

Tianjin Juilliard Orchestra Concert

Shao-Chia Lü, Conductor

天津茱莉亚管弦乐团音乐会

吕绍嘉，指挥

2024/3/24 15:00

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅

Tianjin Juilliard
天津茱莉亚学院

RICHARD STRAUSS
(1864-1949)

Death and Transfiguration, Op. 24

- I. Largo
- II. Allegro molto agitato
- III. Meno mosso
- IV. Moderato

~Intermission~

JOHANNES BRAHMS
(1833-1897)

Symphony No. 4 in E Minor, Op. 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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24日, 星期日, 15:00 天津茱莉亚音乐厅

理查德·施特劳斯
(1864-1949)

- 《死与净化》, 作品24
- I. 宽广的
 - II. 非常激动的快板
 - III. 稍慢一些
 - IV. 中板

~ 中场休息 ~

约翰内斯·勃拉姆斯
(1833-1897)

- E小调第四交响曲, 作品98
- I. 不太快的快板
 - II. 中庸的行板
 - III. 嬉戏的快板
 - IV. 充满活力和激情的快板

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。

RICHARD STRAUSS

Death and Transfiguration, Op. 24

Richard Strauss composed *Death and Transfiguration*, one of his most celebrated symphonic poems, when he was only twenty-four. A fully mature work, it is nevertheless restrained, unified, and even classical in comparison with some of the composer's subsequent efforts in the genre. The music is completely free of the grotesquerie and excessively mimetic effects that mar tone poems such as *Don Quixote* or even the otherwise formidable *Alpine Symphony*. After Strauss completed the work, he asked his friend Alex Ritter to write a short poem elucidating the programmatic content of its four main sections: the sick man near death, the battle between life and death, the dying man's life passing before him, and finally the eponymous transfiguration and ascent into a higher realm. Despite this putative programmatic content, the work's form hews surprisingly closely to the traditional sonata form, although modifying it in ingenious and expressively potent ways.

The first section of the program corresponds to a lengthy slow introduction. This begins with a memorable rhythmic motif evoking a faltering heartbeat. While the C Minor mood is mostly dark and ominous, fragments of a soaring melody beginning with an octave leap emerge from the gloom. The music eventually makes its way to a lengthy dominant pedal, the traditional preparation for the beginning of the main allegro that follows. This allegro, corresponding to the second part of the program, also serves as the first thematic group of the work's modified sonata form structure. Turbulent and chromatic, it is the kind of music indispensable to the tradition of darkness to light redemption narratives stretching back to Beethoven. The eventual redemption from this storm and stress usually comes in the form of the major-key second theme that follows it, which must eventually make its way triumphantly into the tonic major before work's conclusion. The music that occurs in this section of *Death and Transfiguration* (corresponding to the first part of the third section of the program) is indeed a lyrical theme in the dominant major of the usual type – in fact it is a more developed version of the upward leaping melody heard during the introduction. What comes before it, however, ultimately turns out to be of even greater importance. While this major-key second theme is being prepared by a long dominant pedal, two fragments of a nobly ascending melodic figure prefigure a new theme that, for now, fails to materialize, leaving the aforementioned second theme to run its usual course. This is then succeeded in turn by a stormy development section ticking all of the usual boxes: the music modulates with abandon and combines all of the themes heard so far, including the faltering rhythmic motif of the introduction, with freewheeling inventiveness. As the development progresses the storm temporarily subsides and the rising theme

prefigured only very briefly in the exposition during the preparation for the second theme now begins to assert itself more clearly, beginning in A-flat Major. This new melody repeatedly rebegins, attempting ever more emphatic appearances in different keys, none of them the sought for tonic major. Developmental turbulence returns with renewed vehemence, temporarily vanquishing these unfulfilled hopes and leading to a compressed recapitulation of part of the slow introduction as well as the stormy first theme. This finally leads to a long tonic pedal, over which the nobly ascending transfiguration melody slowly pieces itself back together, finally emerging in its complete form in a gloriously radiant C Major: the long-promised transfiguration is finally at hand. The terror of C Minor's mortal threat is vanquished not by the merely human lyricism of the second subject, in retrospect woefully inadequate to the task, but instead by this transfiguring element from outside the confines of the usual sonata form structure, a compositional masterstroke of deeply spiritual significance.

