

Tianjin Juilliard Orchestra

天津茱莉亚管弦乐团音乐会

Ken Lam, Conductor

林敬基, 指挥

2025/04/27

Tianjin Juilliard
天津茱莉亚学院

The Tianjin Juilliard School

presents

Tianjin Juilliard Orchestra

Ken Lam, Conductor

Sunday, April 27, 2025, 15:00
Concert Hall

WAYNE OQUIN
(b. 1977)

Tower Ascending for Orchestra (2021)

WOLFGANG AMADEUS MOZART
(1756-1791)

Sinfonia Concertante for Violin, Viola and Orchestra in
E-flat Major, K. 364

- I. Allegro maestoso
- II. Andante
- III. Presto

Weigang Li, Violin

Honggang Li, Viola

Intermission

IGOR STRAVINSKY
(1882-1971)

The Rite of Spring

Part I: Adoration of the Earth

- I. Introduction —
- II. The Augurs of Spring (Dances of the Young Girls) —
- III. Ritual of Abduction —
- IV. Spring Rounds (Round Dance) —
- V. Ritual of the Rival Tribes —
- VI. Procession of the Sage —
- VII. The Sage —
- VIII. Dance of the Earth

Part II: The Sacrifice

- I. Introduction —
- II. Mystic Circles of the Young Girls —
- III. Glorification of the Chosen One —
- IV. Evocation of the Ancestors —
- V. Ritual Action of the Ancestors —
- VI. Sacrificial Dance (The Chosen One)

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

2025年4月27日, 星期日, 15:00
音乐厅

韦恩·欧奎恩
(b. 1977)

《塔翔》，为乐队而作 (2021)

沃尔夫冈·阿玛多伊斯·莫扎特
(1756-1791)

降E大调交响协奏曲——为小提琴，中提琴与管弦
乐团而作, K. 364

- I. 庄严的快板
- II. 行板
- III. 急板

李伟纲, 小提琴
李宏刚, 中提琴

中场休息

伊戈尔·斯特拉文斯基
(1882-1971)

《春之祭》
部分一：对大地的崇拜

- I. 引子 —
- II. 春天的征兆 (少女之舞) —
- III. 劫持的游戏 —
- IV. 春天的轮舞 —
- V. 敌对部落的游戏 —
- VI. 智者的行列 —
- VII. 智者 —
- VIII. 大地之舞

部分二：献祭

- I. 引子 —
- II. 少女们的圆圈舞 —
- III. 赞美被选中者 —
- IV. 祖先的召唤 —
- V. 祖先的仪式 —
- VI. 献祭之舞

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

WAYNE OQUIN

Tower Ascending for Orchestra (2021)

Program note by Dr. Wayne Oquin

For centuries, cultures the world over have measured their significance in part by the height of their architecture. The Parthenon in Athens, the Colosseum in Rome, Egyptian pyramids, French cathedrals, and Chinese pagodas are only a few instances of civilizations reaching to the skies.

For the twenty-two years I've lived in Manhattan, I have witnessed the steel scaffolding of a high-rise construction somewhere in the city almost daily. This process—gradual, continuous, at times loud and clangorous—and the symbolism of human upward aspiration were both in my mind in 2008 when The University of Georgia commissioned me to write a new concert band piece on an urban theme. *Tower Ascending* would become one of my most frequently performed works.

When Carl St. Clair wrote me in the fall of 2019 to propose an orchestral arrangement for the Pacific Symphony, I accepted immediately, not only because I had previously had such a positive experience working with this orchestra, but also because of Carl's vision. It was Carl who first imagined what an orchestral version of *Tower Ascending* could be.

Whenever I arrange one of my pieces for other instruments, the music takes unexpected turns. Once a new color is added, it affects everything already there. With *Tower*, I could not merely add strings. The compositional possibilities of an orchestra differ from those of a symphonic band to such an extent that I had to allow this music to go its own way, without feeling

constrained by every detail of its predecessor. Yet, all of the major features of the original band version, even the number of bars, remain here.

The opening trumpet solo, solemn and stately, is constructed of just four notes.



Though other pitches are gradually added, this four-note collection becomes the harmonic and melodic foundation of the work: slowly intensifying, eventually leading the listener into highly dissonant regions with no allegiance to any single key center. But even in climactic moments of intense chromaticism, every chord reflects the original four-note motive.



The work can be heard as one long crescendo. As a skyscraper is built beam upon beam, floor upon floor, so, too, is this music cumulative, layering successive measures and phrases, rising in register and intensity, accelerating in tempo and harmonic rhythm, gradually growing in dissonance. The eight-minute piece is divided evenly into two parts, slow and fast, each culminating in an extended clarinet solo.

