

青心室内乐团
QINGXIN ENSEMBLE

冰青赓续

LEGACY AND BRILLIANCE

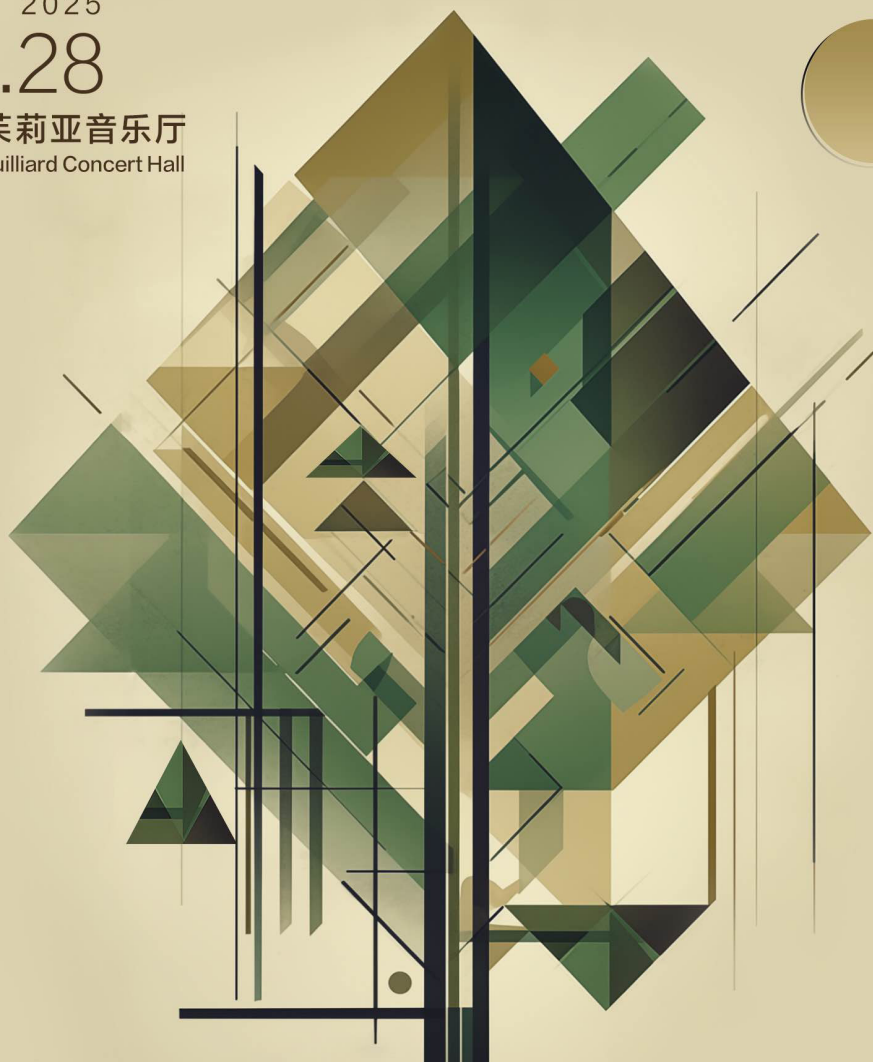
青心室内乐团系列专场音乐会 II

TIME 2025

03.28

天津茱莉亚音乐厅

Tianjin Juilliard Concert Hall



The Tianjin Juilliard School

presents

QingXin Ensemble: LEGACY AND BRILLIANCE

Friday, March 28, 2025, 19:30
Concert Hall

C.P.E. BACH
(1714–1788)

Symphony in G Major, H. 657

- I. Allegro di molto
- II. Poco adagio
- III. Presto

MIECZYŚLAW KARŁOWICZ
(1876–1909)

Serenade for Strings in C Major, Op. 2

- I. Marsz: Allegro moderato
- II. Romans: Andante con moto
- III. Walc: Allegro moderato
- IV. Finat: Allegretto non troppo

Intermission

IGOR STRAVINSKY
(1882–1971)

Concerto in D ("Basel") for String Orchestra

- I. Vivace
- II. Arioso: Andantino
- III. Rondo: Allegro

CAMILLE SAINT-SAËNS
(1835–1921)

Cello Concerto No. 1 in A minor, Op. 33
(Arranged for solo cello and string ensemble)

