

Tianjin Juilliard Orchestra II

天津茱莉亚管弦乐团音乐会II

Ken Lam, Conductor

林敬基, 指挥

2024/10/20

Tianjin Juilliard
天津茱莉亚学院

The Tianjin Juilliard School

presents

Tianjin Juilliard Orchestra

Ken Lam, Conductor

Sunday, October 20, 2024, 15:00
Concert Hall

WILHELM BERGER
(1861-1911)

Serenade for Twelve Wind Players, Op. 102

- I. Moderato
- II. Scherzo
- III. Menuett
- IV. Romanze
- V. Finale

Gergely Ittzés, Xubo Liu, Flute

Ruotong Fan, Apollo Parish Mitchell, Oboe

Tiantian Tian, Bingzhi Wang, Clarinet

Xingzhi Yang, Hanyang Qiao, Bassoon

Amir Sharipov, Zuoxuan Li, Yi-Fang Tsai, Yi Liu, Horn

Gergely Ittzés, Conductor

Intermission

WOLFGANG AMADEUS MOZART
(1756-1791)

Symphony No. 35 in D Major, K. 385, "Haffner"

- I. Allegro con spirito
- II. Andante
- III. Menuetto
- IV. Presto

OTTORINO RESPIGHI
(1879-1936)

Pines of Rome, P 141

- I. The Pines of the Villa Borghese
- II. Pines Near a Catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Appian Way

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.

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

2024年10月20日, 星期日, 15: 00
音乐厅

威尔海姆·贝尔格
(1861-1911)

小夜曲——为十二件管乐而作, 作品102

- I. 中板
- II. 谐谑曲
- III. 小步舞曲
- IV. 浪漫曲
- V. 终曲

盖尔盖伊·伊采什, 刘旭博, 长笛
范若彤, Apollo Parish Mitchell, 双簧管
田天添, 王炳植, 单簧管
杨星之, 乔瀚洋, 巴松管
Amir Sharipov, 李祚轩, 蔡宜芳, 刘毅, 圆号
盖尔盖伊·伊采什, 指挥

中场休息

沃尔夫冈·阿马德乌斯·莫扎特
(1756-1791)

D大调第三十五交响曲, K. 385, “哈夫纳”

- I. 精神饱满的快板
- II. 行板
- III. 小步舞曲
- IV. 急板

奥托里诺·雷斯庇基
(1879-1936)

《罗马的松树》, P 141

- I. 博尔盖塞别墅的松树
- II. 卡塔科巴墓地的松树
- III. 吉阿尼库伦山的松树
- IV. 阿皮亚大道上的松树

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。

Program Notes

WILHELM BERGER

Serenade for Twelve Wind Players, Op. 102
by Apollo Parish Mitchell

Although Wilhelm Berger was born in Boston, Massachusetts, his family moved to Bremen, Germany when he was only one year old. Bremen had a rich musical culture, and Berger grew up taking piano lessons and attending house concerts, eventually growing into a skilled pianist. Berger was heralded as a local prodigy because his abilities as a pianist and composer developed so quickly. He later attended the Royal Academy of Music in Berlin where he studied composition with both Friedrich Kiel and Heinrich von Herzogenberg, avid followers of Brahms. This informed the style of Berger's compositions. In 1903, he became the Court Kapellmeister to the Duke of Saxony Meiningen, following notable predecessors such as Hans von Bülow, Liszt, Wagner, Brahms, and Richard Strauss. Although Berger held this position until his death in 1911, he did not receive acclaim as a conductor. In contrast, however, his compositions received high praise from music critics. This serenade was Berger's last composition, which received high praise at its posthumous premiere in Berlin. At present, Berger's music has fallen into obscurity, perhaps because of his lack of orchestral works.

