

Tianjin Juilliard Presents
Festival Connect 2024
Messiaen and His Legacy
2024汇聚音乐节：梅西安及其传承

January 26 – February 4
1月26日至2月4日



TianjinJuilliard
天津茱莉亚学院

Welcome Message

Welcome to the third Festival Connect—a harmonious celebration of musical diversity, cultural fusion, and the enduring legacies of three extraordinary composers, Olivier Messiaen, William Bolcom, and Qigang Chen. It is my distinct pleasure to extend a warm greeting as we embark on a journey that transcends time and borders.

Festival Connect reflects the mission of Tianjin Juilliard to bridge cultures through the art of music. It is not merely a series of performances; it is a curated exploration of masterpieces, each presented in a way that unveils the intricacies of their creations within the cultural and social contexts of their respective worlds. The festival is a testament to the power of music connecting us across generations and cultures.

This year's edition is particularly special as it pays homage to Messiaen, Bolcom, and Chen. Through performances that breathe life into their masterpieces, we aim not only to showcase their genius but also to trace their profound legacies. The festival shines a spotlight on the unique influence these composers exerted on their contemporaries and the future generations of composers, including those living among us today. It is an exploration of artistic interconnectedness that goes beyond the notes on the score.

As you engage with the performances, discussions, and educational programming, may Festival Connect be a source of inspiration, reflection, and celebration. We invite you to connect with the music, the legacies, and the living spirit of innovation that define this unique musical experience.

Thank you for being a part of this extraordinary celebration.

Wei He

CEO and Artistic Director

The Tianjin Juilliard School

欢迎辞

欢迎大家莅临第三届汇聚音乐节！本次音乐节旨在庆祝音乐多样性和文化融合，并向三位杰出作曲家奥利维埃·梅西安 (Olivier Messiaen)、威廉·博尔科姆 (William Bolcom) 和陈其钢致敬，以纪念他们不朽的音乐传承。在此，请允许我向大家致以热烈的问候。接下来，我们将一同踏上一场跨越时空和地域的音乐之旅。

汇聚音乐节展现了天津茱莉亚学院的使命，即通过音乐艺术架起文化桥梁。除了呈现一系列表演，音乐节还精心策划了对音乐名作的探索，每一次演绎都揭示出作曲家在不同意文化背景和社会背景下的创作复杂性。音乐节体现了音乐的力量，能够让我们跨越时代，将不同文化联系在一起。

本届汇聚音乐节格外特别，因为它向奥利维埃·梅西安、威廉·博尔科姆和陈其钢致敬。通过生动演绎三位作曲大师的作品，我们不仅要展示他们的天赋，还要追寻他们深厚的音乐传承。音乐节重点呈现了三位作曲同时对时代和未来几代作曲家的影响。当代作曲家中，也有不少受到了他们的影响。音乐节不仅是对乐谱音符的呈现，更是对艺术互通性的探索。

当大家参与表演、讨论和教育活动时，汇聚音乐节将成为灵感源泉，激发观众的思考，并让我们共同铭记音乐文化。我们诚挚地邀您共襄音乐盛会，领略音乐传承和创新精神，共同塑造独特的音乐体验。

感谢各位出席这场独特而非凡的音乐节。

何为

首席执行官兼艺术总监

天津茱莉亚学院

TABLE OF CONTENTS

Introduction to Festival Connect 2024	
Messiaen and His Legacy	/ 1
Composer Spotlight: William Bolcom	/ 3
Composer Spotlight: Qigang Chen	/ 7
Opening Concert - Tianjin Juilliard Ensemble Concert Supported by the Bank of China Tianjin Branch	/ 11
January 26, 2024, 19:30, Tianjin Juilliard Concert Hall	
Chamber Music Concert	/ 31
January 29, 2024, 19:00, Tianjin Juilliard Tanoto Theater	
Vocal Chamber Music Concert	/ 33
February 1, 2024, 19:00, Tianjin Juilliard Tanoto Theater	
Closing Concert - Tianjin Juilliard Orchestra Concert	/ 35
February 4, 2024, 15:00, Tianjin Juilliard Concert Hall	

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.

