

Tianjin Juilliard Orchestra Concert

Ken Lam, Conductor

天津茱莉亚管弦乐团音乐会

林敬基, 指挥

2023/11/12 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, November 12, 2023, 15:00 Tianjin Juilliard Concert Hall

MAURICE RAVEL
(1875-1937)

Daphnis et Chloé Suite No. 2

- I. Lever du jour
- II. Pantomime
- III. Danse Générale

~Intermission~

ANTONÍN DVOŘÁK
(1841-1904)

Symphony No. 9 in E Minor, "*From the New World*", Op. 95

- I. Adagio – Allegro molto
- II. Largo
- III. Scherzo: Molto vivace – Poco sostenuto
- IV. Finale: Allegro con fuoco

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11月12日, 星期日, 15:00 天津茱莉亚音乐厅

莫里斯·拉威尔
(1875-1937)

达芙尼与克罗埃第二组曲

- I. 黎明
- II. 哑剧
- III. 群舞

~中场休息~

安东宁·德沃夏克
(1841-1904)

E小调第九交响曲, “自新大陆”, 作品95

- I. 慢板 – 很快的快板
- II. 广板
- III. 谐谑曲: 充满活力的 – 稍持续
- IV. 终曲: 如火的快板

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。

MAURICE RAVEL

Daphnis et Chloé Suite No. 2

Ravel's 1912 ballet *Daphnis and Chloe* was the composer's principal contribution to the Diaghilev Russian Ballet craze that swept over Paris during the early years of the 20th century, dominating the city's artistic life. Viewed through the haze of a music history fixated on teleology, it may seem overshadowed by the violent newness of *The Rite of Spring*, premiered by the same company only a year later. Taken on its own terms, however, *Daphnis* is truly the pinnacle of Ravel's achievement, easily vying with Stravinsky in terms of its astonishingly virtuosic handling of a huge fin de siècle orchestral complement, and far surpassing him in subtleties of harmonic and melodic nuance. Stravinsky's ballet, for all its harmonic and rhythmic daring, is also structurally rather conventional for a danced stage work – essentially a series of discreet, thematically unrelated dances. Ravel's ballet (or "choreographic symphony," as he tellingly designated it) while also consisting of different dances, is nonetheless much more through-composed, the music unfolding in broad, continuous strokes. Unity is further provided by a series of recurring motifs representing the ballet's protagonists and their role in the unfolding action.

Ravel extracted two sets of "symphonic fragments" from the ballet, and it is in this form that the music is most often heard in concert. This second "suite" is particularly popular, corresponding roughly to the last third of the original ballet. Its three movements are connected without pause. The opening "sunrise" consists of a long, slowly unfurling melodic line combined with seductively rippling orchestral colors, an iconic combination that makes it one of the most widely imitated compositions in musical history. This flows directly into the central "pantomime," an exquisitely delicate dance episode which opens with a long, sinuous flute solo. At the close of the dance, the music briefly gathers itself for an eloquent restatement of one of the ballet's principal motives, before rushing headlong into the concluding "general dance," a quintuple meter bacchanale and absolute orchestral tour de force that brings the suite (and the ballet) to an electrifying conclusion.

莫里斯·拉威尔

达芙尼与克罗埃第二组曲

《达芙尼与克罗埃》是拉威尔1912年创作的芭蕾舞曲，是他对20世纪初席卷巴黎、主宰巴黎艺术生活的迪亚吉列夫俄国芭蕾舞热的重要贡献。然而，在音乐史目的论的观点中，这部作品似乎被同一家公司一年后首演的《春之祭》所带来的强烈新鲜感超越了。尽管如此，《达芙尼与克罗埃》在拉威尔自身的标准下确实是他创作巅峰的成就。在该作品中，他对于十九世纪末的庞大管弦乐器配置进行艺术级处理不亚于斯特拉文斯基，同时在和声和旋律的微妙差异方面也远超过后者。斯特拉文斯基的芭蕾舞曲，尽管和声和节奏上大胆，但对于一部舞台作品来说，在结构上还是相当传统，本质上是一系列谨慎、主题不相关的舞蹈。而拉威尔的芭蕾舞曲（或者用他自己的话来说是“编舞交响曲”），尽管也有不同的舞曲，但具有较强的连贯性，音乐以粗略而连贯的方式展开。一系列反映芭蕾舞剧主角及其在表演中作用的主题不断重复，进一步增强了作品的整体性。