- I. Allegro non troppo
- II. Allegretto con moto
- III. Tempo primo

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：
冰青赓续

2025年3月28日，星期五，19:30
音乐厅

C.P.E. 巴赫
(1714–1788)

G大调交响曲, 作品 H. 657
I. 甚快板
II. 稍慢的柔板
III. 急板

米奇斯瓦夫·卡尔沃维奇
(1876–1909)

C大调弦乐小夜曲, 作品 2
I. 进行曲: 中快板
II. 浪漫曲: 稍有动感的行板
III. 圆舞曲: 中快板
IV. 终曲: 不过分快的小快板

中场休息

伊戈尔·斯特拉文斯基
(1882–1971)

D调协奏曲 (“巴塞尔”) 为弦乐团而作
I. 活泼的快板
II. 咏叙调: 小行板
III. 回旋曲: 快板

卡米尔·圣桑
(1835–1921)

A小调大提琴协奏曲第一号, 作品 33
(大提琴独奏与弦乐团版)
I. 不过分快的快板
II. 稍快且富有动感的中板
III. 回到第一乐章的速度

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

C.P.E. BACH

Symphony in G Major, H. 657

Carl Philipp Emanuel Bach—the second son of Johann Sebastian Bach—lived in the shadow of his father's legacy yet reigned as the true "Pioneer of Classicism" in his own era. Though less celebrated today, his music profoundly inspired composers from Haydn and Mozart to Beethoven. His signature "Empfindsamer Stil" (Sensitive Style) etched revolutionary contours into the dense terrain of Baroque music.

Composed in the mid-18th century, this *Symphony in G Major* (H.657) captures the seismic collision of Baroque polyphony and Classical clarity. Centered on the "Empfindsamer Stil," it shatters the elegant confines of courtly music through bold harmonic pivots and improvisatory flourishes marked by sudden dynamic shifts. The work simultaneously honors its Baroque polyphonic lineage and carves new paths for the Classical symphony with its freewheeling fantasia spirit. It is both an echo of a seismic shift in musical history and a secret initiation rite for future titans.

MIECZYSLAW KARŁOWICZ

Serenade in C Major for Strings, Op. 2 — A Poetic Budding of Youth

Composed at age 24 by Polish composer Mieczysław Karłowicz, this string serenade merges Viennese classical tradition with Slavonic folk elements, revealing the composer's early brilliance—fresh, luminous, and brimming with vitality.

The three movements unfold like an Eastern

European tonal panorama: The opening Allegro dances to life with a nimble, jubilant theme, strings weaving lilting march rhythms. In the Adagio, chromatic melodies heavy with woodland melancholy entwine with pizzicato passages that whisper like Gypsy nocturnes. Following a fleet-footed, fiery waltz interlude, the finale blossoms into a sumptuously Romantic melody, where folk modes and contrapuntal textures collide in playful pursuit, dissolving the exuberance of Polish village festivities and the young composer's fiery vigor into a radiant C major halo.

Untainted by the somber tragedy that would later permeate his symphonic poems, this work channels Karłowicz's crystalline youthful spirit and the lifeblood of Polish folk music, composing a pure prologue for the prodigy whose life was tragically abbreviated at 32 (he died in a skiing avalanche).

IGOR STRAVINSKY

Concerto in D ("Basel") for String Orchestra
— A Monolith Between Old and New Tides

Composed in 1946 during Stravinsky's neoclassical period, this three-movement work for string ensemble simultaneously pays homage to the Baroque concerto grosso form and injects the composer's signature modernist lexicon—angular rhythms, austere timbres, and textures of clockwork precision—unleashing glacial yet vividly alive energy within classical frameworks.

Dedicated to Swiss philanthropist Paul Sacher to commemorate the 20th anniversary of his Basel Chamber Orchestra, the concerto marks Stravinsky's evolution from the primal fury of *The Rite of Spring* to neoclassicism, where he reconstructs tradition through a modernist

曲目介绍

lens. The string orchestra format echoes Baroque concerto grosso instrumentation while becoming a laboratory for stripping orchestral opulence to reveal the essential expressivity of strings.

This work stands as a miniature encyclopedia of neoclassicism: Baroque formal structures, crystalline linear counterpoint, and transparent string textures merge seamlessly with 20th-century harmonic daring (clashing minor seconds and polytonal whispers) and asymmetrical rhythmic accents. Stravinsky elevates string writing to a new dimension—neither Romantic lyricism nor avant-garde extremism, but a unique poetry where bow and string vibrate with mathematical precision and organic vitality under his coolly rational design.