理查德·施特劳斯

《死与净化》，作品24

理查德·施特劳斯在二十四岁时就创作了他最著名的交响诗之一《死与净化》。这是一部十分成熟的作品，与作曲家后来同一体裁的一些作品相比，它保持了克制、统一，甚至古典的特色。交响诗《堂吉珂德》和《阿尔卑斯交响曲》的独特怪异和过度的模仿在《死与净化》中无迹可寻。《死与净化》创作完成后，施特劳斯请他的朋友亚历山大·里特撰写了一首短诗，阐明作品四大部分的主要内容：病重垂危之人、生与死的较量、垂死之人正在流逝的生命、净化及升华。虽然以该内容作为轨迹，但令人惊讶的是，这部作品在形式上仍然严格遵守了传统的奏鸣曲式，尽管对其进行了巧妙且富有表现力的修改。

交响诗的第一部分对应的是漫长而缓慢的前奏，以一个让人忐忑不安的节奏凸显的动机展开。虽然C小调中弥漫着黑暗的气氛，但上升的旋律片段会以突然的八度跳跃出现。音乐随后聚集在持续的属音上，这是预示即将来临的快板的传统手段。快板开始了，它不仅与交响诗第二部分相对应，也是作品独特奏鸣曲式结构的第一组主题。它波澜起伏的半音阶片段，从黑暗到光明的救赎叙事手法可追溯至贝多芬的创作风格。在这一风格中，风暴和苦难的救赎一般通过乐曲后段的大调第二主题体现，而该主题须在作品结束前成功进入同主音大调。《死与净化》的这一部分（对应交响诗第三部分的第一片段）则是常见的属大调的抒情主题——事实上，它是前奏中上升旋律的进阶版。然而，在这之前的一个瞬间值得我们多加注意：当大调第二主题的主旋律正在准备时，两个明显的上升旋律片段预示了一个新的主题，但当新主题暂时还未露出真容时，第二主题已继续行进。随后，满足所有人期待的暴风骤雨般的展开部开始了：音乐随意变调，将乐曲中目前为止出现过的所有主题（包括前奏中让人忐忑不安的动机）自由并极富创造力地融合在一起。随着展开部的继续，暴风雨暂时平息，而在前面为第二主题作准备时仅在呈示部短暂预示过的上升主题，开始在降A大调中更加清晰地表现出来。这段新的旋律反复出现，试图在不同的调性中表现出更强的力度，但这些调性都不是音乐所追求的主调。紧接着，展开部的动荡以新的力度卷土重来，暂时摧毁了这些未实现的希望，随之而来的是对部分缓慢前奏和暴风雨般第一主题的压缩再现。最后是一个长长的持续主音，基于这个持续音，变体后的上升旋律慢慢地重新组合，最终以完整的形式出现在极其明亮的C大调中：期待已久的“净化”终于到来了。C小调的黑暗不是被第二主旋律的人性抒情所征服（回想起来，第二主旋律的抒情确实远远不够），而是被传统奏鸣曲式结构限制之外的“净化”元素所征服，这验证了这部杰作所具有的深刻精神意义。

JOHANNES BRAHMS

Symphony No. 4 in E Minor, Op. 98

Brahms's fourth and final symphony of 1886 is the culmination of his symphonic art: the work is equal parts passionate outpouring and rigorous technical achievement. Though this delicate balance, so essential to the great works of the Austro-German tradition, was soon to be toppled asunder in the music of the composers of the following generation, in the music of Brahms it received one final valedictory incarnation.