拉威尔从这部芭蕾舞剧中提取了两组“交响片段”，音乐会上最常听到的正是这个版本的音乐。这部第二“组曲”大致相当于原芭蕾舞剧的最后三分之一，尤其受欢迎。它的三个乐章是连贯的，没有停顿。开场的《黎明》由一条长而缓的旋律线所构成，配以如浪涛般层次丰富的管弦乐，这一标志性的组合使得该作品成为最广受模仿的音乐之一。《黎明》直接过渡到中间的“舞曲”部分，“哑剧”是一段细腻的舞蹈插曲，由悠长而蜿蜒的独奏开场。舞曲结束时，音乐短暂地紧绷起来，有力地重申芭蕾舞的主题，接着进入最后的“群舞”。这一“群舞”是一段五拍子的狂欢曲，极具张力，使组曲（以及芭蕾舞剧）进入激动人心的结尾。

ANTONÍN DVOŘÁK

Symphony No. 9 in E Minor, "*From the New World*", Op. 95

Dvorak's final symphony did not become known as his ninth until after the composer's death and the subsequent publication of unknown earlier symphonies. A product of the composer's American sojourn when he taught composition in New York, it became known as the "New World." This nickname is more than a mere reference to the work's place of composition. Its inner movements in part depict scenes from Henry Wadsworth Longfellow's "Song of Hiawatha," the American poet's attempt to provide his country with a national poetic epic. In his symphony, Dvorak also set out to demonstrate to American composers how they might go about supplying their country with a symphonic epic of an analogous sort. This would be accomplished by giving the materials of American musical folklore a sophisticated symphonic treatment, specifically the "Negro spirituals" sung to him by his student Harry Burleigh as well as whatever "Indian" music he encountered.

In retrospect, Dvorak's assumption that the self-exoticizing adaptation of folklore that had served him so well in establishing a place in the repertory in the context of his Czech identity would also be applicable to the American context seems woefully naïve. In terms of his own creative work, however, the confluence of these elements was potent, and the music's durability speaks for itself. While many connoisseurs consider Dvorak's intense seventh symphony to be his crowning achievement in the medium, this work, chock full of wonderful tunes at every turn compellingly expressed through tightly wrought symphonic form, has an undeniably direct appeal that has made it not only Dvorak's most popular symphony, but one of the most-performed works in the entire repertoire. It is also distinguished from its predecessors by the cyclical interconnectedness of its four movements. While Dvorak's eighth symphony has a brief cyclical recall in its finale (a technique familiar since the days of Beethoven) the stirring finale of the ninth brings together materials from all of the symphony's previous movements in a contrapuntal mashup that verges on the Wagnerian. Dvorak manages this in masterfully audible fashion, crafting a unique symphonic peroration that simultaneously evokes triumph, nostalgia, and valediction.

安东宁·德沃夏克

E小调第九交响曲，“自新大陆”，作品95

《自新大陆》是德沃夏克最后一部交响曲，直到他去世后当一些早期未公开的交响乐作品被发表后，才被冠以第九交响曲的名称。创作《自新大陆》时，德沃夏克正身在美国纽约教授作曲，因此作品也被称为“新大陆”。然而，这个别称并不仅仅指代作品的创作地点。作品的内在乐章在一定程度上描绘了美国诗人亨利·沃兹沃斯·朗费罗长篇叙事诗《海华沙之歌》中的场景。德沃夏克在交响乐中试图向美国的作曲家们展示如何为他们的国家创作一部类似于《海华沙之歌》的交响乐史诗。这需要他对美国民间音乐素材进行复杂的交响乐处理，特别是处理他的学生哈里·伯利唱给他听的黑人灵歌和他遇到的印第安音乐。