A technical touchstone and stylistic compass in the string repertoire, the *D Major Concerto* continues to shine on programs of world-class chamber ensembles, testifying to the eternal spark ignited when tradition collides with innovation.

CAMILLE SAINT-SAËNS

Cello Concerto No. 1 in A minor, Op. 33

(Arranged for solo cello and string ensemble)

Composed in 1872 for cellist Tolbecque, this single-movement concerto subverts tradition with storm-like dramatic intensity. The cello tears through silence with a razor-sharp A minor theme, its voice alternately weeping in sobbing double stops and scaling desolate heights through arpeggios, while engulfed in surging tides of strings and woodwinds.

In the central section, pizzicato strings cradle a swaying B major dance, where the cello shimmers like fragmented moonlight—

yet beneath its sweet, courtly gait lurks chromatic undercurrents. The finale reignites the fury: virtuosic passagework pierces the orchestral texture like lightning, culminating in a triumphant leap to A major, as if vaulting from abyss to stardust.

Saint-Saëns achieves quintessentially French equilibrium, tempering Romantic frenzy with structural precision. Within 19 minutes, the work condenses mortal struggle and poetic whispers, remaining to this day a searing crucible for soloists to test both technical mastery and emotional ferocity.

ICE AND INDIGO

Legacy and Brilliance in the River of Music

As Xunzi (Confucian philosopher c.310 - c.235 BCE) proclaimed, "Indigo blue is born from the green plant yet surpasses it in depth; ice is formed from water yet colder in essence." These four works form a chain of "ice-indigo (冰青)" in music history, revealing how masters across generations forged transcendent brilliance upon the bedrock of tradition.

Four works, four realms of ice-indigo alchemy: Saint-Saëns transcended through rebellion; Stravinsky rebirthed within structure; Karłowicz sprouted from fusion; and C.P.E. Bach enlightened through subversion. When bows tremble and harmonies resound, we hear not mere inheritance, but the eternal flame kindled by generations of geniuses with ice-forged resolve.

Now, the QingXin Ensemble (青心室内乐团) carries this flame in its very name (青)—with notes as embers and bows as chisels—bringing audiences the undying fire that has illuminated artists' hearts across centuries.

Program Notes

曲目介绍由彭奥撰写

C.P.E.巴赫

G大调交响曲，作品 H. 657——巴洛克与古典的桥梁

卡尔·菲利普·埃马努埃尔·巴赫(1714-1788)，即我们所熟知的那位约翰·塞巴斯蒂安·巴赫(1685-1750)的次子。虽然在现代，他的名声已被其父掩盖，但在他所处的时代，他是当之无愧的“古典主义的先驱者”。他的音乐为包括海顿、莫扎特、贝多芬在内的众多作曲家提供了灵感和素材，他独特的音乐风格“情感风格”也为层峦叠嶂的巴洛克音乐勾勒出了变革的锋芒。

这首《G大调交响曲》(H.657)诞生于18世纪中叶，是巴洛克繁复对位与古典明晰结构激烈碰撞的见证。全曲以“情感风格”为核心，通过大胆的和声转折与动态骤变的即兴式乐句，打破了传统宫廷音乐的优雅框架。它既延续了巴洛克的复调血脉，又以自由的幻想气质，为古典交响曲开辟新径。它是时代裂变的回响，亦是未来巨匠的秘密启蒙。

米奇斯瓦夫·卡尔沃维奇

C大调弦乐小夜曲，作品2——青春的诗意萌芽

米奇斯瓦夫·卡尔沃维奇，一位深受瓦格纳与柴可夫斯基影响的波兰作曲家，于24岁创作了这首弦乐小夜曲。这首作品融合了德奥浪漫主义传统与斯拉夫民间元素，展露其早期清新灵动的音乐才情。

全曲三个乐章如一幅东欧风情画卷：第一乐章以灵动欢快的主题开场，弦乐交织出进行曲的摇曳节奏；第二乐章的慢板中，半音阶旋律裹挟山野的忧郁，拨弦乐段似吉普赛人的夜歌呢喃；在经过轻盈热烈的华尔兹舞曲过后，终