I would be hard pressed to name only one particular high rise I had in mind during my composing. As I made this arrangement I reread Neal Bascomb's *Higher*, chronicling the historic rivalry between the Empire State Building and the Chrysler Building, both constructed in the late 1920s, both vying to be then the world's

曲目介绍

tallest.¹ Certainly the Freedom Tower and all it represents for New York continues to inspire. But more than the style and features of any one particular structure, it is a symbolic strength, a drive for achievement, that I most want to convey.

In June 1930, shortly after the completion of his monumental art deco building at 42nd and Lexington, Walter Chrysler wrote:

“Our present skyscrapers may be torn down, as others have been before them. But the spirit of men working together that they represent will build new ones. In point of size or height they may be greater, or they may be lesser. But what skyscrapers represent, and what has brought them into being, is a growing thing. And just as the skyscrapers of today are more impressive and adequate than those of yesterday, so surely will those of tomorrow be superior in some important ways. They will be better ones.”²

I’ve attempted to use the orchestra to its fullest—from quiet whisper to deafening roar—to create a sound relentless in optimism, pushing forward until the final chord.

Tower Ascending is dedicated to Dr. Joseph W. Polisi, sixth President of The Juilliard School. During his thirty-four-year presidency, Joseph brought Juilliard to new heights. Extending many of the ideals of his predecessor, William Schuman, Joseph built the school’s residence hall, led a dramatic redesign of the school’s main building, founded a branch campus in Tianjin, China, instituted Juilliard’s Jazz and Historical Performance programs, created a Master of Fine Arts in Drama, reconceived the school’s doctoral program, was awarded

ten honorary doctorates in his own right, authored three books, exponentially multiplied the Juilliard endowment, and taught his own course—American Society and the Arts. He retired in 2018. Beyond the gratitude I have to him for his having appointed me to my current position is a genuine admiration for his leadership and advocacy for the performing arts and their pivotal role in humanity, politics, and education.

Tower Ascending for orchestra was commissioned by the Pacific Symphony, Carl St.Clair, music director. It was premiered September 30 through October 2, 2021, in Segerstrom Hall, Orange County, California. This work opened the Pacific Symphony’s 2021–2022 season, after a nearly two-year hiatus because of COVID-19.

1 Neal Bascomb, *Higher: A Historic Race to the Sky and the Making of a City* (New York: Doubleday, 2003).

2 Walter Chrysler, “Skyscrapers and Pyramids,” *The American Legion Monthly* (June 1930): 4.

WOLFGANG AMADEUS MOZART

Sinfonia Concertante for Violin, Viola and Orchestra in E-flat Major, K. 364
Program note by Ho Chung Chan, MM ’26,
violin, Instrumental and Orchestral Studies

Mozart’s Sinfonia Concertante in E-flat Major, K. 364, for solo violin and viola with orchestra, was composed in 1779. At the time, Mozart and was serving as the conductor of the Salzburg Court Orchestra, and the piece was written for the members of that ensemble. The sinfonia concertante is a type of concerto for multiple solo instruments that became popular in the late Baroque period, and was

Program Notes

especially favored in Paris, London, and Mannheim. It can be described as combining elements of the Baroque concerto grosso, the Classical solo concerto, and the small orchestral symphonies of that time. Mozart composed two such works around this time: this one and another for two pianos (K.365). In 1779, Mozart was struggling to find a job, and the heartbreak of a lost love and the death of his mother caused the 23-year-old young man to grow up quickly. His *Sinfonia Concertante* is one of the few works of this early period that does not feel entirely light-hearted. Compared to the other lively concertos of the period, it has a more rigorous structure, showcasing mature musical thought. In this work Mozart also enhanced the role of the orchestra. It is no longer simply a tutti group that competes with the soloists as in a Baroque concerto grosso, and neither does it serve a mere supporting function as in a Classical solo concerto. Rather, the orchestra plays a prominent role throughout, resulting in deeper musical expression. Additionally, Mozart divided the violas into two parts, a technique popular in 18th-century French music, allowing for richer harmony and enhanced polyphonic structure.

The first movement *allegro* begins with a majestic orchestral exposition. The strings' opening gesture is unusually stern for early Mozart. In the next passage, the orchestra starts softly and gradually builds tension, a gesture that likely reflects Mozart's experiences in Mannheim, whose orchestra was famous for this effect. The soloists' entrance introduces yet a new theme, played in octaves by the violin and viola. The elegant

secondary theme is first performed by the violin, then the viola, leading to a competitive imitation that merges into a duet. While cadenzas at the time were usually improvised by the performers, because of the multiple soloists in this work the cadenzas which close both the first and second movements were written out in full by Mozart.

