

# Tianjin Juilliard Orchestra Concert

Ken Lam, Conductor

## 天津茱莉亚管弦乐团音乐会

林敬基, 指挥

2024/4/14 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, April 14, 2024, 15:00 Tianjin Juilliard Concert Hall

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SILVESTRE REVUELTAS  
(1899-1940)

*Sensemaya*

CARL NIELSEN  
(1865-1931)

Concerto for Clarinet and Orchestra, Op. 57  
**Jue Mei\***, Clarinet

~Intermission~

HOWARD HANSON  
(1896-1981)

Symphony No. 2 in D-flat Major, Op. 30, "*Romantic*"  
I. Adagio – Allegro moderato  
II. Andante con tenerezza  
III. Allegro con brio

\* Winner of the 2023-24 Tianjin Juilliard Concerto Competition

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4月14日, 星期日, 15:00 天津茱莉亚音乐厅

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西尔维斯特里·雷维尔塔斯  
(1899-1940)

《森赛玛雅》

卡尔·尼尔森  
(1865-1931)

协奏曲——为单簧管与乐队而作, 作品 57  
梅珏\*, 单簧管

~ 中场休息 ~

霍华德·汉森  
(1896-1981)

降 D 大调第二交响曲, 作品 30, “浪漫”  
I. 柔板 - 中庸的快板  
II. 温柔的行板  
III. 充满活力的快板

\* 2023-24 天津茱莉亚协奏曲比赛获胜者

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。

## SILVESTRE REVUELTAS

### *Sensemaya*

The tragically short-lived Silvestre Revueltas was probably Mexico's most promising composer of early 20th century. The music he left behind ingeniously combines elements of both Stravinskian neo-primitivism and neo-classicism with elements of Latin American culture. His most celebrated work, *Sensemaya*, leans strongly towards the former, owing an obvious debt to *The Rite of Spring*. The music's specific tone, however, is all Revueltas's own, and is inextricably bound up with its particular program. This program comes from a poem by the Cuban writer Nicolás Guillén depicting the ceremonial sacrifice of a snake in Afro-Cuban folk religion (obviously paralleling the action of Stravinsky's ballet). Revueltas transformed the poem's repeated refrain of *Mayombe-bombe-mayombé* directly into his work's menacing 7/8 rhythmic ostinato. *Sensemaya* also makes uncanny use of specific orchestral colors that fix the work's scene in the listener's mind: the sinuous undulations of the bass clarinet, the bassoon's devious staccato, the strain of the tuba's high solo. The ostinato driven form unfolds in waves of building energy, each subsiding only to be exceeded in intensity by the next, finally culminating in a clangorous outburst of terrifying energy that might give Stravinsky a run for his money.

### 西尔维斯特里·雷维尔塔斯 《森赛玛雅》

西尔维斯特里·雷维尔塔斯或许是20世纪初墨西哥最有前途的作曲家，他的一生是短暂而悲剧性的。在他留存于世的音乐作品中，我们听到了斯特拉文斯基新原始主义和新古典主义的熏陶，同时又镌刻了拉丁美洲文化的烙印。作为雷维尔塔斯最负盛名的作品，《森赛玛雅》明显受到了斯特拉文斯基《春之祭》的影响，但从具体的声调来看，这首作品却有着作曲家本人的特色，这与作品特别的音乐规划密不可分。《森赛玛雅》的灵感来自一首诗，作者为古巴作家尼古拉斯·纪廉，诗中描绘了非洲古巴民间的一种仪式（这显然是对斯特拉文斯基的芭蕾舞曲《春之祭》中情节的致敬）。雷维尔塔斯将诗中反复出现的“Mayombe-bombe-mayombé”直接运用到其作品之中，成为震撼人心的7/8节拍的固定音型。此外，作曲家别具匠心地运用管弦乐色彩的丰富，将声音风貌深深地烙印在听众的脑海之中：高低起伏的低音单簧管潺潺而来，时而断奏的大管狡黠跳跃，高音独奏的大号充满张力。作品采用以固定音型为特色的形式，如同默默积蓄力量的汹涌波涛，一浪更比一浪高，最终力量积蓄到极致，爆发出激昂的华彩乐章，甚至可以和斯特拉文斯基的作品相媲美。

## CARL NIELSEN

### Concerto for Clarinet and Orchestra, Op. 57

The Danish composer Carl Nielsen occupied a unique position in late 19th and early 20th century music. He was disinclined toward both the inflated Romanticism of the Austro-German composers of the era and to the sensuous “impressionism” of the French. Instead, his music seems to have side-stepped the attention-grabbing newness of various modernist trends and reached back to the deeper and thus more uncanny strangeness of late Beethoven, rough-edged and bare-boned. This inclination only intensified as Nielsen matured, making experiments with polytonality and progressive key schemes. This clarinet concerto is one of his last works, and along with the sixth symphony marks the endpoint of this stylistic evolution. Even its orchestration is bizarre: the piece is scored for only strings, pairs of horns and bassoons, and a single prominently featured snare drum. In addition, this concerto intensifies the traditional dramatic opposition between soloist and orchestra to an almost ludicrous degree, the bipolar solo clarinet part sometimes seeming to torment the group, sometimes seeming to struggle to break free. The work’s four main sections are played without break, essentially forming a single continuous movement.