章则以极具浪漫主义风格的华美旋律展开，民间调式与对位法在追逐中互相碰撞，波兰乡村节庆的欢腾与青年作曲家的炽热活力，最终消融于澄澈的C大调光晕之中。

这部作品尚未沾染作曲家后期交响诗中沉郁的悲剧色彩，而是以明澈的青春气息与波兰民族音乐的血脉，为这位早逝天才(32岁因滑雪遇到雪崩离世)的创作生涯掀起了轻盈的序幕。

伊戈尔·斯特拉文斯基

D调协奏曲(“巴塞尔”)为弦乐团而作——立于新旧浪潮中的礁石

伊戈尔·斯特拉文斯基的《D大调弦乐协奏曲》创作于1946年，是其新古典主义创作阶段的代表作之一。这部为弦乐合奏而作的三乐章作品，既是对巴洛克大协奏曲形式的致敬，又注入了斯特拉文斯基标志性的现代语汇——棱角分明的节奏、冷峻的音色与精密如机械的织体，在古典框架下迸发出冷冽而鲜活的能量。

本作题献给瑞士慈善家保罗·萨彻，以庆祝其创办的巴塞尔室内乐团成立二十周年。彼时的斯特拉文斯基已从早期《春之祭》的原始主义转向新古典主义，开始以现代视角重构传统形式。弦乐队这一编制既呼应了巴洛克大协奏曲的配置，又为他提供了剥离管弦乐华丽外衣、专注弦乐本质表现力的试验场。

这部作品堪称新古典主义的微型百科全书：巴洛克形式框架、清晰的线性对位、弦乐队透明的音色层次，与二十世纪的和声冒险(如小二度碰撞与多调性暗示)、非对称节奏重音完美融合。斯特拉文斯基将弦乐器的表现力推向新维度——既非浪漫派的绵长咏叹，亦非先锋派的极端实验，而是在冷峻的理性设计中，

曲目介绍

让弓弦震颤出兼具数学美感与生命律动的独特诗意。

作为弦乐文献中的技术试金石与风格典范，《D大调弦乐协奏曲》至今仍在世界顶级室内乐团的节目单上熠熠生辉，证明着传统与创新碰撞时迸发的永恒魅力。

卡米尔·圣桑

A小调大提琴协奏曲第一号，作品33（大提琴独奏与弦乐团版）——独奏家与弦乐团的双人舞

本曲写于1872年，为大提琴家托尔贝克所作，这部单乐章协奏曲几乎打破了古典主义的一切常规，以风暴般的戏剧张力颠覆传统。大提琴以凌厉的A小调主题撕裂寂静，在弦乐与木管席卷的狂潮中，独奏时而以双音泣诉，时而以琶音攀向孤绝高处。

中段弦乐拨奏托起摇曳的B大调舞曲，大提琴的音色如月光碎片，却在甜美的宫廷步态下藏匿半音阶的暗涌。终章重归炽烈，炫技音群如闪电般穿刺乐队织体，最终跃入辉煌的A大调，似从深渊直抵星空。

圣桑以法国式的精密平衡了浪漫派的癫狂，19分钟的乐曲浓缩了生死搏斗与诗意呢喃，至今仍是独奏家试炼技术深度与情感烈度的炽热熔炉。

冰青赓续

音乐长河中的传承与超越

荀子云：“青，取之于蓝，而青于蓝；冰，水为之，而寒于水。”四部作品恰如音乐史中“冰青”之链，见证历代巨匠如何以传统为基，淬炼出超越时代的锋芒。

四部作品，四重冰青之境：圣桑在对抗中超越，斯特拉文斯基在结构中重生，卡尔沃维奇

在融合中萌蘖，C.P.E.巴赫则在颠覆中启蒙。当弓弦震颤，乐声轰鸣，我们听见的不是简单的传承，而是历代天才以冰雪之心点燃的，永恒不灭的青焰。而今，青心室内乐团亦以「青」为名，以音符为火种，以弓弦为刻刀，为观众们带来一代又一代艺术家们的心中不熄的青焰。

Meet the Ensemble

QingXin Ensemble

Founded in 2021, the QingXin Ensemble (QXE) is a self-governing, professional chamber music ensemble in China comprised of graduates from Tianjin Juilliard and New York Juilliard, all united by an unwavering passion for the transformative power of music.