The second movement, *Andante*, moves to C minor. This key gives the movement a dark and sombre color, contrasting sharply with the first movement. It is filled with reserved elegance and a lyrical quality, both noble and simple. The soloists are prominent, while the orchestra mainly provides accompaniment, although the writing is no less rich. In the first movement, the violin and viola solos were essentially competitive in nature, whereas in this movement, they instead hold a heartfelt conversation. In the cadenza, the lyrical theme from the beginning of the movement is presented in an even more forlorn and poignant restatement for the duet alone.

The third movement, *Presto*, evokes the joyful celebration of an operatic finale. The solo violin and viola enter a good-natured competition of virtuosity and imitation. The main theme appears four times, confirming the movement's rondo nature despite its complexity, while the secondary theme again takes the form of a duet. Next comes a brief but varied development section, after which the second theme returns in the tonic key, a holdover from sonata form structure. Finally, the first theme appears yet again, leading to a brilliant conclusion.

曲目介绍

IGOR STRAVINSKY

The Rite of Spring

Program note by Xinyu Zhao, MM '26, cello,
Instrumental and Chamber Music Studies

The 1913 premiere of *The Rite of Spring* at the Théâtre des Champs-Élysées in Paris triggered one of the most infamous scandals in music history. Not only did the music challenge the audience's sensibilities, Nijinsky's primitively grotesque choreography also assaulted their visual expectations. After a while, the audience made so much noise the music itself was no longer heard. Defying tradition in every respect, the work drew widespread criticism but was also recognized as a canonical masterpiece within a few decades of its composition, at least in the concert hall. Although Stravinsky's career continued for decades to come, it would remain his most iconic work. The composer later remarked: "There is no 'tradition' in *The Rite of Spring*—only the direct expression of elemental force." Stravinsky, however, was famously manipulative in his public statements, and researchers have slowly uncovered the work's debt to folk music and the techniques Stravinsky inherited from his Russian musical upbringing. Nevertheless, it is undeniable that *The Rite of Spring* was utterly novel, and in it Stravinsky shattered the prevailing aesthetic norms of the Late Romantic era in ways that almost no 20th century composer remained untouched by. In his later years, he remarked: "It opened a door for others to explore rhythm and harmony beyond inherited rules."

The Rite of Spring is divided into two main parts—*Adoration of the Earth* and *The*

Sacrifice—depicting a primitive Slavic ritual in which a young girl is sacrificed to spring as the season approaches.

Adoration of the Earth is divided into eight sections. The introduction unfolds with the iconic bassoon solo, played in an unusually high register to create a special color. Gradually, woodwind instruments join in, evoking the vitality and restlessness of nature's rebirth as spring approaches. After a fleeting moment of silence, the bassoon solo reemerges. Next, the string section enters playing pizzicato, punctuating the texture with a simple rhythmic motif that links to the next section.

The Augurs of Spring - Dances of Young Girls: Stravinsky propels the music into a relentless ritual dance. He elevates rhythm to the forefront, marginalizing melody and harmony to let pulsating patterns dominate. Through irregular accents and abrupt dynamic shifts, the score conjures a primal, feral dance—an embodiment of raw, untamed energy.

Ritual of Abduction - Spring Rounds - Ritual of the Rival Tribes: The *Ritual of Abduction* begins with strings hovering, intertwining with circling woodwinds. Timpani thuds and blaring brass chords ignite a turbulent dance. Relentless eighth-note clusters in shifting meters propel primal momentum. A flute introduces the *Spring Rounds* with a soft trill, soon joined by strings articulating heavy, deliberate steps. Above this foundation, Stravinsky layers a Lithuanian folk-inspired melody, one of several in the work, carried by the bassoon and oboe in a sweet, singing tone. Percussion erupts

Program Notes

like spring thunder—sudden forte strings and frantic piccolo runs—before staccato steps conclude this section, launching a frenetic chase. A brief clarinet interlude offers respite, then tension escalates again: two tribes confront each other. Strings advance in polyrhythmic patterns, underscored by brass fanfares. Finally, trombone and tubas roar in unison, evoking massive prehistoric beasts charging forward. This also prefigures the thematic identity of the next section, which is akin to a sage emerging with measured resolve amidst the swirling chaos.

Procession of the Sage - The Sage: Amidst the tumult and clamor, the sage finally steps forward—and in an instant, chaos dissolves, the music falling suddenly into silence.