The first section’s principal theme takes the unlikely form of a fugato, and fugal elements (particularly strettos) continue to inform its subsequent unfolding. Although the music initially departs from F Major, elements foreign to the key are asserted as early as the third bar. A second subject follows, featuring the composer’s characteristic flattened seventh degree. This music is calmer but never really achieves repose due to the soloist’s repeated interjections. These two elements are then combined and developed in oppositional fashion, including during a cadenza for the soloist, but neither is ever fully reprised, and the concerto’s first section ends on a note of irresolution. The second section is an adagio that begins with a theme for the bassoons and horn pitting E Major directly against the distantly related key of C Minor. Out of this unsettled polytonal cantilena breaks a truly grotesque scherzando, which then subsides in turn into broken, questioning recollections of the adagio theme. The concerto’s third main section begins as a sort of placid intermezzo, or perhaps a slow waltz, but once again breaks into hysterics at the prodding of the gadfly-like solo clarinet, abetted by the insistent snare drum. Eventually the music disintegrates altogether into yet another cadenza, which leads to another brief adagio, the only real moment of tenderness in the work. The concerto’s short final section is a kind of epilogue: after an initial burst of manic energy, the music soon loses its way in various tangled recollections, only to resolve unexpectedly back into the F Major of its opening bars, finally achieving a measure of tranquility, or perhaps merely exhausted resignation.

### 卡尔·尼尔森

#### 协奏曲——为单簧管与乐队而作，作品 57

丹麦作曲家卡尔·尼尔森在19世纪末、20世纪初的音乐史上占据着独特的地位。他既没有受到备受当时的德奥作曲家推崇的浪漫主义的影响，也没有受到追求感性的法国“印象主义”的影响。他的音乐似乎在有意回避当时现代派趋势的吸引，回溯过去，致敬前辈贝多芬的晚期作品。尼尔森的音乐语言苍劲而怪诞，圆浑而拙朴。后来，尼尔森不断在多调性和渐进调性方面做出尝试，其风格也变得更加突出。这首单簧管协奏曲是他的晚期作品之一，与第六交响曲一起被誉为其风格发展的顶峰之作。即使在管弦乐编排上，单簧管协奏曲也有其独到之处：作品仅由弦乐器、双圆号、巴松管和一个独奏军鼓演奏而成。此外，单簧管协奏曲将独奏家与管弦乐之间的传统戏剧性对抗推向了近乎荒谬的程度，其中的单簧管独奏仿佛在两个极端之间来回拉扯，有时好像在折磨整个乐团，有时又似乎在努力挣脱牢笼。作品由不间断演奏的四个主要部分组成，共同形成一篇连贯的乐章。

第一部分的主旋律出人意料地采用赋格曲式，让赋格元素（尤其是加速段）成为推动乐思发展的重要手段。尽管最开始偏离了F大调，但是在第三小节时就开始引入与音调对立的元素。紧随其后的是第二种主旋律，以尼尔森独特的降七级音为特征，让音乐更为平和，但由于独奏的反复插入，使得音乐从未真正归于平静。之后，降七级音和独奏开始融合，然后走向对立，这其中包括独奏的华彩乐段，但无论是降七级音还是独奏都没有出现重奏，作品的第一部分在不确定中迎来尾声。第二部分为慢板乐章，以巴松管和圆号为第一种主旋律，让E大调和C小调遥相呼应，采用多调性创作，音乐抒情欢快，怪诞谐谑的乐曲穿插其间，然后逐渐过渡到弥漫着颓废、质疑的慢板主旋律。第三部分以平静的间奏曲开始，或许是一支慢舞曲，但在咄咄逼人的独奏单簧管和连绵不断的小军鼓的刺激下，再次进入一种近乎歇斯底里的爆发。最终，音乐解体重构成另一个华彩乐段，然后过渡到另一个简短的慢板乐章，是这首协奏曲仅有的真正的温柔时刻。作为终章的第四部分如同结语般简短有力：乐曲以狂热的爆发开始，之后很快迷失在光怪陆离的回忆之中，然后出人意料地重回乐曲开头的F大调，最终归于宁静，亦或是极度疲惫之后的顺从。

## HOWARD HANSON

### Symphony No. 2 in D-flat Major, Op. 30, "*Romantic*"

Despite a prominent position at the helm of one of his country's major conservatories, the American composer Howard Hanson held himself somewhat apart from the French influenced strain that became a kind of national mainstream style during the mid-twentieth century. (That mainstream, in a word, was the Boulangerie, the former students of Nadia Boulanger). Hanson's pedagogical line extended instead directly back to American composers of the 19th century, essentially Romantic rather than Neo-Classical. His second symphony's subtitle, "Romantic," which it shares with Bruckner's fourth, reveals Hanson to have been quite conscious in asserting this lineage and stylistic inclination. What the music lacks in formal dynamism is more than made up for in tunefulness, harmonic color, and sturdiness of sonority, making this his most popular work.

