

Tianjin Juilliard Orchestra

天津茱莉亚管弦乐团音乐会

Ken Lam, Conductor

林敬基, 指挥

2024/9/22

Tianjin Juilliard
天津茱莉亚学院

Program

Sunday, September 22, 2024, 15:00 Concert Hall

The Tianjin Juilliard School

presents

Tianjin Juilliard Orchestra

Ken Lam, *Conductor*

LUDWIG VAN BEETHOVEN
(1770-1827)

Symphony No. 1 in C Major, Op. 21

- I. Adagio molto – Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace
- IV. Adagio – Allegro molto e vivace

~Intermission~

ENGELBERT HUMPERDINCK
(1854-1921)

Three Excerpts from *Hänsel und Gretel*

- I. Sandman's Song
- II. Evening Prayer
- III. Dream Pantomime

Jingjing Li*, Sandman and Gretel

Yinpei Han, Hänsel

PYOTR ILYICH TCHAIKOVSKY
(1840-1893)

Romeo and Juliet Fantasy-Overture, TH 42, ČW 39

* 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9月22日, 星期日, 15:00 音乐厅

天津茱莉亚学院

呈现

天津茱莉亚管弦乐团音乐会

林敬基, 指挥

路德维希·范·贝多芬
(1770-1827)

C大调第一交响曲, 作品21

- I. 很慢的柔板 – 有活力的快板
- II. 活跃并如歌的行板
- III. 小步舞曲: 非常活跃的快板
- IV. 柔板 – 非常活跃的快板

~ 中场休息 ~

恩格尔贝特·洪佩尔丁克
(1854-1921)

三个片段, 选自《汉泽尔与格蕾太尔》

- I. 睡仙之歌
- II. 晚上的歌
- III. 梦的哑剧

李晶晶*, 睡仙和格蕾太尔

韩音培, 汉泽尔

彼得·伊里奇·柴可夫斯基
(1840-1893)

《罗密欧与朱丽叶》幻想序曲, TH 42, ČW 39

* 客座艺术家

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。

LUDWIG VAN BEETHOVEN SYMPHONY NO. 1 IN C MAJOR, OP. 21

Like many of Beethoven's early works, his first symphony of 1800 takes up from where Haydn, who had finished his last symphonies only a few years before, left off. Although Beethoven's lessons with Haydn apparently consisted mostly of studies in strict counterpoint, the young composer obviously gleaned much from his own study of the older master's works. His first symphony is comparable in scale and complexity with some of Haydn's later symphonies, which means that by the benchmark Beethoven set with his later essays in the genre it is relatively brief and lightweight. (If he had kept writing symphonies like this one, perhaps he could have produced twenty or thirty, rather than only nine!)

The symphony's opening chord is famous, a "five seven of four" that seems to undermine the work's stated key of C major from the get-go. This show of modernist bravado is, however, short-lived, and the music quickly resolves back into C major. The rest of the short introduction is conventional, ending with the usual dominant preparation. A vigorous allegro follows, largely based on a memorable three-note motive. The energetic passage of alternating tonic and dominant chords over a pedal point that sets the first modulation in motion is pure Haydn, while the clear division or "caesura" that marks off the beginning of the second subject is more characteristic of Mozart. This new theme, however, takes the form of a conversation among the woodwinds, one of Beethoven's own hallmarks. An unexpected slip into the parallel minor temporarily delays firm resolution into the dominant key, another favorite trick of Haydn's. The unexpected way in which the movement's recapitulation is prepared by the dominant of A minor, resulting in a moment of delicious tonal dislocation, is yet another inheritance from Haydn, whose recapitulations are, as often as not, set up by something other than the expected dominant prolongation. One structural element that does seem to be genuinely Beethovenian is the movement's longish coda, which reopens the tonal argument before ending with a bombastic affirmation of the tonic key that hints at the grandiosity of the larger works in the composer's future.

The second movement *Andante con moto* is also cast in a fully worked out sonata form whose first theme takes the unusual form of a fugal exposition. The movement's second subject is, after Haydn's manner, so heavily based on the first as to be almost indistinguishable from it. The movement's short development takes off forcefully from the

flat submediant, eventually finding its way to a long dominant pedal, making up for the first movement's lack of such in the analogous spot. Beethoven makes another nod to fugal procedure at the outset of the recapitulation, pairing a new countersubject with the original theme. Like the first movement, the andante also sports a relatively extended coda that is tonally more involved than what Haydn or Mozart might have attempted.

The symphony's third movement minuet is really a scherzo in all but name, felt in one beat to the bar even when taken well under the ludicrously fast metronome mark Beethoven later added. It is perhaps more characteristic than the previous two movements, particularly in the way the composer's relentless inventiveness causes the minuet's second strain to balloon out of all proportion with the first. Gruff, syncopated sforzandi work constantly against the grain of the basic dance rhythm. The movement's short trio is organized hyper-metrically into four bar phrases, and features sustained chords in the winds in dialogue with running figures in the violins.