目录

2024 汇聚音乐节介绍

梅西安及其传承 / 2

聚焦作曲家: 威廉·博尔科姆 / 5

聚焦作曲家: 陈其钢 / 9

开幕音乐会——天津茱莉亚室内乐团 / 12
由中国银行天津市分行倾情呈现

2024年1月26日19:30, 天津茱莉亚音乐厅

室内乐音乐会 / 32

2024年1月29日19:00, 天津茱莉亚陈江和剧场

声乐音乐会 / 34

2024年2月1日19:00, 天津茱莉亚陈江和剧场

闭幕音乐会——天津茱莉亚管弦乐团音乐会 / 36

2024年2月4日15:00, 天津茱莉亚音乐厅

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。

Messiaen and His Legacy

Welcome to Festival Connect 2024, a celebration of musical exploration and cultural resonance. This year, we delve into the masterworks of three exceptional composers—Olivier Messiaen (b. 1908), William Bolcom (b. 1938), and Qigang Chen (b. 1951). Our festival not only presents their groundbreaking compositions but also invites you to explore the cultural and social contexts that shaped their musical narratives. As you immerse yourself in the mystical and avant-garde compositions of Messiaen, feel the eclectic rhythms of Bolcom's fusion of ragtime and jazz, and experience the seamless blend of Eastern and Western traditions in Chen works, you embark on a journey that transcends time and borders.

Olivier Messiaen stands as a beacon of 20th-century composition. His life unfolded amidst the turbulence of a changing world, and his music bore witness to this transformative era. A composer deeply connected to his spiritual convictions and a dedicated ornithologist, Messiaen's unique voice resounds through compositions that defy convention. From the iconic *Quatuor pour la fin du temps* composed in a prisoner-of-war camp during World War II to the transcendent *L'ascension*, Messiaen's sonic tapestry reflects a profound exploration of faith, nature, and the human experience. As we feature Messiaen in this year's festival, we celebrate not only his indelible contribution to classical music but also his enduring influence on generations of composers.

The festival unveils a fascinating connection between Bolcom and Chen through their studies with Olivier Messiaen. As we explore how Messiaen's teaching influenced these diverse styles, Bolcom, with his incorporation of ragtime and jazz, and Chen, with his fusion of Eastern and Western compositional styles, showcase the broad spectrum of Messiaen's impact on their compositions. This shared influence becomes a thematic thread, weaving through the performances, and allowing us to witness the evolution of Messiaen's pedagogical legacy across continents and musical genres.

This year's festival includes a series of four performances: an opening concert featuring a kaleidoscope of musical works by all three composers, ranging from solo piano, chamber, to string orchestra; two chamber concerts showcasing Messiaen's *Quatuor pour la fin du temps* and selections from Bolcom's *Cabaret Songs*; as well as a closing concert by the Tianjin Juilliard Orchestra, performing Chen's *Reflet d'un temps disparu*, for Erhu and Orchestra (2002) and Messiaen's *L'ascension*.

Join us in this celebration of musical diversity, where past, present, and future harmonize to create a vibrant symphony of connection and legacy.

I Shyan Tang

Senior Artistic Administrator

The Tianjin Juilliard School

梅西安及其传承

欢迎来到2024年汇聚音乐节，这是一场音乐探索和文化共鸣的盛会。今年，我们将深入研究三位杰出作曲家的杰作。这三位杰出作曲家分别是1908年出生的奥利维埃·梅西安，1938年出生的威廉·博尔科姆和1951年出生的陈其钢。音乐节不仅将展示他们的开创性作品，还将邀您一同探索塑造他们音乐叙事的文化背景和社会背景。本次音乐节将带您沉浸式欣赏梅西安神秘而前卫的作品，感受博尔科姆完美融合雷格泰姆音乐和爵士乐的韵律，体验陈其钢融合传统东西方音乐的杰作，邀您共赴一场跨越时空和地域的音乐之旅。

奥利维埃·梅西安是20世纪作曲领域的一颗璀璨明星。他的人生经历了一个瞬息万变的世界，其音乐则见证了这个充满变革的时代。作为一位深受信仰启迪的作曲家和敬业的鸟类学家，梅西安在颠覆传统的创作中表现出了独树一帜的风格。他的作品，无论是他在二战期间的战俘营创作出的代表作《时间终结四重奏》，还是那部出类拔萃的《升天》(L'ascension)，都充分展示了梅西安对信仰、自然和人性体验的深入探寻。本届音乐节期间，我们将致敬梅西安对古典音乐的卓越贡献，以及他对后世作曲家产生的深远影响。

