

Tianjin Juilliard Orchestra

Ken Lam, Conductor

天津茱莉亚管弦乐团音乐会

林敬基，指挥

2024/5/5 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, May 5, 2024, 15:00 Tianjin Juilliard Concert Hall

WILLIAM WALTON
(1902-1983)

Cello Concerto (1957)
I. Moderato
II. Allegro appassionato
III. Tema ed improvvisazioni
Yunbei Liu*, Cello

~Intermission~

JOHANN SEBASTIAN BACH
(1685-1750)

Fantasia and Fugue in C Minor, BWV 537 (trans. Edward Elgar)

BENJAMIN BRITTEN
(1913-1976)

The Young Person's Guide to the Orchestra, Op. 34 (1945)
Theme: Allegro maestoso e largamente
Variation A: Presto
Variation B: Lento
Variation C: Moderato
Variation D: Allegro alla marcia
Variation E: Brillante: alla polacca
Variation F: Meno mosso
Variation G: Lusingando
Variation H: Cominciando lento ma poco a poco accel. al Allegro
Variation I: Maestoso
Variation J: L'istesso tempo
Variation K: Vivace
Variation L: Allegro pomposo
Variation M: Moderato
Fugue: Allegro molto
Katherine Chu, Narrator

* 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5月5日, 星期日, 15:00 天津茱莉亚音乐厅

威廉·沃尔顿
(1902-1983)

大提琴协奏曲 (1957)

- I. 中板
- II. 热情的快板
- III. 主题与即兴

刘芸贝*, 大提琴

~ 中场休息 ~

约翰·塞巴斯蒂安·巴赫
(1685-1750)

C小调幻想曲与赋格, BWV 537

(改编: 爱德华·埃尔加)

本杰明·布里顿
(1913-1976)

青少年管弦乐团指南, 作品34 (1945)

主题: 庄严而宽广的快板

变奏A: 急板

变奏B: 缓板

变奏C: 中板

变奏D: 进行曲风格的快板

变奏E: 辉煌的: 波拉卡风格

变奏F: 稍慢

变奏G: 迷人的

变奏H: 开始很慢但逐渐加快. 快板

变奏I: 庄严的

变奏J: 同样速度

变奏K: 活板

变奏L: 辉煌的快板

变奏M: 中板

赋格: 很快的快板

朱蕙心, 讲述者

* 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。

WILLIAM WALTON Cello Concerto (1957)

Although he was as a young man a sort of *enfant terrible*, William Walton found his voice as a mature composer in the combination of romantic lyricism with the colorful harmonies and rhythmic edge of early twentieth-century modernism. By the time he composed this cello concerto in 1956, Walton was a very conservative composer indeed, completely refusing any stylistic compromise with what must have seemed to him like powerful current trends, instead holding himself up on his Italian island, where he continued to produce a series of exquisitely refined masterpieces at his usual painstaking rate. More introspective in comparison with Walton's previous concerti for violin and viola, the cello concerto reaches new heights of thematic economy and concentration.

Like Walton's other concerti, this one begins with a lyrical slow movement. Its long theme unfolds over an accompaniment evoking the sound of a mysterious ticking clock, permeated by the constant slippage between major and minor. This harmonic quirk pervades the entire movement, filling the music with nostalgic melancholy. The concerto's central fast movement is a kind of biting scherzo, full of Walton's signature rhythmic energy. The cello soloist, never silent for more than a few bars, is occupied with virtuosic fireworks throughout. At the same time, the orchestra's music is skillfully composed to be both transparent so as not to cover the soloist and bursting with phantasmagoric orchestral color. The final movement is a kind of theme and variations, although its atypical nature is hinted at by Walton's decision to designate the variations a series of "improvisations." Each of these is preceded by a cadenza for the soloist. While the theme and most of the variations are slow, a central "toccata" for the orchestra without soloist briefly returns the music to the second movement's breakneck tempo. After a rhapsodic variation for the cello alone, the movement's coda brings the soloist and orchestra back together, gradually easing into a reprise of the first movement's opening theme. After one last gorgeous flowering into a radiant C major, the music slowly dies away, the concerto ending with the ticking clock of the opening gradually faltering into silence.

