

Tianjin Juilliard Presents
Festival Connect 2026
汇聚音乐节

Reinventing Tradition
—Paul Hindemith and
Ye Xiaogang

重塑传统—保罗·欣德米特
和叶小纲

January 16 -25
1月16日至25日

TianjinJuilliard
天津茱莉亚学院

Welcome Message

It is my great pleasure and honor to welcome you to the 2026 edition of Festival Connect, my first as the director of this festival. This remarkable event is a celebration of musical connections across cultures and time – uniquely dedicated to exploring the relationship between the work of a major 20th century composer and that of a contemporary Chinese composer. Such demonstrations of cultural continuity, while always interesting, are all the more valuable on today's fracturing global landscape. This festival's theme also resonates deeply with me given my own life as an American composer building a career here in China.

In today's musical world, traditional performing ensembles dedicate themselves to preserving the repertory while contemporary music groups commission new works, but it seems there is too little space between these two extremes. In the rush to promote innovation, the work of so many fascinating artists from over the past century has fallen by the wayside. There are contemporary music festivals aplenty, but this festival is concerned with helping the audience to digest the 20th century's rich, multifaceted, complex, and often contradictory musical legacy, a process that is still only beginning.

For my first Festival Connect as director, I have chosen the work of two composers deeply tied to my own musical roots: Paul Hindemith and Ye Xiaogang. I grew up playing Hindemith's works on the viola, and later studied at Juilliard with Samuel Adler, a former student of Hindemith whose own work and ideas about music were deeply influenced by his mentor. I was often directed to Hindemith's works as models. Later, I had the privilege of studying with Ye Xiaogang, himself a former Adler student of an earlier generation, observing firsthand the continuity between some of their teaching methods and aesthetic predilections.

I have drawn on this fascinating web of connections to construct the program of this year's festival, moving away from the direct student-teacher pairings of recent years (although these do make tidy and wonderful programs, the number of such convenient associations is unfortunately limited). The focus of this year's festival is instead on an intergenerational pedagogical and stylistic legacy.

In the years after Hindemith's music played such an important part in my early development, I grew increasingly distant from his work, coming to view it as academic and lacking in sensitivity. Hindemith's reputation in the wider musical world, where he was once considered one of the 20th century's major composers, also seems to have been in decline. Over the past few years, however, I have gradually come into a renewed appreciation for his music – for his immense craft and fluency as well as the incredible breadth of his creative accomplishment. His music may at times be “ugly,” but it is *never* unsubstantial. The program of this festival is one fruit of this process of reevaluation. I also hope that by pairing his work with Hindemith's, the audience will be able to hear Ye Xiaogang's music, ubiquitous on today's Chinese contemporary music scene, in a new and revealing light.

Dr. Niccolo D. Athens
Festival Connect Director

欢迎辞

我非常高兴且荣幸地欢迎大家来到2026年的汇聚音乐节，这也是我第一次担任这一音乐节总监。本届音乐节是一场跨越文化与时空的音乐对话，颂扬音乐对世界的联结，聚焦二十世纪一位重要作曲家与一位当代中国作曲家的创作关联。在当今全球格局日趋分化的背景下，这种文化延续性的展现比以往更显珍贵；而作为一位正在中国构筑音乐事业的美国作曲家，本届主题亦与我个人经历深度共鸣。

在当今音乐界，传统乐团致力于保留经典曲目，现代音乐团体则大力推广新作，但这两极之间似乎缺乏足够的过渡地带。在不断追求革新的浪潮中，上世纪众多杰出艺术家的作品竟逐渐湮没。现代音乐节层出不穷，而本音乐节的主要目的在于帮助观众理解二十世纪音乐遗产——那丰富多元、错综复杂且充满内在矛盾的瑰宝，而这认知之旅方才启程。

在我首次担任艺术总监的汇聚音乐节中，我选择了与自身音乐根基紧密相连的两位作曲家：保罗·欣德米特与叶小纲。我自幼演奏欣德米特的中提琴作品，后于茱莉亚学院师从塞缪尔·阿德勒——这位欣德米特的门生，其音乐思想深得恩师精髓。我常常以欣德米特作品为范本研习，而后我又幸跟叶小纲先生学习，他作为更早一代的阿德勒弟子，使我直观感受到两代师承间教学方法与美学取向的延续性。

今年音乐节曲目编排便脱胎于这张迷人的传承之网，突破了近年惯用的直系师徒组合模式（尽管那种编排简洁精妙，但此类关联终究有限），转而聚焦跨代师生间的教学传承与风格流转。

在欣德米特音乐滋养我早期成长之后，我曾与之渐行渐远，视其作品过于学究而缺乏灵韵和感知。在如今更广阔的音乐世界中，这位曾被奉为二十世纪巨匠的作曲家，其名声也似乎日渐甚微。但在过去几年里，我重新领略到其作品的独特价值——精深的创作技巧、挥洒的乐思铺陈，以及浩如烟海的创新性成就。他的音乐或许有时让人觉得“难听”，却从不空洞。本届节目单正是我开始重新审视欣德米特作品后的果实，我也希望通过与欣德米特的并置呈现，能让观众听见叶小纲的音乐，以全新的、启发性的视角看待这位在中国当代音乐界影响力显著的作曲家的作品。

尼科洛·安森 博士

汇聚音乐节总监

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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.

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From Hindemith to Ye Xiaogang

Paul Hindemith was born in 1895 in the German town of Hanau, beginning his musical training at a young age. His earliest works were written amidst the last gasps of Austro-German Late-Romanticism. He first came to public attention with a few operas that set out to deliberately shock the audience with their sensationalist subject matter, the effect of which was only intensified by the young composer's audacious scores. Hindemith first came to creative maturity, however, in the decade following the destruction of the first world war. This period saw a strong backlash against the perceived excesses of Romantic and expressionist decadence, which then appeared to have been inextricably intertwined with the civilizational disaster that had ravaged Europe (and in which Hindemith himself had participated as a conscript in the German army). Central to this reaction was the *Neue Sachlichkeit*, or "New Objectivity" movement, of which Hindemith was the leading musical exponent. This movement sought to rescue art from its pretensions of transcendence and timelessness, bringing it very much down to earth with an emphasis on the present moment. In pursuit of this aesthetic mission, Hindemith developed a musical style combining the contrapuntal and rhythmically active textures of the Bach with an abrasively dissonant harmonic language. Some of his most striking works date from this period of wild early maturity.

Famously proficient on a number of instruments, Hindemith eventually settled on the viola. He was active as a performer in the early part of his career, participating in the first recording of Bartók's second string quartet and even premiering Walton's viola concerto. While he made important contributions to the solo repertoire for his own instrument, he also set out to compose a sonata with piano for every member of the orchestra, writing important works for underserved instruments such as the tuba and English horn that are still often performed today.

During the 1930's Hindemith began to moderate his musical style, like Schoenberg feeling that the excessive freedom of his language had to be reined in if purely musical values were to prevail. His way out of this impasse, however, was very different from Schoenberg's 12-tone system. Instead, Hindemith developed a complex method, purportedly rooted in natural acoustic laws, by which any harmony could be classified, and even set out to revise some of his earlier works in accordance with these new ideas. While this method was not widely adopted (despite his attempt to explain it in a composition textbook), the effect on his own work was a clarifying one. By the time he was driven out of Germany in 1938 by unresolvable conflicts with the Nazi regime, Hindemith had transformed into a kind of Neo-Classicalist, writing music of great lucidity and restraint.

He eventually found himself in the United States, becoming one of the most important composition teachers in the country and continuing to compose prolifically. After the war, he often returned to his home country for various musical activities but never again lived there full time, preferring instead to settle in Switzerland for the remainder of his life, dying there in 1963.

Hindemith's most direct musical connection to China was through his student, Tan Xiaolin (T'an Hsiao-lin). Although Tan grew up studying traditional Chinese music, he later became interested in Western composition, studying with Huang Zi at the newly founded National Conservatory in Shanghai. Tan followed in Huang's footsteps, leaving for the United States to pursue further musical studies, eventually finding himself in Hindemith's prestigious composition class at Yale. Unlike Huang, whose musical language was basically 19th century, Tan made efforts at combining Chinese musical elements with a truly 20th century musical style (heavily influenced

From Hindemith to Ye Xiaogang

by Hindemith's own), making him one of the first composers from his country to undertake this important artistic task. After completing his studies in the U.S., Tan returned to China to teach, replacing his former teacher Huang Zi, who had died young, on the faculty of the conservatory. Tragically, Tan also followed Huang into an early grave, perishing in Shanghai at the age of only 37.

After his death, Tan's few surviving chamber works (two of which will be heard on this festival) were published in an edition for which Hindemith contributed a short letter, mourning his former student's untimely passing. Hindemith predicted that his most valuable legacy would be not the handful of works he left behind but rather the example he might set for his countrymen, for other composers who could take up his mantle and follow through on the unfulfilled promise of establishing a Chinese school of truly *twentieth century* composers. This would indeed come to pass, but only after several turbulent decades. It wasn't until the emergence of the "New Wave" generation following China's Reform and Opening Up that a group of composers would finally emerge to make good on Hindemith's prediction.

Ye Xiaogang, who was born in 1955 in Shanghai to a musical family, is one of the most prominent members of this group. Like the other composers of this generation, he matured as a composer relatively late, entering the Central Conservatory in 1978 when he was already in his twenties. From there, Ye left for the United States, where he completed his studies at the Eastman School before returning to China. Creatively, he has more than made up for lost time, composing prolifically. Perhaps the most remarkable aspect of his work is Ye's ability to write distinctly personal music even as he works across a wide variety of genres. He is one of the few major Chinese composers who can write accessible music for mass appeal that also demonstrates stylistic continuity with his "serious" concert works.

On the surface, Ye and Hindemith might seem to be very different composers: Ye is a nature poet, a connoisseur of traditional Chinese poetry, an artist of whimsical freedom, while Hindemith is a rigorous contrapuntist, a stern, rational, professorial figure. Furthermore, they are separated by several generations and great cultural and geographical distance. The two share more in common, however than mere pedagogical lineage, and a deeper consideration of their work reveals surprising connections. For one, there is something in Ye's work of Hindemith's *Gebrauchsmusik* (music for use). Like Hindemith, Ye is a prolific composer of great fluency and creative generosity, ready to adapt himself to the task at hand without compromising the fundamentals of his musical language. Furthermore, Ye's work exists firmly in the stream pioneered by Hindemith in one important respect: it is freely chromatic and at times very dissonant, while still remaining fundamentally tonal. During Hindemith's lifetime, true musical conservatives advocated a reactionary retreat to traditional tonality while on the other hand the other followers of Schoenberg advocated a complete rejection of the tonal system. Hindemith seemed a relatively lonely voice in advocating for a middle path between these extremes. In retrospect, however, this has turned out to be a liberating and artistically fruitful creative position, a fact borne out by Ye Xiaogang's own marvelously personal and expressive oeuvre.