Brahms's adherence to the traditional sonata form was lifelong, as was his quest to invest this hallowed structure with new expressive significance. The first movement of the E Minor symphony is perhaps his most astonishing achievement in this regard. Its exposition begins with a sequential principal theme whose lilting wistfulness is gradually transformed into passionate ardor. The lyrical second theme that succeeds it in the dominant minor is set off by a memorable fanfare whose peculiar element of modal mixture goes on to strongly color the music (including the following movement). The first movement's exposition ends with an unexpectedly placid third theme in the dominant major that finally brings the music to rest on a single exquisitely prepared cadence. The development begins with the head of first theme back in the tonic minor, feinting at an exposition repeat that never materializes. The music soon modulates away, however, veering into more turbulent waters. The intensely worked out thematic development that follows deals largely with different parts of the first theme as well as the second theme's preparatory fanfare, which develops out of proportion with its minor role in the exposition. The recapitulation begins in the most unexpected and subtle fashion: the first theme's opening notes are stretched out and reharmonized, the remainder of the theme only returning in its original guise midcourse before the listener has realized that the long awaited for restatement has in fact already begun.

The symphony's second movement andante, while relatively brief, is nevertheless a fully realized symphonic slow movement, weighty and rich in comparison with the lighter intermezzo-like affairs that Brahms often composed for interior movements. This andante is cast in a version of the "sonata form without development" so beloved by Mozart in his slow movements. Although its visionary first theme is ostensibly in E Major, it is tinged with melancholy via the introduction of various flattened scale degrees borrowed from the parallel minor. The movement's gorgeous second theme that follows in the dominant is more securely anchored in the major mode. Following a short bridge, the first theme is then restated, purged of its minor-key elements, and, as if often the case in Mozart, a robustly recomposed transition makes up for the missing development. After a passionate tonic restatement of the second theme, the movement's coda briefly restores the initial

theme in its original melancholy guise.

The symphony's third movement is unusual – rather than a true scherzo, it is a fully worked out sonata allegro that could have served as an effective finale for a symphony in C Major. Its first theme is vigorous and march-like, while the contrasting second subject, though underpinned by a current of subtle tonal ambiguity, is nevertheless both graceful and ingratiating. As in the first movement, the third movement's development begins with a brief tonic restatement of the first theme that soon veers away from its original path. Also like the first movement, this movement's recapitulation begins with deliberate indirectness, omitting the principal theme's memorable opening bars so that the music rejoins its original course before the listener is aware of what has taken place.

The third movement's incongruity with the usual four-movement plan gives rise to an even more unusual finale. This finale is perhaps the most celebrated of Brahms's various efforts to commune musically with his revered forebears. It is a passacaglia based loosely on material from Bach's cantata 150. The passacaglia form, essentially a triple-meter set of variations over a repeated bass, had been rarely used since its flowering during the Baroque (although it did see a resurgence in the music of twentieth century composers, perhaps following Brahms's example). Brahms groups his passacaglia's many variations into three main sections, resulting in a ternary design that is nevertheless through-composed and relentlessly developmental. The movement opens with the passacaglia theme in its raw form, a passionate eruption given added emphasis by the first entrance of the trombones. The first group of variations continue this passionate E Minor mood that harkens back to the first movement. The second group of variations occur in a slower tempo, and after a mournful variation featuring the solo flute, the music turns tenderly towards the tonic major. The final group of variations begins with a wrenching return to E Minor and the initial quicker tempo. Adding even more weight to this moment, Brahms moves his passacaglia bass line to the top voice, a procedure that harkens back to Bach's great C Minor passacaglia for organ. The final set of variations thus begun treats the Passacaglia theme with ever greater intensity and freedom, utilizing both diminution and inversion, and ensuring the music's developmental force continues unabated all the way through the symphony's shatteringly tragic final cadence.

约翰内斯·勃拉姆斯

E小调第四交响曲，作品98

勃拉姆斯的最后一首交响曲——《第4号交响曲》创作于1886年，是他交响乐艺术的巅峰之作：作品既充满激情的倾诉，又有严谨技法的呈现。尽管这种微妙的平衡对于德奥传统的伟大作品至关重要，但在下一代作曲家的音乐中很快被打破，而在勃拉姆斯的音乐中，这种平衡最终彻底消失。

