

青心室内乐团
QINGXIN ENSEMBLE

2024-2025

民族音画

GLOBAL TAPESTRY FOLK SOUNDS

青心室内乐团系列专场音乐会I

TIME 2024 / 天津茱莉亚音乐厅
12.20 / Tianjin Juilliard Concert Hall

The Tianjin Juilliard School

presents

QingXin Ensemble: Global Tapestry Folk Sounds

Friday, December 20, 2024, 19:30
Concert Hall

LEOŠ JANÁČEK
(1854-1928)

Idyll Suite for String Orchestra

- I. Andante
- II. Allegro
- III. Moderato
- IV. Allegro
- V. Adagio
- VI. Scherzo
- VII. Moderato

OSVALDO GOLIJOV
(b. 1960)

Last Round

- I. Movido, urgente
- II. Lentissimo

Intermission

BÉLA BARTÓK
(1881-1945)

Divertimento for String Orchestra, Sz.113

- I. Allegro non troppo
- II. Molto adagio
- III. Allegro assai

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

青心室内乐团音乐会：
民族音画

2024年12月20日，星期五，19:30
音乐厅

利奥什·雅纳切克
(1854-1928)

《田园组曲——为弦乐团而作》
I. 行板
II. 快板
III. 中板
IV. 快板
V. 柔板
VI. 谐谑曲
VII. 中板

奥斯瓦尔多·格利约夫
(b. 1960)

《最后一轮》
I. 急促而紧迫的
II. 极慢板

中场休息

贝拉·巴托克
(1881-1945)

《嬉游曲——为弦乐团而作》，作品113
I. 不过分的快板
II. 很慢的柔板
III. 很快的快板

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

Program notes by Ao Peng

On December 20, the QingXin Ensemble will present the opening concert of its 2024–2025 season at the Tianjin Juilliard Concert Hall.

“What is unique for a nation is also precious of the world.”—The cultures and arts of different regions and ethnicities, refined and passed down over millennia, are precious spiritual treasures of the world. In this opening concert, the QingXin Ensemble will explore the theme of *Global Tapestry: Folk Sounds*, embarking on a vibrant journey through folk music around the world, beginning with the pastoral landscapes of 19th-century Slavic culture.

LEOŠ JANÁČEK

Idyll Suite for String Orchestra

Leoš Janáček (1854–1928) is a relatively lesser-known composer outside of the Czech Republic but a household name within his homeland. Like his compatriot Antonín Dvořák, Janáček was a vital advocate for Czech national music. At the age of 22, he founded his own string orchestra in Brno, the second-largest city in the Czech Republic. This orchestra, named *Beseda*, operated for nearly a century before merging in 1956 with the Brno Radio Symphony Orchestra and the Brno Regional Symphony Orchestra to form the present-day Brno Philharmonic.

Notably, Janáček’s orchestra premiered Dvořák’s *Serenade for Strings* in 1876, and this Janáček’s own *Idyll Suite for String Orchestra* in 1878. Unlike Janáček’s later works, this early composition resembles Dvořák’s style, straddling the line between programmatic and traditional absolute music.

Its extended, luminous melodies evoke vivid pastoral scenes with brushstrokes akin to a painter’s touch. Owing to its striking imagery, the film *The Unbearable Lightness of Being* (1988), based on Milan Kundera’s novel, features themes from the fifth movement, *Adagio*.

OSVALDO GOLIJOV

Last Round

Oswaldo Golijov (b. 1960), born in Argentina, educated in Israel, made his name in the United States, draws deeply from his Argentine heritage. Though distinct from the tango idiom of Astor Piazzolla, Argentina’s “Father of Tango,” Golijov’s music embodies the fiery, exuberant spirit of his homeland.

Upon hearing of Piazzolla’s stroke and subsequent death in 1991, Golijov composed part of *Last Round* as a tribute. Encouraged by friends, he completed the piece in 1996, one of his rare compositions reflecting tango influences.

