

Tianjin Juilliard Ensemble: Celebration of Youth

天津茱莉亚室内乐团音乐会: 致青春

2025/04/11



TianjinJuilliard
天津茱莉亚学院

The Tianjin Juilliard School

presents

Tianjin Juilliard Ensemble: Celebration of Youth

Friday, April 11, 2025, 19:30
Concert Hall

SIGFRID KARG-ELERT
(1877-1933)

Jugend, Op. 139a

- I. Ziemlich bewegt
- II. Wie anfangs
- III. Sehr rasch, mit Übermut
- IV. Mäßig bewegte Viertel
- V. Phantastisch bewegt

Gergely Ittzés, Flute
Xiangyu Zhou, Clarinet
Han Xiaoguang, Horn
Konstantinos Valianatos, Piano

PAUL HINDEMITH
(1895-1963)

Die junge Magd, Op. 23, No. 2

- I. Oft am Brunnen
- II. Stille schafft sie in der Kammer
- III. Nächtens übern kahlen Acker
- IV. In der Schmiede dröhnt der Hammer
- V. Schmächtig hingestreckt im Bette
- VI. Abends schweben blutige Linen

Yinpei Han, Vocal
Gergely Ittzés, Flute
Xiangyu Zhou, Clarinet
Tarn Travers, Violin
Yue Qian, Violin
Hanna Lee, Viola
Yeonjin Kim, Cello

Intermission

ANTON WEBERN
(1883-1945)

Piano Quintet
Tarn Travers, Violin
Yue Qian, Violin
Hanna Lee, Viola
Yeonjin Kim, Cello
Konstantinos Valianatos, Piano

LEOŠ JANÁČEK
(1854-1928)

Mládí (1924)
I. Allegro
II. Andante sostenuto
III. Vivace
IV. Allegro animato
Gergely Ittzés, Flute
Mingjia Liu, Oboe
Xiangyu Zhou, Clarinet
Han Xiaoguang, Horn
Akio Koyama, Bassoon
Chen Chen*, Bass Clarinet

* Tianjin Juilliard Graduate

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

天津茱莉亚室内乐团音乐会： 致青春

2025年4月11日，星期五，19:30
音乐厅

齐格弗里德·卡格-埃勒特
(1877-1933)

《青春》，作品139a
I. 活跃地
II. 如初
III. 极快，充满活力地
IV. 中等速度的四分音符
V. 充满幻想的流动
盖尔盖伊·伊采什，长笛
周相宇，单簧管
韩小光，圆号
康斯坦丁·瓦利安纳托斯，钢琴

保罗·欣德米特
(1895-1963)

《少女》，作品23之二
I. 常于泉边
II. 她在房间里营造寂静
III. 夜晚，在空旷的田野上
IV. 铁匠铺里锤子在轰鸣
V. 慵懒地躺在床上
VI. 傍晚，血红色的亚麻布飘荡着
韩音培，女中音
盖尔盖伊·伊采什，长笛
周相宇，单簧管
唐伟思，小提琴
钱悦，小提琴
李汉娜，中提琴
金尧珍，大提琴

中场休息

安东·韦伯恩
(1883-1945)

钢琴五重奏
唐伟思, 小提琴
钱悦, 小提琴
李汉娜, 中提琴
金尧珍, 大提琴
康斯坦丁·瓦利安纳托斯, 钢琴

莱奥什·雅纳切克
(1854-1928)

《青春》(1924)
I. 快板
II. 持续的柔板
III. 活泼的
IV. 活跃的快板
盖尔盖伊·伊采什, 长笛
刘明嘉, 双簧管
周相宇, 单簧管
韩小光, 圆号
小山昭雄, 巴松管
陈忱*, 低音单簧管

* 天津茱莉亚校友

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

“Youth” evokes many associations. Mainly they are positive ones, like energy, hope, beauty, health, innocence, and the promise of the future. Others may relate to the difficulties of finding one’s way, existential uncertainties, and all the myriad questions and doubts of the young.