音乐节将揭示博尔科姆和陈其钢之间的有趣联系，两人都是奥利维埃·梅西安的学生。我们将探索梅西安的音乐教育理念如何孕育了多样化的音乐风格。博尔科姆将拉雷格泰姆音乐和爵士乐巧妙融合，而陈其钢则将东西方作曲风格融会贯通。这恰好展示了梅西安对他们作曲风格的深远影响。这种影响成为贯穿整个演出过程的主线，带领我们见证梅西安教学传承在不同国度和音乐流派中的演变。

本届音乐节有四个系列演出。第一个演出系列是开幕音乐会，将呈现三位作曲家美妙绝伦的音乐作品，包括钢琴独奏、室内乐和弦乐合奏等形式。另外两个演出系列是两场室内乐音乐会，将展示梅西安的《时间终结四重奏》和博尔科姆的卡巴莱歌曲。最后一个演出系列是闭幕音乐会，天津茱莉亚管弦乐团将演奏陈其钢2002年为二胡和管弦乐团所作的《逝去的时光》(Reflet d'un temps disparu)以及梅西安的《升天》(L'ascension)。

快来加入这个多元化的音乐盛会吧！在这里，过去、现在和未来相互交织，激情四溢的交响乐将徐徐拉开序幕，为观众呈现音乐上的历史连接和传承。

唐伊嫫

高级艺术行政主任

天津茱莉亚学院

Composer Spotlight

William Bolcom



National Medal of Arts, Pulitzer Prize, and Grammy Award-winner William Bolcom (born May 26, 1938) is an American composer of keyboard, chamber, operatic, vocal, choral, band, and symphonic music. He is the 2021 winner of the Michael Ludwig Nemmers Prize in Music Composition, awarded by the Bienen School of Music at Northwestern University.

Born in Seattle, Washington, he began composition studies at the age of 11 with George Frederick McKay and John Verrall at the University of Washington while continuing piano lessons with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his DMA, and with Olivier Messiaen and Milhaud at the Paris Conservatoire, where he received the 2^{ème} Prix de Composition.

He joined the composition faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994 and retired in 2008 after 35 years.

Bolcom won the Pulitzer Prize for music in 1988 for 12 New Etudes for Piano, and his setting of William Blake's *Songs of Innocence and Experience* on the Naxos label won four Grammy Awards in 2005.

As a pianist, Bolcom has performed and recorded his own work frequently in collaboration with his wife and musical partner, mezzo-soprano Joan Morris. Their primary specialties in both concerts and recordings are cabaret songs [written with Joan Morris's voice in mind], show tunes, and American popular songs of the 20th century. They have recorded 25 albums together – *Autumn Leaves* was released in 2015.

As a composer, Bolcom has written four violin sonatas; nine symphonies; four operas (*McTeague*, *A View from the Bridge*, *A Wedding*, and *Dinner at Eight*), plus several musical theater operas; twelve string quartets; two film scores (*Hester Street* and *Illuminata*); incidental music for stage plays, including

Composer Spotlight

Arthur Miller's *Broken Glass*; fanfares and occasional pieces; and an extensive catalogue of chamber, choral, band, and vocal works. *McTeague*, *A View from the Bridge*, and *A Wedding* were commissioned by and premiered at the Lyric Opera of Chicago. *Dinner at Eight* was commissioned by and premiered at Minnesota Opera. The University of Michigan School of Music, Theatre and Dance Opera Department mounted four performances of it in November 2017 in Ann Arbor, Michigan, and the Wexford Festival Opera presented five performances in October and November 2018. A November 2018 radio broadcast in Ireland with streaming across Europe was followed by a rebroadcast on BBC Radio 3 in the U.K. in March 2019.