The symphony's finale begins with a cheeky introduction that builds a scale on the dominant one note at a time, before launching into a final sonata allegro whose principal theme finally unfolds the entire scale. The movement's second subject is a witty and ingratiating affair that does nothing to dampen the general high spirits. The way in which Beethoven reintroduces the aforementioned rising scales in the exposition's final bars to engineer a seamless repeat is a particularly satisfying touch. The movement ends with yet another extended coda largely based on this same ascending scale, the composer seeming to exult in his powers of invention and formal mastery under an as yet cloudless sky.

路德维希·范·贝多芬
C 大调第一交响曲, 作品 21

在贝多芬于维也纳之初, 欧洲正处于历史的转折。启蒙运动到来, 旧的王朝瓦解, 人们亟需新的秩序。1792年冬, 与莫扎特一样, 刚到维也纳的贝多芬并未受雇于宫廷, 而是以自由职业谋生。虽凭借超群琴艺征服了听众, 但他渴望证明的, 是他卓越作曲家的身份。

贝多芬的C大调第一交响曲在1800年首演, 当时音乐会的曲目安排习惯与今天有很大不同。如今, 音乐会一般约一小时长, 而当时的演出却是马拉松似的:

曲目单

莫扎特	交响曲
海顿	咏叹调
	钢琴协奏曲
	贝多芬, 钢琴
贝多芬	七重奏
海顿	二重唱
	即兴演奏
	贝多芬, 钢琴
贝多芬	第一交响曲

时长: 约4小时

能与莫扎特和海顿的作品同场演出, 可见人们对贝多芬的青睐。另外, 压轴的是交响曲, 这说明一部交响曲是检验作曲家能力的试金石。

第一交响曲一开始就是一个问号: 什么, 终止式? 属七和弦解决至F大调主和弦, 片刻间和声步入死角。随后, C大调的晨光照亮了G大调的温暖区域, 在低音提琴演奏的阶梯式音型后, 音乐“进板”了! 短促的动机, 木管的对话, 随处的突强, 贝多芬传承了交响乐之父海顿“狂飙突击”的精神。

第二乐章的动机以弱拍开始, 相似的乐段依次奏出, 如巴赫的手法。第三乐章标为小步舞曲, 这或许能取悦维也纳对背景音乐的意趣, 但贝多芬怎能就此罢手。他又写下: 非常活跃的快乐板。这实则穿越丛林, 奔向山谷, 乘风破浪的音乐。

终曲, 不同乐器和大小调的转换, 加上主和弦地心引力的牵引, 一切好似宇宙中不同行星的运转。同时, 贝多芬遵循了“海顿爸爸”的快乐原则, 幽默、诙谐随处可见。在第一交响曲成功之后, 贝多芬将继续他的征程, 他将最终改变世界。

ENGELBERT HUMPERDINCK

Three Excerpts from *Hänsel und Gretel*

As things stand now, Engelbert Humperdinck looks like one of classical music's "one hit wonders." Even as his other works, including the experiments in melodrama that he thought were the future of dramatic music, have fallen into obscurity, his 1893 opera *Hänsel und Gretel* has proved an irresistible favorite on the operatic stage from its premiere (conducted by Richard Strauss) to the present day. Little wonder – the music is a superbly well-crafted mix of German folk song with a Wagnerian idiom reduced to an approachable human scale. This infusion of folk song was a natural outgrowth of the opera's libretto (penned by the composer's sister Adelaide), based as it was on the well-known folk tale collected by the Brothers Grimm.

The excerpts heard here make up the final part of the opera's second act, at which point the titular brother and sister find themselves lost alone in the woods as darkness falls. The "sandman" comforts them with a short song, after which they sing their prayers and fall asleep. The second act ends with a "dream pantomime" that portrays a group of angels watching over the sleeping children.

The sandman's brief song is a study in the sort of shimmering, transparent, orchestral effects indispensable to any fairy tale opera. The evening prayer that follows is justifiably the most famous part of the work (Humperdinck himself seemed to sense he had a hit on his hands, as he used the same music to begin the opera's overture). The simple melodic style and piquant, suspension-laden harmonies unmistakably evoke the Lutheran chorale, a poignant association which serves to movingly portray the piety of the innocent children. The dream scene that follows begins with a development of the sandman's melody that slowly builds in energy. This culminates in a grand restatement of the evening prayer that cannot fail to bring to mind the music of the *Meistersinger*, even as the plagal cadences that bring the scene to rest seem to be distant echoes from the halls of Wagner's Valhalla.