Since the inaugural season, QXE has organized more than 100 performances and events across the country, and developed in-depth cooperation with prestigious organizations such as The Tianjin Juilliard School and the National Centre for the Performing Arts.

QXE is committed to community-building through musical sharing and to delivering the highest caliber performances. Highlights of the 2023-24 season include featured performances at the Summer Davos opening and closing ceremonies, and the opening concert of the May Festival at the National Centre for the Performing Arts, as well as over 50 concerts and community outreach lecture-performances.

In the 2024-25 season entitled "Global Tapestry: Folk Sounds 民族音画", QXE has adeptly selected repertoire to honor ethnic influences in classical music and celebrate innovative artistic expressions. Opening the season with a program of Janáček, Piazzolla and Bartók, QXE infuses imagination of the world's exotic sounds with youthful dynamism into their performance. Other season highlights include collaborations with Tianjin Juilliard faculty Sihao He in Saint-Saëns Cello Concerto, and Xiaoguang Han in Britten's Serenade for Tenor, Horn and Strings, as well as a new commission by Niccolo Athens titled Songs of Homesickness.

乐团简介

青心室内乐团

青心室内乐团 (QXE) 成立于2021年, 主要由天津茱莉亚和纽约茱莉亚学院杰出校友组成。通过持续策划并呈现高质量且具有创新性的艺术演出, 青心不仅立志成为国际一流乐团, 更希望成为年轻艺术家的筑梦基地。

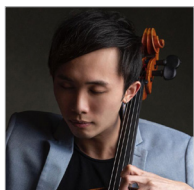
自首个音乐季以来, 青心已在国内举办了上百场演出及活动, 并与天津茱莉亚学院、国家大剧院等知名机构开展了深度合作。2023-2024演出亮点包括夏季达沃斯开幕及闭幕式、纪念中美建交45周年招待会演出, 国家大剧院“五月音乐节”开幕式。

2024-2025乐季, 青心将带来“民族音画Global Tapestry: Folk Sounds”音乐季, 致敬古典音乐中的民族元素并赞颂具有前瞻性的艺术表达。乐团将演绎作曲家雅纳切克、皮亚佐拉和巴托克的作品, 世界首演由作曲家尼科洛·安森创作的乐团委约作品《思乡之歌》, 并携手大提琴家何思昊及圆号演奏家韩小光带来合作演出, 共同谱写艺术长青。

遵循艺术家引领社会的理念, 乐团艺术家在追求艺术卓越的同时, 不断致力于音乐教育与社区公益。青心室内乐团精心打造“教育音乐会”系列, 于天津大学、滨海新区图书馆开展系列艺术讲座, 进一步传播古典音乐与艺术之美。



Meet the Artists



Sihao He

Cellist Sihao He first came into international prominence in 2008 as a 14-year-old cellist winning first prize at the International Antonio Janigro Cello Competition in Croatia. Later that same year, he won the National Cello Competition in China. He is also the Grand Prize winner of the prestigious 3rd Gaspar Cassadó International Cello Competition in Japan, a laureate of the Queen Elizabeth International Cello Competition International and Tchaikovsky Competition for Young Musicians. In 2019, he won 3rd prize in Munich's ARD International Music Competition.

He has appeared in numerous concerts both as a soloist with leading orchestras and in recitals. After winning the Grand Prize at the 3rd Gaspar Cassado Competition, he performed a recital tour in Japan and China. As a soloist, He has performed with many leading orchestras including the Bavarian Radio Symphony Orchestra, Munich Radio Orchestra, Tokyo Philharmonic Orchestra, Brussels Philharmonic, Münchener Kammerorchester, Orchestre Royal de Chambre de Wallonie, Orquestra Sinfônica de Piracicaba in Brazil, and the Xiamen Philharmonic Orchestra in China.

As a chamber musician, he has appeared at Music@Menlo, Bravo!Vail, Meadowmount School of Music and Rome Chamber Music Festival. As a member of the Galvin Cello Quartet, he won the 2022 Victor Elmaleh

Competition and joined the Concert Artists Guild roster. Before coming to the US, his string quartet, Simply Quartet, won first prize at the Haydn Invitational Chamber Music Competition in Shanghai, China and was awarded "The Most Promising Young String Quartet" at the 4th Beijing International Chamber Music Competition. He is a member of the prestigious Chamber Music Society of Lincoln Center's Bowers Program (formerly CMSTwo).