Dance of the Earth: A new frenetic, breakneck dance erupts, driven by staccato trumpet bursts. The textures tighten relentlessly, layering urgency upon urgency—until it all snaps shut on a jarring dissonant chord, abruptly concluding the ballet's first act.

The Sacrifice is divided into six sections. The introduction emerges mysteriously: string harmonics shimmer like distant nocturnal cries, met by a lone trumpet—their dialogue spins an airy, spectral soundscape.

Mystic Circles of the Girls: The girls' dance begins—one among them is marked as the sacrificial chosen one. Strings tremble with tremolos, weaving a tapestry of unease. The melody flickers between instruments, until the orchestra erupts into eleven thunderous strikes of primal dissonance, a ritualistic, unfeeling pounding heralding the inevitable.

Glorification of the Chosen One: The crowd exalts the chosen maiden, her fate sealed. Jagged rhythms and brutal brass interjections coalesce into a visceral display, portraying the raw ferocity of a primal sacrificial rite.

Evocation of the Ancestors - Ritual Action of the Ancestors: Brass fanfares blaze forth, summoning ancestral witnesses to the sacrifice, while strings hold sustained tones like distant, primordial echoes. The next ritual unfolds, tambourine and timpani propel an erratic pulse, guiding the English horn's sinuous melody. Woodwinds coil with serpentine lines, their chilling detachment shattered when brass erupts in jagged interjections—cacophonous percussion and shrieking strings escalate into a ruthless frenzy. Finally, the clarinet threads the melodic line upward, its gradual unfurling a spectral lament, as if ancestral spirits have reawakened in the ether.

Sacrificial Dance (The Chosen One): The final ritual begins: the chosen maiden dances toward her death. Constant shifts of meter mirror the dance's unraveling logic—chaotic, delirious, yet laced with perverse devotion, those irregular accents mimicking the sacrificial victim's involuntary pauses when exhausted, yet compelled persistence in the frenetic dance. She dances on until the last second before she falls, whereupon she is abruptly seized and lifted skyward as an offering suspended between heaven and earth.

曲目介绍

中文曲目介绍由职承翻译撰写

《塔翔》，为乐队而作（2021）

数个世纪以来，全球文明无不将建筑高度视为其精神象征的重要标尺。雅典帕特农神庙的恢弘立柱、罗马斗兽场的巍峨弧壁、埃及金字塔的锥形天阶、法兰西哥特式教堂的尖顶飞扶壁，以及中式宝塔的层叠飞檐，皆是人类文明向苍穹延伸的历史见证。

在曼哈顿居住的二十二年间，我几乎每日目睹钢铁脚手架在这座垂直城市中生长。这种渐进、持续且时常伴随金属轰鸣的建设进程，连同人类向上攀登的永恒渴望，共同构成了2008年受佐治亚大学委托创作都市主题管乐作品时的核心意象。《塔翔》由此诞生，并成为我演出频率最高的作品之一。

2019年秋，当太平洋交响乐团音乐总监卡尔·圣克莱尔提出改编管弦乐版本的构想时，我欣然应允。这不仅源于此前与该乐团合作的珍贵经历，更因卡尔独具慧眼——他率先洞察了这部作品交响化的潜在可能。

改编作品如同建筑结构的重塑。新增的弦乐声部绝非简单叠加，交响乐团与管乐团的创作逻辑存在本质差异，迫使我在保留原作框架（包括小节数等核心参数）的同时，赋予音乐新的生长轨迹。

开篇小号独奏以庄重姿态呈现四音动机。



这个四音动机犹如建筑的地基石，逐步衍生出复杂的和声网络。即便在充满半音冲突的戏剧化高潮中，每个和弦仍暗含原始四音基因的密码。



全曲可视为持续渐强的声学建筑。如同摩天大楼逐层叠加的钢结构，音乐通过音域攀升、节奏加速、和声密度递增等手段构建声浪。这部八分钟作品采用经典的快慢二分结构，各段落均以延展的单簧管独奏作为顶点。

在创作过程中，若要我只说出脑海中某一座特定的高楼，那可真难倒我了。在改编这部作品时，我重读了尼尔·巴斯康姆的《凌云志》，书中记述了帝国大厦与克莱斯勒大厦之间具有历史意义的竞争。这两座大厦都建于20世纪20年代末，当时都在竞相成为世界最高建筑。¹当然，自由塔及其所代表的纽约精神，至今仍在激励着我。但比起任何一座特定建筑的风格和特色，我最想传达的是一种象征性的力量，一种追求成就的动力。