The serenade's opening *Moderato* begins with a flowing melody that starts in the first oboe before being passed around the ensemble. This is followed by a second theme whose playful dotted rhythms that begin in the horns and clarinets are answered by cheerful exclamations from the first flute and oboe. These contrasting themes are

then developed and combined in various configurations. The *Scherzo* is an energetic movement driven by staggered entrances throughout the ensemble and rapid trade-offs of short melodic fragments. A brief pause is followed by echoing horn entrances that mark the beginning of the central section. After the first section is repeated, a stretto coda pushes the movement to a fiery ending. The *Menuett* starts with a calm melody played by the first clarinet that is then imitated by the other woodwinds. The movement's middle section features a triplet theme in the horns that serves as a background for the new melody in the oboe and flute. The *Romanze* is built around the contrast between light and dark themes that are heard throughout the movement. The movement starts with a somber theme that slowly spreads to the full ensemble. This is followed by something more hopeful and yearning in the upper woodwinds. Both themes are then developed in tandem, with complex rhythms and a long crescendo building tension. The return of the heavy opening theme is embroidered with a new melodic layer, and the oboe then plays a melancholy minor mode restatement of the formerly hopeful second theme. Fragments of the initial theme then spread before the music falls still. Directly contrasting with the end of the previous movement, the *Finale* bursts forth with a jolly introductory fanfare. A sprightly constant accompanying rhythm in the bassoons and horns is paired with rapid notes in the flute and clarinet parts, giving the music a propulsive energy. These runs are soon broken up and traded back and forth in quick succession by the woodwinds. Staggered horn entrances introduce the second theme, which takes the form of a

playful fugato. Good humor prevails, with the opening theme returning in the “wrong key” only to be corrected a few measures later. After the return of the fugato, a short coda drives the work to a vigorous conclusion.

WOLFGANG AMADEUS MOZART

Symphony No. 35 in D Major, K. 385, “Haffner”
by Apollo Parish Mitchell

Mozart’s Haffner Symphony was written in 1782 for the ennoblement of Sigmund Haffner II, one of the composer’s childhood friends. Mozart premiered the eight-movement *Haffner Serenade* in 1776 for the wedding of Haffner’s sister. Upon hearing news of the upcoming ennoblement, Mozart’s father wrote him a letter to the effect that a new symphony must be composed for the ceremony. Mozart was occupied with several projects in Vienna, but he promised his father that he would send a quality symphony in time for the occasion. Interestingly, the manuscript he sent was different from what is now known as the composer’s Symphony No. 35. The symphony originally opened with a March (K. 385a) and also contained another minuet and trio. Additionally, the original manuscript contained neither flutes nor clarinets. The symphony was performed for the private ceremony in August of 1782, with some instructions from Mozart to his father. The first movement was to be played “with great fire” and the finale was to be played “as fast as possible.” In December of the same year, Mozart asked his father to return the manuscript for use at a public concert of his works. His writings reveal that Mozart was enamored with his own composition and made changes to the score before the second performance. These

included removing the opening march and the second minuet and trio, as well as adding flutes and clarinets to the outer movements. The concert took place on March 23rd, 1783 before a large crowd that included Emperor Joseph II. The program consisted of a variety of Mozart’s compositions, with the first three movements of the *Haffner Symphony* acting as the “overture” to the concert, and the finale rounding things off at the end. The concert was a large success with the public and especially the emperor. The *Haffner Symphony* would go on to be performed several more times during Mozart’s lifetime.

The symphony’s *Allegro con spirito* revolves around the triumphant theme heard at the beginning of the movement, featuring leaping octaves that demand the audience’s attention. Although the movement is somewhat monothematic, Mozart manages to create a wide variety of contrasting moods. Rapid scales in the strings and suspensions in the winds drive the music forward, and the theme undergoes a series of increasingly chromatic elaborations. The inner movements explore a more intimate setting without the flutes or clarinets. The *Andante* starts with gentle arpeggios in the violins, supported by long chords in the oboes, bassoons, and horns. Swelling appoggiaturas in the first oboe and bassoon intrude on the texture before the bassoons take over the arpeggios as the violins unfold a leisurely melodic line. This searching melodic line finally settles on a series of repeated A’s while the violas and cellos present the secondary theme. The development begins with broad melodic lines in the winds, supported by a driving rhythmic idea in the strings. The strings