By Dr. Niccolo D. Athens

从欣德米特到叶小纲

保罗·欣德米特1895年出生于德国哈瑙，幼年即开始接受音乐训练。他的早期创作浸润在德奥晚期浪漫主义余韵之中，最初凭借几部歌剧引起公众关注——这些作品以煽动性题材刻意震撼观众，而这位年轻作曲家大胆狂放的乐谱更强化了这种效果。然而，欣德米特第一次进入创作成熟期是在一战废墟之上崛起的十年间。那个时期，人们强烈抵触过度的浪漫主义与表现主义，认为这两种艺术风潮与摧残欧洲文明的灾难（欣德米特本人亦曾作为德军征召兵参与其中）存在着千丝万缕的联系，这场反动的核心即“新即物主义”，欣德米特正是该流派在音乐领域的旗手。该运动力图破除艺术故弄玄虚的超现实性与永恒性，转而强调当下体验，让艺术重归大地。为践行这一美学使命，欣德米特在使用巴赫式的复调织体与跃动节奏的同时，佐以锐利刺耳的不协和和声语言，形成了独树一帜的音乐风格，他最具冲击力的若干作品皆诞生于这段狂野的早期成熟期。

欣德米特是出了名的会多种乐器的全才，不过最终他选择了中提琴作为自己的主要乐器。他职业生涯早期活跃于舞台，曾参与巴托克《第二弦乐四重奏》的首次录音，更首演了沃尔顿的中提琴协奏曲。他不仅为中提琴创作了重要独奏曲目，更立志为管弦乐队每件乐器谱写钢琴奏鸣曲。他为低音号、英国管等冷门乐器创作的佳作至今仍常演不衰。

1930年代，欣德米特开始收敛音乐风格，像勋伯格一样意识到若要坚持纯音乐价值，就必须约束过度自由的音乐语言。然而他的破局之道与勋伯格的十二音体系大相径庭：他创立了一套植根于自然声学规律的复杂体系，这一体系可以归类所有的和声，他甚至根据这个新想法修订了一些自己的早期作品。尽管这套理论未能被广为接受（虽然他通过作曲教材竭力阐释），但它鲜明地体现在欣德米特创作中。1938年因与纳粹政权不可调和的矛盾被迫离开德国时，欣德米特已转型为新古典主义者，作品清晰且克制。

他最终落脚美国，成为该国最重要的作曲导师之一，创作仍丰产不辍。战争结束后，他虽常回家乡参与音乐活动，却未再长期定居，最终选择瑞士作为终老之地，于1963年辞世。

欣德米特与中国的直接音乐渊源是其弟子谭小麟，这位自幼研习国乐的音乐家后来对西方音乐作曲产生兴趣，就读于新成立的上海国立音专时师从黄自，又循恩师足迹赴美深造，最终考入耶鲁大学欣德米特门下。与基本使用十九世纪音乐语汇创作的黄自不同，谭小麟力图将中国音乐元素与纯正的二十世纪风格（深受欣德米特影响）相融合，成为国内践行此艺术使命的先驱。学成归国后，他接替英年早逝的黄自任教于母校，却不幸同样早夭，37岁病逝于上海。

谭小麟逝世后，其仅存的数部室内乐（本届音乐节将呈现其中两部）结集出版，欣德米特撰短函致哀，痛悼门生夭亡。他预言这位弟子最珍贵的遗产并非现存作品，而是为同胞树立典范——激励后来者接过衣钵，实现创建真正二十世纪中国乐派的未竟事业。这一预言的实现历经了数十年动荡——直至改革开放后“新生代”作曲家崛起，欣德米特的预言才真正得以兑现。

1955年生于上海音乐世家的叶小纲，正是这批作曲家中的代表。与同代人相似，他作为作曲家

从欣德米特到叶小纲

的成熟期来得较晚，1978年已年逾二十才进入中央音乐学院，之后又赴美国伊斯曼音乐学院深造，而后归国。在创作上，他的作品丰硕到像借了过去的时间来创作似的，其作品最令人惊叹之处，在于纵使涉猎多种体裁，仍能保持鲜明的个人印记。他是中国主要作曲家中罕见的类型：既能创作雅俗共赏的通俗作品，又能在“严肃”音乐创作中保持风格延续性。

从表面上看，叶小纲与欣德米特堪称迥异：叶小纲是天生的诗人，深谙中华古典诗词三昧，艺术气质洒脱不羁；欣德米特则是严谨的对位大师，理性克制的学者形象；此外，他们是完全不同时代的两代人，还横跨着文化鸿沟与地理距离。然而，抛开师承脉络不谈，二人的创作实际上共享着更深层的艺术共鸣。譬如叶小纲作品中蕴藏的“实用音乐”理念：与欣德米特相似，他创作力澎湃，挥洒自如，善于在根据不同创作任务调整笔触的同时不牺牲个人音乐语汇根基。另外，叶小纲的创作在某关键维度延续了欣德米特开拓的道路：自由运用半音体系，时而迸发强烈不协和音响，同时仍然保持调性根基。在欣德米特的时代，真正的音乐保守派主张退回传统调性，而勋伯格阵营则倡导彻底抛弃调性体系，主张在这两个极端中走一条中庸之道的欣德米特当时形单影只。然时至今日，这条创作道路已被证明是解放艺术家、催生杰作的通途，叶小纲极具个性与表现力的作品，正是对此最生动的注脚。

由尼科洛·安森博士撰写

中文翻译：刘子华，2026届合作钢琴专业研究生

Opening Concert

Tianjin Juilliard Ensemble

YE XIAOGANG
(b.1955)

Basong Cuo
Yuxuan Zhang^, Guzheng
Gergely Ittzés, Flute
Xiangyu Zhou, Clarinet
Li-ya Huang, Harp
Tarn Travers, Violin
Sihao He, Cello

PAUL HINDEMITH
(1895-1963)

Septet
Gergely Ittzés, Flute
Mingjia Liu, Oboe
Xiangyu Zhou, Clarinet
Sergey Tyuteykin, Trumpet
Han Changchou, Horn
Chen Chen^, Bass Clarinet
Akio Koyama, Bassoon

Intermission

YE XIAOGANG
(b.1955)

Lamura Cuo
Nancy Zhou, Violin Solo
QingXin Ensemble
Ken Lam, Conductor

PAUL HINDEMITH
(1895-1963)

Kammermusik No. 3
Yeonjin Kim, Cello Solo
Gergely Ittzés, Flute & Piccolo
Mingjia Liu, Oboe
Xiangyu Zhou, Clarinet
Akio Koyama, Bassoon
Han Changchou, Horn
Sergey Tyuteykin, Trumpet
Lee Allen, Trombone
Tarn Travers, Violin
Sihao He, Cello
DaXun Zhang, Double Bass
Ken Lam, Conductor

^ Guest Artist

开幕音乐会

天津茱莉亚室内乐团

叶小纲
(b.1955)

《巴松错》
张雨轩^, 古筝
Gergely Ittzés, 长笛
周相宇, 单簧管
黄立雅, 竖琴
Tarn Travers, 小提琴
何思昊, 大提琴

保罗·欣德米特
(1895-1963)

七重奏
Gergely Ittzés, 长笛
刘明嘉, 双簧管
周相宇, 单簧管
Sergey Tyuteykin, 小号
韩小光, 圆号
陈忱^, 低音单簧管
Akio Koyama, 巴松管

中场休息

叶小纲
(b.1955)

《拉木拉措》
周颖, 小提琴独奏
青心室内乐团
林敬基, 指挥

保罗·欣德米特
(1895-1963)

室内协奏曲第3号
Yeonjin Kim, 大提琴独奏
Gergely Ittzés, 长笛与短笛
刘明嘉, 双簧管
周相宇, 单簧管
Akio Koyama, 巴松管
韩小光, 圆号
Sergey Tyuteykin, 小号
Lee Allen, 长号
Tarn Travers, 小提琴
何思昊, 大提琴
张达寻, 低音提琴
林敬基, 指挥

^ 客座艺术家

Chamber Music Concert I

TAN XIAOLIN
(1911-1948)

Romance for Viola and Harp
Mira Vaughn, Viola
Yuan Lu, Harp

PAUL HINDEMITH
(1895-1963)

Selections from 9 English Songs
On hearing "The Last Rose of Summer"
The Whistlin' Thief
The Wild Flower's Song
Song on there in the Swamp
On a Fly Drinking out of his Cup
Huiyin Tan[^], Mezzo Soprano
Polina Charnetskaia, Piano

TAN XIAOLIN
(1911-1948)

Selected Songs
Since You Went Away
Parting
Penglangji
The Song of the Spirit of Righteousness
Spring Rain and Wind
Weiqin Xu[^], Tenor
Polina Charnetskaia, Piano

TAN XIAOLIN
(1911-1948)

Duo for Violin and Viola
I. Allegro Vivace
II. Andante – Scherzo
III. Lento
IV. Allegro ma non troppo
Ziman Xu, Violin
Seongjae Lee, Viola

YE XIAOGANG
(b.1955)

Datura for Flute, Violin, Cello, and Piano
Yuyang Wu, Flute
Reina Teo, Violin
Zeyu Zhu, Cello
Lyra Liu, Piano

[^] Guest Artist

室内乐音乐会 I

谭小麟
(1911-1948)

浪漫曲, 为中提琴和竖琴而作
Mira Vaughn, 中提琴
鲁媛, 竖琴

保罗·欣德米特
(1895-1963)

九首英文歌曲选段
闻《夏日最后的玫瑰》有感
吹口哨的小偷
野花之歌
在那沼泽中继续歌唱
一只苍蝇从杯中饮水
谭惠尹[^], 女中音
Polina Charnetskaia, 钢琴

谭小麟
(1911-1948)

歌曲选段
自君之出矣
别离
彭浪矶
正气歌
春雨春风
徐伟钦[^], 男高音
Polina Charnetskaia, 钢琴

谭小麟
(1911-1948)

二重奏, 为小提琴与中提琴而作
I. 快板, 活泼
II. 行板 - 谐谑曲
III. 缓板
IV. 快板, 但不过分
徐子曼, 小提琴
Seongjae Lee, 中提琴

叶小纲
(b.1955)

《蔓萝》, 为长笛、小提琴、大提琴与钢琴而作
吴昱杨, 长笛
张玮恩, 小提琴
朱泽宇, 大提琴
刘子华, 钢琴

[^] 客座艺术家

Chamber Music Concert II

SAMUEL ADLER
(b. 1928)

String Quartet No. 3
I. Allegro
II. Adagio
III. Allegro scherzando
IV. Allegro vivo

MILA Quartet

PAUL HINDEMITH
(1895-1963)

String Quartet No. 7
I. Schnell
II. Ruhig. Scherzando
III. Langsam – Schnell – Langsam
IV. Kanon, mäßig schnell – heiter

MILA Quartet

Intermission

YE XIAOGANG
(b.1955)

Piano Trio
Jia-Wen Lin, Violin
Xinyu Zhao, Cello
Xuan Zhang, Piano

PAUL HINDEMITH
(1895-1963)

Sonata for Four Horns
I. Fugato – Sehr langsam
II. Lebhaft
III. Variationen (über *Ich schell mein Horn*)
Yan Liang Lee, Horn
Yi-Fang Tsai, Horn
Amir Shapirov, Horn
Yi Liu, Horn

PAUL HINDEMITH
(1895-1963)

String Trio No. 1
I. Tocatta (schnelle Halbe)
II. Langsam und mit großer Ruhe
III. Mäßig schnelle Viertel
IV. Fuge (sehr lebhaft Halbe)
Tiffany Tsai, Violin
Yeeun Song, Viola
Huiying Cao, Cello

室内乐音乐会 II

塞缪尔·阿德勒
(b. 1928)

第三弦乐四重奏
I. 快速的
II. 柔板
III. 诙谐的快速
IV. 活泼的急板
米拉四重奏

保罗·欣德米特
(1895-1963)

第七弦乐四重奏
I. 快板
II. 宁静的. 谐谑地
III. 慢板—快板—慢板
IV. 卡农, 稍快—愉悦
米拉四重奏

中场休息

叶小纲
(b.1955)

钢琴三重奏
林珈雯, 小提琴
赵芯宇, 大提琴
张璇, 钢琴

保罗·欣德米特
(1895-1963)

奏鸣曲, 为四把圆号而作
I. 赋格式—极慢板
II. 活泼的
III. 变奏曲《我吹响我的号角》
李彦樑, 圆号
蔡宜芳, 圆号
Amir Shapiro, 圆号
刘毅, 圆号

保罗·欣德米特
(1895-1963)

弦乐三重奏, 作品1
I. 托卡塔 (快速的二分音符拍)
II. 慢板, 并以极大的宁静
III. 中速的四分音符拍
IV. 赋格 (非常活泼的二分音符拍)
蔡蕊婷, 小提琴
Yeeun Song, 中提琴
曹慧颖, 大提琴

Closing Concert

Tianjin Juilliard Orchestra

Chen Lin, Conductor

PAUL HINDEMITH
(1895-1963)

Concerto for Woodwinds, Harp and Orchestra

I. Moderately fast

II. Grazioso

III. Rondo. Rather fast

Gergely Ittész, Flute

Mingjia Liu, Oboe

Xiangyu Zhou, Clarinet

Akio Koyama, Bassoon

Li-Ya Huang, Harp

Intermission

YE XIAOGANG
(b.1955)

Twilight in Tibet, for Tenor, Horn and Orchestra,
Op. 41

Wei Qin Xu, Tenor

Chang Chou Han, Horn

PAUL HINDEMITH
(1895-1963)

Symphony *Mathis der Maler*

I. Engelkonzert

II. Grablegung

III. Versuchung des heiligen Antonius

闭幕音乐会

天津茱莉亚管弦乐团

陈琳, 指挥

保罗·欣德米特
(1895-1963)

协奏曲, 为木管乐器、竖琴与管弦乐队而作

I. 中庸的快板

II. 典雅的

III. 回旋曲 - 较快的

Gergely Ittzés, 长笛

刘明嘉, 双簧管

周相宇, 单簧管

Akio Koyama, 巴松管

黄立雅, 竖琴

中场休息

叶小纲
(b.1955)

《西藏之光》, 为圆号, 男高音与乐队而作,
作品41

徐伟钦, 男高音

韩小光, 圆号

保罗·欣德米特
(1895-1963)

交响曲《画家马蒂斯》

I. 天使音乐会

II. 埋葬

III. 圣安东尼的诱惑

Program Notes

Program notes by Dr. Niccolo D. Athens

BASONG CUO

This chamber work is one of a series inspired by Tibet's sacred lakes. Ye has travelled extensively throughout the region, and the Tibetan culture and landscape have figured prominently in his work. His vision of Tibet is an intriguing one, encompassing the unearthly beauty and spiritual aspect for which it is famous, but also its ferocious and unforgiving remoteness. *Basong Cuo's* instrumentation is unique, featuring prominent parts for harp and guzheng, two plucked string instruments with some similarity in tone color but very different playing techniques and performing traditions. Their intricate interaction is one of the highlights of the piece. On the whole, this work is more dissonant than its cousins also heard on this festival – Ye in his modernist mode. The piece is cast in two main sections. The first is rhythmically active and driven by two of the composer's favorite devices: unpredictably shifting ostinato patterns and dissonant intervals in parallel motion. The second half of the work is somewhat more lyrical but still unsettled in mood, finally coming to rest on a stark low B flat played by the harp and guzheng.