勃拉姆斯终生坚持传统奏鸣曲式的创作，并努力赋予这一神圣结构新的表现力。这首E小调交响曲的第一乐章也许是他在这方面最惊人的成就。呈示部以一个连续的主旋律开始，其轻快的怀旧情绪逐渐转化为激情和狂热。属音小调的抒情第二主题以鲜明的凯旋方式开始，其独特的调性混合元素为音乐增添了浓郁的色彩（贯穿整个乐章）。第一乐章的呈示部在属音大调中出人意料地以平静的第三主题结束，最终使音乐停留在一个精致的旋律上。展开部从第一主题开始，回归主音小调，伪装成一段未曾实现的呈示部进行再现。然而，音乐很快开始转调，进入了更加动荡多变的水域。接下来，被千锤百炼过的主题式展开部开始了，它主要围绕两个主题——第一主题的不同片段，以及第二主题的凯旋部分，使其与呈示部中的作用大不相同。再现部以最出人意料且微妙的方式开始：第一主题的开头音符被延长，并拥有了不一样的和声，在听众能够意识到期待已久的再现部实际上早已开始之前，该主题的其余部分在乐曲的中后期才以最初的形式再次呈现。

虽然交响曲的第二乐章行板较短，但它充分展现了慢板乐章的完整性。与勃拉姆斯通常为内部乐章创作的轻快间奏曲相比，这一乐章更加深沉、饱满。莫扎特在他钟爱的慢板乐章中运用过一种不含展开部的奏鸣曲式，这在勃拉姆斯的这段行板中也得到了展现。尽管这个乐章那充满远见的第一个主题表面看来是E大调的，但却通过引入各种从平行小调借用的降音级，为其赋予了一种忧郁的色彩。乐章华丽的第二主题在属音之后立即呈现，在大调式中显得更为稳固。在简短的过渡后，第一主题再次出现，洗清了其小调音阶元素，这种处理方式类似莫扎特常常采用的手法，一个强有力的重组过渡段填补了展开部的不足。第二主题在主音上激情的再现之后，乐章的尾声回归了乐章开端时主题那忧郁的容貌。

交响曲的第三乐章独具特色，并非真正的诙谐曲，而是经过精心设计的奏鸣曲快板，可以作为一部C大调交响曲的终曲。第三乐章的第一主题雄浑有力，犹如进行曲一般，与之形成鲜明对比的是第二主题，虽然带着微妙的调性模糊，但却优雅迷人。与第一乐章相似，第三乐章的展开部从短暂重奏第一主题的主音开始，不久后便迅速偏离了最初的轨迹。这一乐章的再现部采用了巧妙的间接展开，省略了引人入胜的主旋律开篇小节，在听众意识到变化之前，成功将音乐重新引导回最初的轨迹上。

正因第三乐章未遵循通常四个乐章的传统，这部交响曲则有了更为独特的终乐章。这首终曲可能是作曲家为了与其敬重的前辈们比肩而作出无尽努力的最显著的证明。这首帕萨卡利亚是以巴赫的康塔塔150为脚本进行创作的。帕萨卡利亚这一形式本质上是一组以重复低音为基础的三拍子的变奏曲，在巴洛克时期兴起后便极少被采用（尽管在20世纪作曲家的创作中出现了复苏的趋势，而这可能就是受到勃拉姆斯的影响）。勃拉姆斯将他的帕萨卡利亚的多个变奏曲分为三个主要部分，创建了一个三部曲式结构。尽管如此，这部作品整体呈现出持续发展的特质。乐章以原貌

帕萨卡利亚主题开启，长号的初次奏响更彰显激情的迸发。变奏曲的第一部分延续了这种热情洋溢的E小调情感，勾起了人们对第一乐章的回忆。变奏曲的第二部分以缓慢的节奏出现，接着是一段悲伤的长笛独奏变奏曲，随后音乐温和地转入主音大调。变奏曲的第三部分以痛苦地回归至E小调，重新呈现最初的快节奏开始。勃拉姆斯将帕萨卡利亚的低音线转变为高亢的音调，为这一时刻增添了更多份量，让人不禁想起巴赫伟大的C小调帕萨卡利亚风琴曲。最后一组变奏曲从这里开始，帕萨卡利亚的主题更强烈、更自由地出现，作曲家利用渐弱和倒置，确保音乐的发展势头在交响曲悲壮的尾声旋律中持续不减。

SHAO-CHIA LÜ



“Der Dirigent Shao-Chia Lü ist ein Meister der Zwischentöne.”