威廉·沃尔顿

大提琴协奏曲 (1957)

威廉·沃尔顿在青年时期就展现出卓越的才华，有很多标新立异的创新。但作为技术成熟的作曲家，他将浪漫抒情主义与二十世纪初多样化的和弦以及节奏感强烈的现代主义相结合，并从中找到了自己的音乐创作风格。当1956年创作这首大提琴协奏曲时，沃尔顿实际上展现出非常保守的作曲风格。他坚持自己的音乐风格，完全拒绝向潮流趋势妥协。因此，他选择隐居在意大利的小岛上，辛勤地创作出了一系列精致细腻的杰作。与沃尔顿先前创作的小提琴和中提琴协奏曲相比，这首大提琴协奏曲更加内敛。在乐曲中，主题被升华到了新的高度，并且全曲体现出了更加紧凑的结构。

与沃尔顿的其他协奏曲一样，这首大提琴协奏曲也以抒情的慢板乐章开始。乐曲的主题较为绵长，映衬在伴奏之中，令人联想起神秘的钟表滴答声，持续在大调和小调之间游移。这种和声特质贯穿整个乐章，使音乐充满了怀旧的忧伤。而协奏曲中间的快板乐章则是俏皮的诙谐曲，充溢着沃尔顿标志性的节奏活力。除了偶然的少许间歇，大提琴独奏家持续演绎旋律，呈现出精湛而让人难忘的技巧和表现力。同时，巧妙构思的音乐不仅清晰透明，能让独奏演奏者大放异彩，又充满了梦幻般的管弦乐色彩。最后一个乐章采用主题与变奏的形式。沃尔顿独具匠心，以一系列“即兴”演奏填充变奏。在每个变奏之前，都展示了独奏者的华彩乐段。尽管主题和大部分变奏较为缓慢，但中部的托卡塔曲由整个乐队共同演奏，没有独奏，让音乐短暂回荡着第二乐章中极快的节奏速度。在大提琴狂想式的变奏后，独奏者与管弦乐队在乐章尾声汇聚，缓缓重演了第一乐章的开场主题。在经历了最后一次绚烂的C大调演绎后，旋律慢慢消退。在开头滴答声的烘托下，协奏曲渐入尾声，音乐逐渐平息。

JOHANN SEBASTIAN BACH

Fantasia and Fugue in C Minor, BWV 537 (trans. Edward Elgar)

Bach's Fantasia and Fugue in C Minor (BWV 537) is, by the standards of the composer's organ works, relatively small in scale. The introductory fantasia, while freer in design than the fugue that follows, also unfolds with contrapuntal imitation as its driving principle. An initial subject unfolds in imitation over a portentous pedal point, and after the music reaches its first cadence a new subject in sighing eighth notes receives its own complete imitative treatment. Each of these two themes then receives a counter-exposition, with the second subject treated to an elaborate imitation by inversion. Increasing rhythmic motion drives the music to a Phrygian half cadence that serves to prepare the fugue. This fugue's first subject is a rather plodding affair in quarter notes that is quickly enlivened by the syncopation of the accompanying voices and the inimitable richness of Bach's contrapuntal writing. The fugue's section subject, nothing more than an ascending chromatic tetrachord, sticks in the ear even more easily than the first. Although the two subjects might be fitted together easily, they are never combined into a double fugue, the first subject returning by itself more or less as before, making it probable that the work was unfinished by Bach and instead completed by his student Johann Krebs, whose manuscript is the piece's only surviving source.

Despite being an autodidact, Edward Elgar was, along with Richard Strauss, one of the true virtuosos of the Late Romantic orchestra at its illustrious height. This orchestration of Bach's music in fact had its origins in a proposed collaboration with his German colleague, but Elgar ending up completing the work on his own. Predating any modernist notions of "performance practice" or textual fidelity, Elgar's arrangement is a bold and sincere reading of the piece through his own opulent color palate. His transcription of the fugue is particularly uninhibited, full of additional lines and colorful flourishes that bring the music's forbidding contrapuntal austerity vividly to life.