恩格尔贝特·洪佩尔丁克 三个片段，选自《汉泽尔与格雷太尔》

或许，人们更熟悉《汉泽尔与格雷太尔》的另一个名字——《糖果屋》。显然，这是一部以儿童为主题并适合全家人欣赏的歌剧。

《汉泽尔与格雷太尔》是德国作曲家洪佩尔丁克以他妹妹阿德尔海德·韦特的脚本创作的一部三幕童话歌剧，故事的灵感源自格林兄弟的同名童话，生动的描绘了一对兄妹，汉泽尔与格雷太尔的冒险故事。洪佩尔丁克生于德国的西格堡，这里人烟稀疏，被中世纪的建筑和自然风光环抱。父亲曾结识格林兄弟，母亲是音乐教师。在这样的环境下，幼小的洪佩尔丁克好像在那时就感受到了童话神秘的召唤。

在本场音乐会中，大家将听到第二幕末尾的三个片段：睡仙之歌，晚上的歌，和梦的哑剧。因淘气，汉泽尔与格雷太尔被母亲赶出家门，到丛林采草莓。在那儿，除了风声，仿佛一切都在低语。这时，妹妹惊恐的喊着爸爸和妈妈，而哥哥看到了在丛林深处一个奇异的影子。“看那儿，一个小人儿！”弦乐的演奏描绘出兄妹俩胆怯又好奇的心情，持续的A音带来了悬而未决的紧张感。然而，当睡仙开口歌唱时，担忧被温馨的善意化解，不时出现的长笛声使我们眼前的景象逐渐变得清晰。“我爱你们，亲爱的，我真诚的关心你们，袋子里有两粒神奇的沙子，让它进入你们的眼中，带你们步入美丽的梦乡……”梦仙的歌声变幻莫测，最终落在了安详的D大调上。随着他的离去，兄妹俩紧靠着彼此唱出了晚上的歌。他们唱着唱着，在音乐的怀抱中进入了梦乡。在梦的哑剧中，管弦乐队的展开象征着大自然的力量，滋养着熟睡中的兄妹。我们不禁会问，当孩子们醒来时，等待着他们的又会是什么呢？

PYOTR ILYICH TCHAIKOVSKY

ROMEO AND JULIET FANTASY-OVERTURE, TH 42, ČW 39

Romeo and Juliet is the most well-known of Tchaikovsky's three Shakespearean "Fantasy-Overtures." In all three works, the composer eschewed the new-fangled symphonic poem, preferring instead to adapt the traditional "sonata allegro" model in ways that respond to the particular dramatic subject at hand. The original version of this overture dates from a period in Tchaikovsky's early career when he sought the guidance of Mily Balakirev, charismatic autodidact and one-time leading figure of the "Mighty Handful." In particular, the work's unique tonal structure shows traces of Balakirev's influence. The composer eventually revised the work several times, and the final version usually heard dates from several decades later in 1880.

Romeo and Juliet opens with a slow introduction that goes on at unusual length, occupying roughly a third of the work, music that might be read as an extended meditation on the fateful prologue that opens the play. Even more unusually, the introduction is based in F# minor, the dominant minor of the work's eventual principal key of B minor, making this perhaps Tchaikovsky's only foray into "progressive tonality". The introduction begins with a woodwind chorale that represents the character of Friar Laurence, his ecclesiastical identity evoked through the natural minor mode and pseudo-archaic parallelisms. This theme, which goes on to serve an important role in the music's subsequent development, is followed by several others that maintain a portentous mood.

The allegro proper opens with a violent first theme group in B minor, representing the clash between the Montagues and Capulets that also opens the play's first scene. This subsides over a long preparation for D major, the expected secondary key area of a sonata form structure in this key. At the last moment however, a harmonic misdirection pushes the music into the distant key of D-flat major, where the famous love theme makes its first appearance. This transgression against the form's traditional key structure is a potent metaphor for the socially transgressive Romantic relationship between the play's titular protagonists. After a passionate unfolding, the love theme relaxes into a dreamy state of harmonic resolution, reluctant to abandon the safe haven of D-flat major's otherworldly sweetness.

The beginning of the overture's development section comes as a rude awakening. The

violent music of the first theme group returns, this time pitted against an extensive development of the Friar Laurence chorale melody, perhaps alluding to his pivotal role in the machinations of plot that eventually push the drama towards disaster. This development transitions seamlessly into a very abbreviated restatement of the first theme group, after which the love theme returns, flowering even more passionately than before. But something is amiss: the love theme attempts resolution in the previously suppressed D major rather than in the B major that would align it with the work's principal key and deliver a satisfying structural resolution. Even more frantically, the love theme attempts resolution again in E major, yet another "wrong" key. The music finally spills out of control, a hysterical eruption leading to an exhausted arrival on an unresolved dominant pedal, the hoped-for resolution in the tonic major tragically out of reach. This resolution is delivered only after the fact during the overture's solemn coda, where a yearning fragment of the love theme is finally heard in a bittersweet B major, in the words of the celebrated theorist James Hepokoski "a glimpse of what might have been."