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eventually propel the music into a restatement of the movement's original theme. The third movement consists of the usual *Menuetto* and *Trio*. The *Menuetto* features ensemble-wide arpeggios accented by timpani strikes. The *Trio* has a smoother melody with the oboes and bassoons providing the accents in lieu of the timpani. A brief moment of reflection prepares the return of the initial theme of the *Trio*. The onset of the *Presto* brings with it the return of the flutes and clarinets. The main theme playfully outlines a D major triad. After this statement of the initial theme, the bassoons and low strings trade rapid scales with the violins, creating a surge of tension and excitement. This tension subsides, leaving only the bassoons and strings, before slowly building again with arpeggios and playful chromatic lines involving the entire orchestra. A fascinating aspect of the movement is the constant expansion and shrinking of the orchestration which accompanies the transformations and restatements of the main theme. The end of the movement is marked by further rapid scales across the entire ensemble that lead the symphony to its radiant D-major conclusion.

OTTORINO RESPIGHI

Pines of Rome, P 141

by Mira Vaughn

Respighi's fascination with Rome arose from a profound sense of nationalism, and he viewed Italy's capital with a romanticized mystique. Although he was born in Bologna, Italy, and lived there for the first thirty-four years of his life, the composer moved to Rome in 1913. Enamored with its history and beauty, he began composing his most famous works – the "Roman Trilogy." This

trilogy consists of a collection of three tone poems for orchestra: "Fountains of Rome," "Pines of Rome," and "Roman Festivals." In many ways, these pieces represent the amalgamation of Respighi's various passions, musical and otherwise. Not only was he at one time a working orchestral musician who was also proficient as a conductor, theorist, and musicologist, he also extensively studied literature, language, and the sciences. Living in Rome, Respighi immersed himself in ancient history and mythology, and these combined with the vibrancy of modern life. The Roman Trilogy is a grandiose celebration of the "Italian essence," as well the personal importance of Rome for the composer.

"Pines of Rome" was the second of the three symphonic poems. Its four movements depict pine trees that grow in different iconic locations in the city. The short first movement, "The Pines of Villa Borghese," portrays children playing in the pine groves of a famous park. The movement opens with a boisterous, whirling swirl of sound. Dazzling filigree in the strings is interrupted by trumpet fanfares and snappy little children's songs that are passed around the orchestra. As the musical high spirits seem about to reach culmination, things spiral out of control. The second movement, "Pines Near a Catacomb," follows without pause (as do the subsequent movements). It contrasts starkly with the opening movement. The instruments are muted and the tone is stoic and subdued. There is certainly an eeriness to Respighi's vision of the catacomb, but more prominent is a sense of introspective serenity. A sense of familiarity and confidence emerges as the movement progresses. Respighi builds

upon a repeating hymn-like phrase, drawing the listener along as the music builds to a statement of heroic power. The movement then settles into a calm, low drone that prepares the third movement, "The Pines of the Janiculum." The Janiculum is a hill overlooking the city bearing abundant cultural, historical, and mythological significance. The textures are thinner in this movement, making way for long, lyrical solos, particularly for the clarinet. A prominent solo for piano imparts a dreamy, nocturnal quality to the proceedings. As the music winds down, Respighi introduces a recorded nightingale's song, making him one of the first composers to use recorded sound in the context of a concert work. The final movement, "The Pines of the Appian Way," depicts a Roman army marching along the Appian Way, a major road lined with pine trees. The plodding timpani and basses ground the movement throughout, yet also create an unsettling sense of an impending journey of uncertain destination. An exotic, mournful English horn solo contrasts with distant trumpet fanfares, inspiring a burgeoning of brass that eventually grows into an unrelenting wall of sound. The timpani continues with its pounding rhythm, marshalling the forces of the entire orchestra in an implacable advance. The work's titanic and thrilling apotheosis evokes the hugeness of mountains, the terrifying prospect of massed Roman legions, and the pines as deeply rooted ancient pillars of unyielding strength and beauty.

