

# Tianjin Juilliard Orchestra Concert

Ken Lam, Conductor | Jian Wang, Cello

## 天津茱莉亚管弦乐团音乐会

林敬基，指挥 | 王健，大提琴

2024/3/3 15:00

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅

Tianjin Juilliard  
天津茱莉亚学院

EDWARD ELGAR  
(1857-1934)

Cello Concerto in E Minor, Op. 85

- I. Adagio – Moderato
- II. Lento – Allegro molto
- III. Adagio
- IV. Allegro – Moderato – Allegro, ma non troppo –  
Poco più lento – Adagio

~Intermission~

JEAN SIBELIUS  
(1865-1957)

Symphony No. 1 in E Minor, Op. 39

- I. Andante, ma non troppo – Allegro energico
- II. Andante (ma non troppo lento)
- III. Scherzo: Allegro
- IV. Finale (Quasi una fantasia): Andante – Allegro molto  
– Andante assai – Allegro molto come prima –  
Andante (ma non troppo)

\*Guest Artist

The program is subject to change.

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

2024年3月3日, 星期日, 15:00 天津茱莉亚音乐厅

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爱德华·埃尔加  
(1857-1934)

- E小调大提琴协奏曲, 作品85
- I. 慢板 - 中板
  - II. 缓慢的 - 很快的快板
  - III. 慢板
  - IV. 快板 - 中板 - 不太快的快板 - 稍缓慢的 - 慢板

~中场休息~

让·西贝柳斯  
(1865-1957)

- E小调第一交响曲, 作品39
- I. 不太慢的行板 - 精力充沛的快板
  - II. 不太缓慢的行板
  - III. 谐谑曲: 快板
  - IV. 如幻想曲般的终曲: 行板 - 很快的快板 - 轻快的行板 - 如初的很快的快板 - 不太快的行板

\*特邀艺术家

本场演出曲目以现场演奏为准。

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。

## EDWARD ELGAR

### Cello Concerto in E Minor, Op. 85

Elgar was one of those masters of Post-Romantic music who had the mixed blessing of lingering on into the first decades of the twentieth century as the musical world transformed around him. Having reached such heights of achievement in a style now regarded by many as outmoded, such artists faced a creative dilemma. Sibelius was crushed, falling into a prolonged silence that lasted until the end of his life in the 1950's. The outputs of two other major figures of the era, Rachmaninov and Elgar, slowed to a trickle, but each of these composers did manage to respond to this creative crisis in a limited way. (Richard Strauss, on the other hand, continued to compose prolifically, seemingly indifferent). Elgar reacted by turning away from the unbridled (one might even say overwrought) opulence of his two symphonies and violin concerto, paring down both the scale of his works and the modulatory excess of his harmonic language. The prime example of this streamlined late style is his cello concerto of 1919, the last major work Elgar completed before his death fifteen years later in 1934. While the concerto fell into disfavor after its poorly rehearsed premiere, it was later revived through the efforts of cellist Jacqueline du Pré and is now, along with Dvorak's concerto, one of the pillars of the repertoire.

The concerto's first three movements are all small in scale. The first in particular defies all expectations of the genre: after a stark introductory cello solo, the rest of the movement precedes in simple ternary form, the music melancholic and introspective. The first movement connects directly to the second, a kind of scherzo in G Major. Though tentative at first, the music soon bubbles over with energy, transformed into a virtuosic *moto perpetuo*. The concerto's third movement, again brief, is a cantilena of sustained lyricism B-flat Major, the intimate heart of the piece. It comes to rest on a half cadence, after which the finale begins abruptly. This final movement is by far the piece's most involved, and contains the concerto's only fully worked out "sonata form" structure. After a terse introduction and cadenza wrestle the music back to E Minor, the movement's two primary themes follow apace. The first is a march-like transformation of the first movement's melancholy main theme, while the second is a playful affair in G Major characterized by downward rushing scales. The finale's long coda brings with it many surprises. While the tempo slows unexpectedly, the music remains full of restless modulatory tension, eventually leading to the surprising return of a fragment of the third movement's cantilena which leads in turn to an even more unexpected restatement of the first movement's opening solo. The orchestra puts an end to this retrospective rumination with a sudden return to the finale's fast main theme, ending the concerto on a note of defiant resolve.