彼得·伊里奇·柴可夫斯基

《罗密欧与朱丽叶》幻想序曲, TH 42, ČW 39

前面提到, 当多位作曲家们的作品同台演出时, 往往象征了一种传承和对年轻作曲家的赞誉。柴可夫斯基深受传统音乐的熏陶, 但在1868年时, 他的作品却与里姆斯基——科萨科夫的作品共同上演。里姆斯基是“五人团”的一员, 他们的独特创作理念与柴可夫斯基所代表的“学院派”产生冲突。然而, 这场演出让柴可夫斯基与“五人团”冰释前嫌, 并将《罗密欧与朱丽叶》幻想序曲献给了其领袖——巴拉基列夫。

此作突出了《罗密欧与朱丽叶》三个核心内容: 僧侣劳伦斯, 仇对的凯普莱特和蒙太古家族的纷争, 以及罗密欧与朱丽叶的爱情。乐曲以木管演奏主题开篇, 引子较长, 仿佛在寻找某种线索, 可刚刚要抓住什么时, 竖琴又将一切化为乌有, 弦乐声中的悲情也跟随一起蒸发在了幻梦之中, 此时的和声堪称幻想曲中的典范。接着, 弦乐与木管的两股力量逐渐清晰, 预示着世仇的怒火即将爆发。

在柴可夫斯基的音乐中, 意大利维罗纳城中的剑拔弩张仿佛披上了一层俄罗斯的红黑披肩, 但十六分音符的模进与镲声的交织, 让人身临两大家族激烈的对抗中。一番挣扎后, 长笛、巴松管、圆号依次奏响, 低音弦乐的音响好似一头被驯服的巨兽, 慢慢低下它的头, 乖乖聆听智者讲述爱情的故事。罗密欧与朱丽叶登场了, 降D大调的旋律由英国管与中提琴共同演奏, 犹如两个灵魂在命运的驱使下交织在一起。

好景不长, 冲突再现, 小号声嘶力竭的嚎叫, 预示着灾难的降临, 与之强有力的抗衡是随后逆境重生的爱情讴歌。音乐最终在B大调中辉煌结束, 悲剧升华至崇高的境地。或许, 柴可夫斯基的真正心愿, 是在那俄罗斯纵深的大地之下, 两个年轻的魂灵将永不分离。

Meet the Artists

Li Jingjing



Li Jingjing is a Lyrical-Coloratura Soprano, soloist of The National Opera of China, State First-Class Artist, member of the Chinese Musicians Association, topnotch talent of Ministry of Culture China, Professor of vocal teaching at China Conservatory of Music.

She studied at the Central Conservatory of Music in Beijing with Prof. Guo Shuzhen and at the University for Music and Performing Arts Vienna with Prof. C. Visca. She completed her Master's degrees in "Opera and Operetta" with Prof. R. Nickler & Prof. I. Parik and "Lied and Oratorio" with Prof. K.S. G. Fontana where she was awarded the highest possible grade for both diplomas: "Unanimously Excellence". She was also the only candidate in the voice department to receive the "Würdigungspreis" (Highest Honor Prize) .

She has also trained with Mirella Freni, Josef Protschka, Hilde Zadek, Francisco Araiza, Robert White, Graham Johnson, Ann Murry, Hartmut Höll. Li received the 1st Prize at the 22nd International Nico Dostal Operetta Competition in Austria and the Prize of "Best Interpretation of Contemporary Music of Sweden" at the 2nd International Competition Sweden. She was the 2nd Prize winner of Bulgaria's 1st international competition of "Lied-Duo" for Piano and Voice. She is one singer who has received these international prizes in different vocal fields of Opera, Operetta and Lied.

She is a Soloist of The National Opera of China. She made her debut as *Adele* in *Die Fledermaus*. Shortly thereafter she sang *Pamina* in *Die Zauberflöte*, *Susanna* in *Le Nozze di Figaro*, *Helmwige* in *Die Walküre*, *Marzelline* in *Fidelio*, *Woglinde* in *Das Rheingold*, *Despina* in *Così fan tutte*, *Musetta* in *La Bohème*, *Lauretta* in *Gianni Schicchi*, *Gilda* in *Rigoletto* , *Norina* in "Don Pasquale", *Gretel* in "Hänsel und Gretel". She also sang main roles of some contemporary operas in Chinese, like: *Xue'er* in "Dream of Forest" (Shan Lin Zhi Meng), *Wang Axiu* in "Hongbang Tailor" (Hong Bang Cai Feng), *Cuicui* in "The Border Town"(Bian Cheng), *Xiao Hong* in "Xiao Hong", *A Duo* in "Wang Yangming". She has been collaborating with the NCPA-Beijing and sang *Frasquita* in *Carmen*, *Clorinda* in *La Cenerentola*, *Olympia* in *Les Contes d' Hoffmann*, *Susanna* in *Le Nozze di Figaro*, *Oscar* in *Un ballo in maschera*. She was invited to sing *Micaela* in *Carmen* with Singapore Symphony Orchestra in Singapore. She has also been collaborating with San Francisco Opera House's new composed opera "The Dream of the Red Chamber" and sang the main role "*DaiYu*" in china-tour. She was invited to Huayi – Chinese Festival of Arts in Singapore to sing the lead role *Jinzi* in the well-known Chinese opera *Savage Land*. She was also invited to

Meet the Artists

perform new composed opera "Painted Skin" in Singapore with Singapore Chinese Orchestra, as the role *"Mrs Wang"*.