The idea of youth pertains to tonight’s concert on multiple levels. We celebrate our young school and its constantly renewing young student body, hungry for education. In addition, the titles of most of the works performed today relate directly to youth, while the remaining piece was itself composed by a young man, Anton Webern, well before he reached artistic maturity. We might also speak of the stylistic renewal which took place at the turn of the 20th century, about a hundred years ago. This socially and artistically turbulent era produced creative works of great color and vigor. This era was the cradle of “isms”, the many branches into which the arts were subsequently divided: impressionism, expressionism, neo-classicism, and later experimentalism, futurism, dadaism, and modernism.

Feeling that the overwhelming emotions of High Romantic art were becoming tired, young artists tried to find new ways of reacting to the world. While in France, impressionism became for some decades the dominant movement, in the Austro-German world composers couldn’t rid themselves of Wagner’s influence so easily. Pushing the chromatic aspect of his style to its limits, many strained the limits of tonality and traditional forms before leaving them completely behind. This transitional period

was creative and full of extremes, akin to a turbulent puberty. In the field of art and architecture, such endeavors were named Art Nouveau (“New Art” in French), or, in the German speaking world, Jugendstil, (“Youth Style”), a clear reflection of artists’ ambition to create something fresh and relevant, opposed to the conservatism of the older generation. The Vienna Secession, a movement in the fields of art and architecture, was widely influential (see the oldest buildings in downtown Tianjin), but this same spirit of seeking separation from direct forebears was equally manifest in music.

Many parallels can be drawn between the transitional situation at the turn of the last century and the beginning of our new millennium. Similarly, the early years of a young person and a new institution share many commonalities. In its innocent, idealistic, fresh and energetic state of youth, The Tianjin Juilliard School looks towards its maturity as a major hub for musical education and performance, seeking to preserve its youthful spirit and always strive for self-renewal.

by Gergely Ittész

SIGFRID KARG-ELERT

Jugend, Op. 139a

Program note by Gyua Kim, MM ‘26, cello,
Instrumental and Orchestral Studies

Sigfrid Karg-Elert (1877–1933) was a German composer who lived during a time of great musical change. He wrote *Jugend* (“Youth” in German) in 1919. The title suggests energy, growth, and new ideas, which also describes the musical style.

The piece follows a three-part ternary form.

曲目介绍

The beginning has a long, flowing melody accompanied by rich harmonies, creating a feeling of nostalgia for youth. The middle section is very different—it features unexpected key changes and greater tension, creating a sense of instability. The opening melody returns at the end of the work, but it has been transformed as a result of this process of musical maturation. Karg-Elert's harmonic language is of particular interest. Instead of using traditional Romantic harmonies dominated by chromatic tension, he explores different colors and sonic combinations in a freely non functional way. Dissonance is used for coloristic purposes and not merely for expressive tension. The melodies also include modal elements, giving them a character distinct from much of the Austro-German music of the period. While *Jugend* does aim for a typically Germanic emotional depth, it is also full of surprises, and the overall combination is fresh and exciting for the listener.

PAUL HINDEMITH

Die junge Magd, Op. 23, No. 2

Program note by Sam Tao, MM '26, cello,
Instrumental and Orchestral Studies

Paul Hindemith's *Die junge Magd* sets six poems of Georg Trakl for alto accompanied by flute, clarinet, and string quartet. Each of Trakl's poems is bleak and imagistic, with themes including death, decay, and existential despair. The piece was premiered in 1922 on the International Chamber Music Days in Donaueschingen.

While a relatively early work, the music's contrapuntal clarity already looks forward to Hindemith's later period. A listener familiar only with Hindemith's "new objective" note-spinning will likely be surprised by the work's

sensitivity and transparency. Only the first song has regular time signature. The rest change meter with great elasticity, allowing the music to flow freely.

I. Oft am Brunnen

The title of the first song translates to "Often by the Well." The poem describes a woman standing by a well at dusk.

The whole song is quiet, simple, and gentle. Unusually for Hindemith, the music is largely confined to E major. The strings begin, followed by the flute and clarinet, enriching the accompanimental texture.