曲目介绍

由职承撰写

威尔海姆·贝尔格

小夜曲——为十二件管乐器而作，作品102

“小夜曲”这一音乐形式的渊源可追溯至中世纪，原指在夜晚恋人阳台下用吉他伴唱的歌曲。然而随着时间的推移，“小夜曲”演变成了规模适中的一种室内乐表演形式，它呈现了音乐轻松与温馨的一面，是众多作曲家们争相施展才华的创作形式。在乐器的大家庭中，圆号往往代表着力量，在狩猎主题音乐中常见；而木管乐器的音色丰富多变，常用来模拟人们的对话。德国作曲家威尔海姆·贝尔格为十二件管乐器创作的小夜曲堪称此类作品的典范，极具德国浪漫晚期“小夜曲”的独特韵味。

如今我们虽不常提起威尔海姆·贝尔格这位作曲家，但他实则十九世纪末至二十世纪初一位举足轻重的人物，尤其在“柏林学者”这样的学术圈内颇具影响力。他的第二交响曲堪称大师之作，即抒发了德国音乐的浪漫深邃，又坚守了其逻辑的严谨性。他曾创作过一百多首作品，“小夜曲”是他生命中最后日子里为我们留下的传世之作。

作品分五个乐章，布局上别出心裁。开端的木板为“田园”风格，朴实的主题在各乐器间传递，宛如清晨小镇路人的亲切问候。在谐谑曲中，巴松管、长笛、单簧管、双簧管各司其职，使得三拍子的舞步曼妙轻盈。刹那间，圆号带来了远方的召唤，同时也为轻松的嬉戏增添了一份庄严。小步舞曲在单簧管的带领下开始，其它乐器随后一一表现，短小的音乐姿态尽显此类风格的典雅与和谐。含小调元素的浪漫曲稍显忧郁，隐约带有勃拉姆斯的影子。终曲则是各乐器之间火花的碰撞，灵动但不失庄重，全曲收尾干净利落。

沃尔夫冈·阿马德乌斯·莫扎特

D 大调第三十五交响曲, K. 385, “哈夫纳”

通常,我们认为一部杰出的作品是艺术家经过长期构思与雕琢的结果,如《红楼梦》这般经典,历经十余个春秋也未被画上完满的句号。其实不然,莫扎特的一生极其短暂,他的诸多传世之作都是在特殊情况下快速完成的,这不得不让我们对天才的力量更为由衷的赞叹。

要想解开莫扎特的天才密码,他与父亲的书信可让我们窥见一些蛛丝马迹。1782年夏,刚搬到维也纳不久的莫扎特为了创作与授课日夜奔波,再加上筹划着自己的婚姻大事,他片刻都不敢松懈。在7月,苛刻的父亲列奥波尔得来信,要求他为家族的老朋友西格蒙德·哈夫纳的封爵仪式创作一首交响曲。本就忙的不可开交的莫扎特回信到:

我工作繁重,接下来一周,必须排好我歌剧中的木管配器,否则别人会顶替并掌控这份工作。现在您又要新交响乐!我如何能兼顾呢?……只能熬夜了,因为除此之外别无他法;为了您,敬爱的父亲,我甘愿付出。请相信,我会尽力而为的。

短短几周,莫扎特便寄给父亲一首新的“小夜曲”,之后,他对其修改填充,变为我们今天听到的“哈夫纳”交响曲。全曲共四个乐章。第一乐章,精神饱满的快板,所有乐器在同一个频率上凯旋式的敲开了全曲的大门,在几次短促的试探后,音乐进入了充满激情的快板。第二乐章行板有如一首高贵且从容的弦乐四重奏,巴松管与双簧管,一老一少,须臾间缠绵点缀。第三乐章的小步舞曲好似终曲的前奏,短小精湛。第四乐章急板,短短八小节的主题陈述迎来了波澜壮阔的交响攻势,乐器不停叠加,弦乐快速推进,这一切都让我们想起了莫扎特歌剧中的桥段。毋庸置疑,莫扎特音乐的每个瞬间都尽显着鲜活深刻的人间角色。