SEPTET

Despite his background as a string player, one of Hindemith's strongest suits as a composer was his sensitive writing for wind instruments. He even wrote a symphony for "concert band," one of the few works for this ensemble by a major twentieth century composer. This particular septet for winds of 1948, probably the composer's most substantial chamber works for winds alone, bears this out, featuring not only virtuosic writing for all the players but also great skill

in blending the heterogenous timbres of the ensemble and composing to suit the strongly contrasting registers of each instrument.

The septet's opening movement is, like much of Hindemith's fast music, infused with the character of a march. From the snarling trills of its opening bar, this is music of sardonic bite and uncompromising density that harkens back to the "new objective" works of the 1920's. A broader theme first introduced by the oboe adds a lyrical element, but even this is undercut by a series of barbed grace notes. A short, rhapsodic intermezzo, based on a single stuttering dotted motive, links directly to the third movement. This takes the form of a set of variations on a characteristically Hindemithian theme first played by the trumpet. Each subsequent variation entrusts this melody, largely unchanged, to a different member of the ensemble while the other instruments weave new material around it. The fourth movement turns out to be the second movement again: backwards! An old trick (Haydn, for one, has a famous minuet that also reverses itself), the composer must prepare in advance music that is viable in two directions simultaneously. Hindemith really gets to work contrapuntally in the septet's finale, a fugue whose three distinct subjects are first presented independently before being combined at the culmination. As if this weren't enough, the entire triple fugue is written against a Swiss march melody played by the trumpet throughout the entire movement *cantus firmus* style, a jolly E-flat major tune that Hindemith subsumes seamlessly into his fugue.

LAMURA CUO

This single movement violin concerto also exists in two larger versions, for violin with

Program Notes

chamber orchestra and for violin with full orchestra. Named for another one of Tibet's sacred lakes, this work is sweeter in feeling than *Basong Cuo*, although not without an underlying strain of tension, reflecting both the beauty and severity of the landscape. The music is pastoral, but not reassuringly so, while the solo violin's part is floating and freewheeling, seemingly unbound by gravity – a kind of chromatic, Tibetan *Lark Ascending*. Part way through the work, a simpler pentatonic theme emerges and is stated several times, each in a new musical context. Eventually, the music reaches a forceful climax, quickly subsiding once again into melancholic contemplation. The piece finally concludes with the violin sustaining a single high G that fades into the distance over a series of unforgettable clangorous bell-like chords in the ensemble.

KAMMERMUSIK NO. 3

Hindemith's early series of *Kammermusik*, or "chamber music," consists of a group of seven chamber concertos for various combinations of instruments, a kind of latter day homage to the Brandenburg Concertos of Bach. They are animated and athletic works, outlets for the performers to revel in the vigorous physical act of playing their instruments. While their mostly astringent style is representative of this creative period, they also contain moments of lyricism and humor. The third work in the series was written in 1925 and is scored for cello and an ensemble of 10 instruments. The soloist at the premiere was Hindemith's brother Rudolf, at that time a fellow member of the Amar Quartet.

While the concerto's short introductory movement is not a fugue, it unfolds very much like one. A theme is first presented

by the cello alone and then repeated throughout the ensemble as the texture thickens, eventually involving all the players. The second movement is an energetic allegro that recaptures the hustle and bustle of a Baroque concerto movement while also drawing on the characteristic ritornello structure, allowing for constant close interplay between the soloist and ensemble. Contrasting with these high spirits, the third movement is exceedingly serious, perhaps ironically so, and begins with an imperious theme first presented in unison. The movement's central section is somewhat livelier, driven by an agitated new motive spun out by the woodwinds in thick harmony. The music of the first section then returns, covered over with an absolute welter of running notes, before finally coming to rest. The short finale is once again lighter in tone, a sedate march of carefree and ironical character. Although the music threatens once again to take a menacing turn, the whole affair wears itself out unexpectedly, and Hindemith ends the piece with studied nonchalance on his usual major triad.

CONCERTO FOR WOODWINDS, HARP, AND ORCHESTRA

This concerto of 1949 for five soloists accompanied by an orchestra of strings and brass is Hindemith at his most ingratiating, containing music of great clarity and lightness, bubbling over with rhythmic energy. Brilliant technical devices are revealed in their deepest nature to be fundamentally playful. The concerto's first movement is structured along the lines of a Baroque concerto grosso: an opening statement by the orchestra introduces important thematic material, after which the soloists and tutti group take turns leading the musical argument. A series of linked

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cadenzas give the soloists an opportunity for virtuosic display. The second movement is based on a series of canons of increasing sophistication. Despite the forbidding complexity of its construction, the music is light and good humored, in effect no more than a brief, airy intermezzo. The concerto's final movement is similar to that of the septet heard earlier on this festival. It is constructed entirely around a preexisting tune, in this case a melody that will be familiar to everyone: the wedding march from Mendelssohn's incidental music to *A Midsummer Night's Dream* (the inclusion of which was meant as an anniversary surprise for his wife at the premiere). The clarinet plays the main melodic line from the *entire piece*, around which Hindemith weaves a completely original finale of his own. The effect is not one of pastiche, quotation, or polystylism, however. Hindemith's unique concept of harmony and freely chromatic tonality allows him to absorb Mendelssohn's melody into his own musical language wholesale. This seemingly uncomplicated romantic gesture is given an added layer of meaning if the listener aware that, only a few years prior to this work's composition, the Nazis had banned Mendelssohn's popular incidental music on account of its composer's Jewishness, and that the Jewish identity of his beloved wife Gertrude had also been one of the main reasons Hindemith was hounded out of his German homeland.

TWILIGHT IN TIBET, FOR TENOR, HORN AND ORCHESTRA, OP. 41

Twilight in Tibet is one of Ye's most evocative scores – equal parts orchestral song and symphonic poem, it also contains a prominent part for solo French horn. The work opens with an extended passage for the two flutes and piccolo. Wistful and

gently polytonal, the emptiness of the texture seems to evoke the vast stretches of the Tibetan Plateau. The full orchestra is then summoned to life, presenting a new theme which strives upward like a mountain reaching into the heavens before falling to earth, where it is answered by a grimly dissonant chord in the trombones, perhaps an echo of growling Tibetan dungchen horns. This is followed in turn by a wistful duet for harp and celesta, stars twinkling on the horizon at dusk. A second statement of the rising, mountainous theme ushers in the first appearance of the solo horn, and the work's thematic identity gradually comes into focus as these materials continue to unfold. About a third of the way through the piece, the tenor soloist finally enters with passionately melodic music reminiscent of a Tibetan mountain song, harmonized with great nuance. This song ends in a forceful eruption which is followed by the work's only real fast music, a kind of fierce development section that unfolds over a boldly galloping ostinato rhythm, full of force and bravado. This music dialogues briefly with the lyrical element before reaching a shattering outburst of great weight and dissonance. In the aftermath of this cataclysm, slower music from earlier in the work returns in a greater state of tranquility, allowing the tenor's gorgeous hymn to the Himalayan mountains to finally come fully into being. Just as the work seems set to end on this wistful note, a final crescendo in the orchestra leads to an ominous dissonance, where the piece finally concludes on a note of uncertainty.

SYMPHONY MATHIS DER MALER

This symphony marked a critical juncture in Hindemith's stylistic evolution, making it a fitting conclusion for our festival. The subject matter of the opera *Matthias the Painter*,

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from which this music was derived, departed sharply from the lurid, expressionistic themes of the composer's early stage works. The opera tells the story of the 16th century German painter Matthias Grünewald, and each of the symphony's three movements is named for a part of Grünewald's celebrated Isenheim Altarpiece. Over the course of the opera, the painter becomes embittered by his struggles in the political and religious conflicts of the time and decides to retreat into the world of pure art, leaving behind all concern for worldly affairs. The autobiographical resonances for Hindemith's own life are unmistakable. He struggled for a time to come to terms with the Nazi regime, and this work played an important part in that story. It was commissioned by the famed conductor Wilhelm Furtwängler, himself a reluctant Nazi collaborator. Its premiere in 1934, however, was beset by controversy, and the composer's music was ultimately deemed politically unacceptable. He soon had to leave Germany altogether.

Around this same time Hindemith's musical language was also undergoing a profound process of evolution: a newly refined theory of harmony lent his music greater clarity and accessibility, taming the wildness of the 1920's. His transformation from an "avant-garde" composer into a "conservative" one was well under way, and the fact that Grünewald was, like Bach, considered old fashioned in the context of his own era probably also influenced Hindemith's choice of subject matter.

The gentle, widely spaced G major chords that open the symphony's "Angelic Concert" declare this new accessibility unequivocally, as does the German folk song that follows in the trombones. This luminous, slow introduction gives way to a dancing allegro

whose transparent elegance is a world away from the wild but emotionally cold vigor of the *Kammermusik*. The movement's culmination comes when an expansive restatement of the folk song melody is contrapuntally combined with the allegro's two principal themes. The brief second movement, "Entombment" is poignant music of uncomplicated solemnity, perhaps a funeral march, whose simple unfolding reaches a modest climax before coming peacefully to rest. Woodwinds predominate. The symphony's finale, "The Temptation of St. Anthony" occupies roughly half the length of the piece and is by far its most complex and formally involved stretch of music. The movement opens with a passionate recitative-like passage for the strings before launching into a turbulent allegro, much more heavily chromatically inflected than that of the first movement. After reaching a forceful outburst, the music subsides into an adagio of great pathos for the strings alone, anguish melting at turns into peaceful resignation. The allegro then picks up where it left off in an even stormier duple meter transformation. Just when the music seems to be on the verge of a final culmination, the buildup in tension rebegins in the form of an energetic fugue overlaid with a cantus firmus layer of chant melody. This liturgical element bursts forth triumphantly in the concluding "Alleluia," the brass intoning a strong, noble chorale in which the pure major harmonies of the opening movement are finally regained, resounding all the more triumphantly for being the victorious fruit of a hard-won fight against the forces of chaos and temptation.