The symphony's first movement is relatively conventional in form, taking as its model the Romantic era sonata form with free-standing lyrical second theme. After an introduction based on a gradually expanding ostinato, the movement's principal theme is announced by a vigorous fanfare in the horns. The "big tune" second subject that follows (really more of a double theme, a duet for horn and strings) is familiar to all alumni of the Interlochen Center for the Arts, which has adopted it as a sort of institutional anthem. After a relatively placid development section, the big tune returns to end the movement. The second movement's straightforward ternary structure opens with another gorgeously lush theme that is temporarily driven off course by a return of the first movement's opening ostinato. The contrasting central section unexpectedly takes the form of a premature reprise of the previous movement's big tune. The symphony's finale opens with the work's first real fast music. This, however, is short-lived, and is quickly followed by another lyrical second subject. This ends on a questioning note and leads to a development full of heroically swaggering syncopations. A mélange of themes reprised from the first movement culminates with yet another forceful restatement of the opening movement's big tune, overwriting the expected recapitulation and fully revealed as a motto theme to unify the entire symphony.



### 霍华德·汉森

#### 降 D 大调第二交响曲，作品 30，“浪漫”

二十世纪中期，法式旋律逐渐成为美国音乐界的主流趋势。当时，美国作曲家霍华德·汉森担任美国一所著名音乐学院的校长，但他却与这种趋势保持距离（这种趋势可以用一个词概括，“Boulangerie”，即娜迪亚·布朗热学生们常用的作曲手法）。相比于新古典主义，汉森的教学理念与19世纪美国作曲家的理念更加一脉相承，以浪漫主义为主。他的第二交响曲的副标题便是“浪漫”，与布鲁克纳的第四交响曲的标题相同，这说明了汉森对这种音乐传统和风格的偏好以及深刻的认识。尽管这部作品在形式上非常稳健，但旋律优美、和声多彩、音响坚实，使之成为汉森最受欢迎的作品。

作品的第一乐章在形式上相对传统，以浪漫主义时代的奏鸣曲式为模板，同时有着独立、抒情的第二主题。以逐渐扩展的固定音型为引子，交响曲的主旋律由圆号所奏出的嘹亮凯旋乐引出，紧随其后的“大曲调”为第二主题（更像是一个由圆号和弦乐二重奏的对话）。想必这段旋律对于因特劳肯艺术学院的校友来说并不陌生，因为它早已成为了艺术学院的院歌。在相对平静的展开部之后，“大曲调”回归，为这一乐章画上了句号。第二乐章采用直白的三段式，开曲气氛同样华丽绚烂，却被再次出现的第一乐章开头的固定音型打断，戛然而止。随之而来的中间部分与之形成鲜明对比，第一乐章的“大曲调”出人意料的再现了。交响曲的终曲以全曲第一段真正的快速乐段开篇，但很快就迎来了另外一个抒情第二主题，这一主题以疑问式音符结束，音乐也就此进入了气势恢宏的切分音乐段展开部。随后，第一乐章的主旋律一一再现，交响曲终于在“大曲调”又一次有力的回归时走向尾声，这恢弘的时刻覆盖了本该在此的再现部，将这部作品汇合成为了一个统一的整体，让主题得以升华。

## Jue Mei



Jue Mei is currently a first-year graduate student majoring in Instrumental and Orchestral Studies at The Tianjin Juilliard School. He started learning the clarinet with Xiangyu Zhou at the age of 12. Mei subsequently went to the United States to pursue his studies at the Interlochen Arts Academy and obtained his bachelor degree from the Manhattan School of Music under the tutelage of clarinetist and educator, Charles Neidich.