The title *Last Round* references a short story by Julio Cortázar about boxing, metaphorically alluding to Piazzolla’s fighting spirit (he was known for getting into fistfights throughout his life). The first movement generates the tension of a tango dance through extreme instrumental techniques and rhythmic compression, while the second movement elevates this tension into an ethereal sigh. Here, two string quartets, divided by a double bass, engage in a dramatic confrontation, bows flying in a dangerous push and pull. Eventually, the burning passion dissolves into a void, leaving behind a poignant echo of tango’s rhythmic soul.

曲目介绍

BELA BARTÓK

Divertimento for String Orchestra, Sz.113

Bela Bartók (1881–1945) is a towering figure in 20th-century classical music. As a pioneer of modern Hungarian music, Bartók dedicated his life to collecting and integrating folk melodies from Hungary, Egypt, Turkey, and beyond into his compositions. Much like *Last Round* in Golijov's oeuvre, *Divertimento for String Orchestra* holds a unique place in Bartók's repertoire.

Bartók composed this piece in just two weeks during a retreat in a Swiss countryside town—a stark contrast to his usual meticulous process. Its first and third movements are lighthearted and adopt the traditional divertimento form popular in the eras of Haydn and Mozart, a surprising departure from the tense social climate of 1939 Europe.

The work's cheerful tone belies the shadow of fascism looming over the continent at the time. Mere weeks after completing *Divertimento*, Bartók began composing his darkest, most sorrowful, and complex piece, the *String Quartet No.6*. He was also forced to flee Hungary due to his staunch opposition to fascism, eventually seeking refuge in the United States.

The dark undertones of the second movement reflect these turbulent times, but the disquiet is soon dispelled by the pastoral charm of the third movement. Bartók skillfully blends binary rhythms, rondo form, and advanced string techniques to merge tradition with innovation. The result is both humorous and breathtaking, as if Handel were compelled to dance a gypsy jig—a delightful surprise for listeners.

曲目介绍由彭奥撰写

12月20日，青心室内乐团将在天津茱莉亚音乐厅迎来2024——2025乐季的首场音乐会。

“民族的才是世界的。”——不同地区、不同民族的文化与艺术，经由千百年的提炼与沉淀传承至今，是这个世界珍贵的精神财富。在乐季的首场音乐会中，青心室内乐团将以“民族音画”为主题，从19世纪的斯拉夫田园风光开始，带领观众开启一场探索世界民族艺术的多彩旅程。

利奥什·雅纳切克

《田园组曲——为弦乐团而作》

利奥什·雅纳切克（1854—1928），是一位相对冷门，但在捷克却家喻户晓的音乐家和作曲家。和同为捷克人的德沃夏克一样，雅纳切克也是捷克民族音乐的重要推广人。他在22岁时就在捷克的第二大城市布尔诺创办了属于他的弦乐团。值得一提的是，这支被称为“Beseda”的乐团存续了将近一百年的时间。直到1956年，它和布尔诺广播交响乐团、布尔诺地区交响乐团合并，成为了现在的布尔诺爱乐乐团。这支由雅纳切克指挥、独具捷克风格特色的乐团在1876年首演了德沃夏克的《小夜曲》（Serenade for the Strings），并于1878年首演了这首为弦乐队所作的“田园组曲”。

和雅纳切克的晚期音乐不同，他的这首早期作品与德沃夏克的风格较为相似，虽然名义上属于标题音乐，实际上则几乎等同于偏传统的绝对音乐。悠长明亮的旋律用近乎油画般的笔触勾勒出一幅又一幅田园牧歌式的美景。由于这首作品极具画面感，1988年改编自米兰·昆德拉《不能承受的生命之轻》的电影《布拉格之恋》就采用了第五乐章慢板中的乐思。

Program Notes

奥斯瓦尔多·格利约夫

《最后一轮》

奥斯瓦尔多·格利约夫(1960—)，生于阿根廷、在以色列接受教育，并于美国成名。他与伟大的“探戈之父”皮亚佐拉同为阿根廷人，尽管格利约夫的作品风格与探戈迥异，但同样深受热烈奔放的阿根廷民族精神影响。1991年，在听闻皮亚佐拉中风去世后，为纪念这位作曲家，格利约夫创作了这首《最后一轮》的一部分，后来在朋友们的支持下，他于1996年完成了这部作品，成为了其音乐中极少具有探戈特点的作品之一。