II. Stille schafft sie in der Kammer

The title of the second song translates to "She creates silence in the chamber." It opens with the viola and flute, maintaining a similar mood to the first song. In the middle, however, when the alto sings "und ihr graut vor seine Reine" (and she shudders at its purity), the clarinet and cello abruptly play the lowest note on their instruments, creating a sensation akin to a sudden shudder born of fear.

III. Nächtens überm kahlen Anger

Third song "At night over the bare meadow" is livelier than the first two. Rapid notes in the clarinet and strings evoke the scene of dancing on a meadow, imparting a sense of perpetual motion. The middle section returns to a state of stillness, but the harmony continues to convey a sense of instability to listener. When the alto sings "Und Sie friert in sich gekauert" (and she freezes, curled into herself), the music once again becomes vividly descriptive.

IV. In der Schmiede dröhnt der Hammer

Program Notes

The title of the fourth song is “The hammer roars in the forge”. It begins with string pizzicati imitating the sound of a striking hammer, a motive that runs through the entire movement. In the middle section, a persistent hemiola in the strings creates a feeling of uneasiness.

V. Schmächtig hingestreckt im Bette

The fifth song is titled “Stretched out in bed.” Hindemith employs hushed parallel fifths in the strings to impart an atmosphere of emptiness. When the alto sings “Schatten gleiten über Kissen” (shadow gliding above the pillow), the strings tremolando creates an effect evoking this shadowy motion.

VI. Abends schweben blutige Linnen

The title of last song translates to “In the evening, bloody linens float.” In the beginning, the rhythm of the strings evokes floating linens, with the bizarre harmonies impart an appropriately gruesome coloration. This piece concludes in the E tonality of the initial song, its major mode regained only at the very last moment in the clarinet.

ANTON WEBERN

Piano Quintet

Program note by Gyua Kim, MM '26, cello,
Instrumental and Orchestral Studies

Anton Webern (1883–1945) wrote his Piano Quintet in 1907 while he was a student of Arnold Schoenberg. It is an early work in a transitional style. The musical language is obviously related to Brahms and Mahler, but also looks forward to modernism in many respects.

The piece is in one movement, but its different sections evoke the contrasts of a

Brahmsian multi-movement work. Instead of well-formed melodies, Webern uses small musical ideas that change and grow as the piece goes on. This way of writing would become very important in his later music, where even short notes and minute details take on great meaning. The instrumental lines are intricately intertwined, creating a rich, complex texture, but the effect sometimes becomes fragmented in a way that seems to move the music beyond the nineteenth century. The harmonic language is highly chromatic. Webern does not completely leave traditional harmony behind, but stretches it to its limits in a way that was typical of Viennese composers of this post-Wagnerian period. Dissonance is used freely, and resolution is often deferred. Even though this quintet lacks the extreme concision of Webern's later music, it already demonstrates his love for small details, clear textures, and deep expression, standing between the world of Romantic music and the new ideas that would shape 20th-century music.

LEOŠ JANÁČEK

Mládí (1924)

Program note by Sam Tao, MM '26, cello,
Instrumental and Orchestral Studies

The woodwind sextet *Mládí* (Youth) was composed by Leoš Janáček in 1924, when he was 70, in nostalgic reflection on his youth, particularly time spent at the Old Brno Monastery (1865–1876). The instrumentation features the standard woodwind quintet with the addition of a bass clarinet, which takes over the role of the providing the bass part from the bassoon. The premiere was given on October 21, 1924 in Brno by players including teachers from the Brno

曲目介绍

Conservatory and members of the Brno National Theatre Orchestra. The work's first outing did not go smoothly. One musician, hindered by a mechanical issue with their instrument, merely pretended to play, and the composer was furious. However, the piece was later performed in Prague by members of the Czech Philharmonic to great acclaim.

The composer's initial interest in composing a woodwind sextet was ignited during his attendance at a festival of the International Society of Contemporary Music in Salzburg in August 1923. Here, Janáček heard Albert Roussel's *Divertimento* for Wind Quintet and Piano, spurring him to create a comparable piece. Despite his music's youthful spirit, all of Janáček's celebrated works, including this chamber piece, come from his later years, when he finally developed his unmistakably individual voice. This particular work showcases Janáček's expert use of the woodwind ensemble and presents the distinctive musical ideas that define this later style.