奥托里诺·雷斯庇基

《罗马的松树》, P 141

一道金色的脉络横空出世,犹如精灵穿行于繁茂的松林之间,明亮的小号唤醒了沉睡的大地,圆号奏响了童谣和舞蹈,随着弦乐层层推进,音乐直冲云霄……这就是意大利作曲家奥托里诺·雷斯庇基的《罗马的松树》的开头。本曲是他“罗马音诗三部曲”中的第二首,另外两首为《罗马的喷泉》,和《罗马的节日》。雷斯庇基是二十世纪最特别且最为重要的作曲家之一。

雷斯庇基出生于意大利博洛尼亚一个艺术家,自幼天赋异禀。他能迅速学会一门乐器,成年后精通十一国语言,阅读广泛,热爱诗歌与绘画。二十世纪初,世界动荡,音乐随之发生了重大变化。调性被摒弃,节奏、和声、表达形式都在被重新定义,但雷斯庇基却反其道而行,坚守着传统,并坚信音乐终将寻得共通的语言。

《罗马的松树》一共四个乐章。第一乐章描绘了清晨孩子们在博尔盖塞别墅花园松树间的玩耍;第二乐章,我们来到了地下墓穴入口处的松树下,那里圣歌低鸣,在夜幕降临之际带来了千年的回响。钢琴的上行琶音拨开了第三乐章的面纱,宁静的单簧管吟颂出梦境般的夜曲,各类乐器在浓与淡的色彩之间平衡共存。听,夜莺在吉阿尼库伦山的松树间唱歌了,这美妙的时刻在音乐史上前所未有的,录音机预录的音响在现场表演中播放是崭新的做法。第四乐章中,在通往罗马的阿皮亚大道上,沿途的松树见证了古罗马士兵坚定地走向曙光,胜利的号角此时横贯天际……

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 Orchestras'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.

艺术家介绍

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) 和马克德·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。

天津茱莉亚学院

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

Jiawen Lin, *Concertmaster*
Mingyuan Ma, *Principal*
Simon Luke Brown
Mary Palencia Brito
Huan Ci*
Ho Chung Chan
Zhihan Cheng*
Gum Seng Aung Du
Boyang Geng
Shuqi Jiang
Siqi Jing*
Linfeng Li
Shuangjiang Liang
Mingyuan Ma
Zicheng Meng
Polina Skliarova
Wanting Yu
Daniel Zhang*
Liu Zhang*
Lingxi Zhao*
Yijia Zhao*
Yunwen Zhao
Yawen Zhou
Ke Zhu*

Viola

Michael Chong, *Principal*
Jingzi Chen
Zhangjuan Liu*
Guangyu Shan
Haowen Sun
Mira Vaughn
Rui Xu
Wenxin Zhao*
Youran Zhang*

Cello

Gyua Kim, *Co-Principal*
Zheyuan Yang, *Co-Principal*
Ya-Ti Chang
Zeyun Guo
Eddie He
Xiaoxi He
Anna Fromson-Ho
Brain Lee
Hongwenqing Luo
Sam Tao

Bass

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

Flute

Luqing Bai
Gergely Ittzes^
Xubo Liu
Yi Luo
Yucheng Zhang

Oboe

Ruotong Fan
Yangkun Lv
Apollo Parish Mitchell
Taysia Petersen

Clarinet

Yangming Cao
Yifei Huang
Jue Mei
Tiantian Tian
Bingzhi Wang
Jiafan Yi°
Wenxuan Zhang

Bassoon

Mingze Li°
Hanyang Qiao
Takao Sukegawa
Xingzhi Yang

Horn

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

Trumpet

Narat Klimthong°
Hui Ping Lau
Supamongkol Naw
Sergey Tyuteykin^
Zhiyang Xia

Trombone

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

Tuba

Uvakraaj S/O Anbarasan

Timpani

Yuze Wu
Wenrui Xie

Percussion

Zitai Feng
Chaeyeong Lee*
Thananan Rochanakit
Wenrui Xie

Harp

Zhia Chee Chong
Yuan Lu

Piano

Zihao Mao

Celesta

Galina Nikoln

Organ

Galina Nikoln
Anna Zhukova

*: Guest Player

^: Resident Faculty

°: Continuing Education

Arranged in alphabetical order

Tianjin Juilliard

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

林珈雯, 乐队首席
马铭远, 声部首席
Simon Luke Brown
Mary Palencia Brito
Gum Seng Aung Du
Polina Skliarova
陳昊中
程芷晗*
慈欢*
耿博阳
江书奇
景思齐*
李临风
梁双江
马铭远
孟子成
庾婉婷
张柳*
张子提*
赵零希*
赵一甲*
赵蕴文
周雅雯
朱可*