《最后一轮》的标题取自胡里奥·科尔塔萨尔关于拳击的短篇小说，是对皮亚佐拉“再打一架”精神的隐喻（他一生中经常和他人斗殴）。该作品的第一乐章通过极限挤压乐器的声音和节奏来制造探戈舞曲的张力，而这种张力在第二乐章中得到升华。第二乐章的开头仿佛是一声永无止境的叹息，两组四重奏以低音贝斯为界对峙而立，琴弓在空中飞舞，相吸相斥，充满了冲突的危险。最终，炽热的激情化为纯粹的音符，将两个乐章中所展现的激情与探戈的韵味，渐渐消解于一片虚无之中。

贝拉·巴托克

《嬉游曲——为弦乐团而作》

贝拉·巴托克(1881—1945)在20世纪古典音乐界的地位无需赘言，作为匈牙利现代音乐的开创者，他花费一生的时间收集整理匈牙利、埃及、土耳其等多个国家的民族歌曲，并将它们融入了自己的音乐。和《最后一轮》在格利约夫的作品中具有特殊性一样，《嬉游曲》也是这位先锋音乐领军人物作品库中独特的一首。巴托克仅用时两周就在瑞士的一座乡间小镇将其完成，和他创作其他作品时的慎思节律大相径庭。它的第一乐章与第三乐章轻松明快，又采用了海顿、莫扎特时期传统的“嬉游曲”音乐体裁，也与作曲家创作这首作品时的社会环境格格不入。

《嬉游曲》创作于1939年，当时的欧洲正处于法西斯主义的阴影之下。在《嬉游曲》完成的数周后，巴托克就开始了他最黑暗、最哀伤和最复杂的《第六号弦乐四重奏》的创作。同时，他也因公开反对法西斯主义不得不逃离家乡，前往美国避难。这些黑暗的元素，在作品的第二乐章中都有所体现。不过，这令人不安的氛围很快就被第三乐章的乡村风格所消解。巴托克巧妙地运用了双拍节奏、传统的回旋曲式，以及将弦乐演奏法推至极限的创作手法，将传统与先锋相结合，就像强迫亨德尔去跳吉普赛舞蹈一样，让人既忍俊不禁又惊喜连连。

乐团简介

QingXin Ensemble

Acclaimed as a "New force in the field of chamber music in China", QingXin Ensemble (QXE) is a collective of young, internationally-minded musicians united by a profound passion for art. Since the inaugural season, QXE has organized more than 100 performances and events across the country, and has developed in-depth cooperation with prestigious organizations such as The Tianjin Juilliard School and the National Centre for the Performing Arts. In 2023-2024, QXE presented over 50 performances and lectures in various forms, and was invited to high-profile events including the Summer Davos opening and closing ceremonies, the 45th anniversary reception of U.S.-China diplomatic relations, and the opening concert of the National Centre for the Performing Arts' May Festival. In addition to performance, QXE is committed to community building through musical sharing, carrying out a series of educational concerts and lectures in Beijing, Tianjin and other places to bring music to the community.

In the 2024-2025 season, QXE will guide audiences through a journey of the world's ethnic sounds and artistic collaborations. A season highlight, "Global Tapestry: Folk Sounds 民族音画", aims to honor ethnic influences in classical music and celebrate innovative artistic expressions by infusing our performances with creativity and depth. The QingXin Ensemble will also emphasize collaborative art, partnering with resident faculty members from The Tianjin Juilliard School and special guest artists to foster artistic vibrancy. Additionally, QXE will launch educational and community outreach segments to bridge diverse cultures with music, attracting audiences from various regions.

