

ANTONIO VIVALDI (1678-1741)

The Four Seasons

Violin Concerto No. 1 in E Major, Op. 8, RV 269, "Spring"

- I. Allegro
- II. Largo e pianissimo sempre
- III. Allegro pastorale

Violin Concerto No. 2 in G Minor, Op. 8, RV 315, "Summer"

- I. Allegro non molto
- II. Adagio e piano Presto e forte
- III. Presto

Violin Concerto No. 3 in F Major, Op. 8, RV 293, "Autumn"

- I. Allegro
- II. Adagio molto
- III. Allegro

Violin Concerto No. 4 in F Minor, Op. 8, RV 297, "Winter"

- I. Allegro non molto
- II. Largo
- III. Allegro

Angelo Xiang Yu, Solo Violin

~Intermission~

ASTOR PIAZZOLLA (1921-1992)

Four Seasons of Buenos Aires (Arr. Leonid Desyatnikov)

- I. Verano Porteño, "Summer" (1965)
- II. Invierno Porteño, "Winter" (1969)
- III. Primavera Porteña, "Spring" (1969)
- IV. Otoño Porteño, "Autumn" (1969)

Wei He, Solo Violin

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.

安东尼奥·维瓦尔第 (1678-1741)

《四季》

E大调第一小提琴协奏曲, 作品8, RV 269, "春"

- 1. 快板
- Ⅱ. 始终很轻的广板
- Ⅲ. 田园式的快板

G小调第二小提琴协奏曲, 作品8, RV 315, "夏"

- I. 不太快的快板
- Ⅱ. 柔板及弱 急板及强
- Ⅲ. 急板

F大调第三小提琴协奏曲, 作品8, RV 293, "秋"

- I. 快板
- Ⅱ. 极柔板
- Ⅲ. 快板

F小调第四小提琴协奏曲, 作品8, RV 297, "冬"

- 1. 不太快的快板
- Ⅱ. 广板
- Ⅲ. 快板

干翔, 独奏小提琴

~中场休息~

阿斯托尔·皮亚佐拉 (1921-1992) 《布宜诺斯艾利斯的四季》(改编:列昂尼德·德斯亚特尼科夫)

- I. 夏 (1965)
- Ⅱ. 冬 (1969)
- Ⅲ. 春 (1969)
- IV. 秋 (1969)

何为, 独奏小提琴

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。

ANTONIO VIVALDI The Four Seasons

Vivaldi was an astute judge of his own work – out of literally hundreds of concerti, those few he selected for publication stand out for their consistent quality in comparison with many the workaday compositions that remained unpublished until long after the composer's death. These published concerti were widely influential in their day, notably on J. S. Bach, who transcribed a number for solo keyboard. The set of four violin concerti known as "The Four Seasons" was originally published as part of a larger collection, "The Contest Between Harmony and Invention," Vivaldi's Opus 8. Uniquely, these pieces were accompanied by Italian sonnets (possibly written by Vivaldi himself) that illustrate their content. These pieces of proto-program music were central to the Vivaldi revival of the mid 20th-century and remain his most well-known compositions. All four concerti are cast in the same fast-slow-fast three movement form.

Vivaldi begins his musical year with spring, set in an airy E Major. The concerto's first movement is formally typical, but with unique modifications. Its opening ritornello is unusually song-like, and the solo part's typical virtuosic passagework is replaced by a series of mimetic episodes portraying singing birds, murmuring water, and rustling spring breezes. The concerto's second movement is a sustained arioso that omits the basso continuo to transparent effect. Instead, the solo violin's melody is accompanied by atmospherically murmuring figures in the violins, while the bass line is entrusted to the violas (in the guise of a persistent barking dog.) The final movement is again tuneful rather than virtuosic, and the long pedal points and characteristic compound meter rhythmic profile of its ritornello unmistakably connote a pastoral mood.

Summer, a stormy concerto in g Minor, is perhaps the most striking of the set. Its first movement is remarkably free in form, containing a wide variety of tempi and moods. The languor brought on by a hot summer's day is contrasted with the threat of storm clouds on the horizon, to which a trembling shepherd responds in a passage notable for its modulatory waywardness. The second movement is again an arioso similar in form to that of the preceding concerto, only this time interrupted at intervals by a repeated note figure in quicker tempo evoking distant thunder. In the concerto's final movement, the storm breaks. Perhaps the most well-known thing Vivaldi ever wrote, this music has become the archetypical example of minor-key Baroque string fireworks.

Fall begins with an opening movement not unlike that of the spring concerto, but earthier in tone. A ritornello reminiscent of folk-dance alternates with illustrative solo episodes,

including one in a minor key and slower tempo representing the peasants who have been celebrating the harvest season entering a wine-fueled sleep. The second movement is unique: it consists entirely of a string of frustrated harmonic resolutions ending on a half cadence that prepares the final movement. Also in ritornello form, this third movement is a fanciful representation of a hunt, replete with fleeing quarry and baying dogs.