约翰·塞巴斯蒂安·巴赫

C小调幻想曲与赋格, BWV 537 (改编: 爱德华·埃尔加)

按照作曲家的管风琴作品标准, 巴赫的《C小调幻想曲与赋格》BWV 537是相对短小的。幻想曲引子的构思比随后的赋格曲更为自由, 但同样以对位音乐作为主导原则。第一个主题以乐句重复的方式呈现, 融合了显眼的踏板音。随着音乐迈向第一个终止式, 新的主题以叹息般的八分音符重复演绎。随后, 这两个主题各自进入一个对应的呈示部。其中, 第二主题以精心模仿的转位呈现。随着节奏逐渐增强, 音乐步入弗里吉亚调式半终止音, 为赋格曲的展开做准备。赋格的第一个主题以四分音符呈现, 节奏沉重而缓慢, 但随即展开的伴奏声部切分音和巴赫对位音乐丰富的乐句反复为乐曲注入了活力。赋格第二个主题只展现了上升半音四和弦, 相较于第一个主题, 能让听众印象更深刻。尽管这两个主题可以轻易融合, 却从未被编织成双重赋格。第一个主题在一定程度上自我重复, 这或许说明巴赫未能将这首作品完成。据称, 这首作品很可能是巴赫的学生约翰·克雷布斯完成的, 他的手稿是目前这首作品仅存的文献资料。

虽然爱德华·埃尔加主要靠自学成才, 但他与理查德·施特劳斯一样, 皆为后浪漫主义时期管弦乐队辉煌时代的音乐大师。巴赫的这首管弦乐曲实际上源自埃尔加与其德国同行的合作, 不过埃尔加最终独立完成了这部作品。埃尔加的改编手法早于“演奏实践”或文本忠实等现代主义概念的改编手法, 他通过华丽的表达, 大胆而真挚地诠释了这首乐曲。他对赋格曲的改编尤为自由灵动, 诠释了旋律线条和音乐的绚丽多彩, 生动地展现了音乐中令人望而却步的对位风格的朴素之美。

BENJAMIN BRITTEN

The Young Person's Guide to the Orchestra, Op. 34 (1945)

Britten's *Young Person's Guide to the Orchestra* of 1945 was his answer to *Peter and the Wolf*, Prokofiev's family friendly hit of the previous decade. This work combines several of Britten's ongoing preoccupations: a sense of social responsibility for the musical education of young people, the attempt to revive England's musical heritage, and an interest in theme and variations form. The form of the piece is so completely lucid that even without the intervention of a narrator, it essentially analyzes itself as it unfolds. It is structured as a theme, variations, and fugue, designed to familiarize the young listener with the instruments of the orchestra. The theme is a well-known tune by Purcell (the rondeau from his incidental music for *Abdelazer*). Purcell's music was particularly dear to Britten, and he did much to revive it. This theme is first heard in several subtly varied statements, briefly showcasing the main sections of the orchestra: woodwinds, brass, strings, and (humorously) percussion. Following this, the variations proper get under way, making their way through the entire orchestra one group of instruments at a time (winds first, then strings, brass, and finally percussion). Each variation is ingeniously tailored to some particular quality of the instrument in question, and they are alternately humorous, melancholic, tender, and lively. The piece concludes with a fugue whose subject retraces this journey through the orchestra at madcap pace. After each instrument has again had its turn, Britten ends the work by combining his fugue subject with Purcell's original theme (in major), a moment of brilliant and exhilarating rhythmic dislocation.

本杰明·布里顿

青少年管弦乐团指南, 作品34 (1945)