### 爱德华·埃尔加

#### E小调大提琴协奏曲，作品85

埃尔加是杰出的后浪漫主义音乐代表。20世纪初，音乐界发生了巨大转变，这让那些已经取得了很高音乐造诣的音乐家（如今看来，他们的音乐风格已经过时）陷入了创作困境。著名音乐家西贝柳斯不堪重负，陷入了漫长的沉默，直至20世纪50年代迎来生命的尽头。另外两位杰出作曲家拉赫玛尼诺夫和埃尔加的创作也逐渐减少至微乎其微的程度，但他们都努力应对了创作危机。相比之下，理查德·斯特劳斯似乎对音乐环境的变化漠不关心，继续坚持大量的创作。埃尔加的对策是摒弃他的两部交响曲和小提琴协奏曲中铺张（甚至可以说是过度）的华丽风格，压缩作品规模，精简和声语言中多余的调式。创作于1919年的《大提琴协奏曲》是埃尔加晚期精简风格的典型代表，也是他在1934年逝世前完成的最后一部重要作品。虽然这首大提琴协奏曲因为排练不够而首演失败，但后来大提琴家杰奎琳·杜·普蕾让这首曲子重获生机。如今，这首协奏曲与德沃夏克的大提琴协奏曲一起成为了乐队演出的保留剧目。

协奏曲的前三个乐章都较为简短。尤其是第一乐章，打破了人们对这一体裁的期待：它以一段具有威严气质的大提琴独奏开头，以简单的三部曲式展开，音乐忧郁而内敛。音乐从第一乐章直接进入第二乐章的G大调诙谐曲。音乐起初展现出试探性的节奏，然而很快就迸发出强烈的活力，展示了协奏曲中技巧精湛的演奏。协奏曲的第三乐章是一曲抒情的降B大调旋律，也是本部作品的核心部分。乐章的结尾是半终止式旋律，随后终曲直接开始。终乐章是全曲中最复杂的乐章，也是协奏曲中唯一完整的“奏鸣曲式”结构。在简洁的引入乐段和华彩乐段后，音乐拉回E小调，乐章的两个主要主题迅速展开。第一主题根据第一乐章忧郁主旋律设计的进行曲式转变，第二主题则是G大调的活力曲调，但音阶下行急促。终曲的尾声较长，有许多惊喜之处。虽然节奏出人意料地减缓，但音乐仍然有继续的势头，随后令人惊讶地回到第三乐章的抒情旋律，进而又出人意料地演绎了第一乐章的开场独奏。管弦乐队突然转入终曲快速的主旋律，结束了这系列回顾性的演奏，强力且果断地结束了协奏曲。

## JEAN SIBELIUS

### Symphony No. 1 in E Minor, Op. 39

While nominally Sibelius's first symphony, this 1899 work is actually the composer's third, predated by both the programmatic "Kullervo" symphony and the "Lemminkäinen" suite, a four-movement symphony in all but name. This piece was, however, Sibelius's first large scale symphony without an explicit program. While the influence of Tchaikovsky on the music is palpable in certain passages (particularly in the second movement) the musical style of the symphony as a whole is already mature and highly representative of the composer's singular voice, particularly in its approach to form and the idiosyncratic use of the orchestra. As was often the case, Sibelius revised the piece after the premiere, fixing it into a final version the following year.

The symphony opens with a lamenting clarinet solo accompanied only by a long, quiet timpani roll, one of the composer's signature orchestral touches. The main allegro that follows launches with a theme whose peculiar modal character places it in an ambiguous space between E Minor and G Major that Sibelius exploits ingeniously. A Dorian-inflected intermediate theme accompanied by the harp leads to a long dominant pedal whose resolution finally brings this multifarious symphonic exposition to a close. The development unfolds slowly at first, a violin solo in G-sharp Minor extending the exposition's concluding melodic material. Eventually the music gains energy, fragmenting into a series of restless sequences, one of the composer's favorite devices. A snippet of melody from the exposition attempts to intrude on this chromatic welter, succeeding only after several attempts, finally launching the recapitulation *in medias res*. The long dominant pedal then proceeds as before, this time resolving into the tonic to conclude the movement.

