



Tianjin Juilliard Ensemble Concert

天津茱莉亚室内乐团音乐会

2023.11.17 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, November 17, 2023, 19:30 Tianjin Juilliard Concert Hall

AARON COPLAND
(1900-1990)

Fanfare for the Common Man (1942)
Binghan Zhou*, Sergey Tyuteykin, Binh Phan*,
Hui Ping Lau*, Supamongkol Nawachaisupasri*,
Jingkang Mai^, Trumpet
Pei Yin Xu*, Zuoxuan Li*, Amir Sharipov*,
Yan Liang Lee*, Yung-Shan Hsieh*, Zhiyang Zhou*,
Jiapeng Li*, Boxuan Zhang*, Horn
Lee Allen, Jiawen Tan*, Stefan Benčić*,
Choon Yong William Yee*, Danzengyixi*, Xingjun Wang*,
Yuehan Zhu*, Ryan Shaw*, Trombone
Brett Stemple, Uvahraaj Anbarasan*, Tuba
June Hahn, Yuze Wu*, Wenrui Xie*, Percussion
He Sun, Conductor

FRANCIS POULENC
(1899-1963)

Sextet for Piano and Winds, FP 100
I. Allegro vivace
II. Divertissement: Andantino
III. Finale: Prestissimo
Gergely Ittzés, Flute
Mingjia Liu, Oboe
Xiangyu Zhou, Clarinet
Han Xiaoguang, Horn
Akio Koyama, Bassoon
Alvin Zhu, Piano

CHANGJUN XU
(b. 1957)

Three Folk Song Ballads, for Woodwind Quintet (rev. 2022)
I. Allegro
II. Andante con poco rubato
III. Allegretto energico
Gergely Ittzés, Flute
Mingjia Liu, Oboe
Xiangyu Zhou, Clarinet
Han Xiaoguan, Horn
Akio Koyama, Bassoon

~Intermission~

Program

Friday, November 17, 2023, 19:30 Tianjin Juilliard Concert Hall

OSKAR BÖHME
(1870-1938)

Sextet for Brass in E-flat Minor, Op. 30
I. Adagio ma non tanto — Allegro molto
II. Scherzo: Allegro vivace
III. Andante cantabile
IV. Allegro con spirito

Sergey Tyuteykin, Binh Phan, Binghan Zhou, Trumpet
Han Xiaoguang, Horn
Lee Allen, Trombone
Brett Stemple, Tuba

RICHARD STRAUSS
(1864-1949)

Serenade in E-flat Major for 13 Wind Instruments, Op. 7
Gergely Ittész, Viktoriya Klyukina*, Flute
Mingjia Liu, Taysia Petersen*, Oboe
Xianyu Zhou, Jue Mei*, Clarinet
Akio Koyama, Takao Sukegawa*, Bassoon
Mingze Li*, Contrabassoon
Yi Man°, Yan Liang Lee, Boxuan Zhang, Jiapeng Li,
Yung-Shan Hsieh, Horn

TIMOTHY HIGGINS
(b. 1982)

Concert Music for Brass, Timpani and Percussion (2022)
Binghan Zhou, Sergey Tyuteykin, Binh Phan, Hui Ping Lau,
Supamongkol Nawachaisupasri, Jingkang Mai, Trumpet
Yi Man°, Pei Yin Xu, Zuoxuan Li, Yan Liang Lee,
Amir Sharipov, Yung-Shan Hsieh, Zhiyang Zhou, Jiapeng Li,
Boxuan Zhang, Horn
Lee Allen, Jiawen Tan, Stefan Benčić,
Choon Yong William Yee, Danzengyixi, Xingjun Wang,
Yuehan Zhu, Ryan Shaw, Trombone
Brett Stemple, Uvahraaj Anbarasan, Tuba
June Hahn, Yuze Wu, Wenrui Xie, Jiyoung Kim°, Percussion
He Sun, Conductor

*Tianjin Juilliard Graduate Student

°Guest Artist

^Continuing Education

The program is subject to change.