对民间音乐的改编使德沃夏克确立了捷克作曲家的地位，或许这种方法并不适用于美国音乐。尽管，采用民间音乐在如今看来稍显不成熟，但就作品本身而言，丰富的元素得到了精美的融合，而这部作品的经久不衰也证明了这一点。虽然音乐鉴赏家们认为德沃夏克的《第七交响曲》才是巅峰，但《自新大陆》也充满了美妙的曲调。这些曲调以紧凑的交响乐形式令人信服地呈现出来，具有无可辩驳的直接吸引力。正因如此，《自新大陆》不仅成为德沃夏克最受欢迎的交响曲之一，也是最经常被演奏的曲目之一。同时，与作曲家之前的创作相比，这部作品也有它的独特之处，那就是四个乐章存在循环互联性。德沃夏克的《第八交响曲》终曲中有一个短暂的循环唤醒（这是贝多芬时代流行并流传至今的一种技巧），而《自新大陆》引人入胜的终曲则将前面所有乐章的素材汇集在一起，形成了一种接近瓦格纳式的对位混搭。德沃夏克通过巧妙的听觉处理，创作出一个独特的交响乐结尾，同时唤起了听众的喜悦、怀念和告别之情。

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

Mingyuan Ma, *Concertmaster*
Ruoyun Wang, *Principal*
Simon Luke Brown
Yaxuan Cai+
Karri Cheng
Huan Ci*
Ruimin Gan+
Boyang Geng
Shuyue Guan+
Zimeng Guo°
Shuqi Jiang
Siqi Jing
Angelina Lee
Linfeng Li
Xingyu Li*
Mary Palencia°
Mozhu Yan*
Kexin Ye*
Wanting Yu
Lingxi Zhao*
Yijia Zhao
Yawen Zhou
Ke Zhu*

Viola

Meitong Liu *Co-Principal*
Haowen Sun *Co-Principal*
Junchi Bai+
Jingzi Chen
Michael Chong
Zhangjuan Liu*
Yilin Ma+
Ao Peng*
Guangyu Shan
Rui Xu

Cello

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

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
Viktoriya Klyukina
Yi Luo
Yucheng Zhang

Oboe

Ruotong Fan
Yangkun Lv
Taysia Petersen

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

Danzengyixi
James Tan
Xingjun Wang
William Yee
Yuehan Zhu

Tuba

Uvahraaj Anbarasan

Timpani

Yuze Wu
Wenrui Xie

Percussion

Yuchen Huang+
Jiyoung Kim*
Chaeyeong Lee*
Xiao Ma+
Wenrui Xie
Xuanhan Wang*
Yuze Wu

Harp

Tongxin Chen
Zhia Chee Chong

Celesta

Yerin Kim

* Guest Player
° 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

马铭远, 乐队首席
王若贇, 声部首席
Mary Palencia^o
Simon Luke Brown
蔡雅萱+
程芷晗
慈欢*
甘睿敏+
耿博阳
关舒月+
郭子萌^o
江书奇
景思齐
李临风
李现宁
李星宇*
严墨竹*
叶可馨*
庾婉婷
赵苒希*
赵一甲
周雅雯
朱可*

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
刘章卷*
马奕琳+
彭奥*
徐瑞
庄威豪

大提琴

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

马铭寅^o

沈忱+
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
罗亿
维多利亚·克柳金娜
张雨琨

双簧管

Taysia Petersen
范若彤
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
刘开平
麦靖康^o
潘青平
周炳含

长号

丹增伊西
檀嘉文
王星隼
余俊荣
朱岳涵

大号

Uvahraaj Anbarasan

定音鼓

吴雨泽
谢汶睿

打击乐

黄宇宸+
金智英*
李采映*
马霄+
王烜涵*
吴雨泽
谢汶睿

竖琴

Zhia Chee Chong
陈潼忻

钢琴

Yerin Kim

* 客座演奏家

^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