Born in Shanghai, China, Sihao He holds a bachelor's degree from the Robert McDuffie Center for Strings at Mercer University where he studied with Hans Jørgen Jensen and Julie Albers, and holds a master's degree from the Bienen School of Music at Northwestern University where he pursues his DMA under Hans Jørgen Jensen. He also serves as a faculty member at the Robert McDuffie Center for Strings at Mercer University.

He is the newest member of the renowned Shanghai Quartet and is a full-time faculty member at The Tianjin Juilliard School.

何思昊，旅美青年大提琴家，2020音乐季加入纽约林肯中心室内乐协会（CMS），成为此世界最具影响力的室内乐精英团体的一员。他曾被享誉全球的大提琴家林恩·哈雷尔这样赞誉道：“他能打造启迪和鼓舞人心的音乐画面，赋予音乐思想新的生命和意义，他的演奏与大提琴融为一体，浑然天成”。

多年来，何思昊在国内外众多比赛中取得了重大成就，包括2019年获得第68届慕尼黑ARD国际音乐大赛第三名。2017年5月在第一届伊丽莎白国际大提琴比赛中获奖。2013年11月获得第三届加斯帕尔·卡萨多国际大提琴比赛

艺术家介绍

第一名，成为史上首位参加此项比赛即成功闯入决赛，并一举夺得第一名的中国人，受到世界最权威的音乐杂志之一《Strad》的高度评价。作为比赛金奖获得者，在2014年7月他赴日本东京、京都、名古屋、八王子进行了四场独奏音乐会，受到了极高的赞誉：“他有着极高的天赋，音乐感觉与技术如同魔法一般”。2013年4月，他囊获美国弦乐教师协会2013年全美弦乐独奏比赛评委会最大特别奖（包括小、中、大、低音提琴、竖琴与吉他）以及大提琴组第一名。2011年4月获得第二届上海音乐学院附中钢琴管弦乐器协奏曲比赛一等奖。2009年5月获得第六届柴可夫斯基国际青少年音乐比赛大提琴组第四名。2009年8月获得第十三届加拿大晨兴音乐桥室内乐比赛第一名。2008年4月荣获第六届VC杯全国专业青少年大提琴比赛少年一组第一名。2008年7月，获得第十二届加拿大晨兴音乐桥协奏曲比赛第二名（包含小提琴、中提琴、大提琴、钢琴四种乐器）。2006年10月，获得第六届扬尼格罗国际大提琴比赛B组（20岁以下）第一名。

作为独奏家，何思昊曾与世界各地的许多乐团合作演出，其中包括德国巴伐利亚广播交响乐团，东京爱乐乐团，比利时交响乐团，慕尼黑·卡默罗切斯特室内乐团，巴西圣保罗交响乐团，厦门爱乐乐团等合作并受到好评。2015年6月，他与小提琴家艾米·施瓦兹·莫雷蒂一起为美国最高法院历史协会表演。2017年，他在大都会艺术博物馆进行了表演。

在繁忙的独奏演出之余，何思昊还致力于室内乐演奏的发展。2021年，他成立的盖尔文大提琴四重奏在组建11天后就赢得了Fischhoff国际室内乐比赛的第二名，也是该比赛历史上第一组获奖的大提琴四重奏。2022年在“美国音乐艺术家协会”比赛中获得冠军，加

入协会成为签约艺术家，之后在美国与加拿大各个音乐会举办系列演出。2008年，他加入Simply Quartet。2009年9月，赴维也纳参加欧盟室内乐学院，成为中国历史上首位获得此殊荣进入ECMA学习的年轻四重奏组，并在奥地利城市Grossraming及Steyr公开演出。2009年12月，获得上海音乐学院室内乐周暨2009海顿年室内乐友谊邀请赛四重奏组第一名。2011年9月，获得北京国际音乐比赛一弦乐四重奏比赛最具潜力奖。他曾受邀参加了众多国际音乐节，包括美国Menlo室内乐音乐节，Meadowmount音乐节，Bravo! Vail音乐节，阿斯彭音乐节以及意大利罗马室内乐音乐节，并在Meadowmount与Menlo室内乐音乐节执教。