Performance time: approximately 85 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17日, 星期五, 19:30 天津茱莉亚音乐厅

阿隆·科普兰
(1900-1990)

平凡人的号角 (1942)
周炳含*, 谢尔盖·图特金, 潘青平*, 刘卉平*,
Supamongkol Nawachaisupasri*, 麦靖康^, 小号
徐沛茵*, 李祚轩*, Amir Sharipov*, 李彦樑*, 谢咏珊*,
周智阳*, 李嘉鹏*, 张柏轩*, 圆号
李·艾伦, 檀嘉文*, Stefan Benčić*, 余俊荣*, 丹增伊西*,
王星隼*, 朱岳涵*, 肖燃*, 长号
布莱特·施坦博, Uvahraaj Anbarasan*, 大号
韩文卿, 吴雨泽*, 谢汶睿*, 打击乐
孙赫, 指挥

弗朗西斯·普朗克
(1899-1963)

六重奏——为钢琴与木管五重奏而作, FP 100
I. 活泼的快板
II. 嬉戏曲: 小行板
III. 终曲: 最急板
盖尔盖伊·伊采什, 长笛
刘明嘉, 双簧管
周相宇, 单簧管
韩小光, 圆号
小山昭雄, 巴松
朱傲文, 钢琴

徐昌俊
(b. 1957)

木管五重奏《三首民歌叙事曲》(2022版)
I. 不太快的小快板
II. 慢板
III. 快板
盖尔盖伊·伊采什, 长笛
刘明嘉, 双簧管
周相宇, 单簧管
韩小光, 圆号
小山昭雄, 巴松

~ 中场休息 ~

曲目单

2023年11月17日, 星期五, 19:30 天津茱莉亚音乐厅

奥斯卡·博梅
(1870-1938)

降E小调铜管六重奏, 作品30
I. 不太慢的柔板 — 很快的快板
II. 谐谑曲: 活泼的快板
III. 如歌的行板
IV. 生气勃勃的快板
谢尔盖·图特金, 潘青平, 周炳含, 小号
韩小光, 圆号
李·艾伦, 长号
布莱特·施坦博, 大号

理查德·施特劳斯
(1864-1949)

降E大调小夜曲——为十三件管乐器而作, 作品7
盖尔盖伊·伊采什, Viktoriya Klyukina*, 长笛
刘明嘉, Taysia Petersen*, 双簧管
周相宇, 梅珏*, 单簧管
小山昭雄, 祐川嵩雄*, 巴松
李明泽*, 低音巴松
满焱°, 李彦樑, 张柏轩, 李嘉鹏, 谢咏珊, 圆号

蒂莫西·希金斯
(b. 1982)

音乐会作品——为铜管、定音鼓与打击乐而作 (2022)
周炳含, 谢尔盖·图特金, 潘青平, 刘卉平,
Supamongkol Nawachaisupasri, 麦靖康, 小号
满焱°, 徐沛茵, 李祚轩, 李彦樑, Amir Sharipov, 谢咏珊,
周智阳, 李嘉鹏, 张柏轩, 圆号
李·艾伦, 檀嘉文, Stefan Benčić, 余俊荣, 丹增伊西,
王星隼, 朱岳涵, 肖燃, 长号
布莱特·施坦博, Uvahraaj Anbarasan, 大号
韩文卿, 吴雨泽, 谢汶睿, 金智英°, 打击乐
孙赫, 指挥

*天津茱莉亚研究生 °特邀艺术家 ^继续教育

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85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。