1930年6月，沃尔特·克莱斯勒在其装饰艺术杰作落成之际写道：“今日摩天楼或将倾颓如往昔，但凝结其中的人类协作精神必将催生新筑。其形制或巨或微，然高楼所寓之精神乃生生不息。正如今建筑远胜往昔，未来之构筑亦必有精进。”²

在《塔翔》中，我力图调动交响乐团从呢喃私语到雷霆万钧的全部表现力，铸就一道永不停歇的乐观之声，直至终章和弦如天际线般傲然定格。

题献

谨以此作献给茱莉亚学院第六任院长约瑟夫·W·波利希博士。在其长达三十四年的治校生涯中，波利希博士不仅延续威廉·舒曼的治学理念，更开创性地建设学生公寓、主持校

Program Notes

园改造、建立天津分院、创立爵士乐与历史演奏专业、设立戏剧艺术硕士、重构博士培养体系，并著有三部专著。

他对表演艺术人文价值的深刻认知，及其在艺术、政治与教育领域的卓越领导力，使我受益终身。

首演信息

管弦乐版《塔翔》由太平洋交响乐团委约创作，音乐总监卡尔·圣克莱尔执棒，于2021年9月30日至10月2日在加州橙郡塞格斯特罗姆音乐厅完成全球首演。此次演出标志着该乐团因疫情中断近两年后的艺术重生，为2021-2022乐季揭开序幕。

1 尼尔·巴斯康姆，《凌云志：一场历史性的摩天大楼竞赛与一座城市的崛起》（纽约：双日出版社，2003年）。

2 沃尔特·克萊斯勒，《摩天大楼与金字塔》，《美国退伍军人协会月刊》（1930年6月）：第4页。

沃尔夫冈·阿玛多伊斯·莫扎特

降E大调交响协奏曲——为小提琴，中提琴与管弦乐团而作，K. 364

降E大调小提琴与中提琴交响协奏曲在莫扎特去世十年后出版，是一部令人神往却充满谜团的作品。它手稿失传，相关记载稀少，我们只能从莫扎特生平中探寻其创作背景。然而，作品凭借独特魅力，像莫扎特本人一样乐观且纯粹，引领听者进入音乐的至境。

1777年，21岁的莫扎特不甘被萨尔茨堡大主教科洛雷多轻视，踏上为期两年的求职之旅，前往曼海姆和巴黎。尽管年少成名，可这趟旅程并不顺遂：不仅求职失败，母亲还在途中病逝，又遭父亲指责，莫扎特陷入人生困境。

回到萨尔茨堡，莫扎特仍未得到大主教的赏识。但在曼海姆和巴黎接触到的新鲜音乐形式，激发了他的创作灵感，促成了这部交响协奏曲的诞生。交响协奏曲这一形式从巴洛克大协奏曲演变而来，由两个或更多的独奏乐器与乐团互动。虽有着鲜明的对比和独奏的华丽片段，交响协奏曲与独奏协奏曲仍存在着区别。另外，莫扎特对中提琴情有独钟，为让中提琴的浑厚和小提琴的华丽适配，特意将中提琴调高半度，使得琴弦张力更加紧绷，让音色更明亮。

全曲分为三个乐章，第一乐章是庄严的快板。在弦乐、圆号与双簧管的铺垫下，小提琴与中提琴默契切入，如智者对谈。第二乐章，采用C小调，小提琴的高贵与中提琴的深沉在一遍遍真挚的倾诉中，道尽作曲家心中无限的冷暖。第三乐章为急板，两个生灵挣脱束缚，圆号与双簧管奏响远方的召唤。两把飞舞的弓子，带领着乐团驰骋在被欢乐与希望的阳光沐浴的自由世界中。

伊戈尔·斯特拉文斯基

《春之祭》

正如近代物理学重塑时空概念，音乐与绘画、建筑一样，经历了颠覆性变革。在音乐史上，俄罗斯作曲家伊戈尔·斯特拉文斯基创作的《春之祭》，精准标志着一个时代的开端。这部作品兼具芭蕾舞剧和管弦乐音乐会作品的属性，描绘古老献祭仪式。