曲目介绍

中文翻译: 刘子华, 2026届合作钢琴专业研究生

《巴松错》

这部室内乐是作曲家以西藏圣湖为灵感的系列作品之一。叶小纲曾多次深入藏区采风, 西藏的文化与自然景观在其创作中占据重要地位, 他对西藏的描绘视角独特, 既展现了那片土地闻名于世的神秘美景与灵性光辉, 亦不避讳其苍茫险峻的原始野性。《巴松错》的乐器编制别具匠心, 突出运用了竖琴与古筝这两件拨弦乐器——二者音色虽有相似之处, 演奏技法与表演传统却迥异, 这也使得它们精妙的交织互动构成了全曲亮点之一。整体而言, 本曲比本届音乐节演出的其他叶小纲作品更不协和, 展现了他创作中偏现代主义的一面。乐曲由两大段落构成: 前半部分节奏跃动, 运用了作曲家钟爱的两种手法——难以预知的固定音型变幻与平行的不协和音程; 后半段虽稍显抒情, 但仍萦绕着不安定的情绪中, 最终以竖琴与古筝奏出低沉的降B音结束, 一切都得以释放和休息。

七重奏

尽管身为弦乐演奏家出身, 欣德米特最杰出的作曲功力也体现在对木管乐器细腻精准的把握, 他甚至为“音乐会管乐团”创作过交响曲, 这在二十世纪主流作曲家中实属罕见。这部1948年完成的木管七重奏堪称作曲家纯木管室内乐中最具分量的作品, 不仅充分展现了每位演奏者的精湛技巧, 更以非凡笔法将音色各异的乐器浑然交融, 精准驾驭每件乐器强烈反差的音域特性。

七重奏的开篇乐章承袭了欣德米特快板音乐的典型特质, 有着进行曲般的性格。从第一小节咆哮般的颤音开始, 音乐便弥漫着讥诮的锐意与密不透风的织体, 令人恍若重回1920年

代“新即物主义”时期。双簧管铺陈的宽广主题为乐曲注入抒情元素, 却被一连串带刺的装饰音悄然解构, 随后出现了短小的狂想间奏曲, 以断续的附点动机贯穿, 并直接导向第三乐章。该乐章采用主题与变奏曲式, 小号率先奏出欣德米特的标志性主题, 其后各段变奏在保持原旋律大体不变的前提下, 由不同乐器轮番主导, 其余声部则编织新颖素材配合。第四乐章竟是第二乐章重现——但是反向! 这一古老的作曲小技巧(海顿著名的反向小步舞曲亦同此理)需作曲家预先构思出能双向通行的精妙乐思。在七重奏的终章里, 欣德米特将对位技法挥洒得淋漓尽致: 这首赋格曲的三个独立主题先各自呈示, 最终在高潮处熔铸一体。更甚的是, 整个三部赋格曲始终伴随着一支瑞士进行曲旋律——这支由小号以定旋律的形式奏出的欢快降E大调曲调, 被欣德米特天衣无缝地编织进了赋格结构之中。

《拉木拉措》

这部单乐章小提琴协奏曲还另存有两个规模更大的版本, 分别为小提琴与室内管弦乐团版和小提琴与大型管弦乐团版。作品以西藏另一圣湖为名, 虽同样潜藏着紧张暗涌——呼应着那片土地既绝美又严酷的双重性, 但其情感基调比《巴松错》更为柔美。音乐带着田园诗意, 却并不令人安然; 独奏小提琴声部飘逸流转, 仿佛挣脱地心引力般自在不羁——像是半音体系下的西藏版《云雀高飞》。乐曲中段浮现出一支简洁的五声音阶主题, 它在不同的音乐情境中被反复呈示。最终, 音乐抵达强有力的最高潮, 又迅速回落至忧郁的冥思之中。作品结束在小提琴孤零零的高音G持续音上, 就这样于一片令人无法忘怀的钟鸣般嘹亮的和弦之上, 消散于远方。

曲目介绍

室内协奏曲第3号

欣德米特早期的室内乐系列作品包含七部为不同乐器组合创作的室内协奏曲，堪称对巴赫《勃兰登堡协奏曲》的现代致敬。这些作品充满动感与活力，让演奏者在酣畅淋漓的技巧展现中获得艺术快感。尽管其锐利凝练的主体风格是这一时期的创作特色，作品间亦不乏抒情片段与幽默笔触。该系列第三号作品创作于1925年，为大提琴与十件乐器组成的室内乐团而作，首演独奏家正是作曲家弟弟鲁道夫·欣德米特，他当时是阿玛尔弦乐四重奏团的成员。

协奏曲简短的引子乐章虽然不是赋格，但呈现方式却很相像：主题先由大提琴单独呈示，继而穿梭于渐趋绵密的声部织体，最终汇聚成全奏。第二乐章以蓬勃的快板重现巴洛克协奏曲的喧腾气象，同时运用典型的利都奈罗曲式，使独奏与乐团始终保持紧密互动。与之形成鲜明对比的第三乐章庄重非常——甚至庄重得近乎反讽——开篇即以齐奏呈现威严主题，乐章中段稍显活跃，木管组在浓密和声编织中迸发出新动机，而当首段音乐裹挟着奔涌音符的洪流再度回归后，一切渐趋止息。短小的终章重返轻快基调，以从容不迫的进行曲步调，带着悠然反讽的气质。虽音乐态势几度威胁要进入凶险的转折，却在猝不及防间自我消解，最终欣德米特以惯用的大三和弦故作冷漠地结束了这首作品。

协奏曲，为竖琴、木管乐器与管弦乐队而作

这部创作于1949年的协奏曲，由五位独奏家与一支包含弦乐和铜管的乐队协同演绎，可以说是欣德米特最具亲和力且最遏制的作品，音乐清澈明朗、轻盈灵动，节奏充满能量。那些精妙的技术手段在其深层本质上，展现为一种根本性的游戏精神。协奏曲的第一乐章

沿袭了巴洛克大协奏曲的结构：乐队的开场陈述引出重要的主题材料，随后独奏组与全奏乐队轮流主导音乐的发展，一系列相互衔接的华彩段为独奏家们提供了展示精湛技艺的机会。第二乐章基于一系列复杂程度递增的卡农，尽管结构严谨繁复，音乐却轻盈诙谐，实际上就像一段短暂又空灵的间奏曲。协奏曲的终乐章与本届音乐节开幕演出中的七重奏有相似之处，它完全围绕一首既存曲调展开，即门德尔松为《仲夏夜之梦》所作的戏剧配乐中那段人尽皆知的婚礼进行曲（将其纳入作品，是首演时欣德米特为妻子准备的周年纪念惊喜），单簧管奏出贯穿全曲的主要旋律线，欣德米特则以其独创的笔法围绕它编织出完整的终章。然而，其效果并非拼贴、引用或多元风格混杂，欣德米特独特的和声理念与自由运用的半音体系调性，使他能够将门德尔松的旋律完全融入自身的音乐语言。若听众了解这部作品创作前几年的历史背景，这一看似简单的浪漫举动便增添了一层深意：当时，纳粹因门德尔松的犹太身份而禁演其广受欢迎的戏剧配乐；同时，欣德米特的爱妻格特鲁德的犹太血统，也是他被迫离开德国故乡的主要原因之一。

《西藏之光》，为圆号，男高音与乐队而作，作品41

《西藏之光》是叶小纲最具意境深远的作品之一，它既是一部管弦乐颂歌，也是一首交响诗，同时赋予圆号独奏以突出的地位。作品以两支长笛和短笛的绵长乐段开篇，空灵的织体略带忧郁的复调色彩，仿佛唤起了青藏高原辽阔无垠的景象。随后，整个乐团苏醒，奏出一个新的主题，如拔地而起直冲云霄又重新插入土地的山脉；长号以阴郁的不和谐和弦应和，似是西藏庄严的法号声在回荡。接着，竖琴与钢片琴开始一段惆怅的二重奏，像是

曲目介绍

星星在黄昏里沿着地平线眨眼。当第二次巍峨的山脉主题升起时，圆号独奏首次登场，随着乐思的层层铺展，作品的音乐形象逐渐清晰。约在全曲三分之一处，男高音独唱终于进入，其旋律深情而激昂，令人联想到西藏的山歌，和声处理极其细腻。歌声在一段强有力的进发中结束，随后引出全曲唯一真正的快速乐段——激烈的发展部，以奔腾不息的固定音型为基底，充满力量与豪情。这段音乐与抒情段落的短暂交流都将被一个不和谐且沉重的高潮震碎，而在这场激荡之后，作品前段的慢板音乐以更澄澈的宁静回归，让男高音对喜马拉雅的壮美赞歌得以完整呈现。正当乐曲似乎要在这抹怅然中终结时，乐队最后一次渐强导向一个不祥的不和谐音，最终在悬而未决的尾音中收束。

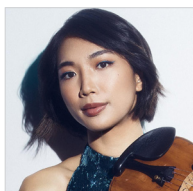
交响曲《画家马蒂斯》

这部交响乐标志着欣德米特风格演变的关键转折点，使其成为我们音乐节恰如其分的终章。这首交响曲衍生于欣德米特的歌剧《画家马蒂斯》，而歌剧主题上已与作曲家早期舞台作品中那些充满表现主义的炫目题材截然不同。歌剧讲述了16世纪德国画家马蒂斯·格吕内瓦尔德的故事，交响乐的三个乐章分别以格吕内瓦尔德名作《伊森海姆祭坛画》的各个部分命名。在歌剧进程中，画家因深陷时代政治与宗教冲突的挣扎而变得愤世嫉俗，最终决定退隐至纯粹的艺术世界，抛却一切世俗烦扰——这无疑与欣德米特自身的经历形成了深刻共鸣，他曾一度艰难应对纳粹政权，而这部作品在其人生历程中扮演了重要角色。它由著名指挥家威廉·富特文格勒委约创作，而指挥家本人也是一位不情愿的纳粹合作者。然而，该作于1934年的首演却饱受争议，作曲家的音乐最终被判定为“政治不可接受”，不久后，他被迫彻底离开德国。

大约同一时期，欣德米特的音乐语言也经历着深刻的演变：一套新精进的和声理论赋予其作品更强的清晰度与可接受性，驯服了1920年代的狂野气质。他从“先锋”作曲家向“保守”作曲家的转型已深入展开，而格吕内瓦尔德如同巴赫一样，在其所处时代被视为守旧人物——这一事实很可能也影响了欣德米特的题材选择。

第一乐章“天使音乐会”以舒缓而空灵的G大调和弦开场，随后由长号奏出德国民歌旋律，这一切都明确宣告着他全新的更易懂的音乐语言。这段澄澈舒缓的引子逐渐过渡至舞蹈般的快板，其通透优雅的风格与《室内乐》系列狂野却情绪寡淡的活力截然不同。当民歌旋律以铺展方式再现，并与快板的两个主要主题形成对位结合时，该乐章达到了高潮。简短的第二乐章“下葬”是首质朴庄严、感人至深的乐曲（或许是葬礼进行曲），其简洁的展开在达到适度高潮后归于宁静，木管乐器在此占据主导。

交响乐的终章“圣安东尼的诱惑”约占全曲一半篇幅，是整部作品结构最复杂、形式最缜密的乐段。该乐章以弦乐奏出宣叙调式的激情段落开场，随即转入汹涌的快板，其半音化程度远甚于第一乐章。在达到强有力的爆发后，音乐逐渐平息为一段极具悲怆情感的弦乐柔板，痛苦时而融化为平和的顺从。随后，快板以更激烈的二拍子变形重现，正当音乐仿佛濒临最终高潮时，张力又以一段充满能量的赋格叠加圣咏定旋律声部的方式重新积聚。这种礼拜元素最终在结尾的“哈利路亚”中胜利般的进发，铜管乐器奏响铿锵崇高的众赞歌，首乐章纯净的大调和声于此重现，正因其是历经混沌与诱惑并与之艰苦搏斗后赢得的胜利果实，这凯旋之声才更显辉煌。



Nancy Zhou
周颖

Born in Texas to Chinese immigrant parents, Nancy Zhou began the violin under the guidance of her father, who hails from a family of traditional musicians. She went on to study with Miriam Fried at the New England Conservatory while pursuing her interest in literature at Harvard University. Since 2019, she has been an Associated Artist of the Queen Elisabeth Chapel.

More than 20 years since her orchestral debut, Zhou has collaborated with the Royal Stockholm Philharmonic Orchestra, Munich Symphony, Hong Kong Philharmonic, New Jersey Symphony, Naples Philharmonic, San Diego Symphony, and Kansas City Symphony, among others. A passionate soloist who cherishes chamber music collaborations and commits to the responsibility of education, Zhou has performed at many festivals, including the Verbier Festival, Tongyeong Music Festival, and Marvão Festival; she is a regular guest educator at various international summer festivals, holding not only masterclasses but also workshops on fundamental training and wellbeing for musicians.