In recent season, she has participated one production of Muziektheater Transparant Belgium to perform the main role in the monologue baroque music theatre "Songs of Nature" (G.F. Händel & W. Hendricks) at Shanghai MISA Festival and Beijing international Music Festival. She has also performed the Chinese premiere of Stravinsky's opera "The Rake's progress" as *Anne Trulove* with Shanghai Symphony Orchestra in Shanghai and at Beijing international Music Festival. In contemporary Sci-Fi Opera "AI's variation" World Premiere at Shanghai international Arts Festival and it was replayed at Beijing international Music Festival, which she sung the scientist *Liyao*.

As a highly acclaimed concert soloist, Li has performed Mozart's C-minor Missa, Rossini's *Stabat Mater*, Mahler's 4. *Symphonie*, Mahler's 2. *Symphonie*, Mahler's 8. *Symphonie*, C. Nielsen's *Symphony No.3 Espansiva*, G. Faure's *Requiem*, L.v. Beethoven's 9. *Symphony*, Xian Xinghai's *The Yellow River Cantata*. Li Haiying *The Praise to the Sixth Patriarch symphony concert* and *Zhujiang symphony*. She has been fortunate to have worked with the famous Austrian pianist Jörg Demus, they recorded and published one Lied-Duo CD together in 2014.

From Opera to Operetta, Lied to Oratorio, Wiener Lieder to contemporary music, her ability has given her a wide variety in repertoire. Her interpretations have made her renowned as one of the most representative singers and opera artists of the new generation in China.

李晶晶

女高音

中央歌剧院独唱演员

国家一级演员

国家高层次人才特殊支持计划青年拔尖人才

中国音乐学院外聘教师

维也纳音乐与表演艺术大学“歌剧与轻歌剧”“艺术歌曲与清唱剧”双硕士

李晶晶曾在中央音乐学院就读，师从著名声乐教育家郭淑珍教授；之后在奥地利维也纳国立音乐与表演艺术大学就读，师从著名声乐教授克劳蒂雅·维斯卡(C.Visca)，以“歌剧与轻歌剧”（师从R.Nickler与I.Parik）、“艺术歌曲与清唱剧”（师从W.Moore与G.Fontana）双硕士学位毕业，以优异的成绩获得学校颁发的“杰出成就奖”，成为第一位获此殊荣的中国学生。学习期间曾获多个奖学金，还曾考入多个国际声乐大师班，跟随世界著名歌唱家如：弗蕾尼(Mirella Freni)，阿莱沙(Francisco Araiza)，安·莫瑞(Ann Murray)等学习进修，并受到各位大师的一致好评。她曾获得第22届奥地利多斯塔国际轻歌剧声乐比赛第一名，第1届保加利亚国际艺术歌曲声乐比赛获第二名，第2届瑞典国际声乐比赛“瑞典近现代音乐最佳表演奖”等等，是一位在歌剧、轻歌剧、艺术歌曲等多个领域获奖的中国歌唱家。她还曾跟随世界著名艺术歌曲伴奏大师Jörg Demus、Graham Johnson和Hartmut Höll研习德奥艺术歌曲的演唱，并与奥地利著名钢琴家J.Demus在北京合作录制并出版发行了德奥艺术歌曲专辑。

她先后在中央歌剧院排演的歌剧及歌剧音乐会中饰演主角，如《蝙蝠》中的阿黛拉(Adele)、《卡门》中的米卡埃拉(Micaela)和弗拉斯基塔(Frasquita)、《山林之梦》中的雪儿、《魔笛》中的帕米娜(Pamina)、《费加罗的婚礼》中的苏珊娜(Susanna)、《女武神》中的赫尔姆维格(Helmwige)、《红帮裁缝》中的王阿秀、《费德里奥》中的玛切丽娜(Marzeline)、《波西米亚人》中的穆塞塔(Musetta)、《莱茵的黄金》中的沃格林德(Woglinde)、《女人心》中的德斯皮娜(Despina)、《萧红》中的萧红、《贾尼·斯基基》中的劳蕾塔(Lauretta)、《弄臣》中的吉尔达(Gilda)、《边城》中的翠翠、《唐·