尽管斯特拉文斯基早年受里姆斯基-科萨科夫、德彪西和拉威尔的影响，但凭借“自我主义”理念，他在《春之祭》的概念、节奏、音高与形式上实现了前所未有的革新。

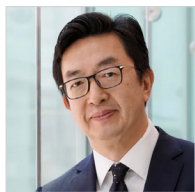
曲目介绍

1913年5月29日,《春之祭》在巴黎香榭丽舍剧院首演,吸引巴黎顶尖艺术家与名流到场。开场,巴松管在高频域奏响俄罗斯原始旋律,独特音色引发观众疑惑。紧接着,英国管、单簧管等乐器相继加入,营造出神秘氛围。大幕拉开,弦乐拨出怪异固定音型,舞台上,舞者们身着奇装异服,弓背内八,梳长辫的少女尤为瞩目。迅猛音块与不规则重音袭来,少女们随之急促跳动。

“这简直就是侮辱!”演出过程中,观众难以理解,嘘声、呐喊此起彼伏。斯特拉文斯基愤怒起身,快步走向后台,观众的吵闹声此时已盖过音乐。编舞尼金斯基站在椅子上向舞者高喊指令,老板达基列夫拉开场灯,试图平息骚乱。然而,斯特拉文斯基心中的音乐信念坚定:定音鼓擂响,“大地之舞”震撼奏响。在低

音提琴的衬托下,铜管轰鸣,中提琴、圆号、小号和小提琴音符层层叠加,随后节奏张力崩塌。很快,舞台陷入黑暗,惨白聚光灯照亮中央,一位舞者剧烈痉挛。这场神秘仪式,献祭的不仅是少女躯体,更是人们曾经笃信的传统理念。

Meet the Artists



Weigang Li

Born into a family of well-known musicians in Shanghai, Weigang Li began studying the violin with his parents when he was 5 and went on to attend the Shanghai Conservatory Middle School at age 14. Three years later, in 1981, he was selected to go to study for one year at the San Francisco Conservatory of Music through the first cultural exchange program between the sister cities of Shanghai and San Francisco.

In 1985, upon graduating from the Shanghai Conservatory, Li left China to continue his studies at Northern Illinois University and later studied and taught at The Juilliard School. His teachers have included Shmuel Ashkenasi, Tan Shu-Chen, Robert Mann and Isadore Tinkleman.

Li was featured in the 1980 Oscar winning documentary film *From Mao to Mozart: Isaac Stern in China*. He made his solo debut at 17 with the BBC Symphony Orchestra and has appeared as soloist with Shanghai Symphony, China Philharmonic, BBC Scottish Symphony and Asian Youth Orchestra.

Li is a founding member and first violinist of the world-renowned Shanghai Quartet since 1983. The Shanghai Quartet has performed nearly 3000 concerts in 35 countries and recorded over 30 CD albums, including a highly acclaimed 7-disc set of complete Beethoven string quartets.

In the fall of 2020, Li joined The Tianjin Juilliard School as resident faculty. He has been a violin and chamber music professor at

Montclair State University and Bard College Conservatory of Music. He also holds the title of guest concertmaster of Shanghai Symphony Orchestra and guest professor at Shanghai Conservatory of Music and Central Conservatory of Music.

李伟纲1964年出生于上海的一个音乐世家，5岁起就跟随父亲李克强和母亲陈慧尔学习小提琴，14岁考入上海音乐学院附中。1981年作为上海和旧金山的姊妹城市文化交流的第一个项目被选派到美国旧金山音乐学院留学。1983年李伟纲和上海音乐学院另三位伙伴组建了上海四重奏，并在1985年的第三届英国朴茨茅斯国际四重奏比赛中一举获得第二名。

同年从上海音乐学院毕业留校任教，随即与上海四重奏一起离开了中国赴美国继续在北伊利诺伊大学随维米尔四重奏学习。从1987年到1989年，李伟纲在茱莉亚学院随茱莉亚四重奏学习同时担任罗伯特·曼的助教。

作为小提琴独奏家，李伟纲17岁就与英国BBC交响乐团合作公演，还曾和上海交响乐团、中国爱乐乐团、BBC苏格兰交响乐团和亚洲青年管弦乐团等合作演出。他15岁时曾在1980年奥斯卡获奖纪录片《从毛泽东到莫扎特：艾萨克·斯特恩在中国》中出现。除了父母之外，他先后师从谭抒真、李牧真、阿什肯纳基、罗伯特·曼和汀克曼学习。

作为世界著名的上海四重奏创始人之一和第一小提琴，多年来李伟纲的足迹已遍及于35个国家，演出过近3000场音乐会，灌录了专辑唱片30余张，包括一套七张贝多芬弦乐四重奏的专辑，广受好评。

自2020年秋季，李伟纲成为天津茱莉亚学院常驻教师和室内乐系主任。他曾多年在美国蒙特克莱尔州立大学和巴德音乐学院教授小提琴和室内乐演奏，同时也是上海音乐学院和中央音乐学院的客座教授，自2009年起，他还担任上海交响乐团的客席首席。

艺术家介绍



Honggang Li

Honggang Li is the founding member of the Shanghai Quartet, now in its 42nd season, and has performed over 2,000 concerts in 30 countries and can be heard on more than 35 CD albums.