AARON COPLAND

Fanfare for the Common Man

Aaron Copland's short fanfare for brass and percussion of 1942 is one of those rare occasional pieces that far outlive the circumstances of their composition. Originally commissioned as part of a series of patriotic concert openers by the Cincinnati Symphony during World War II, it was destined to become an iconic musical symbol of American identity. It is also a perfect encapsulation in microcosm of Copland's accessible "populist" style of the 1930's and 40's with roots in the composer's left-wing political sympathies. While some of the works from this time incorporate actual American folk songs, the secret to their unique success was the composer's ability to forge a strikingly personal idiom within the confines of a simple, largely diatonic musical language. This can probably be attributed to various nuances of melodic writing as well as a great sensitivity to the peculiarities of spacing and doubling owing much to the example of Stravinsky. In the case of the fanfare, the music's wide melodic intervals and broad harmonic spacing seem to be musical analogues to the expansive American continent, and its eloquent simplicity an idealized portrait of the American character. Even when the materials are, as here, wholly original, the "Americanist" style that Copland developed was later widely imitated whenever a shorthand musical depiction of the United States was required. Not yet iconic, Copland imported the fanfare into the finale of his last and most ambitious symphony, the third, composed only a few years later.

阿隆·科普兰

平凡人的号角

阿隆·科普兰于1942年创作的这首简短的铜管和打击乐曲是一首罕见的特别之作，远远超过了其创作背景的意义。它最初是应辛辛那提交响乐团二战期间一系列爱国音乐会开场音乐的委托而创作的，却注定成为美国身份的象征性音乐符号。它也是科普兰在20世纪30年代和40年代平易近人的“大众化”风格的完美缩影，这种风格源于科普兰的左翼政治倾向。这个时期的一些作品融汇了真正的美国民歌，但它们独特成功的秘诀在于科普兰能够在简单的、基本都是全音阶的音乐语言的限制内创造出鲜明的个人特色。这或许可以归因于旋律写作中的各种细腻的变化以及对排列和重复的独特敏感度，这在很大程度上借鉴了斯特拉文斯基的作品。在此《号角》一曲中，宽广的旋律间距和广泛的和弦排列仿佛是在以音乐的形式描绘美洲大陆的辽阔，而其质朴又言简意深的曲调则是对美国精神的理想描绘。尽管这首曲子的音乐素材是全新创作的，但科普兰所开创的“美国主义”风格却在随后被广泛模仿，成为了简洁描述美国音乐风格的首选。在《号角》成为标志性作品之前，科普兰就已将其引入到他几年后创作的最后一部、也是最具雄心的《第三交响曲》的终曲中。

FRANCIS POULENC

Sextet for Piano and Winds, FP 100

Francis Poulenc began his career as a member of “Les Six,” a group of young French composers who took the droll Erik Satie, who had made a career of attempting to return music to its ornamental status, as their spiritual forefather. In as much as they ever truly cohered as a group, their work was characterized by irony, neo-classical detachment, and frequent references to popular genres, all related to the continuation of Satie’s de-sanctifying mission. This all describes very well the absurdist, carefree work of the young Poulenc. As he aged, however, Poulenc rediscovered his Catholic faith, and his artistic aims became more serious. His mature style is characterized by an exquisite harmonic refinement, and might be called neo-Romantic, or simply conservative. Nevertheless, an element of mischievous irony remained, echoes of the composer’s youthful high spirits. Poulenc once said that his Gloria, his most well-known sacred work, was in part inspired by the sight of Benedictine monks playing soccer, an image which suggestively combines the sacred and profane.

This sextet for the unique combination of woodwind quintet plus piano dates from the Les Six years, and is for the most part a lighter work, although rich in refined detail and not without touches of melancholy. Its first movement follows a roughly ternary outline. The terse opening section has a biting quality reminiscent of Prokofiev. A short bassoon cadenza leads into a lengthy central episode with its own compelling shape, a kind of unsettled romance with the different wind instruments in dialogue. An abbreviated reprise of the initial section is then followed by a cheeky march which serves as an extended coda. Although briefer, the second movement of the sextet also follows a ternary plan, this time with two slow outer sections surrounding a central episode in a faster tempo. Tender and song-like, the movement’s opening passage features a melody of almost Mozartian grace beginning in the oboe. The central section which follows is again a kind of march, but this time without any bite – the music is pure gaiety. The expected reprise of the initial section which follows concludes on a surprising minor tonality. The sextet’s final movement is more unpredictable. Its two initial ideas, one rhythmic and one lyrical, are both characterized by rapid modulation and short phrases, signatures of the composer’s style. Instead of another ternary layout, however, the music is more episodic. It is the final episode that is the most unexpected of all: the fast music, seemingly unfinished, expires suddenly on a dissonant chord. In place of a witty and energetic coda, Poulenc instead appends a kind of bittersweet lullaby, ending the work on a wonderfully poignant note.