## 梅珏

梅珏，现就读于天津茱莉亚学院研究生一年级，自12岁开始跟随周相宇学习单簧管，后赴美国因特拉肯艺术学院学习随后考入纽约曼哈顿音乐学院，曾师从世界著名单簧管演奏家、教育家，查尔斯·尼迪什。

# 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随跟随大卫·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

Simon Luke Brown, *Co-Concertmaster*

Yijia Zhao, *Co-Concertmaster*

Mingyuan Ma, *Principal*

Daniel Chang\*

Karri Cheng

Huan Ci\*

Boyang Geng

Zimeng Guo°

Chengzhuo Jiang\*

Shuqi Jiang

Siqi Jing

Minseon Jung\*

Jieru Li\*

Linfeng Li

Qianwen Liu

Meng Meng\*

Mary Palencia°

Ruoyun Wang

Lingqun Yang\*

Wanting Yu

Liu Zhang°

Lingxi Zhao\*

Yawen Zhou

Ke Zhu\*

### Viola

Michael Chong, *Co-Principal*

Haowen Sun, *Co-Principal*

Jingzi Chen

Meitong Liu

Zhangjuan Liu\*

Ao Peng\*

Guangyu Shan

Rui Xu

Youran Zhang\*

### Cello

Sunny Jin, *Co-Principal*

Cynthia Lei, *Co-Principal*

Yunbei Liu, *Co-Principal*

Anna Fromson-Ho

Hongwenqing Luo

Xinyang Lv\*

Mingyin Ma°

Zheyuan Yang

### Bass

Yuyao Ji, *Co-Principal*

Yi Wu, *Co-Principal*

Xinqi Lin°

Gege Man\*

Yunze Wei°

Fan Yang°

### Flute

Diego Acosta

Puleum Kim

Viktoriya Klyukina

Yi Luo

Yucheng Zhang

### Oboe

Ruotong Fan

Yongqi Lu

Yangkun Lv

Taysia Petersen

### Clarinet

Yifei Huang

Bingzhi Wang

Wenxuan Zhang

Xiangyu Zhou°

### Bassoon

Mingze Li

Meng Song

Takao Sukegawa

Xingzhi Yang

### Horn

Yung-Shan Hsieh

Yan Liang Lee

Jiapeng Li

Zuoxuan Li

Amir Sharipov

Boxuan Zhang

Zhiyang Zhou

### Trumpet

Hui Ping Lau

Supamongkol Naw

Binh Phan

Binghan Zhou

### Trombone

Stefan Bencic

Ryan Shaw

James Tan

Xingjun Wang

William Yee

Yuehan Zhu

### Tuba

Uvahraaj Anbarasan

### Timpani

Yuze Wu

Wenrui Xie

### Percussion

Jiyoung Kim\*

Xuanhan Wang\*

Yuze Wu

Wenrui Xie

### Harp

Zhia Chee Chong

### Piano

Leah Li

### Celesta

Yizhen Chen

\* : Guest Player

° : Continuing Education

+ : TJCM Student

ˆ : Resident Faculty

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

Simon Luke Brown, 联合乐队首席

赵一甲, 联合乐队首席

马铭远, 声部首席

Mary Palencia<sup>o</sup>

程芷晗

慈欢<sup>\*</sup>

丁珉琬<sup>\*</sup>

耿博阳

郭子萌<sup>o</sup>

姜成卓<sup>+</sup>

江书奇

景思齐

李洁茹<sup>\*</sup>

李临风

刘茜文

孟萌<sup>\*</sup>

王若贇

杨玲群<sup>+</sup>

庾婉婷

张柳<sup>o</sup>

张子提<sup>\*</sup>

赵零希<sup>\*</sup>

周雅雯

朱可<sup>\*</sup>

### 中提琴

庄威豪, 联合声部首席

孙浩文, 联合声部首席

陈婧子

单广玉

刘美彤

刘章卷<sup>\*</sup>

彭奥<sup>\*</sup>

徐瑞

张悠然<sup>\*</sup>

### 大提琴

金艳, 联合声部首席

雷宇, 联合声部首席

刘芸贝, 联合声部首席

Anna Fromson-Ho

罗洪文卿

吕昕阳<sup>\*</sup>

马铭寅<sup>o</sup>

杨哲远

### 低音提琴

纪宇遥, 联合声部首席

吴奕, 联合声部首席

林心琪<sup>o</sup>

满格格<sup>\*</sup>

魏昀则<sup>o</sup>

杨帆<sup>o</sup>

### 长笛

Diego Acosta

金青清

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

王炳植

张文轩

周相宇<sup>^</sup>

### 巴松管

李明泽

宋萌

祐川嵩雄

杨星之

### 圆号

Amir Sharipov

李嘉鹏

李彦樛

李祚轩

谢咏珊

张柏轩

周智阳

### 小号

Supamongkol Naw

刘卉平

潘青平

周炳含

### 长号

Stefan Bencic

檀嘉文

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

金智英<sup>\*</sup>

王煊涵<sup>\*</sup>

吴雨泽

谢汶睿

### 竖琴

张家齐

### 钢琴

李艳

### 钢片琴

陈懿臻

<sup>\*</sup>: 客座演奏家

<sup>o</sup>: 继续教育

<sup>+</sup>: 天津音乐学院学生

<sup>^</sup>: 常驻教师

按照姓氏拼音/西方姓氏  
首字母顺序进行排列

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