Li began studying the violin with his parents at age seven. When the Central Conservatory of music in Beijing reopened in 1977, Li was selected to attend from a group of over five hundred applicants. He continued his training at the Shanghai Conservatory and co-founded the Shanghai Quartet with his brother Weigang while in his senior year in the conservatory. The quartet soon became the first Chinese quartet to win a major international chamber music competition (1985 Portsmouth International String Quartet Competition) and came to the US in 1985. He received a MM from North Illinois University and served as a teaching assistant at The Juilliard School in New York. In 1987, he won the special prize (a 1757 DeCable violin) given by Elisa Pegreffì of Quartetto Italiano at the First Paolo Borciani International Competition in Italy.

From 1989 to 2021, Li was Artist-in-Residence at Montclair State University and University of Richmond in Virginia. He has been the guest professor of both conservatories of Shanghai and Beijing. Li is also the guest principle violist of the Shanghai Symphony Orchestra since 2009. In addition, he joined The Tianjin

Juilliard School as resident faculty in the fall of 2020. Li plays on a 1700 Matteo Goffriller viola generously loaned to him by the Beare International Violin Society.

中提琴家李宏刚是上海四重奏的创始成员之一。成立42年来，上海四重奏演出近3000多场音乐会，足迹遍及30个国家和地区，录制了超过35张唱片。

李宏刚七岁开始随父母学习小提琴。1977年，他从500多名考生中脱颖而出，成为中央音乐学院恢复招生后的第一届学生，后来他进入上海音乐学院继续学习。1983年，李宏刚与弟弟李伟纲及上海音乐学院另两位伙伴一起组建了上海四重奏，并在1985年的第三届英国朴茨茅斯国际四重奏比赛中一举获得第二名。随后，上海四重奏于1985年前往美国。李宏刚获得了北伊利诺伊大学音乐硕士学位，并担任纽约茱莉亚学院助教。1987年，他在意大利首届保罗·波尔西亚诺国际四重奏比赛中获得特别奖，意大利四重奏成员埃莉萨·佩格蕾菲奖给他一把珍贵的1757年“德冈巴”小提琴。

李宏刚从1989-2021年担任新泽西蒙特克萊尔州立大学约翰·J·卡利音乐学院的常驻艺术家，1989-2003年还曾担任弗吉尼亚州里奇蒙德大学常驻艺术家。此外，他还是中央音乐学院和上海音乐学院的客座教授，并从2009年开始担任上海交响乐团客座中提琴首席。他于2020年秋季加入天津茱莉亚学院，担任常驻教师。李宏刚所用的琴是一把1700年的马泰奥·戈弗里勒中提琴，由Beare公司的国际提琴协会慷慨提供。

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.

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《曼侬》，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随跟随大卫·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。

Meet the Orchestra

The Tianjin Juilliard Orchestra provides a rich musical experience, featuring up to ten concerts each season. The ensemble explores a broad repertoire, seamlessly transitioning from baroque to contemporary orchestral compositions, and incorporating pieces with traditional Chinese instruments. Within a collaborative learning environment, resident faculty and visiting artists actively participate in engaging students through discussions, sectional coaching, and contributing to the energetic atmosphere of rehearsals and performances.

Guided by resident conductor Ken Lam, the orchestra consistently delivers outstanding performances. In recent seasons, the orchestra has collaborated with esteemed guest conductors such as Chen Lin, Shao En, Rachel Zhang, Lin Daye, Yu Long, Jing Huan, Shui Lan, Shao-Chia Lü, and Yip Wing-sie. This convergence of talent enhances the quality of the concerts and provides students with valuable opportunities for learning and growth under the direction of some of the most distinguished figures in the realm of classical music.