Bolcom's setting of William Blake's *Songs of Innocence and of Experience*, a full evening's work for soloists, choruses, and orchestra, culminated 25 years of work on the piece. The April 8, 2004, performance in the recently-renovated Hill Auditorium in Ann Arbor, Michigan, was recorded by Naxos. The CD won four Grammy Awards in 2005: Best Choral Performance, Best Classical Contemporary Composition, Best Classical Album, and Producer of the Year, Classical. Leonard Slatkin conducted that performance as well as an earlier performance in Carnegie Hall.

Nine world premieres in 2018 of new Bolcom works commemorated his 80th year.

威廉·博尔科姆

威廉·博尔科姆生于1938年5月26日，曾获得美国国家艺术奖章、普利策奖和格莱美奖。他是美国著名的键盘乐手、室内乐作曲家、歌剧作曲家、声乐作曲家、合唱作曲家、乐队作曲家和交响乐作曲家。2021年，他荣获美国西北大学比嫩音乐学院颁发的迈克尔·路德维希·尼默斯音乐作曲奖。

威廉·博尔科姆出生于美国华盛顿州西雅图，11岁时开始在华盛顿大学跟随乔治·弗雷德里克·麦凯 (George Frederick McKay) 和约翰·维拉尔 (John Verrall) 学习作曲，同时也师从贝丝·庞西·雅各布森夫人 (Berthe Poncy Jacobson) 学习钢琴。在密尔斯学院攻读文学硕士学位期间，他师从达律斯·米约 (Darius Milhaud)；在斯坦福大学攻读音乐艺术博士学位期间，师从利兰·史密斯 (Leland Smith)；在巴黎音乐学院师从奥利维埃·梅西安和达律斯·米约，并获得作曲比赛二等奖。

1973年，他加入了密歇根大学音乐学院作曲系；1994年，他被授予罗斯·李·芬尼杰出作曲教授荣誉头衔。执教35年后，他在2008年退休。

博尔科姆于1988年凭借作品《12首新钢琴练习曲》(12 New Etudes for Piano) 获得了普利策音乐奖。此外，基于英国作家威廉·布莱克 (William Blake) 所著的诗集《天真与经验之歌》(Songs of Innocence and Experience)，他在拿索斯唱片公司出的声乐专辑荣获了2005年格莱美奖的四项大奖。

作为一位钢琴家，博尔科姆与他的音乐伴侣妻子琼·莫里斯 (Joan Morris) 相得益彰。莫里斯是一位出色的女中音歌唱家。这对音乐伴侣经常合作演奏和录制作品。在音乐会和录制方面，他们极其擅长巴莱歌曲 (根据琼·莫里斯的声音进行创造)、表演曲目和20世纪美国流行歌曲。二人共同录制了25张专辑，其中包括2015年发布的专辑《秋叶》(Autumn Leaves)。

聚焦作曲家

作为一位作曲家，博尔科姆创作了四部小提琴奏鸣曲、九部交响乐、四部歌剧（《麦克提格》（McTeague）、《桥上的风景》（A View from the Bridge）、《婚礼》（A Wedding）和《八点钟晚宴》（Dinner at Eight））、多部音乐剧歌剧、十二首弦乐四重奏、两部电影配乐（《西斯特街》（Hester Street）和《照明》（Illuminata））、舞台剧配乐（如亚瑟·米勒（Arthur Miller）的《碎玻璃》（Broken Glass））、嘹亮短曲和临时作品，以及大量室内乐、合唱、乐队和声乐作品。其中，《麦克提格》、《桥上的风景》和《婚礼》由芝加哥歌剧院委托创作，并在芝加哥歌剧院首演；《八点钟晚宴》由明尼苏达歌剧院委托创作，并在明尼苏达歌剧院首演。密歇根大学音乐学院戏剧和舞蹈歌剧系于2017年11月在密歇根州安阿伯市举办了四场演出，韦克斯福德歌剧节于2018年10月和11月举行了五场演出。2018年11月，爱尔兰广播电台播出相关演出，欧洲流媒体也进行了转播。2019年3月，英国BBC广播三台进行了重播。

博尔科姆基于威廉·布莱克《天真与经验之歌》的音乐作品包括独奏曲、合唱和管弦乐，是历史25年才完成的音乐巨作。2004年4月8日，这部作品在密歇根州安阿伯希尔礼堂亮相，演出由拿索斯唱片公司收录，且录制的CD在2005年赢得了四项格莱美奖：最佳合唱团演出、最佳当代古典乐作曲、最佳古典乐专辑和年度古典制作人。这场演出以及此前在卡内基音乐厅的一场演出均由伦纳德·斯拉特金（Leonard Slatkin）指挥。

2018年，为庆祝博尔科姆的80大寿，举行了九场全球首演，演出了他全新的作品。

Qigang Chen



Coming from an intellectual family, Qigang Chen began his musical studies as a child. His unwavering passion for music has led him to eventually pursue his training in composition.