弗朗西斯·普朗克

六重奏——为钢琴与木管五重奏而作, FP 100

弗朗西斯·普朗克在职业生涯之初是法国青年作曲家团体“六人团”的成员。六人团将音乐怪杰埃里克·萨蒂奉为精神领袖，而萨蒂的毕生追求就是让音乐回归装饰性地位。在六人团作为一个团体存在的那些年里，其成员作品的主要特征是讽刺、与新古典主义的疏离，以及频繁的运用流行体裁，这些都与萨蒂让音乐走下神坛的追求一脉相承。这种追求很好地诠释了普朗克青年时期的作品，它们极尽荒唐，又无忧无虑。然而，随着年龄增长，普朗克重新发现了他的天主教信仰，他对艺术的追求也随之变得严肃起来。他后来的成熟作品，主要特点是精妙细腻的和声，既可以称之为新浪漫主义，也可以简单地说是保守派。不过，即使在那些作品中，也保留了一丝戏谑的讽刺意味，延续着他年轻时的那种轻松和昂扬。普朗克曾说，他最著名的宗教音乐作品《荣耀经》有部分灵感来自于某次看到修士们在踢足球，那个画面既是一种神圣，又是一种亵渎。

这首《六重奏》是普朗克在六人团时期创作的，采用的是木管五重奏加钢琴的独特组合。作品整体上风格轻快，但也不乏丰满的细节和些许阴霾。第一乐章大体上具有一个三段体的轮廓。第一部分十分简洁，凛冽的氛围与普罗科菲耶夫颇有几分相似。一段大管的华彩乐段之后，进入长长的、自成一体的中段。不同的木管乐器在这一段中彼此对话，形成一种未得解决的浪漫。随后，第一段简短重现，继而转入有些顽劣的进行曲，它是一个略长的尾声，第一乐章以此结束。作品的第二乐章较短，但也是三段体结构，前后两段较慢，中段速度快一些。这一乐章的开头段落舒缓如歌，双簧管奏出的旋律呈现出莫扎特式的优雅。接下来的中段又是一个类似进行曲的风格，但不带任何侵略性，只有单纯的快乐和华丽。第三部分依照常规，是第一段的再现，但却令人意外地以小调结束。作品的第三乐章，也是最后一个乐章就不太符合常规了。它有两个主题，一个节奏鲜明，另一个旋律感强。两个主题都频繁转调，乐句短小，是典型的普朗克风格。这个乐章没有继续采用三段体的结构，而是由相对独立的段落组成。最令人意想不到的是其中的最后一段。这段音乐速度很快，好像没有完结，实际上却在一个不谐和的和弦上突然结束了。普朗克并没有给它写出一段巧妙而充满活力的尾声，而是以一段既甜蜜又苦楚的摇篮曲，让作品结束在了一种不同寻常的紧张感当中。

CHANGJUN XU

Three Folk Song Ballads, for Woodwind Quintet (rev. 2022)

“Three Folk-Tune Bagatelles” for woodwind quintet is based on three folk melodies from Anhui province. The work uses quartal harmonies extracted from these songs as well as polytonality to explore possibilities for the chromaticization of pentatonic melodies. The piece was originally composed in 2012. Due to restrictions on the performance conditions at that time, it was originally scored for flute, oboe, clarinet, bassoon, and saxophone. In 2022 the composer created a new version with French horn replacing the saxophone, making necessary adjustments of register and sonority. Today's performance marks the premiere of this new version.