The symphony's second movement begins with a sweet melody E-flat Major, the nostalgia-tinged modal mixture of whose harmonization is redolent of Tchaikovsky or Borodin. Quickly, however, the music unfolds with unexpected breadth and wildness, becoming moody and rhapsodic. Different variants of the original theme continue to surface at intervals amidst the worsening turbulence, unable to reattain the peaceful state in which the movement begin. Having reached double the initial slow tempo, the movement finally reaches its highpoint during a long C Minor passage of great ferocity, cast entirely over a lengthy E-flat in the bass. Over a few magical bars, Sibelius transforms this pedal note into the long-awaited tonic, finally restoring the movement's principal key and allowing the main theme to reemerge in its original tranquil state to close the movement.

The symphony's scherzo is shorter but no less rich. It begins with a terse two-bar motive whose gruff character goes on to pervade the music that follows. The central trio in E Major is slower and dominated by the woodwinds. Rather than the usual exact restatement of the first section, Sibelius curtails and modifies it ingeniously, avoiding stagnant repetition and crafting an even more emphatic resolution in C Major to round off the movement.

The symphony's tragic finale "*quasi una fantasia*" opens with a recall of the first movement's clarinet solo, this time transfigured into a passionate outburst for tutti strings. A passage of searching uncertainty eventually finds its way into the spirited allegro molto principal theme of the movement. This theme runs its course and cuts off abruptly, succeeded by a broad, passionate subsidiary theme bearing traces of the second movement's harmony. The development that follows treats the principal theme with incredible intensity and contrapuntal inventiveness, progressively ratcheting up the tension to prepare for the grimly triumphant return of the tonic key. As the movement's recapitulation begins to find its way back to the lyrical second theme, the music seems to become lost, the formerly secure melody wandering through different tonalities before finally coming to rest in a warm B Major whose radiance seems to signal that triumphant resolution into the tonic Major is imminent. This resolution, however, is never granted, the music instead dissolving into one the strangest and most disjointed passages Sibelius ever composed. The promised resolution is granted only in the tonic Minor, bringing the symphony to a crushingly tragic conclusion.

## 让·西贝柳斯

### E小调第一交响曲，作品39

西贝柳斯于1899年完成了这部作品的创作。虽然该作品被称做“第一交响曲”，但其实是西贝柳斯的第三部交响曲，此前他已经创作了《库勒沃》交响曲和《莱明凯宁组曲》。其中，《莱明凯宁组曲》是一部由四个乐章组成的交响诗。不过，《第一交响曲》是西贝柳斯第一部没有明确标题的大型交响曲。虽然某些音乐段落（尤其是第二乐章）明显受到了柴可夫斯基的影响，但交响曲的整体音乐风格已经成熟，尤其在形式处理和管弦乐团演奏方面，高度代表了作曲家独特的声音。与往常一样，西贝柳斯在首演后对作品进行了修改，并于次年确定了修订版本。

交响曲以忧郁的单簧管独奏拉开序幕，只有悠长而静谧的定音鼓伴奏，这是西贝柳斯标志性的管弦乐元素之一。紧随其后的快板曲式以一段特殊的旋律开始，独特的调性特点使其处于E小调和G大调之间的模糊地带，西贝柳斯巧妙地利用了这种模糊性。多利亚调式的中段旋律由竖琴伴奏，延伸至长属音踏板音，最终将多姿多彩的交响曲呈示部带至终点。展开部最初以缓慢的节奏发展，一段升G小调的小提琴独奏对呈示部的旋律加以延展。最后，音乐渐强，并分解成一连串跳动的音序，这是西贝柳斯最喜爱的手法之一。呈示部的一段旋律试图打破这种混杂的音乐氛围，几经尝试后才成功，最终以中途插入的方式进入再现部。随后，长属音踏板音一如既往地演奏着，这一次最后变成了主音，带领第一乐章走向落幕。