Over the years, her interest in cultural heritage and the humanities manifested in a string of notable collaborations across the US and in China. In collaboration with the New Jersey Symphony and Xian Zhang, she presented Zhao Jiping's first violin concerto at Alice Tully Hall; gave the US premieres of Unsuk Chin's Gran Cadenza for two solo violins with Anne-Sophie

Mutter; performed Chen Qigang's *La joie de la Souffrance* with the Rogue Valley Symphony; and, in partnership with the La Jolla Symphony, gave the West Coast premiere of Vivian Fung's Violin Concerto No. 1. On the other side of the globe, this past season saw Nancy Zhou bring three cornerstone concerti to China in a five-city tour; her collaborative partners included the Shanghai and Guangzhou Symphony Orchestras, and the China and Hohhot Philharmonics.

In the summer of 2025, Zhou embarked on a research trip with Canadian-born Chinese composer Vivian Fung to Zhexiang, China - the hometown village of the violinist's mother, a former professional folk dancer. The project culminated with a work for violin and electronics that explores the intersection of music as a cultural force and folk minority culture. In October 2024, Zhou recorded her debut album, *STORIES (re)TRACED*, in response to these questions. The critically acclaimed album – released in the summer of 2025 with Orchid Classics - features four seminal and inextricably connected works for solo violin, including Béla Bartók's Sonata.

The 25/26 season brings collaborations with the Milwaukee Symphony, Austin Symphony, Orquesta Filarmónica de la UNAM, Orquesta Vago 430, and the San Antonio Philharmonic, with whom she will give the world premiere of *La Minerva*, a violin concerto written by Latin Grammy®-nominated composer Juan Pablo Contreras.

Nancy Zhou will join The Tianjin Juilliard School as resident faculty in September 2026. Since 2019, she has served as an Associated Artist of the Queen Elisabeth Music Chapel and from 2023-2026, was Professor of Violin at the San Francisco Conservatory of Music.

Meet the Artists

小提琴家周颖被誉为“当代最具探索性乐声之一”，并于2018年荣获上海艾萨克·斯特恩国际小提琴比赛首奖。

周颖以深邃的音乐表现力和惊人的演奏技巧著称，她致力于激发人们对小提琴艺术与科学的欣赏。她深思熟虑的音乐表现力和强大的线上影响力吸引了全球观众，使她得以与世界各地的顶级交响乐团同台演出。

周颖13岁时与圣安东尼奥交响乐团合作完成首场协奏曲公演。自此，在20多年的职业生涯中，她已与皇家斯德哥尔摩爱乐乐团、圣彼得堡爱乐乐团、香港管弦乐团、上海交响乐团、堪萨斯城交响乐团、那不勒斯爱乐乐团、圣地亚哥交响乐团等国际知名乐团合作，并与指挥家梵志登、欧拉莫、金恩善、安震恒等大师同台演出。

作为一名热情的独奏家，周颖还参与了很多室内乐演出与合作，并积极投身于音乐教育事业。她曾在檀格坞音乐节、韦尔比耶音乐节、拉维尼亚音乐节、统营音乐节、梅克伦堡-弗斯比勒音乐节和马尔旺音乐节等演出，并受邀在安可室内乐音乐节及多个国际音乐节上担任客座艺术家及常驻导师。近年来，她定期在中国台湾地区开设大师班，还举办关于基础训练和音乐家身心健康的工作坊，并自2020年起创办在线音乐课程，为全球学生提供专业指导。

多年来，周颖对文化遗产和人文学科的兴趣促成了她在美国和中国的一系列重要合作。她与新泽西交响乐团及指挥家张弦合作，在纽约林肯中心爱丽丝·塔利音乐厅演奏赵季平的小提琴协奏曲；与安妮·索菲·穆特合作，在美国首演了陈银淑的Gran Cadenza二重小提琴作

品；在与流浪谷交响乐团的合作中演奏了陈其钢的La joie de la souffrance；并与拉霍亚交响乐团合作，在美国西海岸首演了冯维维的第一小提琴协奏曲。她在过去的演出季中，携三首经典协奏曲在中国进行了五城巡演，与上海交响乐团、广州交响乐团、中国爱乐乐团和呼和浩特爱乐乐团合作。

2025年夏天，周颖与作曲家冯维维前往中国贵州，探访她母亲的故乡，展开音乐、舞蹈及文化相关的跨领域研究。该研究项目最终创作出一部融合小提琴与电子音乐的作品，探索音乐作为文化力量与少数民族文化之间的交汇点，并计划于2025-26乐季进行巡演。2024年10月，周颖录制了她的首张个人专辑《STORIES(re)TRACED》，正是对此问题的回应。该专辑收录了四部具有代表性且紧密关联的小提琴独奏作品，其中包括巴托克的小提琴奏鸣曲，并在2025年夏天由Orchid Classics厂牌发布。

周颖出生于美国德克萨斯州，她四岁时便在父亲的启蒙下学习小提琴，随后进入新英格兰音乐学院师从米里亚姆·弗里德，并在哈佛大学获得文学学士学位。此外，她还曾师从杜梅学习。自2019年起，她成为比利时伊丽莎白女王音乐学院的特邀艺术家。2023年至2026年，她在旧金山音乐学院任小提琴教授。

2026年9月，周颖将加入天津茱莉亚学院教师团队。

艺术家介绍



Yeonjin Kim

Korean cellist Yeonjin Kim has received international acclaim as a soloist, recitalist, and chamber musician at venues such as the Kennedy Center, Konzerthaus Berlin, Berlin Philharmonie, Seoul Arts Center, Suntory Hall, and others.

A top prize winner of the Sorantin International Competition (USA), Bossart Award (USA), Dichler-Sato International Competition (Austria), and Viva Hall Competition (Japan), Kim has appeared as soloist with orchestras in Cleveland, Ann Arbor, Colorado, Seoul, and Manila. Her performances were broadcasted on TV and radio in the U.S., Korea, and Japan. As an avid chamber musician, she has collaborated with world-renowned artists. Kim has also performed extensively in Korea and the US with her two sisters in a piano trio, Trio K.

Prior to joining The Tianjin Juilliard School, Kim served as a guest faculty at the University of Michigan and Oberlin Conservatory as well as an adjunct professor at Furman University. She has given master classes in schools in USA, Korea, China, the Philippines, and Hungary. Other artist faculty appointments include Abilene Music Festival, Madeline Island Music Festival, and Luzerne Music Festival. As an orchestral player, Kim also served as assistant principal of the Northwest Indiana Symphony and guest principal cellist of the Ann Arbor Symphony, Dearborn Symphony, and National Repertory Orchestra.

Kim graduated from Seoul National University (BM) in Korea; Toho Gakuen in Japan; Cleveland Institute of Music (MM); and the University of Michigan (DMA) under the tutelage of Chung-Shim Baek, Dong-Oo Lee, Ji-sook Shin, Ko Iwasaki, and Richard Aaron.

作为国际上极受欢迎的独奏和室内乐演奏家，韩国大提琴家Yeonjin Kim曾在肯尼迪中心、柏林音乐厅、柏林爱乐乐团、首尔艺术中心、三得利音乐厅等场馆演出。

Yeonjin Kim在包括索兰汀国际大赛、博萨尔特大奖赛、迪希勒-萨托国际音乐比赛和维瓦音乐厅大赛在内的多项比赛中均获得过奖项。她曾作为独奏家在克利夫兰、安娜堡、科罗拉多、汉城和马尼拉与乐团合作。她的演出在美国、韩国及日本的电视台和电台播出。Yeonjin Kim是一名充满激情的室内乐演奏家，她与多位世界知名艺术家合作，并与她的两个姐妹组成“K钢琴三重奏”组合，在美国和韩国多次举办演出。

加入天津茱莉亚学院之前，Yeonjin Kim曾担任密歇根大学和奥伯林音乐学院的客座讲师，同时也是福尔曼大学兼职教授。她曾在美国、韩国、中国、菲律宾和匈牙利的学校举办大师课，并曾受聘担任阿比林音乐节、马德兰岛音乐节和疏森音乐节艺术教员。她曾担任西北印第安娜交响乐团和亚洲青年交响乐团副首席，并曾在安娜堡交响乐团、迪尔伯恩交响乐团、韩国城南爱乐乐团、忠北爱乐乐团和国家剧团管弦乐队担任首席客座大提琴。

Yeonjin Kim先后在韩国国立首尔大学（音乐学士）、日本桐朋学园、美国克利夫兰音乐学院（音乐硕士）和密歇根大学（音乐艺术博士）求学，师从Chung-Shim Baek、Dong-Oo Lee、Ji-sook Shin、Ko Iwasaki和理查德·亚伦。

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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QingXin Ensemble

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

QingXin Ensemble has organized more than 100 performances and events across China and has developed partnerships with leading 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 lectures and performances.

In its 2024-25 season, "Global Tapestry: Folk Sounds," QXE selected repertoire to honor international 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 performances. Other season highlights include collaborations with Tianjin Juilliard faculty Sihao He in the Saint-Saëns Cello Concerto, and Chang Chou Han in Britten's Serenade for Tenor, Horn and Strings, as well as a new commission by Niccolò Athens titled Songs of Homesickness.

The QingXin Ensemble (QXE) celebrates its fifth anniversary in the 2025-26 season, with an exciting lineup of performances across China. Guided by its founding philosophy of "Friendship Through Harmony," QXE continues to foster meaningful connections through the power of music.



青心室内乐团

青心室内乐团成立于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。2023-24乐季青心的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。

2024-25乐季，青心带来“民族音画”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。乐团演绎了作曲家雅纳切克、皮亚佐拉和巴托克的作品，世界首演了由作曲家尼科洛·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。

2025-2026乐季标志着青心室内乐团成立五周年的重要里程碑。乐团将以“结友而乐”为核心理念，通过音乐建立人与人之间的真挚连接。

Meet the Artists



Gergely Ittzés

Born in Hungary, Gergely Ittzés is active in many fields of music making. Ittzés is a member of the UMZE Chamber Ensemble and founder of the TeTraVERSI Flute Quartet. He debuted at Carnegie Hall in 2014 and performed at major flute festivals in Beijing, Brasília, Paris, New York, Manchester, Freiburg, and more. He has performed with Magdalena Kožena, Markus Stockhausen, Heinz Holliger, Carol Wincenc, Peter Frankl, Miklós Perényi, Zoltán Kocsis, Péter Eötvös, Dénes Várjon, Amadinda Percussion Group, Barnabás Kelemen, and Kristóf Baráti, and appeared as a soloist with the Franz Liszt Chamber Orchestra, Austrian-Hungarian Haydn Orchestra, Toronto Sinfonietta, Katowice Philharmonic, Bach Works New York, Huntsville Symphony, Shanghai Philharmonic Orchestra, and other ensembles.

Ittzés has arranged many works for flute, has edited flute publications, and worked with publishers including Akkord, EMB, Universal, Billaudot, Presser and Kossack. In his compositions, he applies the latest up-to-date techniques, especially polyphonic flute

playing which he introduces in *Flouble*, his software and DVD. His most recent work, *The Flute Expedition* is introducing extended techniques thematically and systematically through 42 "imaginative studies" and is published by Schott in two volumes. He published the Hungarian version of his comprehensive flute methodology book *Flautology* in 2018 and has also recorded more than twenty CDs to date.

After graduating at the Franz Liszt Academy of Music in Budapest, Ittzés was awarded scholarships to study at Prague Mozart Academy and Banff Centre for the Arts. His flute playing was highly influenced by István Matuz and Aurèle Nicolet. He studied chamber music with György Kurtág and Ferenc Rados.

He holds a doctorate from the Franz Liszt Academy. Ittzés won the Grand Prix of the 2nd Aleksander Tansman International Competition for Musical Personalities, Franz Liszt Award, and Lajtha Award. In 2017, he was a Fulbright guest professor at Boston University. In 2018, he was awarded a three-year grant from the Hungarian Academy of Arts for his creative work. Before joining the Tianjin Juilliard faculty, he taught flute at the Széchenyi University in Győr and gave master classes worldwide.