布里顿于1945年创作了管弦乐曲《青少年管弦乐团指南》，与普罗科菲耶夫在十年前为儿童写的一部交响童话《彼得与狼》形成呼应。《青少年管弦乐团指南》不仅反映了布里顿对青少年音乐教育的社会责任感和复兴英国音乐文化的愿望，还表明了他对主题与变奏这一创作形式的着迷。这首乐曲形式清晰简明。即使没有解说词，听众也能在演奏过程中理解乐曲的内在表达。乐曲分为三大部分：主题、变奏和赋格，旨在让青少年熟悉管弦乐队的乐器。乐曲主题源自珀塞尔为戏剧《摩尔人的复仇》所作配乐中的一段回旋曲。布里顿钟爱珀塞尔的音乐，为复兴这位音乐大师的作品付出了大量心血。首先，主题部分采用了不同的呈现方式，简要展示了管弦乐队的主要部分，如木管乐器组、铜管乐器组、弦乐器组、（幽默的）打击乐器组。随后，变奏部分拉开序幕。每个变奏由不同的乐器组演绎，依次是管乐、弦乐、铜管乐、打击乐。变奏乐段都精巧地针对相关乐器的独特特质进行了调整，展现出幽默、忧郁、温柔和活泼等情感表达。最后是赋格曲部分。通过主题演绎，赋格曲展现出欢腾的氛围。在每种乐器再次轮番演奏之后，布里顿将赋格曲主题与珀塞尔原始主题（大调）巧妙融合，让乐曲在绚丽多彩、宏伟辉煌的气氛中结束。

Meet the Artists

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.

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) 和马克德·塔卡 (Markand Thakar) 学习指挥、于阿本斯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 Artists

Yunbei Liu



Yunbei Liu is recognized as a talented cellist with innate musicality and stunning virtuosity. She began her cello studies at the age of five, studying with Mingxing Jiang and Ying Shi. She went on to attend the Primary and Middle School Affiliated to the Shanghai Conservatory of Music, where she studied with Dahai Liu. She completed her Bachelor of Music at the Yong Siew Toh Conservatory of Music of the National University of Singapore on a full scholarship under Li-Wei Qin. During her studies at Yong Siew Toh, Yunbei gave annual recitals in Singapore and Shanghai, and won first prize at the International Bonn Grand Prize Virtuoso Competition in 2020. Yunbei has participated in many masterclasses with world class cellists including Jian Wang, David Strange, Martti Rousi, Laszlo Fenyo, members of the Juilliard Quartet and Sitkovetsky Trio, as well as principal cellists of the New York Philharmonic, the Philadelphia Orchestra, and the San Francisco Symphony.

As a soloist, Yunbei has participated in several important events. Highlights include performing Henri Dutilleux's virtuosic piece for solo cello, *3 Strophes sur le nom de SACHER*, during the 2019 Sounding Now Festival at Yong Siew Toh Conservatory of Music and Stravinsky's *Suite Italienne* (arranged by Piatigorsky) with pianist Jinzhao Xu during the 2023 Festival Connect at Tianjin Juilliard. In June 2023, Yunbei was invited to perform Elgar's Cello Concerto in E Minor with the Liangshan Symphony Orchestra with conductor, Qingshi Tang. As Principal Cellist of the QingXin Ensemble, she participated in the opening ceremony and closing concert of the 2023 Annual Meeting of the New Champions in Tianjin. In December 2023, she won the 2023-24 Tianjin Juilliard Concerto Competition with Walton's *Cello Concerto*.

As an experienced orchestral musician, Yunbei currently serves as Co-Principal cellist of the Tianjin Juilliard Orchestra. Prior to coming to Tianjin Juilliard, she also served as Principal cellist of the Youth Symphony Orchestra at the Middle School Affiliated to the Shanghai Conservatory of Music, the National Youth Orchestra of China (NYO-China), Yong Siew Toh Conservatory of Music Orchestra, QingXin Ensemble and Major Ensemble. Highlight performances include Vivaldi's *Four Seasons* and Piazzolla's *Cuatro Estaciones Porteña*. Yunbei has worked with and been mentored by many eminent musicians, including conductors Lan Shui, Shao-Chia Lü and Ludovic Morlot, pianist Yuja Wang, violinists Siqing Lu, Wei He and Xiang Angelo Yu.

In addition to her active role as an orchestral musician, Yunbei is also a devoted chamber music player. Coached by artists Shuting Wu, Bernard Lansky, and Lim Yan, and members of the Tang Quartet and Shanghai Quartet, she established several chamber music groups including the Matinal String Quartet, Moonlight Piano Quintet, and Lovely Piano Trio.