交响曲的第二乐章开头是一段甜美的降E大调旋律，这种带有怀旧色彩的调性混合不禁让人联想到柴可夫斯基或鲍罗丁。然而，乐曲很快以意想不到的广度和野性展开，变得情绪化而狂放。在不断加剧的音乐动荡中，最初主题的不同变体不时浮现，却无法重返乐章开始时的宁静状态。当缓慢的节奏达到其初始速度的两倍时，乐章最终在一段慷慨激昂的C小调乐段中达到高潮，完全笼罩在低音部的长降E音中。演奏了几个神奇的小节后，西贝柳斯将踏板音符转变为期待已久的主音，最终恢复了乐章的主调，再现了主题，在最初的宁静状态中结束了第二乐章。

交响曲的诙谐曲部分短小精悍，内容丰富。它始于一段简洁的两小节动机，粗犷的特质贯穿了后续的音乐。中间的E大调三重声部速度较慢，由木管乐器主奏。西贝柳斯没有像往常一样完全重复第一段，而是对其进行了精妙的删减和修改，避免了陈词滥调的重复，并在C大调中创造了一个更加有力的结尾，为整个乐章画上了圆满的句号。

交响曲“如幻想曲般的”悲剧终曲开篇重现了第一乐章的单簧管独奏，这一次弦乐的演奏激情四溢。一个充满探索和不确定性的段落最终成为该乐章激情洋溢的快板主旋律。该主题演奏完毕后戛然而止，接着发展充分、激情澎湃的副主题出现，带有第二乐章的音韵特点。随后的展开部以令人难以置信的强度和对位创造性发展了主题，逐渐增强了紧张感，为主调的凯旋归来做准备。当乐章的再现部开始回归抒情的第二主题时，乐曲似乎迷失了方向，原本稳定的旋律在不同的音调中徘徊，最终停驻在温暖的B大调上，这种明丽似乎预示着乐曲对即将进入主调稳操胜券。然而，这一结尾却从未到来，乐曲反而消融在西贝柳斯有史以来创作的最离奇、最不连贯的段落中。意料之中的结尾只出现在主音小调中，交响曲也因此落下了悲剧的帷幕。



## JIAN WANG



Jian Wang began to study the cello with his father when he was four. While a student at the Shanghai Conservatoire, he was featured in the celebrated documentary film *From Mao to Mozart: Isaac Stern in China*. In 1981, at 12 years old, Jian made his professional debut playing the Saint Saens cello concerto with the Shanghai Symphony Orchestra at the Shanghai Music Hall. In 1985, with Mr Stern's encouragement, he entered the Yale School of Music under a special programme where he studied with the renowned cellist Aldo Parisot.

As a soloist, Jian Wang has performed with many of the world's leading orchestras, including Berlin Philharmonic, Royal Concertgebouw orchestra, New York and Los Angeles Philharmonic, Cleveland and Philadelphia orchestras, Chicago, Boston and Detroit Symphonies, London Symphony, the Halle, the BBC orchestras, Zurich Tonhalle, Gothenburg Symphony, Stockholm Philharmonic, Santa Cecilia, La Scala, Mahler Chamber, Orchestre National de France, Orchestre de Paris, Czech Philharmonic, and NHK Symphony. These concerts have been with many of the greatest conductors, such as Abbado, Sawallisch, Jarvi, Chailly, Dutoit, Eschenbach, Chung, Gilbert and Gustavo Dudamel. Jian Wang also collaborates frequently with all the major Chinese Orchestras, including Shanghai Symphony, China Philharmonic, China NCPA orchestra, China National orchestra, Guangzhou, Shenzhen symphony orchestras and Hangzhou Philharmonic. These concerts have been with one of his closest musical partners Long Yu, as well as Muhai Tang, Chen Zuo Huang, Lu Jia, Zhang Guo Yong, Yang Yang, Xu Zhong, Lin Da Ye, Jing Huan and Zhang Jie Ming. Jian Wang was appointed as the first ever Artist in Residence by the China National Center for Performing Arts, also by the Shanghai Symphony orchestra. As a jury member, Jian Wang has judged many of the most important competitions, including the Tchaikovsky cello competition, the Queen Elizabeth cello competition, the Weinawsky Violin Competition, the Isaac Stern violin competition and the Nielsen violin competition. Jian Wang now serves as

## Meet the Artist

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the International Chair of the Cello for the Royal Birmingham Conservatoire. He also serves as a member of Artistic committee for the Shanghai Symphony and Hangzhou Philharmonic. Since 2022, Jian Wang is a cello professor at the Shanghai Conservatory.