Meet the Artists

Gergely Ittész出生于匈牙利，是一名独奏家和室内乐音乐家，在众多音乐领域都很活跃。他是UMZE室内乐团的一员，也是TeTraVERSI长笛四重奏乐队的创始人。2014年，伊采什在卡内基音乐厅举办音乐会，此后受邀参加全世界各大长笛音乐节，前往北京、巴西利亚、巴黎、纽约、曼彻斯特和弗莱堡等城市演出。他曾与玛格德莱娜·考杰娜、马库·斯托克豪森、汉斯·霍利格、卡罗尔·温森克、彼得·弗兰考、丹尼斯·沃宏、阿玛丁达打击乐团、巴拿巴·克雷曼、基斯托夫·巴拉提合作，并曾以独奏家的身份与弗朗茨·李斯特室内乐团、奥匈海顿管弦乐团、多伦多小交响乐团、卡托维兹爱乐乐团、纽约巴赫乐团和亨茨维尔交响乐团、上海爱乐乐团等乐团合作。

Ittész改编过很多长笛作品，并一直从事长笛出版物的编辑工作，并与Akkord、EMB、环球、比约多、普雷瑟和哥萨克等出版社开展过合作。他在自己的作品中积极运用现代演奏技巧，特别是他在自创的“弗拉波”（Flouble）软件和DVD中所介绍的复音技巧。他最近的作品《长笛探险》通过42个“富有想象力的练习”在主题和系统上引入了更多技巧，并由Schott出版社以两卷形式出版。2018年，他出版了全面介绍长笛演奏方法论的著作《长笛演奏法》的匈牙利文版本，并录制了超过20张唱片。

Ittész曾在李斯特音乐学院学习，后荣获布拉格莫扎特音乐学院及班弗艺术中心奖学金。对他演奏影响最深的导师是伊斯特万·穆图斯和阿赫乐·尼科利，以及他的室内乐老师葛尔吉·库塔和弗兰克·鲁道斯。

Ittész拥有李斯特音乐学院的博士学位。他曾荣获许多大奖，其中包括第二届亚历山大·塔斯曼国际音乐比赛最高奖、弗朗茨·李斯特音乐奖和拉吉塔奖等国际大奖。2017年，他在波士顿大学担任富布莱特客座教授。2018年，他获得了匈牙利艺术学院三年的创作奖学金。在加入天津茱莉亚学院之前，伊采什一直在位于杰尔的塞切尼大学担任教职并在世界各地教授大师课。

艺术家介绍



Mingjia Liu
刘明嘉

A native of the northern coastal city Qingdao in China, oboist Mingjia Liu was born into a family of art and literature. At the age of 21, Liu won the position of Principal Oboe of the Kansas City Symphony Orchestra under the direction of Michael Stern in 2009. During that time, he collaborated with artists such as Gil Shaham and Emmanuel Pahud among many others. In 2010, Liu was appointed as Principal Oboist with the San Francisco Opera. In addition to playing with San Francisco Opera, Liu has appeared as a guest artist and soloist with the San Francisco Symphony, Los Angeles Philharmonic, Chicago Symphony, National Center for the Performing Arts, and the China National Symphony Orchestra. On his most recent tour of China, he was lauded as an emerging star of Western classical music.

Liu is recognized for being an outstanding performer and educator in the United States and abroad. He was invited by the Central Conservatory of Music to give regular recitals and master classes since the first Beijing International Oboe Festival in 2011. Liu also appears regularly as a special guest teacher at his alma mater, the Oberlin Conservatory of Music. Prior to joining the Colburn School as Professor of Oboe, Liu was on the faculty of the San Francisco Conservatory of Music. In 2018, he was elected as the Vice President of the International Double Reed Society and joined the faculty at the Aspen Music Festival.

Liu studied with Weidong Wei, Professor of Oboe at the Central Conservatory of Music in Beijing, and graduated with the highest distinction in

2006. He continued his studies in the United States at the Oberlin Conservatory of Music where he studied with Robert Walters from the Cleveland Orchestra and Alex Klein, former Principal Oboist with the Chicago Symphony Orchestra. He also appeared as a Fellowship Musician at the Colorado College Music Festival and at the Aspen Music Festival where he worked closely with Elaine Douvas and Richard Woodhams. In the fall of 2022, he joined The Tianjin Juilliard School as resident faculty.

刘明嘉，美国旧金山歌剧院双簧管首席，美国科尔本音乐学院双簧管教授，前世界双簧协会副主席。出生于青岛，中学就读于中央音乐学院附中，师从魏卫东教授。毕业后远赴美国奥伯林音乐学院深造，师从国际著名双簧管大师Robert Walters和Alex Klein先生。大学二年级的刘明嘉成功应聘美国堪萨斯城交响乐团双簧管首席，成为全美职业乐团中最年轻的双簧管首席。奥伯林音乐学院破格向其颁发了艺术家证书以表彰这一非凡成就。仅仅一年后，刘明嘉再次技压群雄，在全球近两百位竞争者中以三轮拉幕考试全票通过的绝对实力考取了旧金山歌剧院首席双簧管一职。

刘明嘉在旧金山歌剧院繁忙的演出之余，以客座首席或独奏家的身份参与了包括旧金山交响乐团，洛杉矶爱乐乐团，芝加哥交响乐团，中国国家大剧院，中国国家交响乐团等的乐季演出和巡

除了演奏家这个身份以外，刘明嘉在教学方面的才能和贡献也受到国内外音乐机构的一致认可。他2012年荣幸受邀回到母校参加中央音乐学院主办的国际双簧管艺术节。2016年被旧金山音乐学院正式聘为教授。2017年为世界双簧协会举办的“吉列”大赛担任评委，并被选举为世界双簧协会副主席。2018年同时被世界顶级音乐节-阿斯本音乐节和顶尖音乐学院-科本音乐学院聘为艺术家及教授。自2022年秋季，刘明嘉成为天津茱莉亚学院常驻教师。

Meet the Artists



Xiangyu Zhou
周相宇

Born in Xi'an, China, Xiangyu Zhou (BM '09, MM '11 Clarinet) began studying clarinet at age 10 with Yu Wang and Zheng Chi at the Xi'an Conservatory of Music. After winning first prize in the TOYAMA Asian Young Artist Competition in 2002, Zhou obtained his bachelor and master degrees from Juilliard, where he studied with Charles Neidich. He is also an alum of Interlochen Arts Academy.

Zhou co-founded PUFF! Woodwind Quintet, winner of the 2009 Arriaga Chamber Music Competition. PUFF! was a featured group at Juilliard's annual Focus! Festival and made its Kennedy Center debut in May 2010. After relocating to Shanghai in 2011, Zhou co-founded the 1380 Woodwind Quintet, performing in the Shanghai Symphony Orchestra Chamber Series and Shanghai Music Hall Music Afternoon Series. Zhou collaborated with the Shanghai Quartet at the Shanghai Oriental Art Center in 2013.

Zhou served as associate principal clarinet in the Shanghai Symphony Orchestra from 2011 to 2015 and toured with them in Asia and Europe. Zhou also served as guest assistant principal clarinet with the New Zealand Symphony Orchestra in 2016, and played E-flat clarinet with the Guiyang Symphony Orchestra in its 2016–2017 season.

Zhou was a guest faculty member at the Shanghai Conservatory Middle School and has also given master classes at the

Manhattan School of Music and Interlochen Arts Academy. Zhou is currently pursuing his doctorate at the CUNY Graduate Center.

周相宇 (BM '09, MM' 11单簧管) 出生于中国西安, 从10岁开始先后跟随西安音乐学院王羽教授、迟铮教授学习单簧管。他在2002年获得TOYAMA亚洲青年音乐比赛第一名, 之后赴美国因特拉肯艺术中心开始音乐专业的学习。2005年, 他考入茱莉亚学院并获得全额奖学金, 师从查尔斯尼迪什, 并先后获得学士和硕士学位。在茱莉亚就读期间, 他参与组建“PUFF!”木管五重奏, 这支组合获得了2009年阿里加室内乐比赛一等奖, 同年还进入了Naumburg室内乐音乐比赛的决赛。“PUFF!”五重奏多次在茱莉亚学院一年一度的“聚焦!”艺术节上亮相。2010年5月, 该组合代表茱莉亚学院在肯尼迪艺术中心举办了音乐会。

毕业之后, 他于2011年到2015年在上海交响乐团担任单簧管副首席, 并跟随乐团多次巡演。2013年, 他受邀与上海四重奏在东方艺术中心合作演出。周相宇经常活跃在上海交响乐团室内乐系列以及上海音乐厅音乐下午茶舞台上。离开上海后, 周相宇先后担任了新西兰交响乐团客座副首席, 以及贵阳交响乐团降E单簧管演奏员。除了乐队演奏, 周相宇也致力于音乐教学及学术交流。他曾在上海音乐学院附中担任客座讲师, 并在曼哈顿音乐学院和因特拉肯艺术中心举办了大师班和独奏音乐会。

目前, 周相宇正在纽约城市大学研究生中心攻读博士学位, 于2019年秋加入天津茱莉亚学院担任单簧管教师。

艺术家介绍



Akio Koyama

Akio Koyama served as principal bassoonist in the Darmstadt State Opera Orchestra, Stuttgart State Opera Orchestra, and Stuttgart Chamber Orchestra. Since 1990, he has served as the principal bassoonist in the Saito Kinen Orchestra under Seiji Ozawa. As a soloist and chamber music musician, Koyama has performed worldwide with the Munich Philharmonic Orchestra, North German Radio Symphony Orchestra, Bamberg Symphony Orchestra, Bavarian State Opera Orchestra, and German Chamber Philharmonic Orchestra Bremen, among others. He was prize winner at the 1979 Ancona International Music Competition in Italy and the 1981 Prague Spring International Music Competition.

Koyama has participated in more than 40 solo, chamber and orchestra recordings. He has appeared on many radio and TV programs worldwide, including NHK Art Theatre and the news program by Tsukushi Tetsuya, and has served on the jury committee of many international music competitions. He has over 25 years of teaching experience. His students have landed orchestral and teaching positions worldwide and won many prestigious international awards from the ARD International Competition and the Prague Spring International Music Competition.

Koyama studied at Senzoku Gakuen College of Music in Japan with Takashi Nishikawa,

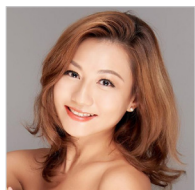
and Yoshihide Kiryu. He continued his studies at Detmold National Conservatory of Music in Germany with A. Hennige and H. Jung. He was a faculty member at the Trossingen National Conservatory of Music in Germany since 1994.

巴松管演奏家Akio Koyama曾任达姆施塔特交响乐团、斯图加特歌剧院管弦乐团及斯图加特室内乐团的首席巴松管。1990年以来，他一直是小泽征尔斋藤纪念管弦乐团的首席巴松管，以独奏家和室内乐音乐家的身份活跃于世界各地。Akio Koyama曾作为独奏音乐家与慕尼黑爱乐乐团、北德广播交响乐团、班贝格交响乐团、巴伐利亚国家歌剧院管弦乐团和不莱梅德意志室内爱乐乐团合作演出。1979年，他参加了意大利安科纳国际音乐大赛并获得奖项，1981年，他获得布拉格之春国际音乐大赛特别荣誉奖。

他参与灌制过四十余张独奏、室内乐、管弦乐队唱片，并登上过许多海外电视广播以及NHK艺术剧院、筑紫哲也的新闻等电视节目。小山昭雄同时是众多国际音乐赛事的评委成员。他拥有超过25年的教学经验，其学生赢得了许多国际著名奖项，并活跃在世界各地的管弦乐团和教职岗位。

Akio Koyama曾就读于洗足学园音乐大学，师从西川隆与霧生吉秀，后于戴特蒙德国立音乐学院深造，师从A. Hennige与H. Jung。1994年至今，他曾在德国特罗辛根国立音乐学院担任教授。

Meet the Artists



Li-Ya Huang
黄立雅

Li-Ya Huang was Principal Harp of the China National Centre for the Performing Arts Orchestra from 2011 to 2020, Guest Principal Harp of the BBC Symphony Orchestra, the Hong Kong Philharmonic Orchestra, Orchestre Symphonique de Montréal, and many other leading orchestras.