The final concerto, winter, begins with a striking harmonic progression in staccato eighth notes, traditionally played near the bridge of the string instruments in order to create an icy effect suitable to the subject matter at hand. The second movement is the melodic gem of the entire set, yet another sustained arioso, this time to illustrate a peaceful scene inside by the fireplace on a winter's day. The concerto's final movement returns the listener to the world of ice and snow, ending the work with a thrilling depiction of ferocious winter winds.

安东尼奥·维瓦尔第 《四季》

维瓦尔第对自己的作品有敏锐的判断力。在数百首协奏曲中,他精心选取了少数几首发表。与那些作曲家去世后才问世的普通作品相比,他发表的作品表现出卓越的品质。这些发表作品在很大程度上对其他作曲家产生了影响。其中,值得一提的是,约翰·塞巴斯蒂安·巴赫将维瓦尔第的一些作品改编为键盘独奏曲。小提琴协奏曲《四季》原是出自维瓦尔第的小提琴协奏曲集《和声与创意的尝试》(作品第8号)。维瓦尔第在每首协奏曲前加了一首解释音乐的意大利语十四行诗(可能是维瓦尔第本人所作)。作为维瓦尔第最著名的作品,《四季》在20世纪中期再度引起了人们的关注和重视。《四季》包含四首协奏曲,每首协奏曲有三个乐章,且结构遵循快-慢-快的形式。

在这组协奏曲中,维瓦尔第以E大调第一协奏曲《春》拉开音乐序幕。这首协奏曲的第一乐章保持了经典形式,但也融入了独特的改动。开篇回旋曲歌曲般的韵律令人惊喜,而在独奏部分,原本应展现充满技巧性的乐句却描绘出了鸟儿欢愉歌唱、流水低语和微风轻抚的画面。第二乐章是一段持续而平静的咏叙调,省略了通奏低音,呈现出一种清澈透明的效果。独奏小提琴旋律伴随着呈现出浓厚氛围感的音律,而低音线则由中提琴呈现(好似小狗持续的叫声)。最后乐章再次展现了优美的曲调,而非依赖于技巧性的乐句。通过延续的踏板音和独特的复合节奏模式,回旋曲清晰地营造出了田园般的意境。

《四季》的G小调第二协奏曲《夏》,可能是整套协奏曲中最引人注目的一首。《夏》的第一乐章形式自由,节奏多样,情绪饱满。音乐展现了炎热天气下人们疲倦的感觉,同时也描绘了地平线上风暴云翻滚涌动的画面,这两个场景形成了鲜明的对比。一个节奏多变的片段中描绘了一位颤抖的牧羊人的反应。第二乐章同样是一首咏叙调,与第一协奏曲中的咏叙调形式相似,但这次快节奏的重复音符打断了咏叙调的旋律,如同远方巨响的雷声。在第三乐章中,风暴终于爆发。这首协奏曲可能是维瓦尔第最为著名的音乐作品,即小调巴洛克弦乐作品的典范。

《秋》的第一乐章与《春》类似,只是音调更为朴实。在这一乐章中,交替出现了一段让人想起民间舞蹈的回旋曲和一段具有描述性的独奏。其中一段以小调进行,节奏较慢,传达了农民庆祝丰收季节,陶醉于美食美酒,酣然入梦的情景。第二乐章独具特色,由一系列令人悲伤的和声组成,最后以半终止结束,为最后一个乐章做铺垫。第三乐章同样采用了回旋曲形式,展现了一场奇妙的狩猎场景,淋漓尽致地呈现了猎物的逃离与猎犬的狂吠。

最后一首协奏曲是《冬》,以引人注目的八分音符和声开场。本协奏曲遵循传统,由弦乐器过渡衔接,营造出与主题相呼应的冰冷氛围。第二乐章的旋律是整套协奏曲的精华,以连贯的咏叙调形式描绘冬天壁炉旁的宁静景象。第三乐章将听众带回到冰雪世界,通过震撼人心的音乐效果,生动地呈现了冬日狂风的寒栗,为整部作品画上完美的句点。

ASTOR PIAZZOLLA

Four Seasons of Buenos Aires (Arr. Leonid Desyatnikov)

Despite Argentinean composer Astor Piazzolla's eclectic background (of Italian extraction and partially raised in New York) he eventually became his country's foremost composer of "new tango." As a young man, he played the bandoneon, falling in love with tango and performing with leading ensembles. At the same time, he gravitated towards "serious" composition, studying with Argentina's most celebrated composer, Alberto Ginastera. Having produced a series of promising works, Piazzolla left for Paris to study with the eminent pedagogue Nadia Boulanger. An oft repeated anecdote claims that he initially hid his tangos from her, but on finally hearing one of them she encouraged him to pursue this creative path, recognizing his talent and original voice. While Piazzolla never fully left the classical world behind, he thereafter wrote largely for his own ensembles and maintained close contact with the realms of jazz and popular music, often touring internationally, leading his groups from the bandoneon. Several of his works have become popular in a wide variety of different arrangements, particularly the ubiquitous Libertango.