The piece consists of four movements. The overall character of the first movement is playfully vivacious, evoking imagery of a frolicking child at play. Throughout the movement, short motifs performed by the various instruments thread their way through the music, imparting both fluidity and a spirited, agile quality to the music. As with most of the composer's works, the musical fabric consists of an array of short, repeated phrases. The emotional landscape is richly varied, with the movement oscillating between lively cheerfulness and moments of calm introspection, before finally culminating in a brisk presto.

The second movement introduces several prominent sonic elements. It opens with a solemn and stately rhythmic motif articulated by two instrumental groups, forming the movement's central theme. This is intermittently punctuated by four sets of triplets, creating harmonic instability. Simultaneously, each instrument presents lyrical descending scales in dialogue with the primary theme.

In the third movement, the composer revisits the syncopated rhythmic patterns of the first movement, reintroducing the music's characteristic nimbleness and fluidity. Unlike the first movement's predominantly playful tone, however, this section interweaves romantic and lyrical passages that evoke a sense of reverie amidst the vitality.

The beginning of the last movement is similar in ambiance to the opening of the work. After a brief interlude of mysterious and melancholic atmosphere, the music surges into soaring, impassioned heights, conjuring sensations of aerial freedom. The overall character continues to shift between impetuous momentum and grounded stability. In a whimsical concluding gesture, the tempo slows abruptly to reintroduce music from the opening movement, before the piece resolves with a final presto flourish.

Program Notes

"青春"总能唤起丰富的联想。其中多为积极意象——活力、希望、美丽、健康、纯真与未来的期许；亦包含成长必经的迷惘：寻找方向的困境、存在主义的不确定性，以及年轻人特有的无数疑问与怀疑。

今晚音乐会的主题与"青春"形成多重呼应。我们庆祝这所年轻学校的蓬勃生机——这里永远充满渴求知识的年轻学子。今晚演奏的曲目大多直接以青春为题，余下那首则出自青年安东·韦伯恩之手，远在他艺术成熟期之前完成。我们同样在纪念二十世纪之交（约百年前）那场艺术革新。那个社会与艺术剧烈震荡的年代，孕育出色彩斑斓又充满张力的创作，成为各种"主义"的摇篮：印象派、表现主义、新古典主义，以及后来的实验主义、未来派、达达主义与现代主义。

当浪漫主义艺术的澎湃情感渐显疲态，年轻艺术家们开始寻找回应世界的新方式。在法国，印象主义一度成为主导潮流；而在德奥世界，作曲家们难以轻易摆脱瓦格纳的影响。他们将瓦格纳的半音风格推向极限，在彻底突破之前，不断挑战调性与传统形式的边界。这段过渡时期如同躁动的青春期，充满创造力与极端尝试。在美术与建筑领域，这类探索被称为"新艺术运动"（法语Art Nouveau），德语世界则称之为"青年风格"（Jugendstil）——鲜明体现了艺术家们创造新鲜事物的抱负，与保守的前辈形成对抗。维也纳分离派在美术建筑领域影响深远（参见天津老城区的古老建筑），这种与前辈决裂的精神同样深刻体现在音乐中。

上世纪末的艺术转型期与新千年的今天存在诸多相似，个人的青春岁月与新机构的初创

阶段亦共享诸多特质。正值青春年华的天津茱莉亚学院，带着纯真、理想、朝气与活力，逐步成为音乐教育与表演的重要枢纽。我们期待在走向成熟的同时，永葆青春精神，持续自我革新。

由盖尔盖伊·伊采什撰写

齐格弗里德·卡格-埃勒特

《青春》，作品139a

由金奎雅（2026届管弦乐专业硕士，大提琴）撰写

德国作曲家西格弗里德·卡格-埃勒特（1877-1933）身处音乐剧变时代，其1919年创作的《青春》（德文"Jugend"）标题暗喻活力、成长与创新，这也正是作品的音乐风格写照。