何思昊从十岁开始跟随启蒙老师倪世宏学习大提琴。次年，以专业第一名的成绩考入上海音乐学院附小，师从刘美娟教授，直至从上海音乐学院附中高中毕业。2012年8月，他以全额奖学金考入美国默赛尔大学罗伯特·麦克达菲弦乐中心，师从著名大提琴教育家汉斯·约根·詹森与著名演奏家朱莉·阿尔伯斯。2016年8月，以全额奖学金考入美国芝加哥西北大学硕士专业。他目前在西北大学Bienen音乐学院跟随汉斯·约根·詹森以全额奖学金身份攻读博士学位，并在默赛尔大学罗伯特·麦克达菲弦乐中心担任常驻教师。

何思昊于2024年8月成为上海四重奏的成员并加入天津茱莉亚学院担任常驻教师。

Meet the Artists



Kin Szeto

Prize winner of the 2022 Orchestra's Conductor Competition in Romania, Kin Szeto is a versatile and promising young conductor praised for his dynamic conducting. Szeto made his European debut with the Brasov Philharmonic. He has worked with the Brasov Philharmonic, Bohuslav Martinů Philharmonic Orchestra, Máv Symphony Orchestra, Romanian Youth Orchestra, Cabrillo Festival Orchestra, Hong Kong Chinese Orchestra, and Macao Chinese Orchestra.

In the United States, Szeto actively held different positions as music director, guest conductor, assistant conductor, and cover conductor. He was previously appointed the Conducting Fellow of the world-renowned Cincinnati Symphony Orchestra and the assistant conductor of the Cincinnati Orchestra Youth Orchestra and has collaborated with various ensembles such as the Charleston Symphony, Reno Chamber Orchestra, Orchestra of the Southern Finger Lakes, Cincinnati Symphony Youth Orchestra, and Cayuga Chamber Orchestra Youth Orchestra. As an educator, Szeto assisted in establishing two collegiate ensembles, including the Cornell Open Orchestra in 2018, where he was the co-director of their inaugural season, and the Hong Kong University Student Union Chinese Orchestra serving as their artistic director and principal conductor in 2013.

Szeto has another distinguished career as an Erhu performer. He was recruited as the youngest musician of the Hong Kong Chinese Orchestra in 2011 and held the position until 2016 before pursuing his conducting career. Szeto collaborated with the composition department at the University of Missouri Kansas City in 2023, giving lectures and premiering 11 new works for Erhu.

Szeto obtained his Doctor of Musical Arts degree in Orchestral Conducting at the University of Cincinnati College-Conservatory of Music (CCM) with a full scholarship under the mentorship of Mark Gibson. Prior to that, he received a master's degree under the guidance of Dr. Octavio Mas-Arocas at Ithaca College, NY. This season, Szeto conducted Bizet's Carmen with Musica Viva (Hong Kong) and was recently appointed the assistant conductor of the Hong Kong Windpipe Chinese music. Szeto will appear at the Cabrillo Festival of Contemporary Music as a Conducting Fellow this summer. He joins the Tianjin Juilliard Pre-College in fall 2024 as orchestra conductor.

艺术家介绍

作为2022年罗马尼亚管弦乐团指挥比赛获奖者，司徒健是一位多才多艺、前程远大的年轻指挥，以充满活力的指挥风格而广受赞誉。司徒健随布拉索夫爱乐乐团首次亮相于欧洲。他的演出足迹遍布亚洲、北美和欧洲各地，合作对象包括布拉索夫爱乐乐团、博胡斯拉夫·马尔蒂努爱乐乐团、MÁV交响乐团、罗马尼亚青年乐团、卡布里洛节日乐团、香港中乐团和澳门中乐团等。

司徒健驻美国期间曾积极担任音乐总监、客座指挥、助理指挥和替补指挥等不同职务。他曾被任命为世界著名的辛辛那提交响乐团指挥研究员和辛辛那提青年管弦乐团助理指挥，并与查尔斯顿交响乐团、里诺室内乐团、南手指湖管弦乐团、辛辛那提青年管弦乐团和卡尤加室内乐团青年管弦乐团等多个乐团有过合作。作为一名教育工作者，司徒健协助建立了两个大学乐团，包括2018年成立的康奈尔公开交响乐团和2013年成立的香港大学学生会中乐团。他在前者担任首季的联合总监，在后者担任艺术总监兼首席指挥。