Jian Wang has made many recordings, his latest releases being the Elgar Cello Concerto with the Sydney Symphony and Vladimir Ashkenazy. He has also recorded an album of short pieces for Cello and Guitar titled 'Reverie', the complete Bach Cello Suites and a Baroque Album with the Camerata Salzburg, Brahms Double Concerto with the Berlin Philharmonic Orchestra, Claudio Abbado and Gil Shaham, the Haydn Concerti with the Gulbenkian Orchestra under Muhai Tang, Messiaen's Quartet for the End of Time (with Myung-Whun Chung, Gil Shaham and Paul Meyer) and Brahms, Mozart and Schumann chamber music with Pires and Dumay. His instrument is graciously loaned to him by the family of the late Mr. Sau-Wing Lam.

### 王健

王健四岁开始学习大提琴，父亲是他的启蒙老师。在上海音乐学院学习时，著名纪录片《从毛泽东到莫扎特——艾萨克·斯特恩在中国》讲述了他的故事。1981年，12岁的王健首次和上海交响乐团在上海音乐厅演奏了圣桑大提琴协奏曲。1985年，在斯特恩的鼓励与支持下，王健踏上赴美学习之路，进入耶鲁大学音乐学院深造，师从著名大提琴家奥尔多·帕瑞索。

作为独奏家，王健和世界很多顶尖乐团进行过合作，其中包括美国的纽约爱乐乐团、克林夫兰管弦乐团、费城管弦乐团、芝加哥交响乐团、波士顿交响乐团、洛杉矶爱乐乐团、底特律交响乐团。德国的柏林爱乐乐团、英国的伦敦交响乐团，哈雷管弦乐团，BBC交响乐团、皇家爱乐乐团。法国的国家交响乐团，巴黎管弦乐团，国家广播乐团，荷兰的阿姆斯特丹皇家音乐厅管弦乐团、瑞典的哥德堡交响乐团、斯德哥尔摩爱乐乐团、意大利的斯卡拉歌剧院乐团，罗马圣塞西莉亚交响乐团、捷克爱乐乐团，马勒室内乐团和日本NHK交响乐团。在这些音乐会上执棒的大师级指挥家包括阿巴多、萨瓦利什、雅尔维、夏伊、迪图瓦、艾森巴赫，郑明勋和杜达梅尔。王健也与中国所有一流乐团频繁合作，包括上海交响乐团，中国爱乐乐团，国家大剧院交响乐团，中国国家交响乐团，广州交响乐团，杭州爱乐乐团，深圳交响乐团。合作的指挥大师包括他最亲密的合作伙伴余隆，以及汤沐海，陈佐湟，吕嘉，张国勇，杨洋，许忠，林大叶，景焕，张洁敏。王健出任过中国国家大剧院第一任驻团艺术家，上海交响乐团第一任驻团艺术家，以及杭州爱乐乐团驻团艺术家。王健也是中国国家乐团首访美国，日本，上海交响乐团首访欧洲的特邀独奏家。王健在众多世界顶级音乐大赛出任评委。包括柴可夫斯基大提琴大赛，伊丽莎白女王大提琴大赛，维尼亚夫斯基小提琴大赛，斯特恩小提琴大赛，尼尔森小提琴大赛等。王健现任英国皇家伯明翰音乐学院大提琴国际主席。上海交响乐团艺术委员，杭州爱乐乐团艺术委员。从2022年开始，王健是上海音乐学院的大提琴教授，博士生导师。