艺术家介绍

帕斯夸勒》中的诺丽娜 (Norina)、《汉塞尔与格雷泰尔》(糖果屋) 的格雷泰尔 (Gretel)、《王阳明》中的阿朵等。曾多次受邀与国内外交响乐团合作, 担任音乐会独唱, 出演莫扎特《C小调弥撒》、罗西尼《圣母哀悼曲》、马勒《第四交响曲》、尼尔森《第三交响曲》、冼星海《黄河大合唱》、贝多芬《第九交响曲》、弗雷《安魂曲》、马勒《第八交响曲》、马勒《第二交响曲》、李海鹰《六祖颂》《珠江交响曲》、拉赫马尼诺夫《练声曲》、格里埃尔《声乐协奏曲》等。她曾受邀与新加坡华乐团合作, 演出歌剧《原野》, 饰演金子。还曾受邀与新加坡交响乐团合作, 演出《卡门》, 饰演米卡埃拉 (Micaela)。她曾受上海歌剧院邀请, 在轻歌剧《蝙蝠》中饰演阿黛拉 (Adele)。曾多次受邀与国家大剧院合作, 主演了多部经典歌剧中的主角, 如歌剧《卡门》的弗拉斯基塔 (Frasquita), 《蝙蝠》的阿黛拉 (Adele)、《灰姑娘》的克洛琳达 (Clorinda), 《霍夫曼的故事》的“机器娃娃”奥林匹亚 (Olympia), 《费加罗的婚礼》的苏珊娜 (Susanna), 《假面舞会》的奥斯卡 (Oscar)。她还曾受邀演出旧金山歌剧院制作的歌剧《红楼梦》, 饰演林黛玉。之后, 受邀到新加坡滨海艺术中心与新加坡华乐团合作, 出演华艺节华语新歌剧《画皮》, 饰演王夫人, 并于2023年10月受邀在北京再次上演。2021年受邀参加上海夏季音乐节和北京国际音乐节, 与恰空古乐团合作演出比利时透明歌剧院独角歌剧《自然颂歌》, 饰演女主角。同年受邀北京国际音乐节与上海交响乐团合作, 在上海和北京出演斯特拉文斯基歌剧《浪子的历程》中国首演, 饰演女主角安妮·特鲁洛夫 (Anne Trulove)。同年11月受邀出演上海国际艺术节科幻歌剧《七日》世界首演, 饰科学家郗尧, 并于2023年受邀北京国际音乐节和蓉城之秋成都国际音乐季, 再次出演新版科幻歌剧《七日》。

李晶晶曾与多个国内外知名乐团合作, 与多位著名华人指挥家合作, 如俞峰、郑小瑛、余隆、李心草、陈佐湟、张国勇、叶聪、吕嘉、张艺、陈琳、水蓝、汤沐海、张洁敏、杨洋、陈康明、朱曼、袁丁等。

李晶晶还曾数次受邀在国家大剧院“经典艺术讲堂”, “走进唱片里的世界”, “古典音乐频道”等多种音乐艺术讲座中担任主讲。曾被国家大剧院聘请为“北京市文化艺术志愿者”、“歌剧艺术选修课特聘专家”、“歌剧兴趣培养学校特聘专家”。李晶晶的舞台风格成熟且多样, 在创作中精益求精, 成功地塑造了多个中外经典角色, 是中国新一代歌唱家、歌剧表演艺术家的代表性人物之一。

Meet the Artists

Yinpei Han



Yinpei Han is an emerging lyric mezzo-soprano versatile in a variety of genres and languages. With a captivating presence on the operatic stage, Han has interpreted leading roles, such as Baba the Turk in Stravinsky's *Rake's Progress* with the Shanghai Symphony Orchestra and at the Beijing International Music Festival for the China premiere in 2021; *Dorabella* in *Così fan tutte*; the Second Lady in *Die Zauberflöte*; Cherubino in *Le Nozze di Figaro*; Erica in Samuel Barber's *Vanessa*; *L'écureuil* in *L'Enfant et les sortilèges*; Joachim in *Susanna*; *Bradamante* in *Alcina*; and as an ensemble member in Bloch's *Macbeth*.

In the art of song recital, Han is passionate about exploring the contemporary expressions of Chinese art songs and promoting the development of Chinese contemporary vocal chamber music works. She has participated in premieres including *Ancient Tang Poems* at the iSING! international Young Artist Festival in 2020; *Sam Wu's Songs Across the Aeons* at the Tianjin Chamber Music Festival in 2021; and *Wang Meng's Moon-Faced Buddha* at the Shanghai International Arts Festival in 2021. Han has appeared on the stages of the Shanghai Symphony Concert Hall, Tianjin Juilliard Concert Hall, Xinghai Concert Hall, Shenzhen Concert Hall, Poly Theater of Shenzhen, and Nanjing Arts Institute concert hall.