曲目介绍

曲目介绍由作曲家徐昌俊撰写

徐昌俊

木管五重奏《三首民歌叙事曲》(2022版)

木管五重奏《三首民歌叙事曲》分别采用三首安徽民歌为主题，运用从民歌旋律中提炼出来的四度叠置和弦、采用多调性手法等，探索五声性民歌旋律半音化的可能性。

作品写于2012年，由于受当时演出条件的限制，采用了长笛、双簧管、单簧管、巴松管和萨克斯管编制。2022年10月作曲家推出新版本，采用圆号替代了萨克斯管，圆号的一些音型、音区等也作了相应调整。今天是新版本的首演。

OSKAR BÖHME

Sextet for Brass in E-flat Minor, Op. 30 (1906)

Although German by birth, trumpeter Oscar Böhme had a long and distinguished career as a performer in Imperial Russia and the early Soviet Union, only to eventually lose his life tragically in the Stalinist purges of the 1930s. As a composer, he managed to combine idiomatic brass writing with a solidly assured if somewhat generic 19th century musical style. Several of his contributions to the brass repertoire are still frequently performed, including a trumpet concerto and this substantial sextet in E-flat minor for brass instruments. The work's unusual key can be accounted for by the flat-key orientation of the instruments employed. Its four-movement layout is the conventional equivalent of what might be found in a string quartet, if somewhat compressed in duration to accommodate the limits of the performers' endurance.

The first movement consists of a slow introduction followed by an agitated sonata allegro that makes the usual modulation to the relative major key. This is followed by a doggedly syncopated scherzo in the parallel major paired with a trio in running eighth notes reminiscent of Beethoven. The poetic third movement is cast in a shapely ternary design that, despite its brief duration, gives the brass instruments ample opportunity to display their depth of lyrical expression. The sextet's virtuosic 6/8 finale is the work's most compositionally ambitious, full of harmonic and contrapuntal invention. It eventually resolves into the brilliant tonic major, where a driving coda brings the work to a spirited and convincing conclusion.

奥斯卡·博梅

降E小调铜管六重奏，作品30

奥斯卡·博梅出生在德国，却在沙皇时代的俄国和早期苏联都有着长期而杰出的小号演奏家生涯。作为一位作曲家，他成功地将耳熟能详的铜管曲调与19世纪坚实而略显传统的音乐风格融为一体。他为铜管曲目做出了重要的贡献，这些作品至今仍经常被演奏，其中就包括一部小号协奏曲和这首为铜管乐器创作的《降E小调铜管六重奏》。这首《六重奏》不寻常的调性是因为所用乐器都普遍采用降音。它四乐章的结构类似于传统的弦乐四重奏，但在整体时长上稍有压缩，以顾及演奏者的体力极限。

第一乐章由一个慢速的引子开始，接着是一个激动的奏鸣曲快板，以常规的方式转变至相应的大调。紧接着是一段充斥着切分音的同主音调的诙谐曲，同时伴随着一个充满八分音符的三重奏，让人联想到贝多芬的作品。第三乐章十分写意，采用了形态完美的三段式设计，尽管时间短暂，但给铜管乐器充分的机会展示它们深沉的抒情表达能力。该六重奏6/8节拍的终曲技巧性极强，是作品中最具野心的部分，充满了和声和对位创新。结尾以明亮的主音大调收场，一个有推动力的尾声把作品带向了激昂而令人信服의结束。

RICHARD STRAUSS

Serenade in E-flat Major for 13 Wind Instruments, Op. 7

Born into a musical family, Richard Strauss was a true composing prodigy, producing solidly professional work in a post-Brahmsian idiom from his early teenage years. Some of these works of juvenilia which predate the modernist daring of his early maturity continue to survive in the repertoire, including a violin sonata and a string quartet. Another such work is this placid single-movement serenade for winds, composed when the composer was only 17. Typical of the composer's works of the period, it is exquisitely wrought if somewhat faceless in style, showing great adeptness in the blending of woodwinds and horns (perhaps unsurprising considering the composer's father was a celebrated horn virtuoso). The serenade is cast in an uncomplicated sonata form structure of which the most interesting aspect is the surprising extension of the development section into turbulent minor-key waters that resolve onto a forcefully regained dominant pedal, hinting at the expansive works that lay in the composer's future.