乐曲采用三段式结构。开篇以悠长流动的旋律搭配丰沛和声，营造对青春的怀念之情。中段风格突变——意外的转调与增强的张力形成不稳定感。当起始旋律最终再现时，已因这段音乐"成长历程"而蜕变。卡格-埃勒特的和声运用尤为独特：他摒弃传统浪漫派以半音张力为主导的和声，转而自由探索非功能性的音响色彩组合。不协和音在此具有色彩性而非仅用于情感张力。旋律还融入调式元素，使其区别于同期多数德奥音乐。《青春》虽追求典型的德意志情感深度，却充满惊喜，整体效果令人耳目一新。

保罗·欣德米特

《少女》，作品23之二

由陶庆恩陆（2026届管弦乐专业硕士，大提琴）撰写

保罗·欣德米特为女中音、长笛、单簧管与弦乐四重奏创作的《年轻女仆》，选取了格奥尔格·特拉克尔的六首诗歌。特拉克尔的诗作阴

曲目介绍

郁而充满意象，主题涉及死亡、腐朽与存在主义的绝望。该作品于1922年在多瑙埃兴根国际室内乐节首演。

虽属早期创作，但作品中清晰的对位手法已预示欣德米特后期的风格。熟悉其“新客观主义”机械音型的听众，或许会讶异于这部作品的敏感与透明。仅第一首歌曲采用规整节拍，其余部分皆以极具弹性的变换拍子让音乐自由流动。

I. 常于泉边

首曲描绘黄昏时分伫立井边的女子。全曲静谧朴素而温柔，罕见地以E大调为主基调。弦乐率先进入，长笛与单簧管随后加入，织就丰富的伴奏纹理。

II. 她在房间里营造寂静

第二曲由中提琴与长笛开启，延续首曲氛围。但当女中音唱到“纯净令她战栗”时，单簧管与大提琴骤然奏出各自最低音，制造出恐惧引发的颤栗效果。

III. 夜晚，在空旷的田野上

此曲较前两首更具动感。单簧管与弦乐的快速音符勾勒出草原起舞场景，中段虽回归静止，但和声持续传递不安。当唱到“她蜷缩冻结”时，音乐再度展现生动的描绘性。

IV. 铁匠铺里锤子在轰鸣

弦乐拨奏模拟锤击声贯穿全曲。中段弦乐持续的赫米奥拉节奏营造焦灼感。

V. 慵懒地躺在床上

弦乐采用压抑的平行五度营造虚空感。当唱到“阴影掠过枕畔”时，弦乐的震音技法完美再现诡谲的阴影浮动。

VI. 傍晚，血红色的亚麻布飘荡着

终曲弦乐的律动模拟飘荡的染血麻布，怪诞和声赋予毛骨悚然的音色。作品以首曲E调作结，直到单簧管在最终瞬间才重现大调色彩。

安东·韦伯恩

钢琴五重奏

由金奎雅（2026届管弦乐专业硕士，大提琴）撰写

安东·韦伯恩（1883-1945）于1907年师从阿诺德·勋伯格期间创作了这首《钢琴五重奏》。作为其早期过渡风格的作品，音乐语言明显受到勃拉姆斯与马勒的影响，同时也在诸多方面预示了现代主义的到来。

该作品为单乐章结构，但不同段落通过对比呼应了勃拉姆斯式多乐章作品的布局。韦伯恩并未采用完整旋律，而是运用短小乐思进行发展变化，这种创作手法在其后期作品中愈发重要——细微的音符与细节皆被赋予深刻意义。乐器线条紧密交织，形成丰富复杂的织体，但片段化的处理效果又使音乐超越了19世纪的传统。和声语言高度半音化，虽未完全脱离传统和声体系，却将其拉伸至后瓦格纳时期维也纳作曲家的典型极限。不协和音自由运用，解决常被延迟。尽管这首五重奏尚未体现韦伯恩后期作品的极端凝练，但已展现出他对细节雕琢、清晰织体与深刻表达的追求，堪称浪漫主义音乐与20世纪新思潮之间的桥梁。

莱奥什·雅纳切克

《青春》(1924)