— Süddeutsche Zeitung

Taiwan-born conductor Shao-Chia Lü studied music in Taipei, later at Indiana University in Bloomington, USA, and also at Vienna's College of Music. His training resulted in first prizes at three renowned international conductor competitions: Besançon (France), Pedrotti (Italy) and Kondrashin (the Netherlands).

Shao-Chia Lü accepted positions as General Music Director of the Koblenz Theater (1998-2001), the Staatsorchester Rheinische Philharmonie Koblenz (1998-2004), and the Staatsoper Hannover (2001-2006). He was also Chief Conductor of the South Denmark Philharmonic from 2014 to 2017.

Shao-Chia Lü was Music Director of the Taiwan Philharmonic from 2010 to 2020, and has been honored with the title Conductor Emeritus in 2021. He has also held the Distinguished Chair Professor at Taipei National University of the Arts since September 2020.

Shao-Chia Lü appears regularly as guest conductor at several world-renowned opera houses, including Opera Australia in Sydney and Melbourne, the English National Opera, Théâtre de la Monnaie in Brussels, Den Norske Opera in Oslo, Gothenburg Opera, Oper Frankfurt, Staatsoper Hamburg and Stuttgart, Deutsche Oper and Komische Oper Berlin.

Alongside his opera activities, Lü is equally at home on concert podiums. Lü has worked frequently with many leading European orchestras such as the Royal Concertgebouw Orchestra in Amsterdam, Münchner Philharmoniker, SWR Stuttgart, Rundfunk-Sinfonieorchester Berlin, the Oslo Philharmonic, the Swedish Radio Orchestra, the Göteborg Sinfoniker, Orchestra dell'Accademia Nazionale di Santa Cecilia, and Orchestre National de France. In Asia, Lü has worked with the Hong Kong Philharmonic, NHK, New Japan Philharmonic, Seoul Philharmonic, KBS Symphony Orchestra and leading orchestras in China.

吕绍嘉

“指挥吕绍嘉是传达音符之间氛围意境的大师”

——《南德日报》

吕绍嘉出身台湾，为享誉国际乐坛的旅欧知名指挥家。自幼启蒙于钢琴学习，之后随已故指挥家陈秋盛研习指挥，继而赴美国印第安那大学以及奥地利维也纳国立音乐院深造。在赢得法国贝桑颂、义大利佩卓地以及荷兰孔德拉辛三大国际指挥大赛首奖之后，吕绍嘉展开了在欧洲的职业指挥生涯。

吕绍嘉先后担任柏林喜歌剧院首席驻团指挥(1995-1998)、德国柯布伦兹市立歌剧院音乐总监(1998-2001)、德国国家莱茵爱乐交响乐团音乐总监(1998-2004)、德国汉诺威国家歌剧院音乐总监(2001-2006)，及南丹麦爱乐首席指挥(2014-2017)，并因其对德国莱因州音乐的特殊贡献于2004年获该州文化部长颁赠象徵最高荣誉的Peter Cornelius奖章。

2010年至2020年间，吕绍嘉担任台湾爱乐交响乐团音乐总监，并于2021-22乐季起，被授予该团荣誉指挥头衔。自2020年9月起，受聘担任台北艺术大学音乐系特聘讲座教授。2022年10月获颁该校名誉博士学位。

吕绍嘉活跃于国际舞台，历来合作的主要乐团，包括荷兰皇家音乐大会堂管弦乐团、慕尼黑爱乐，柏林、西南德、中德及巴伐利亚广播交响乐团、法国国家、里昂、杜鲁士、史特拉斯堡、维也纳广播、英国利物浦爱乐、奥斯陆爱乐、赫尔辛基爱乐、瑞典广播、哥特堡、罗马圣西西里亚等。在亚洲，吕绍嘉持续与台湾各大乐团、香港管弦乐团、NHK、新日本爱乐、首尔爱乐、韩国KBS，以及北京、上海、广州、深圳等地的代表性乐团合作演出。