As a frequent guest with symphony orchestras throughout China, Han has been invited to sing with Wuhan Philharmonic Orchestra in Mahler Symphony No.3; Sichuan Symphony Orchestra in *Carmen*; and sang under the baton of Maestros Joseph Colaneri, Laurent Pilot, George Manahan, Lin Daye, Liu Peng, Darrell Ang, and Jiemin Zhang. She has made festival appearances at the New York Summer Opera Festival, Beijing International Music Festival, Shanghai International Arts Festival, Tianjin Chamber Music Festival, Wuhan Qintai Music Festival, as well as the iSING! international Young Artist Festival.

Han's vocal performances have won her many awards, including First Place at the 2019 SIMC Korea-China International Music Competition, Highest Honor at the Career Bridges Vocal Competition in 2018 as well as the Silver Award at the 5th La Fenice International Vocal Competition (China District).

Han graduated from Manhattan School of Music and Mannes Conservatory of Music. She studied with Liu Xunmei, Daniel Ferro, Diana Soviero, Catherine Malfitano, as well as vocal coaches Warren Jones and Martin Katz. She has attended Daniel Ferro's vocal master class in Italy on scholarship.

韩音培

韩音培，中国新生代女中音歌唱家，现任天津茱莉亚学院预科部古典声乐教师。她擅长诠释不同语言、流派的作品，和演绎丰富多变的角色。她曾出演的歌剧角色主要包括：斯特拉文斯基《浪子的历程》，土耳其女郎芭芭（2021，北京国际音乐节，上海交响乐团，中国首演）；莫扎特《女人心》，朵娜贝拉；《魔笛》，第二女巫；《费加罗的婚礼》，凯鲁比诺；塞缪尔·巴伯《瓦妮莎》，艾丽卡；拉威尔《孩童与魔法》，松鼠；亨德尔《苏珊娜》，约阿希姆；《阿尔辛娜》，布拉达曼特等。

在艺术歌曲领域，韩音培同样表现出色。值得一提的是，她热衷于探索中国艺术歌曲的当代表达以及推动中国当代声乐室内乐艺术作品的发展。2023年10月受邀参加北京国际音乐节闭幕式，与英国马勒基金会节日交响乐团合作马勒的艺术歌曲声乐套曲《流浪者之歌》。2024年1月受邀参加天津茱莉亚汇聚音乐节开幕式演唱威廉姆·博尔科姆的声乐室内乐套曲《山楂树》。她也曾多次参与新作品世界首演，包括：《唐诗·名篇》（2020，iSING!苏州国际青年歌唱家艺术节）；吴承昊作品《唐诗神游之二》（2021，第三届天津室内乐音乐节）；王萌作品《月面》（2021，中国上海国际艺术节“扶持青年艺术家计划”）。她曾亮相于上海交响音乐厅、天津茱莉亚音乐厅、北京保利剧院、深圳音乐厅、深圳保利剧院等舞台，受到业界和观众的广泛赞誉。

韩音培频繁地受到国内外各大交响乐团及音乐节的邀请。近期的演出包括：《我们的世界》（上海交响乐团）；马勒《第二交响曲》（四川交响乐团）；马勒《第三交响曲》（武汉爱乐乐团）；比才《卡门》（四川交响乐团）等。她曾与指挥家约瑟夫·科兰里、劳伦特·皮罗、乔治·玛纳汉、林大叶、张洁敏，等合作演出。艺术节演出主要包括：纽约夏季歌剧节、北京国际音乐节、iSING!国际青年歌唱家艺术节、上海国际艺术节、天津室内乐音乐节、武汉琴台音乐节等。

韩音培获得过多个国际声乐大奖，包括2018年纽约Career Bridges国际声乐大赛最高奖，2013年意大利拉菲尼契杯国际声乐比赛银奖等。

韩音培毕业于美国曼哈顿音乐学院、曼尼斯音乐学院，分别获得声乐演唱硕士和艺术家文凭。她师从声乐教授刘训美、丹尼尔·费罗、狄安娜·索维耶罗、凯瑟琳·玛尔费塔诺，艺术指导沃伦·琼斯、马丁·卡茨。

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 also 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。

About the 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 also works with renowned guest conductors.

Violin

Mingyuan Ma, *Concertmaster*
Simon Luke Brown, *Principal*
Mary Palencia Brito
Huan Ci*
Ho Chung Chan
Gum Seng Aung Du
Boyang Geng
Molly He*
Shuqi Jiang
Siqi Jing*
Linfeng Li
Xingyu Li*
Shuangjiang Liang
Yan Liang*
Qianwen Liu
Jiawen Lin
Polina Skliarova
Ruisheng Wang
Wanting Yu
Daniel Zhang*
Lingxi Zhao*
Yunwen Zhao
Yawen Zhou
Ke Zhu*

Viola

Haowen Sun, *Principal*
Michael Chong
Jingzi Chen
Zhangjuan Liu*
Ao Peng*
Yeeun Song
Guangyu Shan
Mira Vaughn
Rui Xu
Youran Zhang*

Cello

Katarina Elise, *Co-Principal*
Yunbei Liu, *Co-Principal*
Ya-Ti Chang
Zeyun Guo
Eddie He
Xiaoxi He