This work, the Cuatro Estaciones Porteñas, is an unusual hybrid composition. While it is based largely on works by Piazzolla originally composed for his own tango quintet, it does not consist purely of Piazzolla's music. The tangos on which this piece is based were substantially rearranged by the Russian composer Leonid Desyatnikov for violin and strings, bringing the work into closer contact with Vivaldi's celebrated work, with which it shares a seasonal theme. It is in this version that the music has become popular during recent years. During the process of re-composition, Desyatnikov followed his postmodern leanings and worked quotations from each of Vivaldi's concerti into the appropriate season, sometimes no more than a suggestion, others quite extensive. This unusual process perhaps accounts for the work's formal laxity, but this is more than made up for by the music's tunefulness and infectious rhythmic energy. Desyatnikov places the seasons out of order, and even suggests their possible performance interpolated between Vivaldi's concerti.

阿斯托尔·皮亚佐拉 《布宜诺斯艾利斯的四季》(改编:列昂尼德·德斯亚特尼科夫)

阿斯托尔·皮亚佐拉是阿根廷作曲家,经历非常丰富(出生于意大利,在纽约长大),创立了"新探戈音乐"乐派。年轻时,他演奏过班多钮手风琴,迷恋上了探戈音乐,并与多个知名乐团一起表演。与此同时,他开始向更"严肃"的作曲方向发展,并师从阿根廷最杰出的作曲家阿尔伯托·希纳斯特拉。皮亚佐拉在创作了一系列作品之后,获得作曲界的瞩目,并有机会前往巴黎,拜师著名音乐教育家娜迪亚·布朗热,继续深造。有一则轶事经常被提起:皮亚佐拉起初向布朗热隐瞒了自己的探戈音乐作品。然而,当布朗热听到他的一首探戈音乐时,被皮亚佐拉的天赋和独创才华所震撼,于是鼓励他走上这条创作之路。虽然皮亚佐拉从未完全离开过古典音乐领域,但自那以后,他更专注于为自己的乐团创作,并与爵士乐和流行音乐领域保持着密切接触。他经常进行国际巡演,以班多钮手风琴演奏带领着乐团,为观众呈现出令人难忘的音乐体验。他的众多作品(尤其是《自由探戈》),因丰富多样的编曲风格,获得了广泛的赞誉与喜爱。

《布宜诺斯艾利斯的四季》是一部独具特色的作品,融合了多种音乐元素。本部作品很大程度上源于皮亚佐拉最初为探戈五重奏而创作的作品,但并不完全由皮亚佐拉创作而成。探戈音乐的元素经过俄罗斯作曲家列昂尼德·戴西亚特尼科夫的巧妙改编,以小提琴和弦乐的形式呈现。精妙的再创使此曲与维瓦尔第的名作建立了紧密联系,两部作品都以季节作为主题。改编版本近年来广受欢迎。在重新编曲过程中,戴西亚特尼科夫秉持自己的后现代倾向,将维瓦尔第每一首协奏曲中的乐句巧妙引用到对应的季节中,有时是稍稍引用,有时则是广泛地借用。这或许是这部作品形式过分自由的原因,不过,音乐调性和具有强烈感染力的节奏很好地弥补了这种不足。戴西亚特尼科夫重新编排了四季的顺序,甚至建议在维瓦尔第的协奏曲之间穿插演奏。

Meet the Ensemble 乐团介绍

Tianjin Juilliard Ensemble

The Tianjin Juilliard Ensemble is a world-class mixed-instrument collective, showcasing the esteemed faculty of The Tianjin Juilliard School. Serving as the resident ensemble of the school, this group comprises some of the globe's most accomplished classical musicians, including solo artists and former members of acclaimed chamber groups and top orchestras spanning North America, Europe, and Asia. Bringing together their diverse talents, these performers craft concerts that weave through their international backgrounds, offering programs that are both dazzling and intellectually stimulating. The Ensemble encompasses a range of instruments, from strings and winds to brass, harp, percussion, and piano, allowing for flexible programming that spans both small and large ensemble repertoire. As one of the most exciting emerging ensembles in China, the Tianjin Juilliard Ensemble commenced its inaugural season in 2019 with performance tours in China and South Korea, complemented by 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。

Meet The Guest Artists

QingXin Ensemble

Founded in 2021, QingXin Ensemble (QXE) is a self-operated, professional chamber music ensemble in China primarily comprised of outstanding alumni from The Juilliard School in Tianjin and New York. As one of the pioneers in creatively reshaping the artistic landscape, QingXin is a testing ground for young artists to experiment with the outworking of their artistic passions.