在歌剧领域上吕绍嘉除了多年来担任德国歌剧院总监所累积的深广剧目与卓著声望外，也应邀客席指挥了诸多世界重要剧院，包括英国国家歌剧院、布鲁塞尔皇家歌剧院、雪梨歌剧院、德国司徒加特、柏林德意志、汉堡、法兰克福歌剧院等。他也曾带领汉诺威国家歌剧院首次在著名的维也纳及爱丁堡艺术节登台，演出德布西的歌剧“裴利亚与梅莉珊”。

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*

Siqi Jing, *Principal*

Simon Luke Brown

Daniel Chang*

Hongbin Chen*

Karri Cheng

Huan Ci*

Shurui Duan+

Boyang Geng

Zimeng Guo°

Shuqi Jiang

Linfeng Li

Jieru Li*

Xingyu Li*

Qianwen Liu

Mingyuan Ma

Mary Palencia°

Lingyun Wang*

Ruoyun Wang

Wanting Yu

Yijia Zhao

Yihe Zhang+

Yawen Zhou

Ke Zhu*

Viola

Haowen Sun, *Co-Principal*

Meitong Liu, *Co-Principal*

Junchi Bai+

Jingzi Chen

Michael Chong

Hungyu Lin*

Zhangjuan Liu*

Ao Peng*

Guangyu Shan

Rui Xu

Cello

Sunny Jin, *Co-Principal*

Yunbei Liu, *Co-Principal*

Anna Fromson-Ho

Cynthia Lei

Hongwenjing Luo

Xinyang Lv*

Mingyin Ma°

Zheyuan Yang

Bass

Yuyao Ji, *Principal*

Xinqi Lin°

Gege Man*

Yunze Wei°

Yi Wu

Fan Yang°

Flute

Diego Acosta

Yulong He

Puleum Kim

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

Stefan Bencic

Danzengyixi

Ryan Shaw

James Tan

William Yee

Yuehan Zhu

Tuba

Uvahraaj Anbarasan

Timpani

Yuze Wu

Wenrui Xie

Percussion

Yuze Wu

Wenrui Xie

Harp

Tongxin Chen

Zhia Chee Chong

*: 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

李现宁, 乐队首席
景思齐, 声部首席
Mary Palencia^o
Simon Luke Brown
陈鸿宾*
程芷晗
慈欢*
段淑芮+
耿博阳
郭子萌^o
江书奇
李洁茹*
李临风
李星宇*
刘茜文
马铭远
王凌云*
王若骥
庾婉婷
张奕禾+
张子提*
赵一甲
周雅雯
朱可*

中提琴

孙浩文, 联合声部首席
刘美彤, 联合声部首席
白骏驰+
陈婧子
单广玉
林虹予*
刘章卷*
彭奥*
徐瑞
庄威豪

大提琴

金艳, 联合声部首席
雷宇, 联合声部首席
Anna Fromson-Ho

刘芸贝
罗洪文卿
吕昕阳*
马铭寅^o
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
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
祐川嵩雄
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

Stefan Bencic
丹增伊西
檀嘉文
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
张家齐

*: 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



Tianjin Juilliard Piano Festival 2024

天津茱莉亚钢琴艺术节
8月4日 — 18日

接受国际知名导师指导
合作知名指挥与职业乐团
体验一流教学设施与表演场地

教学艺术家:

米歇尔·贝罗夫, 巴黎音乐学院
简·伊拉切克·冯·阿尼姆, 维也纳音乐与表演艺术大学
约赫维德·卡普林斯基, 茱莉亚学院
克劳迪奥·马丁内斯-梅纳, 巴塞尔音乐学院;
科隆音乐与舞蹈学院
文龙姬, 约翰霍普金斯大学皮博迪音乐学院
罗南·奥霍拉, 市政厅音乐与戏剧学院
爱娃·波布洛茨卡, 比得哥希音乐学院
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韦丹文, 中央音乐学院
周挺, 上海音乐学院
朱傲文, 天津茱莉亚学院

表演艺术家:

简·伊拉切克·冯·阿尼姆
宋悦云
王羽佳

报名截止日期: 2024年4月1日

扫码了解详情