Outside of performing, Yunbei regularly participates in public affairs and charity activities. Since middle school, Yunbei has served on the leadership teams of several student councils and is currently a member of the Tianjin Juilliard Graduate School Advisory Council (GSAC). In 2020, she joined China's largest public service organization for music students, the Jhao-Yin Academy, as a core member of its operations. In the same year, she was invited to perform as a soloist with renowned artist JJ Lin to record the song *Stay with You*, a tribute to medical staff during the Covid-19 pandemic, which received an overwhelming response from the community. Upon graduation from the Yong Siew Toh Conservatory of Music, Yunbei was awarded *Class Ambassador*.

Yunbei is currently pursuing her Master of Music in Orchestral Studies at the Tianjin Juilliard School, where she studies with Nicholas Tzavaras and Yeonjin Kim. This summer, Yunbei will participate in the annual Aspen Music Festival and School as an Aspen Conducting Academy Orchestra Fellow, where she will study with internationally acclaimed cellists, Richard Aaron and Eric Kim. Upon returning from Aspen, Yunbei will begin her second Master of Music at the Tianjin Juilliard School as a Chamber Music Fellow.

刘芸贝

青年大提琴家刘芸贝以卓越的技巧和真诚的音乐为所到之处的听众留下深刻印象。她自五岁开始学习大提琴，先后师从姜明星、石英等音乐教育家；后就读于上海音乐学院附小并免试直升附中，跟随刘大海教授学习。此后她以全额奖学金考入新加坡国立大学杨秀桃音乐学院追随秦立巍教授深造，其间每年定期在新加坡和上海举办独奏音乐会，并于2021年获得波恩“艺术家大奖”国际音乐比赛一等奖。求学期间，她曾参与王健、David Strange、Martti Rousi、Laszlo Fenyo等大提琴家，茱莉亚弦乐四重奏、斯托科夫斯基钢琴三重奏等室内乐组合，以及纽约爱乐乐团、费城交响乐团、旧金山交响乐团等知名乐团首席的大师班，有幸接受悉心指导。

2023年以来，刘芸贝受邀与唐青石执棒的凉山交响乐团合作演出了埃尔加《E小调大提琴协奏曲》，作为青心室内乐团大提琴首席参演了2023夏季达沃斯世界经济论坛开幕式活动和闭幕式音乐会。在2023年12月举行的2023-24天津茱莉亚协奏曲比赛中，她以沃尔顿《大提琴协奏曲》斩获钢琴弦乐组冠军，并将在2024年5月携手林敬基执棒的天津茱莉亚管弦乐团公开演出这部作品。

作为具有丰富经验的乐队演奏家，刘芸贝现任天津茱莉亚管弦乐团大提琴声部联合首席。在此之前，她曾作为大提琴首席，在上海音乐学院附中青年交响乐团、首届NYO-China中华青少年交响乐团、新加坡国立大学杨秀桃音乐学院交响乐团、青心室内乐团、美杰新青年乐团，与众多杰出音乐家合作演出并得到指导，如指挥家水蓝、吕绍嘉、Ludovic Morlot等，钢琴家王羽佳，小提琴家吕思清、何为、于翔等，其间多次在维瓦尔第《四季》、皮亚佐拉《布宜诺斯艾利斯的四季》等保留曲目中担任大提琴首席。

刘芸贝一直积极致力于室内乐的学习和演奏。她曾参与组建清晨弦乐四重奏、V.O.C.低音重奏乐团、月光钢琴五重奏、佳人钢琴三重奏等室内乐组合，先后受教于吴淑婷、罗伟熹、Bernard Lanskey、Lim Yan、何为、张达寻等指导教师和Tang Quartet、上海四重奏等职业室内乐组合。天津茱莉亚学院2023年“汇聚音乐节”期间，刘芸贝携手钢琴家徐今朝演出了斯特拉文斯基创作、皮亚季戈尔斯基改编的《意大利组曲》。此前，杨秀桃音乐学院2019年“Sounding Now”音乐节期间，她还成功演出了亨利·杜蒂耶的大提琴独奏炫技名作《三首“Sacher”签名音乐片段》。