Anna Fromson-Ho

Gyua Kim
Brian Lee
Jinju Lee
Hongwenqing Luo
Sam Tao
Zheyuan Yang
Xinyu Zhao

Bass

Yuyao Ji, *Principal*
Liyang Fan°
Peem Jirathanatorn
Yingtong Liu
Xiaoyu Lu
Katharine Shang
Yi Wu
Fan Yang

Flute

Luqing Bai
Xubo Liu
Yi Luo
Yucheng Zhang

Oboe

Ruotong Fan
Yangkun Lv
Apollo Parish Mitchell
Taysia Petersen

Clarinet

Yangming Cao
Yifei Huang
Jue Mei
Bingzhi Wang
Zhijie Wang°
Wenxuan Zhang

Bassoon

Mingze Li°
Hanyang Qiao
Takao Sukegawa
Xingzhi Yang

Horn

Yung-Shan Hsieh
Yan Liang Lee
Zuoxuan Li
Amir Sharipov
Yi-Fang Tsai
Boxuan Zhang
Zhiyang Zhou

Trumpet

Narat Klimthong°
Hui Ping Lau
Supamongkol Naw
Zhiyang Xia

Trombone

Wattikorn Dipprakon°
Ryuto Hibino
Jinglun Lau
Junxing Song
William Yee
Yuehan Zhu

Tuba

Uvahraaj Anbarasan
Miane Sng Hoong

Timpani

Thananan Rochanakit
Wenrui Xie

Percussion

Zitai Feng
Thananan Rochanakit
Yuze Wu

Harp

Zhia Chee Chong
Yuan Lu

* : Guest Player

° : Continuing Education

Arranged in alphabetical order

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还与著名的客座指挥合作。

小提琴

马铭远, 乐队首席
Simon Luke Brown, 声部首席
Mary Palencia Brito
Gum Seng Aung Du
Polina Skliarova
慈欢*
陳昊中
耿博阳
何宇洁*
姜书奇
景思齐*
李临风
李星宇*
梁双江
梁艳*
刘茜文
林珈雯
王瑞升
庾婉婷
张子提*
赵苓希*
赵蕴文
周雅雯
朱可*

中提琴

孙浩文, 声部首席
Mira Vaughn
陈婧子
刘章卷*
彭奥*
宋叡恩
单广玉
徐瑞
张悠然*
庄威豪

大提琴

Katarina Elise, 联合声部首席
刘芸贝, 联合声部首席
Brain Lee
Anna Fromson-Ho
郭沂潼
何迪

贺晓曦

金奎雅
李真妹
罗洪文卿
陶庆恩陆
杨哲远
赵芯宇
张雅迪

低音提琴

纪宇遥, 声部首席
Peem Jirathanatorn
范立洋°
刘映彤
鲁笑语
尚毓兴
吴奕
杨帆

长笛

白璐晴
刘旭博
罗亿
张雨琨

双簧管

Apollo Parish Mitchell
Taysia Petersen
范若彤
吕阳坤

单簧管

曹扬铭
黄逸飞
梅珏
王炳植
王郅杰°
张文轩

巴松管

李明泽°
乔瀚洋
祐川嵩雄
杨星之

圆号

Amir Sharipov
蔡宜芳
李彦樛
李祚轩
谢咏珊
张柏轩
周智阳

小号

Narat Klimthong°
Supamongkol Naw
刘卉平
夏志洋

长号

Wattthikorn Dipprakon°
刘经伦
日比野 龍人
宋俊兴
余俊荣
朱岳涵

大号

Uvahraaj Anbarasan
洪茂孙

定音鼓

Thananan Rochanakit
谢汶睿

打击乐

Thananan Rochanakit
冯梓泰
吴雨泽

竖琴

鲁媛
张家齐

*: 客座演奏家

°: 继续教育

按照姓氏拼音/西方姓氏
首字母顺序进行排列

Acknowledgments

The Tianjin Juilliard School is deeply grateful to the following institutions and individuals for their gifts in support of performances, educational activities, and scholarships.

天津茱莉亚学院对以下机构和个人在演出、教育活动和奖学金方面的慷慨支持表示衷心感谢。

INSTITUTIONAL SUPPORTERS

机构支持者

Tanoto 陈江和
Foundation 基金会



INDIVIDUAL SUPPORTERS

个人支持者

Ivan Cheah	谢亚闻
Charles C. Y. Chen	陳致遠
Chih-Shan Chiang	姜至善
Weigang Li	李伟纲
Michael Marks	迈克尔·马克斯
Joseph W. Polisi	约瑟夫·W·波利希
Victor Tsao	曹衡康
Catherine Yang	杨迎芳
Nicole Yang	杨蓉蓉
Long Yu	余隆
Yichen Zhang	张懿宸

List sorted in alphabetical order by surname

名单按英文姓氏首字母排序