曲目介绍

曲目介绍由尼科洛·安森博士撰写

理查德·施特劳斯

降E大调小夜曲——为十三件管乐器而作，作品7

理查德·施特劳斯出生于音乐世家，是一位作曲神童，从早年青少年时期就开始创作，功底扎实，风格上接续勃拉姆斯的浪漫主义风格。他在成熟时期创作了激进的现代派作品，但在那个阶段之前的早期作品也有部分流传至今，其中包括一首小提琴奏鸣曲和一首弦乐四重奏。这首为管乐器创作的平和的单一乐章小夜曲也是其中之一，写下这部作品时，施特劳斯只有17岁。这是这个时期的施特劳斯的典型作品，它的构思精心而刻意，但却有些缺乏个性，同时也展示出了融合木管乐器和圆号的高超技巧（考虑到这位作曲家的父亲是一位著名的圆号大师，这也许不足为奇）。这首小夜曲采用了简单的奏鸣曲形式结构，其中最有趣的方面是发展部出奇地延伸至动荡多变的小调音阶，然后强硬地回到属音踏板音，预示着作曲家未来作品的丰富性。

TIMOTHY HIGGINS

Concert Music for Brass, Timpani and Percussion

In addition to serving as Principal Trombone of the San Francisco Symphony, Timothy Higgins is also widely active as a composer. This recent "Concert Music" in two movements was commissioned for the Chicago Symphony's storied brass section. Of the work, the composer writes:

Concert Music for Brass, Timpani, and Percussion is a work with two meanings. First and foremost, this piece is about the brass section of the Chicago Symphony Orchestra. Countless brass players have been influenced by the CSO brass and their prominence in the music community as a paragon of excellence. The first movement is a tribute to the legendary Principal Horn Dale Clevenger, who passed away in 2022. The movement features the first horn player in a miniature concerto, reflecting on the range of emotions one experiences upon the passing of one's mentor ... The second movement is a celebration of today's CSO brass section and the path they continue to pave forward for the rest of the brass world.

The other meaning of Concert Music is about two particular experiences during the pandemic. In the first movement the music is an elegy to all those we lost ... The second movement is about the excitement from us musicians at getting back onstage after so much time away from our audiences. During the shutdown, oftentimes, I would reflect on the feeling of returning of the concert hall. The thrill of returning to live performance seemed to grow exponentially over time. The second movement of Concert Music is a full-tilt celebration of music.

蒂莫西·希金斯

音乐会作品——为铜管、定音鼓与打击乐而作

蒂莫西·希金斯不仅是旧金山交响乐团的首席长号演奏家，还是一位非常活跃的作曲家。他最近的《音乐会作品》是专为芝加哥交响乐团的著名铜管组而创作的，共有两个乐章。关于这部作品，作曲家写道：

《音乐会作品——为铜管、定音鼓与打击乐而作》是一部具有双重意义的作品。首先，它是对芝加哥交响乐团铜管组的致敬。无数的铜管演奏家受到芝加哥交响乐团铜管组的影响，他们在音乐界的卓越地位被誉为优秀的典范。第一乐章是向传奇的首席圆号演奏家戴尔·克莱文杰的致敬，他在2022年去世。这个乐章用一部小型协奏曲特别突出了这位首席圆号演奏家，反映了一位大师去世时人们所经历的各种情感……第二乐章是对现今的芝加哥交响乐团铜管组的赞扬，同时也是对他们在铜管乐界不断开拓进取的庆祝。

《音乐会作品》的另一个意义涉及到在特殊时期的两种特殊体验。在第一乐章中，音乐是为我们失去的所有人奏响的挽歌……第二乐章则表达了我们音乐家在长时间离开观众后重返舞台时的激动之情。在封闭期间，我经常思考回归音乐厅的感觉。随着时间的推移，我对重返现场表演的激动情绪似乎呈指数级增长。《音乐会作品》的第二乐章是对音乐的全面庆祝。

Meet the Ensemble

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.

乐团介绍

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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