中提琴

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

大提琴

金奎雅, 联合声部首席
杨哲远, 联合声部首席
Brain Lee
Anna Fromson-Ho
郭沂潼
何迪
贺晓曦
罗洪文卿
陶庆恩陆
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
尚馥兴
吴奕
杨帆

长笛

Gergely Ittzes^
白璐晴
刘旭博
罗亿
张雨瑾

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
田天添
王炳植
易嘉帆°
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
李彦樑
李祚轩
刘毅°
谢咏珊
张柏轩
周智阳

小号

Narat Klimthong°
Supamongkol Naw
刘卉平
夏志洋
谢尔盖·图特金^

长号

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

大号

Uvahraaj S/O Anbarasan

定音鼓

吴雨泽
谢汶睿

打击乐

Thananan Rochanakit
冯梓泰°
李彩映*
谢汶睿

竖琴

鲁媛
张家齐

钢琴

毛子豪

钢片琴

林可

管风琴

Anna Zhukova
林可

*: 客座演奏家

^: 常驻教师

°: 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.

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Victor Tsao	曹衡康
Catherine Yang	杨迎芳
Nicole Yang	杨蓉蓉
Long Yu	余隆
Robert Zhang	张志洲
Yichen Zhang	张懿宸

List sorted in alphabetical order by surname
名单按英文姓氏首字母排序



The Strategic Partner of Tianjin Juilliard Bank of China Tianjin Branch

Established in 1912, the Bank of China Tianjin Branch is a storied institution of the same age as the head office and once served as the jurisdiction bank for the Bank of China in the North China region. After the establishment of PRC in 1949, in accordance with directives from the head office, the branch formulated and announced the exchange rate for the RMB, established the first foreign exchange market of the People's Government, issued the first letter of credit and the first guarantee in New China, and handled the first collection business. After the reform and opening up, the Tianjin Branch fully utilized its functions as a specialized foreign exchange and trade bank, actively supporting foreign trade and foreign-invested enterprises in expanding imports and exports, promoting the development of Tianjin's outward-oriented economy. Currently, the Tianjin Branch oversees 19 secondary jurisdiction branches, 209 operational outlets, and over 5,000 employees.

In recent years, the Tianjin Branch has conscientiously implemented the 14th Five-Year Plan deployment of the Municipal Party Committee and Municipal Government, and the development strategic requirements of the head office. Focusing on high-quality development and the real economy, the branch has fully leveraged the advantages of Bank of China. The branch concentrates its efforts on six aspects: stimulating vitality, reducing costs, facilitating transformation, benefiting the people's livelihood, global connectivity, and risk prevention. It aims to use its financial strength to support the high-quality development of Tianjin's economy and society.

天津茱莉亚学院战略合作伙伴 中国银行股份有限公司天津市分行

中国银行天津市分行成立于1912年，是与总行同龄的分支机构，曾长期作为中国银行华北地区的管辖行。解放后，根据总行要求，制定和公布了人民币汇率，建立了人民政权第一家外汇交易所，开出了新中国第一张信用证、第一张保函，办理了第一笔托收业务。改革开放后，天津分行充分发挥外汇外贸专业银行职能，积极支持外贸和外资企业扩大进出口，推动天津外向型经济发展。目前，天津分行下辖二级管辖行19家，经营性网点209家，员工5000余人。

近年来，天津分行认真贯彻落实市委市政府“十四五”规划部署和总行发展战略要求，紧紧围绕高质量发展，深度聚焦实体经济，充分发挥中国银行优势，围绕引活水、降成本、助转型、惠民生、通全球、防风险六大方面集中发力，以金融力量助力天津经济社会高质量发展。