As a soloist, Huang performs regularly with the NCPA Orchestra, the Taipei Symphony Orchestra, Wan-Sheng Orchestra (Taiwan), the Kentucky Symphony Orchestra, the CCM Philharmonia Orchestra, and the Modern Music Ensemble, among others. Recent highlights of her performances include Mozart's Concerto for Flute and Harp with the NCPA Orchestra, Handel's Harp Concerto in Bb Major with the Taipei Symphony Orchestra, and Ravel's Introduction et Allegro for String Quartet, Flute, Clarinet and Harp at the opening concert of NCPA May festival, as well as other recitals and chamber concerts in Taipei, Beijing, Shanghai, Hong Kong, Macau, San Francisco, Los Angeles, Cincinnati, and New York. She was invited as guest solo artist to the First and Second Taiwan International Harp Festival, the World Harp Congress, the Shanghai International Harp Festival, and the Spoleto Music Festival in Italy.

Huang's multiple awards include the "Musical Talents Prize" presented by the

Taipei Symphony, top prize of "Multi-Media New Music Competition" from the World Harp Congress in 2017, and the "Young Promising Artist" of the Taiwan Classical Music Association in 2010. She was the first prize winner of the Taiwan International Harp Competition.

Her first album - Harpy Lab - A Collection of Harp Compositions by Contemporary Taiwanese Composers - was released in March 2018 under the music label "Feeling Good Music Co." in Taiwan. Other significant recordings on which she appears as principal harpist include Richard Wagner's Die Walküre with the Hong Kong Philharmonic Orchestra under the baton of Jaap Van Sweden (Naxos) in 2016, and Wagner/Maazel's The Ring Without Words with the NCPA Orchestra, conducted by Lorin Maazel (Sony) in 2013.

Huang received a DMA from the Cincinnati College Conservatory of Music and a Master's degree from Indiana University's Jacobs School of Music. She frequently gives master classes and lecture concerts in music conservatories including the Central Conservatory of Music and the China Conservatory of Music in Beijing, National Taiwan University of the Arts, and the Cincinnati College Conservatory of Music. She was invited as faculty at summer festivals and academies such as the Orchestra Kids, Forbidden City Harp Academy, and the Forbidden City Summer Harp Class.

艺术家介绍

黄立雅，2011至2020年期间曾担任中国国家大剧院管弦乐团竖琴首席、英国BBC交响乐团、香港管弦乐团和蒙特利尔交响乐团和多家知名乐团客座竖琴首席。

她以独奏家身份，定期与国家大剧院管弦乐团、台北市立交响乐团、湾声乐团（台湾）、肯塔基交响乐团、CCM交响乐团、CCM现代音乐重奏团等合作。近期重要演出包括与国家大剧院管弦乐团合作的莫扎特的《长笛与竖琴协奏曲》、台北市立交响乐团合作亨德尔的《降B大调竖琴协奏曲》，以及在国家大剧院五月音乐节开幕音乐会中演出《拉威尔：引子与快板——为竖琴，弦乐四重奏，长笛和黑管而作》。黄立雅在台北、北京、上海、香港、澳门、旧金山、洛杉矶、辛辛那提及纽约等国际主要城市举办独奏及室内音乐会，并受邀于第一、二届台湾国际竖琴艺术节、世界竖琴大会、上海国际竖琴艺术节及意大利斯波雷托艺术节担任独奏。

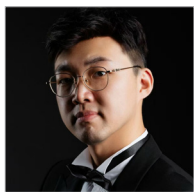
黄立雅曾取得台北市立交响乐团音乐人才库优胜、香港世界竖琴大会多媒体新作品演绎大奖、台湾古典音乐协会新星、第一届台湾国际竖琴大赛第一名等奖项。

她的首张个人专辑《竖研室-台湾当代竖琴作品集》（Harpy Lab - A Collection of Harp Compositions by Contemporary Taiwanese Composers）集合台湾当代作曲家的竖琴作品，于2018年3月由台湾好有感觉音乐事业有限公司发行。其他担任乐团竖琴首席参与的重要录音有：Jaap Van Zweden指挥香港管弦乐团录制瓦格纳《指环》：《女武神》（Richard Wagner: Die Walküre），拿索斯唱片发行（2016）；以及Lorin Maazel指

挥国家大剧院管弦乐团录制瓦格纳/马泽尔：《无词指环》（The Ring without Words），索尼唱片发行（2013）。

黄立雅拥有辛辛那提学院音乐学院的竖琴博士学位，并在印地安那大学雅可布音乐学院取得竖琴硕士学位。她经常在中央音乐学院、中国音乐学院、国立台湾艺术大学、辛辛那提音乐学院等举办讲座和大师班，并且受邀担任Orchestra Kids（交响少年）、北京中山音乐堂竖琴大师课以及夏季竖琴班等活动的竖琴导师。

Meet the Artists



Wei Qin Xu
徐伟钦

Tenor Wei Qin Xu is sought after on both opera and concert stages with broad repertoire stretching from Baroque to the 21st century and a unique timbre encompassing a wide vocal range. He has sung major roles in *La Dafne* (Gagliano), *L'elisir D'amore*, *Dido And Aeneas*, *Don Giovanni*, *Die Zauberflöte*, *Gianni Schicchi*, *Il Mondo Della Luna* (Haydn), *La Traviata*, *Tea: Mirror Of The Soul* (Tan Dun), *Wild Grass* (Guoping Jia), and appears frequently as featured soloist in prestigious festivals including Shanghai International Baroque Music Festival, Beijing Music Festival, Shanghai "Music in the Summer Air" (MISA) Festival, and iSING! International Young Artists Festival. An avid champion of the art song genre, he sings regularly in numerous art song recitals presented by the Tianjin Juilliard Vocal Institute, including the Chinese premiere of Olivier Messiaen's *La mort du nombre*, Vaughan Williams's *On Wenlock Edge* and Benjamin Britten's *Second Canticle: Abraham and Isaac*. Wei Qin holds a bachelor in music from the Shanghai Conservatory of Music and master in vocal performance from the Mannes School of Music.

旅美青年男高音徐伟钦以其宽广的音域及丰富的演唱曲目活跃于歌剧与音乐会舞台之上。他频繁受邀亮相于各大国际音乐节，与纽约爱乐乐团、上海交响乐团、澳门乐团、上海爱乐乐团、苏州交响乐团、四川交响乐团、湖北交响乐团、青岛交响乐团等著名乐团多次合作，并参与了多部新作的世界首演。主演歌剧包括普赛尔《黛朵和安涅阿斯》、海顿《月亮的世界》、莫扎特《唐璜》、《魔笛》、普契尼《贾尼·斯基基》、威尔第《茶花女》《唐璜》、谭盾《茶魂》、贾国平《野草》等。他是天津茱莉亚学院客座艺术家、大华表演艺术中心签约艺术家、iSING! 国际青年歌唱家艺术节签约歌唱家，并于2021年入选深圳声乐季·中国声乐人才培养计划。他先后毕业于上海音乐学院、美国曼尼斯音乐学院，他在演唱西方作品的同时也致力于中国琴歌与古乐的演绎与推广。

艺术家介绍



Chang Chou Han
韩小光

Chang Chou Han began studying French horn at age 13 and has performed professionally for nearly 50 years. He has been principal horn with the Singapore Symphony Orchestra since 1987 and visiting principal horn with the Guangzhou, Shanghai, and Shenzhen Symphonies, as well as the China Philharmonic. He has also played with the Berlin Philharmonic, Munich Radio Philharmonic, Boston Symphony, Saarbrücken Radio Symphony, and Dortmund Philharmonic.

Han was a soloist with the Singapore Symphony at the 27th International Horn Society workshop in Yamagata, Japan, and one of the soloists in Schumann's *Konzertstück* for four horns with the Shanghai Radio Symphony Orchestra. He has collaborated with artists including Mstislav Rostropovich, Seiji Ozawa, Claudio Abbado, Christoph Eschenbach, Stefan Dohr, Cho-Liang Lin, and Riccardo Muti. In 2014, he recorded Strauss' two horn concertos with the Singapore Metropolitan Festival Orchestra as part of the composer's 150th birthday celebration.

Han has been Professor of the French horn at the Yong Siew Toh Conservatory of Music, National University of Singapore, a position he's held since 2003. His first mentor was his father, renowned horn player Han Xian Guang.

Han studied under Liang Kechao before entering Shanghai Music Conservatory, where he studied under Wu Zhuxi and his father, Han Xian Guang. His other teachers include Barry Tuckwell, Douglas Hill, Hans Pizka, Philip Myers, and Gerd Seifert.

韩小光13岁开始学习圆号，从事圆号职业演奏已有近五十年。他自1987年起，担任新加坡交响乐团圆号首席。同时，他也是广州交响乐团、上海交响乐团、深圳交响乐团及中国爱乐乐团的客座首席并与柏林爱乐乐团、慕尼黑广播爱乐乐团、波士顿交响乐团、萨布吕肯广播交响乐团和多特蒙德爱乐乐团均有过合作。

韩小光曾以独奏家的身份与新加坡交响乐团一起参加在日本山形县举办的第27届国际圆号协会工作坊；作为室内乐组的一员，他曾赴上海，与上海广播交响乐团合作演奏舒曼圆号四重奏协奏曲。多年来，与他合作过的艺术家包括姆斯蒂斯拉夫·罗斯特罗波维奇、小泽征尔、克劳迪奥·阿巴多、克里斯托夫·艾森巴赫、斯蒂凡·多尔、林昭亮和里卡多·穆蒂等。

韩小光于2003年开始担任新加坡国立大学杨秀桃音乐学院圆号教授。他的启蒙老师为父亲韩锐光，后随梁克潮老师学习，进而考入上海音乐学院，先后随极富声望的圆号演奏家吴珠玺和父亲韩锐光进修圆号。他曾经和Barry Tuckwell, Douglas Hill, Hans Pizka, Philip Myers和 Gerd Seifert短期学习。

Meet the Artists



Chen Lin
陈琳

Chen Lin is one of the most promising and talented female conductors that China has introduced to the world. She is currently the Head of the Conducting Department at the Central Conservatory of Music, Vice Chairman of the Chinese Institute of Conducting, and Music Director of the Chengdu Symphony Orchestra.

As a leading conductor, Chen Lin actively performs on international stages and maintains strong collaborations with renowned orchestras and opera houses, including the China National Symphony Orchestra, China NCPA Orchestra, China National Opera House, Hangzhou Philharmonic Orchestra, Guangzhou Symphony Orchestra, and Shenzhen Symphony Orchestra.

Chen Lin has been invited to numerous prestigious artistic events both in China and abroad. With her outstanding professionalism and artistry, she has firmly established her significant influence in the industry. In 2018, she was invited by Lincoln Center for the Performing Arts to conduct the Juilliard Orchestra, presenting works by top-tier Chinese composers. The same year, she conducted a concert featuring new works from the Central Conservatory of Music at Carnegie Hall in New York.

In 2019, she successfully conducted the world premiere of *Panda Suite*, the world's first symphony themed around pandas, with the Copenhagen Philharmonic Orchestra at the Royal Danish Academy of Music. In 2021, representing Chinese artists, she conducted the online concert for the World Economic Forum's Opening Ceremony with the China NCPA Orchestra and hundreds of artists worldwide. In 2023, she conducted the world premiere of the *Chinese New Composition Symphony Concert* at Carnegie Hall in New York.