Violin

Simon Luke Brown, *Concertmaster*
Ruisheng Wang, *Principal*
Mary Palencia Brito
Ho Chung Chan
Huan Ci*
Gum Seng Aung Du
Boyang Geng
Shuyue Guan*
Molly He*
Chengzhuo Jiang*
Shuqi Jiang
Linfeng Li
Shuangjiang Liang
Yan Liang*
Jiawen Lin
Qianwen Liu
Yanpei Liu*
Mingyuan Ma
Zicheng Meng
Yue Qian*
Polina Skliarova
Lingqun Yang*
Wanting Yu
Yunwen Zhao
Ziti Zhang*
Yawen Zhou
Ke Zhu*

Viola

Haowen Sun, *Co-Principal*
Mira Vaughn, *Co-Principal*
Jingzi Chen
Michael Chong
Zhangjuan Liu*
Yilin Ma*
Guangyu Shan
Yeeun Song
Rui Xu
Haoran Zhang*
Youran Zhang*
Wenxin Zhao*

Cello

Yunbei Liu, *Co-Principal*
Katarina Elise, *Co-Principal*
Ya-Ti Chang
Zhisheng Chen*
Ze Yun 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
Gergely Ittzes*
Xubo Liu
Yi Luo
Yucheng Zhang
Zirui Zhang°

Oboe

Ruotong Fan
Mingjia Liu*
Yangkun Lv
Apollo Parish Mitchell
Taysia Petersen
Yu Xia

Clarinet

Yifei Huang
Jue Mei
Tiantian Tian
Bingzhi Wang
Wenxuan Zhang
Xiangyu Zhou*

Bassoon

Yanchen Guo°
Akio Koyama*
Mingze Li*
Takao Sukegawa
Zixuan Xu
Xingzhi Yang

Horn

Changchou Han*
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

Lee Allen*
Wattikhorn Dipprakon°
Ryuto Hibino
Jinglun Lau
Junxing Song
William Yee
Yuehan Zhu

Tuba

Uvahraaj Anbarasan
Miane Sng Hoong

Timpani / Percussion

Zitai Feng°
June Hahn*
Thananan Rochanakit
Yuze Wu
Wenrui Xie

Harp

Yuan Lu

Celesta

Galina Nikolin

*: Guest Player

^: Resident Faculty

°: Continuing Education

+: TJCM Student

Arranged in alphabetical order

乐团简介

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以学院研究生为主组成的乐队声部排练，并与学生们一同练习和演出。

在驻团指挥林敬基的带领下，乐团持续为观众们带来精彩的演出。在最近几个乐季，乐团还与著名的客座指挥合作，其中包括陈琳、邵恩、张洁敏、林大叶、余隆、景焕、水蓝、吕绍嘉和叶咏诗。通过这些合作，乐团不断提升音乐会整体水准，并为学生们带来宝贵机会，在当今古典音乐界最杰出的音乐家们的指导下学习和成长。

小提琴

Simon Luke Brown, 乐团首席
王瑞升, 声部首席
Mary Palencia Brito
Gum Seng Aung Du
Polina Skliarova
陳昊中
慈欢*
耿博阳
关舒月*
何宇洁*
姜成卓*
江书奇
李临风
梁双江
梁艳*
林珈雯
刘茜文
刘炎培*
马铭远
孟子成
钱悦*
杨玲群*
庾婉婷
赵蕴文
张子提*
周雅雯
朱可*

中提琴

Mira Vaughn, 联合声部首席
孙浩文, 联合声部首席
陈婧子
刘章卷*
马奕琳*
单广玉
宋翥恩
徐瑞
张浩然*
张悠然*
赵雯馨*
庄威豪

大提琴

Katarina Elise, 联合声部首席
刘芸贝, 联合声部首席
Brian Lee
Anna Fromson-Ho
陈志生*
郭沂潼
何迪

贺晓曦

金奎雅
李真姝
罗洪文卿
陶庆恩陆
杨哲远
张雅迪
赵芯宇

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

白璐晴
刘旭博
罗亿
盖尔盖伊·伊采什^
张雨程
张梓瑞°

双簧管

Apollo Parish Mitchell
Taysia Petersen
刘明嘉^
范若彤
吕阳坤
夏瑜

单簧管

黄逸飞
梅珏
田天添
王炳植
张文轩
周相宇^

巴松管

Akio Koyama^
郭晏琛°
李明泽*
徐子轩
祐川嵩雄
杨星之

圆号

Amir Sharipov
蔡宜芳
韩小光^
李彦樛
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

Wattthikorn Dipprakon°
李·艾伦^
刘经伦
日比野 龍人
宋俊兴
余俊荣
朱岳涵

大号

Uvakraaj Anbarasan
洪茂孙

定音鼓/打击乐

Thananan Rochanakit
冯梓泰°
韩文卿^
吴雨泽
谢汶睿

竖琴

鲁媛

钢片琴

林可

* : 客座演奏家
^ : 常驻教师
° : 继续教育
+ : 天津音乐学院学生

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
Angelina H.Y. Lee	李现宁
Gabriel Lee	加百利·李
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
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