Meet the Ensemble

青心室内乐团

被誉为“国内室内乐领域的新生力量”，青心室内乐团汇聚了一众具有国际视野的青年音乐家。自开启首个音乐季以来，青心室内乐团已在全国多地成功举办超过百场演出及活动，并与天津茱莉亚学院、国家大剧院开展深度合作。2023-2024音乐季，青心呈现了五十余场涵盖独奏、重奏及乐团形式的演出及讲座，受邀参与夏季达沃斯论坛的开闭幕式、纪念中美建交45周年的招待会等重要活动，并在国家大剧院“五月音乐节”开幕式上精彩亮相。在音乐厅外，青心还致力于音乐教育与社区公益，精心打造“教育音乐会”系列，于北京、天津等地开展系列艺术讲座，进一步提高公众的艺术素养。

2024-2025乐季，青心室内乐团 (QXE) 将带领观众开启一场探索世界民族声音与艺术合作的旅程。乐季亮点之一“民族音画Global Tapestry: Folk Sounds”，旨在向古典音乐中的民族元素致敬、弘扬具有前瞻性的艺术表达，并通过呈现跨文化的艺术合作为音乐注入更多的创新元素和深度。同时，青心室内乐团还将聚焦合作艺术，携手天津茱莉亚常驻教师及特邀艺术家，共同谱写艺术长青。此外，遵循艺术家引领社会的理念，乐团鼓励年轻艺术家在追求艺术卓越的同时，不断深入社区并参与公共教育；青心室内乐团将推出教育及社区建设版块，以音乐连结多样文化，聚集各地观众。



乐团简介

Leoš Janáček
(1854-1928)
Idyll Suite for String Orchestra

Violin

Xingyu Li, *Concertmaster*
Daniel Chang, *Principal*
Yue Qian
Ke Karl Zhu
Huan Ci
Qianwen Liu
Yan Liang
Haoya Zhang
Mingyuan Ma
Molly Yujie He

Viola

Boshen Li, *Principal*
Youran Zhang
Wenxin Zhao
Zhangjuan Liu

Cello

Yifan Wu, *Principal*
Xinyang Lyu
Tzu-Wen Wang

Double Bass

Gege Man, *Principal*
Yuyao Ji

Osvaldo Golijov
(1960-)
Last Round

Violin

Xingyu Li
Yue Qian
Daniel Chang
Yan Liang

Viola

Boshen Li
Youran Zhang

Cello

Yifan Wu
Tzu-Wen Wang

Double Bass

Gege Man

Béla Bartók
(1881-1945)
Divertimento, Sz. 113

Violin

Molly Yujie He, *Concertmaster*
Yan Liang, *Principal*
Ke Karl Zhu
Yue Qian
Daniel Chang
Haoya Zhang
Qianwen Liu
Mingyuan Ma
Xingyu Li
Huan Ci

Viola

Zhangjuan Liu, *Principal*
Wenxin Zhao
Youran Zhang
Boshen Li

Cello

Xinyang Lyu, *Principal*
Tzu-Wen Wang
Yifan Wu

Double Bass

Gege Man, *Principal*
Yuyao Ji

Meet the Ensemble

利奥什·雅纳切克
(1854-1928)
《田园组曲》，作品3

小提琴

李星宇, 乐团首席
张子提, 声部首席
钱悦
朱可
慈欢
刘茜文
梁艳
张浩雅
马铭远
何宇洁

中提琴

李博深, 声部首席
张悠然
赵雯馨
刘章卷

大提琴

吴一凡, 声部首席
吕昕阳
王姿文

低音提琴

满格格, 声部首席
纪宇遥

奥斯瓦尔多·格利约夫
(1960-)
《最后一轮》

小提琴

李星宇
钱悦
张子提
梁艳

中提琴

李博深
张悠然

大提琴

吴一凡
王姿文

低音提琴

满格格

贝拉·巴托克
(1881-1945)
《嬉游曲》，作品113

小提琴

何宇洁, 乐团首席
梁艳, 声部首席
朱可
钱悦
张子提
张浩雅
刘茜文
马铭远
李星宇
慈欢

中提琴

刘章卷, 声部首席
赵雯馨
张悠然
李博深

大提琴

吕昕阳, 声部首席
王姿文
吴一凡

低音提琴

满格格, 声部首席
纪宇遥

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2025年1月音乐冬令营招生进行中

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