In the 2022-2023 concert season, QXE launched its inaugural concert season, "Soundscape of History & Modernity" in collaboration with Tianjin Anglican Art Centre, and presented more than twenty performances and events in different parts of China with a particular emphasis on community outreach and special programming. In 2022, QXE established a partnership with The Tianjin Juilliard School, exploring in-depth artistic exchanges and collaborations in performance, teaching, and community outreach activities. Throughout the 2022-2023 season, QXE actively participated in the school's performances and engaged in various educational events, and was featured in the Summer Davos' opening and closing ceremony and Tianjin Juilliard Piano Festival. In the 2023-2024 season, QXE continues to actively engage in performances and community outreach activities at The Tianjin Juilliard School, as well as collaborating with the National Center for the Performing Arts Orchestra (NCPAO).

"QingXin" refers to "Young Heart" in Chinese, and QXE's mission is to actively engage with the community and deliver the highest caliber performances. Being a member of the ensemble, one will not only have opportunities to perform, but also to engage in artistic planning, community outreach, and administrative responsibilities. A collective of creative souls, QXE hopes to build a bridge between communities, presenting a beautiful intertwining of the essence of various cultures to audiences in Asia and abroad.

Violin

Ke Karl Zhu, *Co-Principal*Yujie Molly He, *Co-Principal*Huan Ci
Siqi Jing*
Xingyu Li
Qianwen Liu*
Ruoyun Wang*
Yijia Zhao*

Viola

Zhangjuan Liu, *Co-Principal* Peng Ao, *Co-Principal* Boshen Li

Cello

Yunbei Liu*, *Principal* Katarina Elise* Xinyang Lv

Double Bass

Gege Man, *Principal* Yuyao Ji*

Harpsichord Chang Wang

 ^{*} Tianjin Juilliard School Graduate Student Arranged in alphabetical order

特邀艺术家介绍

青心室内乐团

青心室内乐团成立于2021年, 主要由纽约茱莉亚学院和天津茱莉亚学院的优秀毕业生组成, 致力于深度挖掘音乐家的社会职能, 传递新一代音乐家演奏理念。

在2022-2023乐季,青心室内乐团与百年建筑安里甘艺术中心合作,成功举办了多场乐季音乐会。此外,青心以社区公益、特别策划两个板块为轴,于天津、北京及上海等地,呈现共计二十余场高质量的演出及活动。2022年秋季,青心室内乐团与天津茱莉亚学院宣布缔结合作关系,双方在演奏、教学和驻院活动等方面达成深入交流与合作;2022-2023期间,青心深度参与了学院的系列演出,并积极参与各项公益讲座及社区活动;2023年暑期,青心受邀参与夏季达沃斯开幕及闭幕式演出,并助力天津茱莉亚学院首届钢琴艺术节。2023-2024乐季,青心将继续深度参与天津茱莉亚学院的学术演出及社区活动,并携手国家大剧院管弦乐团呈现专场音乐会。青心计划与多方开展丰富的艺术合作,全面展现年轻艺术家的风采。

"青心"——初心常在,艺术长青。青心汇聚了一众具有国际视野的年轻人,怀揣着对艺术的赤诚之心,以合作艺术探索无边音乐。通过持续策划并呈现高质量且具有创新性的艺术演出,青心室内乐团不仅立志于打造国际一流的室内乐团,更希望成为年轻音乐家的筑梦基地。乐团从乐季策划到演出宣传再到日常运营,均由乐团成员独立完成,希望这一有益尝试逐步创建青心良好的生态与氛围。在年轻音乐家迈向职业生涯的过程中,青心将给予他们大力支持,为音乐家们提供不一样的舞台和视角,完善音乐家的社会职能。遵循艺术家引领社会的理念,乐团鼓励年轻艺术家走入社区,积极参与音乐普及及公共教育——搭建沟通桥梁,与各类教育院校展开合作,进行艺术知识普及与音乐演奏分享;或深入社区,访问当地图书馆、社区老人院,让乐音跨越时间及空间,实现"以音乐为媒,以空间会友"。

小提琴

朱可, *联合声部首席* 何宇洁, *联合声部首席*

慈欢 景思齐*

京忠介で

刘茜文* 王若赟*

赵一甲*

中提琴

刘章卷, *联合声部首席* 彭奥, *联合声部首席*

李博深

大提琴

刘芸贝*, *声部首席* 卡特琳娜·伊莉斯*

吕昕阳

低音提琴

满格格, *声部首席* 纪宇谣*

羽管键琴

^{*} 天津茱莉亚学院研究生 按照姓氏拼音/西方姓氏首字母顺序进行排列