指挥家、中央音乐学院指挥系主任、中国指挥学会副会长、成都交响乐团音乐总监。

作为当下备受瞩目的一线指挥家，陈琳活跃在世界的各个重要舞台上，与国内外众多优秀乐团及歌剧院都有着成功的合作，如中国爱乐乐团、中国交响乐团、国家大剧院管弦乐团、中央歌剧院、杭州爱乐乐团、广州交响乐团、深圳交响乐团等。

近年来，陈琳多次受邀参加国内外重要艺术活动，以过硬的业务能力与非凡的艺术造诣无可辩驳地证明了其在业内突出的影响力。2018年在纽约林肯表演艺术中心执棒茱莉亚学院管弦乐团演出诸多一流中国作曲家的作品；同年再度于纽约卡内基音乐厅指挥中央音乐学院新作品音乐会。2019年与哥本哈根爱乐乐团成功举办了“熊猫组曲”《笙徙喜》世界首演音乐会。2021年执棒国家大剧院管弦乐团，代表中国的文艺工作者与全球上百位艺术家共同参与了达沃斯论坛开幕式的线上演出。2023年在美国纽约卡内基音乐厅全球首演“中国作曲家新作品音乐会”。

Tianjin Juilliard Orchestra

The Tianjin Juilliard Orchestra provides a rich musical experience, featuring up to 10 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, and Shui Lan. 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

Jia-Wen Lin, *Concertmaster*
Yawen Zhou°, *Principal*
Gum Seng Aung Du
Mary Palencia Brito
Ho Chung Chan
Molly Yujie He*
Janice Hu
Shuqi Jiang°
Shuangjiang Liang
Sizhao Liang
Yan liang*
Zicheng Meng
Rafael Sira Perozo
Bakhodir Rakhimov
Polina Skliarova
Thanatat Sriaranyakul
Tiffany Tsai
Chuweí Wang°
Suxing Wang°
Yongqi Wang°
Shuo Wu°
Tsai Jou Wu
Jiaxin Yang
Lanyue Zhang
Yunwen Zhao
Yijia Zhao*

Viola

Seongjae Lee, *Principal*
Yan Dong*
Hyokyeong Han
Jack Johnson
Daeun Lee
Zhangjuan Liu*
Ao Peng*
Travis Springer

Cello

Sam Tao, *Co-Principal*
Ze Yun Guo, *Co-Principal*
Manou Chakravorty
Xiaoxi He
Hwayoung Joo
Brian Lee

JiaLe Lee
Jooahn Yoo
Xijie Zhu°
Zeyu Zhu

Bass

Lewen Wu°, *Co-Principal*
Chuoting Zhang°, *Co-Principal*
Xue Er Chen
Liyang Fan
Hongjun Huang
Peem Jirathanatorn
Chen Li
Huimin Li
Yingtong Liu
Qibing Mao°
Fuxing Shang
Fan Yang

Flute

Luqing Bai
Shutong Li
Xubo Liu
Álmos Paszabi
Zirui Zhang

Oboe

Yitong Gu°
Diego Burgos Lopera°
Apollo Parish Mitchell

Clarinet

Yangming Cao
Tiancheng Jin
Keqi Lin
Tiantian Tian
Zhijie Wang

Bassoon

Yanchen Guo
Patrick Qiao
Zixuan Xu

Horn

Mei Qin Chai

Yan Liang Lee°
Michelle Lim
Yi Liu
Hao Qin
Amir Sharipov°
Yi-Fang Tsai
Thanachock Udomphat

Trumpet

Narat Klimthong°
Run Liu°
Chanan Mallanoo
Supamongkol Naw°
Hau Suet Venus To
Zhiyang Xia

Trombone

Wattikorn Dipprakon°
Aidan Fuller
Ryuto Hibino
Jinglun Lau
Feiyang Wang
Kin Man Zheng

Tuba

Kailong Wang°

Timpani/Percussion

Yi-Chung Chen
Kah Yiong Cheong
Zitai Feng°
Jeremy Chuan Kai Ng
Thananan Rochanakit
Wenrui Xie°

Harp

Iris Cordoba Cuevas °

Piano/Celesta

Xuan Zhang

* Guest Player

° Continuing Education

Arranged in alphabetical order

天津茱莉亚管弦乐团

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、景焕和水蓝。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

林珈雯, 乐团首席
周雅雯°, 声部首席
Gum Seng Aung Du
Mary Palencia Brito
陳昊中
何宇洁*
Janice Hu
江书奇°
梁双江
梁思翌
梁艳*
孟子成
Rafael Sira Perozo
Bakhodir Rakhimov
芭丽娜
Thanatat Sriaranyakul
蔡蕊婷
王楚苇°
王素行°
王雍祺°
吴硕°
吴采柔
杨家鑫
张蓝月
赵蕴文
赵一甲*

中提琴

Seongjae Lee, 声部首席
董研*
Hyokyeong Han
Jack Johnson
Daeun Lee
刘章卷*
彭奥*
Travis Springer

大提琴

陶庆恩陆, 联合声部首席
郭沂潼, 联合声部首席
Manou Chakravorty
贺晓曦
Hwayoung Joo
Brian Lee

李嘉乐
Jooahn Yoo
祝熙杰°
朱泽宇

低音提琴

武乐闻°, 联合声部首席
张缔廷°, 联合声部首席
陈雪儿
范立洋
黄泓竣
Peem Jirathanatorn
李宸
李慧敏
刘映彤
毛启冰°
尚馥兴
杨帆

长笛

白璐晴
李舒童
刘旭博
Álmos Pászabi
张梓瑞

双簧管

谷依桐°
Diego Burgos Lopera°
Apollo Parish Mitchell

单簧管

曹扬铭
金天成
林可圻
田天添
王郅杰

巴松管

郭晏琛
乔瀚洋
徐子轩

圆号

蔡美琴

李彦樛°
Michelle Lim
刘毅
秦豪
Amir Sharipov°
蔡宜芳
Thanachock Udomphat

小号

杜巧雪
Narat Klimthong°
刘润°
Chanan Mallanoo
Supamongkol Naw°
夏志洋

长号

Wattthikorn Dipprakon°
Aidan Fuller
Ryuto Hibino
刘经伦
王飞扬
郑健民

大号

王凯隆°

定音鼓/打击乐

陳鏡中
冯梓泰°
黄传凯
Thananan Rochanakit
谢汶睿°
张家场

竖琴

Iris Cordoba Cuevas°

钢琴/钢片琴

张璇

*客座演奏家
°继续教育

按照姓氏拼音/西方姓氏
首字母顺序进行排列

Meet the Artists



Zhang Yuxuan
张雨轩

Zhang Yuxuan is currently pursuing a master's degree at the Central Conservatory of Music, majoring in master's studies with a minor in Composition. She is an outstanding and innovative talent recognized by the BOB programme at the Central Conservatory of Music. She is mentored by Gu Zheng performer, associate professor, and director of the Plectrum Department, Su Chang, who also serves as her master's supervisor.

She has received meticulous guidance from renowned performers, educators, and doctoral supervisors such as Professor Zhou Wang, first-class performer of the Oriental Song and Dance Troupe Teng Chunjiang and teachers Cheng Haoru.

Zhang Yuxuan has won numerous awards, including the top prize of the "Wen Hua Award" at the 6th National Art School Chinese Traditional Musical Instrument Performance Exhibition organized by the Ministry of Culture, the Best Performance Award at the 35th "Shanghai Spring" International Music Festival Guzheng Art Week, the 6th place in the 13th China Golden Bell Music Award finals, and the first place in the professional group of the 3rd International Guzheng Competition. She served as the guzheng principal of the Central Conservatory of Music Youth Chinese Traditional Orchestra and was awarded

the "Outstanding Student Scholarship" and the title of "Outstanding Student" of the Central Conservatory of Music. In 2023, she was recommended for direct admission to the postgraduate program of the Central Conservatory of Music. Her compositions include *Chibi Huai Gu*, *Yong Shan Fu*, *Ba Wang Bie Ji*, *Silk Road Fantasia*, etc. She has participated in performances such as the large-scale epic "Great Journey" celebrating the 100th anniversary of the founding of the Communist Party of China.

张雨轩，中央音乐学院硕士研究生在读，辅修作曲专业，中央音乐学院BOB拔尖创新人才，现师从古筝演奏家、中央音乐学院民乐系副教授、弹拨教研二室主任、硕士生导师苏畅。曾得到过著名演奏家、教育家、博士生导师周望教授、东方歌舞团一级演奏家滕春江老师、程皓如老师的悉心教导。

她曾荣获中国文化部第六届全国艺术院校民族器乐展演“文华奖”最高奖、第35届“上海之春”国际音乐节古筝艺术周最佳演奏奖、第十三届中国音乐金钟奖决赛第六名、第三届中国国际古筝比赛专业组金奖第一名等奖项。她曾任中央音乐学院少年民族管弦乐团古筝首席，荣获中央音乐学院“优秀学生奖学金”和“三好学生”荣誉称号，2023年推免保送中央音乐学院研究生。创作作品：《赤壁怀古》《雍山赋》《霸王别姬》《丝路畅想》等。她参演过庆祝中国共产党成立100周年大型情景史诗《伟大征程》等文艺演出。

Meet the Artists



Chen Chen
陈忱

Chen Chen received her Master of Music degree in 2022 as a member of the inaugural clarinet graduate cohort at The Tianjin Juilliard School. She began her musical studies with Zheng Chi, continued under Feng Wang, and further received systematic guidance from Zhou Xiangyu during her time at Tianjin Juilliard.

During her undergraduate years, she founded and served as a core member of award-winning woodwind quintet and clarinet quartet ensembles, both recognized with top regional honors. She has appeared as principal clarinet on major stages including the National Centre for the Performing Arts and Tsinghua University. While at Tianjin Juilliard, she received coaching from distinguished conductors such as Long Yu, Chen Lin, and Jiemin Zhang, participated in several festival projects, and performed with the Tianjin Juilliard Ensemble in various concert: Celebration of Youth.

陈忱于2022年作为天津茱莉亚学院首届单簧管研究生毕业，获音乐硕士学位。她早年启蒙于迟铮教授，后随王峰教授学习，并在天津茱莉亚期间接受周相宇教授的系统指导。

本科阶段，她创建并担任核心成员的木管五重奏与单簧管四重奏均获地区最高奖项，她也以单簧管首席在国家大剧院、清华大学等地登台。在天津茱莉亚求学期间，她曾受到余隆、陈琳、张洁敏等知名指挥家的指导，参与多项音乐节项目，并随天津茱莉亚室内乐团参演“致青春”音乐会。

艺术家介绍



Huiyin Tan
谭惠尹

Mezzo-soprano Huiyin Tan is currently teaching at Xi'an Conservatory of Music. Recent notable performances include Donna Elvira in *Don Giovanni*, Baochai in *Dream of the Red Chamber*, Ramiro in *La finta giardiniera*, Young Bee Yang in *The Song Poet*, Prince Orlofsky in *Die Fledermaus*, Linda Morales in *Hometown to the World*, the Monitor and the Abbess in *Suor Angelica*, Third Lady in *Die Zauberflöte*. She joined the ISING International Young Artists Program in 2017. Tan earned her doctoral degree from the University of Minnesota, and earned master's degree from the Mannes School of Music and completed her bachelor's degree at the Tianjin Conservatory of Music.

谭惠尹，女中音，声乐博士，美国明尼苏达歌剧院签约独唱演员。曾入选ISING国际青年歌唱家艺术节并获全额奖学金；曾获第十三届中国音乐金钟奖天津赛区第四名。曾举办多场个人独唱音乐会，出演的歌剧有世界首演歌剧《唱诗人》中的年轻杨明；《唐璜》中的埃尔维拉；《红楼梦》中的薛宝钗；《假扮园丁的姑娘》中的拉米罗；《蝙蝠》中的奥洛夫斯基；《修女安杰利卡》中的院长和班长；《魔笛》中的第三女士；《世界之乡》中的琳达等。



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Nicole Yang	杨蓉蓉
Long Yu	余隆
Robert Zhang	张志洲
Yichen Zhang	张懿宸
Anonymous	匿名捐赠人

About Festival Connect's Commissioned Visual Artwork

In the visual design, I merge blue acrylic textures with ink traces, shaping them into a river-like form. The deep, tension-filled blue symbolizes the structural power and impact of Hindemith's music, while the bright yellow ink represents Ye Xiaogang's modern musical language—one that spans diverse genres yet preserves a distinct personal voice. This freedom grounded in tonality continues the middle path Hindemith advocated: tonal yet modern, free yet not chaotic.

The overall composition reflects the connection between the two composers across time and culture and suggests an ongoing path of dialogue and fusion between Eastern and Western musical traditions. From Hindemith's Gebrauchsmusik and rational framework to Ye Xiaogang's modern reimagining of the Chinese sound, the two form a creative current that flows across cultures and eras.



汇聚音乐节委约视觉艺术设计简介

在视觉设计中，我将蓝色丙烯与墨迹融合，以河流般的形态贯穿画面。深沉而富有张力的蓝色象征欣德米特音乐的结构力量与冲击力。明亮的黄色墨迹代表叶小纲跨越多种体裁却始终保持着鲜明个人风格的现代音乐语言。这种自由而不失调性的特质，延续了欣德米特所倡导的“调性却现代、自由而有序”的中间道路。

整个视觉的呈现象征两位作曲家跨越时代与文化的联系，也寓意中西音乐持续对话与融合的路径。从欣德米特的实用性音乐与理性体系，到叶小纲以现代语言重塑中国声音，两者共同构成一条跨越文化与时代、不断延展的创作之流。

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