由陶庆恩陆（2026届管弦乐专业硕士，大提琴）撰写

1924年，时年七十岁的雅纳切克怀着对青春岁月的追忆——尤其是1865至1876年间在布尔诺老修道院的时光——创作了木管六重奏

Program Notes

《青春》。这部作品在标准木管五重奏编制基础上加入低音单簧管，由其替代大管承担低音声部。1924年10月21日，布尔诺音乐学院教师与布尔诺国家剧院乐团成员在布尔诺完成首演，但演出过程并不顺利：一位演奏家因乐器机械故障只能假奏，令作曲家震怒。不过后来捷克爱乐乐团成员在布拉格的演出赢得了极高赞誉。

雅纳切克创作木管六重奏的灵感，源自1923年8月参加萨尔茨堡国际当代音乐协会音乐节时聆听到的阿尔伯特·鲁塞尔《木管五重奏与钢琴嬉游曲》。尽管作品充满青春气息，但包括这部室内乐在内，雅纳切克所有代表作都诞生于其晚年——彼时他终于形成了独树一帜的个人风格。该作既展现了作曲家对木管乐团的精湛驾驭，也呈现了其晚期风格的典型乐思。

全曲共四个乐章。首乐章整体气质活泼嬉戏，宛如顽童嬉闹的场景。各声部简短的动机贯穿全曲，赋予音乐流动性与灵动特质。如同作曲家多数作品，音乐织体由大量重复短句构成。情感层次丰富多变，在欢快雀跃与沉静内省间交替，最终以急促的急板收束。

第二乐章呈现若干突出的音响元素。开篇由两组乐器奏出庄严的节奏动机作为核心主题，其间穿插四组三连音制造和声动荡。各声部同时以抒情下行的音阶与主题形成对话。

第三乐章重现首乐章的切分节奏，重拾音乐特有的轻巧流动感。但与首乐章predominant的嬉戏基调不同，此乐章在蓬勃生机中交织着梦幻般的浪漫抒情段落。

末乐章起始氛围与作品开头遥相呼应。在短暂神秘而忧郁的间奏后，音乐骤然升腾至激情澎湃的高空，营造凌风翱翔的自由感。整体气质持续在奔放动力与沉稳根基间转换。结尾处突发奇想地放慢速度重现首乐章素材，最终以急板华彩辉煌收束。

Tianjin Juilliard Ensemble

The Tianjin Juilliard Ensemble is a world-class mixed-instrument collective, showcasing the esteemed faculty of The Tianjin Juilliard School. Serving as the resident ensemble of the school, this group comprises some of the globe's most accomplished classical musicians, including solo artists and former members of acclaimed chamber groups and top orchestras spanning North America, Europe, and Asia. Bringing together their diverse talents, these performers craft concerts that weave through their international backgrounds, offering programs that are

both dazzling and intellectually stimulating. The Ensemble encompasses a range of instruments, from strings and winds to brass, harp, percussion, and piano, allowing for flexible programming that spans both small and large ensemble repertoire. As one of the most exciting emerging ensembles in China, the Tianjin Juilliard Ensemble commenced its inaugural season in 2019 with performance tours in China and South Korea, complemented by regular concert series in Tianjin and Beijing.



天津茱莉亚室内乐团

天津茱莉亚室内乐团由天津茱莉亚学院的杰出教师团队组成，是具有国际水准、多重编制的室内乐团。作为天津茱莉亚学院的常驻乐团，天津茱莉亚室内乐团拥有一批世界上最优秀的古典音乐艺术家。他们是独奏艺术家，也是北美、欧洲和亚洲一些屡获殊荣的室内乐组合及顶级管弦乐团的前成员。这些成就斐然的音乐家们济济一堂，结合国际多元文化背景，呈现精彩纷呈且引人深思的曲目。其配置包含弦乐、木管、铜管、竖琴、打

击乐及钢琴，满足不同类型室内乐编制的多样化曲目编排，以飨观众。这支备受期待的新生室内乐团于2019年开启首个演出季，其巡演足迹遍及中国、韩国等，并于京津两地定期推出系列音乐会。

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Tianjin Juilliard faculty



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