Chen was one of 26 candidates out of 2000 to be admitted into the Beijing Central Conservatory of Music's composition department in 1977. In 1983, following five years of study under Luo Zhongrong, he participated in the national competition and achieved the top spot. Consequently, he was the only person in his discipline granted permission to pursue graduate studies in composition overseas.

Chen was Olivier Messiaen's last student, from 1984 to 1988. His first five years in France allowed him to broaden the scope of his culture and acquire new knowledge about 20th-century music.

Chen is one of the most popular composers around the world, earning him many accolades. In 2001, his orchestral work *Wu Xing* was selected from over 1000 entries as one of the five finalists for the Masterprize Award, hosted by the BBC. In 2003, EMI/Virgin Classics released an album devoted to his music, including the highly acclaimed *Iris Devoilée*. Gramophone Magazine voted it one of the top ten classical recordings of the month. In 2005, he was awarded the Grand Prix de la Musique Symphonique by SACEM in recognition of his career achievements. In 2013, he was decorated with the Chevalier de l'Ordre des Arts et des Lettres by the French government. At home, Chen was elected "World's Best Classical Musician in the Chinese Language" by the Chinese press in 2004 and 2012. And, in 2014, he won the "Golden Horse Award for Best Original Film Score" for *Coming Home*.

Chen acted as the music director of the opening ceremony of the 2008 Olympic Games in Beijing, and his composition, *You and Me*, was selected as the Olympic theme song for that year.

In 2015, he launched a composition workshop at Gonggeng College in China as a platform for dialogue with and between young musicians.

Composer Spotlight

Major Works for Instruments and Vocals:

Poeme Lyrique II, The Five Elements, Yuan (Origins), Reflection of a Vanished Time, Iris Dévoilée, Extase, Eloignement, Enchantements Oubliés, Er Huang, Joie Eternelle, Luan Tan, La Joie de la Souffrance, Itinéraire d'une Illusion, Jiang Tcheng Tse

Ballet music:

Raise the Red Lantern

Major film scores:

Under the Hawthorn Tree, The Flowers of War, Coming Home

Major songs:

You and Me, Following in Your Footsteps, Till the End of the World, I Will Go Where He Goes

陈其钢自述简介

祖籍 浙江黄岩
父 陈叔亮 母 肖远 妻 黎耘
出生 上海 (1951)
成长 北京 (1951-1984)
定居 巴黎 (1984-2013)
回归浙江遂昌躬耕书院 (2013-)

曾经师从

中国期间-

单簧管: 张梧 陶纯孝
作曲: 罗忠鎔
钢琴: 蒲以穆 韩乐春 刘育和
曲式: 杨儒怀
和声: 黎英海 吴式锴
配器: 王树

.....

法国期间-

作曲: Olivier Messiaen, Ivo Malec, Jacques Castérède
音乐分析: Claud Ballif, Betsy Jolas
音乐学: Daniele Pistone

.....

器乐、声乐主要作品:

《水调歌头》《源》《逝去的时光》《五行》《蝶恋花》《道情》
《走西口》《失乐园》《二黄》《万年欢》《乱弹》《悲喜同源》
《如戏人生》《江城子》

聚焦作曲家

芭蕾舞剧音乐：

《大红灯笼高高挂》

主要电影音乐：

《山楂树之恋》《金陵十三钗》《归来》

主要歌曲：

《我和你》《跟着你 到天边》《山楂树之恋》

(《他哪里走我哪里跟》)