王健录制过很多唱片，最近几张是和悉尼交响乐团，阿什肯纳齐合作的埃尔加大提琴协奏曲和名为《梦幻曲》(Reverie)的大提琴与吉他小品集。此外他录制过的唱片还包括全套巴赫无伴奏大提琴组曲、和萨尔茨堡室内乐团合作录制的巴洛克作品辑、和柏林爱乐乐团、克劳迪奥·阿巴多、吉尔·沙汉姆合作录制的勃拉姆斯双重协奏曲、和古本江交响乐团合作由汤沐海指挥的海顿大提琴协奏曲集、和郑明勋、吉尔·沙汉姆与保罗·梅耶合作录制的梅西安的“时间终结四重奏”、以及与皮雷丝、杜梅合作演奏的勃拉姆斯、莫扎特和舒曼室内乐集。王健使用的大提琴由已故林寿荣先生的家人慷慨借予。

# Meet our Resident Conductor

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## 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

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## 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

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## 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  
Daniel Chang\*  
Karri Cheng  
Huan Ci\*  
Boyang Geng  
Zimeng Guo°  
Yujie He\*  
Shuqi Jiang  
Siqi Jing  
Angelina Lee  
Linfeng Li  
Jieru Li\*  
Xingyu Li\*  
Qianwen Liu  
Meng Meng\*  
Mary Palencia°  
Kexin Ye\*  
Wanting Yu  
Liu Zhang°  
Lingxi Zhao\*  
Yijia Zhao  
Yawen Zhou

### Viola

Michael Chong, *Co-Principal*  
Meitong Liu, *Co-Principal*  
Jingzi Chen  
Zhangjuan Liu\*  
Guangyu Shan  
Haowen Sun  
Rui Xu

### Cello

Katarina Elise, *Co-Principal*  
Cynthia Lei, *Co-Principal*  
Anna Fromson-Ho

Sunny Jin  
YunBei Liu  
Hongwenqing Luo  
Mingyin Ma°  
Zheyuan Yang

### Bass

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

### Flute

Yulong He  
Viktoriya Klyukina  
Yi Luo  
Yucheng Zhang

### Oboe

Ruotong Fan  
Yongqi Lu  
Yangkun Lv  
Taysia Petersen

### Clarinet

Yifei Huang  
Jue Mei  
Bingzhi Wang  
Wenxuan Zhang

### Bassoon

Mingze Li  
Takao Sukegawa  
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  
Supamongkol Naw  
Binh Phan  
Binghan Zhou

### Trombone

Stenfan Bencic  
Danzengyixi  
Ryan Shaw  
Xingjun Wang  
William Yee  
Yuehan Zhu

### Tuba

Uvahraaj Anbarasan

### Timpani

Yuze Wu  
Wenrui Xie

### Percussion

Chaeyeong Lee\*  
Wenrui Xie

### Harp

Tongxin Chen

\* Guest Player

° 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

马铭远, 乐队首席  
王若鹭, 声部首席  
Mary Palencia<sup>o</sup>  
Simon Luke Brwon

程芷晗  
慈欢\*  
耿博阳  
郭子萌<sup>o</sup>  
何雨洁\*  
江书奇  
景思齐  
李洁茹\*  
李临风  
李现宁  
李星宇\*  
刘茜文  
孟萌\*  
叶可馨\*  
庾婉婷  
张柳<sup>o</sup>  
张子提\*  
赵苓希\*  
赵一甲  
周雅雯

### 中提琴

刘美彤, 联合声部首席  
庄威豪, 联合声部首席  
陈婧子  
刘章卷\*  
单广玉  
孙浩文  
徐瑞

### 大提琴

Katarina Elise, 联合声部首席  
雷宇, 联合声部首席  
Anna Fromson-Ho  
金艳

刘芸贝  
罗洪文卿  
马铭寅<sup>o</sup>  
杨哲远

### 低音提琴

纪宇遥, 声部首席  
林心琪<sup>o</sup>  
满格格\*  
魏昀则<sup>o</sup>  
吴奕  
杨帆<sup>o</sup>

### 长笛

何雨龙  
罗亿  
维多利亚·克柳金娜  
张雨琨

### 双簧管

Taysia Petersen  
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  
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  
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

### 定音鼓

吴雨泽  
谢汶睿

### 打击乐

李采映\*  
谢汶睿

### 竖琴

陈潼忻

\* 客座演奏家  
<sup>o</sup> 继续教育

按照姓氏拼音/西方姓氏  
首字母顺序进行排列