### 降E大调弦乐八重奏, 作品20

门德尔松的降E大调八重奏不仅是室内音乐表演曲目中的瑰宝,也是西方古典音乐史上由音乐神童所作的最伟大的作品。门德尔松完成该作品时年仅16岁,从技术的精妙和风格的原创性上来说,它甚至超越了莫扎特在相仿年龄的作品。这首八重奏的开场“如火如荼的中速的快板”挥洒自如,大开大合。延长的开场段落用诙谐乐章的较短音型来平衡抒情琶音主旋律。第二个主旋律组虽更像是歌曲,但也建立在这样的对比与平衡的原则之上,最终在对属调的强调和开场的琶音主旋律的再现中达到高潮。乐曲第一乐章的展开部快速持续,转到小调式并在展示部对材料进行激昂的顺序处理。但这样的能量迅速消失,紧接着而来的是一段寂静的乐段,在展开段的这样一段停顿,是门德尔松最有趣的“奏鸣曲”乐段的个人标志。由此,展示部这如歌曲一般的主旋律通过一系列优美的和声展开。逐渐地,音乐又有了活力,长时间内积聚的紧张感化为了简短的再现部。

第二乐章C小调行板在规模上小一些,但充满精妙的和声。乐章开头的几个主音调短小节直接与更长的一段那不勒斯调(降D大调)相呼应,在开场就创造出一种昂扬奋进又调和的躁动之感。恢复主音调非常困难,只是为了音乐可以尽快游离他处,去寻找关系大调。降E大调的响起(同样不容易做到)带来短暂的停息。这里听到的第二主旋律几乎就是莫扎特的风格:复调音乐的复杂性为柔和至极的音乐服务。没有调性的终止,音乐又继续变得更加激昂。展开部自由地转调,在主音调回归的长时间准备中达到高潮。接着变化成为主音大调,洋溢着热烈氛围地对第二主旋律的重复,而后在一种无奈的终止之前可怜地降到主音小调。简洁的结尾乐段修复了“丢失的”第一主旋律,而后在一系列变格终止中结束,这是门德尔松的标志性和声。

避开常见的诙谐曲-三重奏搭配,门德尔松将第三乐章写成了单个的大型二段体结构,中间没有对比部分。这一乐章是门德尔松“精灵”音调的最佳典范,这是因为他这一类轻快的音乐总是让人们想起《仲夏夜之梦》序曲中的仙境。这种弦乐合奏的艺术效果给人留下恍惚的明亮感。同样令人惊奇的是在有些乐段中,和声停止后,音乐表面上显得忙乱热闹,使得听众有一种难以名状的感观。

作品类似赋格曲的终曲是一曲复调音乐中的杰作。它无穷动的主题使整个乐章充满了扣人心弦、几乎不间断的节奏变化。更像是有意为之的四度对比旋律(被认为引用自亨德尔)对乐曲的扰乱愈演愈烈。更令人惊讶的是,在复调音乐的吵闹氛围中,还能不时听到来自诙谐曲的精灵音乐的影子。乐章结束前,门德尔松巧妙地将此前在喧闹中放出的所有音乐线条绑到了一起,将乐章的和声和主旋律带向结尾,以又一次明显的变格终止为标志,像一句慷慨的祷告结束语,结束了这曲对任何年龄的作曲家来说都应算是伟大成就的作品。



# Meet the Ensemble 乐团介绍

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## 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.

## 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 Ensemble Concert

2023/10/27, 19:30, Tianjin Juilliard Concert Hall

2023/11/3, 19:30,  
Xinghai Conservatory of Music Concert Hall  
Chou Wen-chung Centennial Commemorative Concert

2023/11/17, 19:30, Tianjin Juilliard Concert Hall

2024/1/26, 19:30, Tianjin Juilliard Concert Hall  
“Festival Connect” Opening Concert

2024/2/16, 19:30,  
The Juilliard School | Paul Recital Hall  
Joint Faculty Concert | Tianjin Juilliard & Juilliard Faculty

2024/3/8, 19:30, Tianjin Juilliard Concert Hall  
QingXin Ensemble

2024/3/29, 19:30, Tianjin Juilliard Concert Hall

2024/4/19, 19:30, Tianjin Juilliard Concert Hall

## 天津茱莉亚室内乐团

2023/10/27, 19:30, 天津茱莉亚音乐厅

2023/11/3, 19:30,  
星海音乐学院音乐厅 | 交响音乐厅  
周文中百年诞辰纪念音乐会

2023/11/17, 19:30, 天津茱莉亚音乐厅

2024/1/26, 19:30, 天津茱莉亚音乐厅  
汇聚音乐节开幕音乐会

2024/2/16, 19:30, 茱莉亚学院 | 保罗音乐厅  
教师联合音乐会 | 天津茱莉亚学院 &  
茱莉亚学院教师

2024/3/8, 19:30, 天津茱莉亚音乐厅  
青心室内乐团

2024/3/29, 19:30, 天津茱莉亚音乐厅

2024/4/19, 19:30, 天津茱莉亚音乐厅

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TianjinJuilliard

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