作为一名全能音乐家，司徒健在中国传统乐器二胡的专业演奏方面有着卓越的成就。2011年，他被香港中乐团录取，成为乐团中最年轻的乐师。他一直担任此职至2016年，之后便开始了自己的指挥生涯。

在Mark Gibson的指导下，司徒健以全额奖学金获得辛辛那提大学音乐学院管弦乐指挥专业音乐艺术博士学位。在此之前，他在纽约伊萨卡学院获得硕士学位，师从Octavio Mas-Arocas博士。本乐季，司徒健携手香港非凡美乐，成功指挥了比才歌剧《卡门》。他近期还被任命为香港竹韵小集乐团的助理指挥。此外，司徒健将于今年夏天作为指挥研究

员出席卡布里洛当代音乐节。司徒健的双重音乐能力突出，是一位卓越的多面音乐家。凭借独特且非凡的音乐才能，中西方管弦乐环境中的指挥和演奏他都能信手拈来。2024年秋季开始，他加入天津茱莉亚学院担任预科部管弦乐团指挥。

Meet the Ensemble

C.P.E Bach
(1714–1788)
Symphony in G Major, H. 657

Violin

Qian Yue, *Concertmaster*
Qianwen Liu, *Principal*
Xingyu Li
Daniel Tzu-Ti Chang
Molly Yujie He
Huan Ci
Mingyuan Ma
Yan Liang
Ke Zhu

Viola

Ao Peng, *Principal*
Zhangjuan Liu

Youran Zhang
Wenxin Zhao

Cello

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

Double Bass

Gege

Harpsichord

Chang Wang

Mieczyslaw Karlowicz
(1876–1909)
Serenade for Strings in C Major

Violin

Qian Yue, *Concertmaster*
Qianwen Liu, *Principal*
Xingyu Li
Daniel Tzu-Ti Chang
Molly Yujie He
Huan Ci
Mingyuan Ma
Yan Liang
Ke Zhu

Viola

Ao Peng, *Principal*

Zhangjuan Liu
Youran Zhang
Wenxin Zhao

Cello

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

Double Bass

Gege Man

Intermission

Igor Stravinsky
(1882–1971)
Concerto in D for String Orchestra

Violin

Ke Zhu, *Concertmaster*
Huan Ci, *Principal*
Yan Liang
Mingyuan Ma
Qianwen Liu
Molly Yujie He
Daniel Tzu-Ti Chang
Xingyu Li
Yue Qian

Viola

Zhangjuan Liu, *Principal*
Wenxin Zhao

Youran Zhang
Ao Peng

Cello

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

Double Bass

Gege Man, *Principal*
Yuyao Ji

Camille Saint-Saëns
(1835–1921)
Cello Concerto No. 1 in A minor, Op. 33

Violin

Ke Zhu, *Concertmaster*
Huan Ci, *Principal*
Yan Liang
Mingyuan Ma
Qianwen Liu
Molly Yujie He
Daniel Tzu-Ti Chang
Xingyu Li
Yue Qian

Viola

Zhangjuan Liu, *Principal*
Wenxin Zhao

Youran

Cello

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

Double Bass

Gege Man

Guest Conductor: Kin Szeto
Guest Soloist: Sihao He

乐团简介

C.P.E巴赫
(1714-1788)
《G大调交响曲》

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

中提琴
彭奥, 声部首席
刘章卷

张悠然
赵雯馨

大提琴
王姿文, 声部首席
吕昕阳
吴一凡

低音提琴
满格格, 声部首席

羽管键琴
王畅

米耶奇斯瓦夫·卡尔沃维奇
(1876-1909)
《C大调弦乐小夜曲》

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

中提琴
彭奥, 声部首席

刘章卷
张悠然
赵雯馨

大提琴
王姿文, 声部首席
吕昕阳
吴一凡

低音提琴
满格格

中场休息

伊戈尔·斯特拉文斯基
(1882-1971)
《D大调弦乐协奏曲》

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

中提琴
刘章卷, 声部首席
赵雯馨

张悠然
彭奥

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

卡米尔·圣-桑
(1835-1921)
《A大调第一大提琴协奏曲》

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

中提琴
刘章卷, 声部首席
赵雯馨

张悠然

大提琴
吕昕阳, 声部首席
王姿文
吴一凡

低音提琴
满格格

客座艺术家: 何思昊
客座指挥: 司徒健