演奏以外，刘芸贝对参与公共事务和公益活动怀有责任感与使命感，热心于推动音乐交流与文化发展。始自附中求学时代直至当下，她先后多次担任学生会主席等职务。2020年，她加入了中国最大的音乐学生公益组织“朝音学院”，成为其会员及核心运营成员；同年受邀作为大提琴独奏携手著名音乐人林俊杰录制歌曲《Stay with You》致敬医护人员，取得社会热烈反响。自新加坡国立大学杨秀桃音乐学院毕业时，刘芸贝获选为当届“学生大使”称号。

刘芸贝现为天津茱莉亚学院管弦乐表演硕士研究生，师从大提琴演奏家尼古拉斯·萨瓦拉斯和金克珍。2024年夏天，她将以荣誉奖学金前往美国阿斯本音乐节跟随Richard Aaron和Eric Kim等教授完成为期8周的课程与演出，并将在同年九月作为研究生荣誉奖学金获得者继续在天津茱莉亚学院攻读室内乐表演专业硕士。

Meet the Artists

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

Siqi Jing, *Co-Concertmaster*
Ruoyun Wang, *Co-Concertmaster*
Shuqi Jiang, *Principal*
Simon Luke Brown
Daniel Chang*
Karri Cheng
Shurui Duan+
Boyang Geng
Zimeng Guo°
Molly He*
Linfeng Li
Xingyu Li*
Mingyuan Ma
Mary Palencia°
Yan Sun*
Lingyun Wang*
Wanting Yu
Liu Zhang*
Yihe Zhang+
Lingxi Zhao*
Yijia Zhao
Yawen Zhou

Viola

Michael Chong, *Co-Principal*
Meitong Liu, *Co-Principal*
Junchi Bai+
Jingzi Chen
Kiyeol Kim*
Shengda Ren*
Guangyu Shan
Rui Xu
Youran Zhang*

Cello

Katarina Elise, *Co-Principal*
Sunny Jin, *Co-Principal*
Anna Fromson-Ho
Cynthia Lei
Hongwenqing Luo
Jianxiu Song*
Zheyuan Yang

Bass

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

Flute

Diego Acosta
Yulong He
Puleum Kim
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
Meng Song
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

Danzengyixi
Ryan Shaw
James Tan
Xingjun Wang
Yuehan Zhu

Tuba

Uvahraaj Anbarasan

Timpani

Yuze Wu
Wenrui Xie

Percussion

Luyu Chen+
Yiran Jia+
Chaeyeong Lee*
Xuanhan Wang*
Yuze Wu
Wenrui Xie

Harp

Tongxin Chen
Li-Ya Huang*

Celesta

Zihao Mao

* : Guest Player

° : Continuing Education

+ : TJCM Student

Arranged in alphabetical order

艺术家介绍

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

景思齐, 联合乐队首席
王若贇, 联合乐队首席
江书奇, 声部首席
Simon Luke Brown
Mary Palencia°
程芷晗
段淑芮+
耿博阳
郭子萌°
何宇洁*
李临风
李星宇*
马铭远
孙燕*
王凌云*
庾婉婷
张柳*
张奕禾+
张子提*
赵苓希*
赵一甲
周雅雯

中提琴

庄威豪, 联合声部首席
刘美彤, 联合声部首席
白骏驰+
陈婧子
单广玉
金基烈*
任晟达*
徐瑞
张悠然*

大提琴

Katarina Elise, 联合声部首席
金艳, 联合声部首席
Anna Fromson-Ho
雷宇
罗洪文卿
宋建琇*
杨哲远

低音提琴

纪宇遥, 声部首席
林心琪°
满格格*
魏昀则°
吴奕
杨帆°

长笛

Diego Acosta
何雨龙
金青清
罗亿
维多利亚·克柳金娜
张雨瑾

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
宋萌
祐川高雄
杨星之

圆号

Amir Sharipov
李嘉鹏
李彦樑
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

丹增伊西
檀嘉文
王星隽
肖燃
朱岳涵

大号

Uvahraaj Anbarasan

定音鼓

吴雨泽
谢汶睿

打击乐

陈蕊羽+
贾轶然+
李彩映*
王煌涵*
吴雨泽
谢汶睿

竖琴

陈潼忻
黄立雅*

钢片琴

毛子豪

*: 客座演奏家

°: 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