现年72，来年73，虽然人无论怎样折腾，最后的结局都是灰飞烟灭，但过程中的酸甜苦辣各有不同。七十二载逝去的时光，收获了太多爱和温暖，我为能够来这个世界走一遭深感庆幸，尤其是我最近的两个项目：国家大剧院青年作曲家计划和躬耕书院陈其钢音乐工作坊。

Program I

Friday, January 26, 2024, 19:30 Tianjin Juilliard Concert Hall

Opening Concert - Tianjin Juilliard Ensemble Concert

Supported by the Bank of China Tianjin Branch

- QIGANG CHEN
(b. 1951) *Instants d'un opéra de Pékin* for Solo Piano (2019)
Konstantinos Valianatos, Piano
- OLIVIER MESSIAEN
(1908-1992) *Le Merle noir* for Flute and Piano (1952)
Gergely Ittzés, Flute
Allie Su, Piano
- OLIVIER MESSIAEN
(1908-1992) *Thème et variations pour violon et piano*
Wei He, Violin
Natalia Katyukova, Piano
- WILLIAM BOLCOM
(b. 1938) *The Hawthorn Tree*, Song Cycle for Mezzo-Soprano and Chamber Ensemble
Let No Charitable Hope
Echo
The Dream
The Hawthorn Tree
Yinpei Han, Mezzo-Soprano
Gergely Ittzés, Flute
Mingjia Liu, Oboe
Zhangjuan Liu, Viola
DaXun Zhang, Double Bass
Allie Su, Piano
- WILLIAM BOLCOM
(b. 1938) *Three Rags for String Quartet* (1989)
I. *Poltergeist*
II. *Graceful Ghost*
III. *Incineratorag*
Weigang Li, Violin
Tarn Travers, Violin
Hanna Lee*, Viola
Nicholas Tzavaras, Cello

~Intermission~
- OLIVIER MESSIAEN
(1908-1992) *Poèmes pour Mi* (Second Book) (1945)
Norah Amsellem*, Soprano
Natalia Katyukova, Piano
- QIGANG CHEN
(b. 1951) *L'éloignement* for String Orchestra (2004)
Ken Lam, Conductor
Tarn Travers, Concertmaster
QingXin Ensemble
- * Guest Artist

曲目单 I

2024年1月26日, 星期五, 19:30 天津茱莉亚音乐厅

开幕音乐会——天津茱莉亚室内乐团
由中国银行天津市分行倾情呈现

陈其钢 (b. 1951)	京剧瞬间——为钢琴独奏而作 (2019) 康斯坦丁·瓦利安纳托斯, 钢琴
奥利维埃·梅西安 (1908-1992)	黑鸟——为长笛与钢琴而作 (1952) 盖尔盖伊·伊采什, 长笛 苏宇莹, 钢琴
奥利维埃·梅西安 (1908-1992)	主题与变奏——为小提琴与钢琴而作 何为, 小提琴 娜塔莉亚·卡图科娃, 钢琴
威廉·博尔科姆 (b. 1938)	《山楂树》声乐套曲——为女中音与室内乐团而作 没有仁慈的希望 回声 梦 山楂树 韩音培, 女中音 盖尔盖伊·伊采什, 长笛 刘明嘉, 双簧管 刘章卷, 中提琴 张达寻, 低音提琴 苏宇莹, 钢琴
威廉·博尔科姆 (b. 1938)	三首拉格——为弦乐四重奏而作 (1989) I. 恶作剧 II. 优雅 III. 烧毁标签 李伟纲, 小提琴 唐伟思, 小提琴 李汉娜*, 中提琴 尼古拉斯·萨瓦拉斯, 大提琴 ~中场休息~
奥利维埃·梅西安 (1908-1992)	致咪的诗(第二册) (1945) 诺拉·阿姆塞勒姆*, 女高音 娜塔莉亚·卡图科娃, 钢琴
陈其钢 (b. 1951)	走西口——为弦乐队而作 (2004) 林敬基, 指挥 唐伟思, 乐团首席 青心室内乐团
* 特邀艺术家	

QIGANG CHEN

Instants d'un opéra de Pékin for Solo Piano (2019)

Chen generally prefers to work in larger forms, and *Instants d'un opéra de Pékin* ("Moments from a Peking Opera") is his only mature work for solo piano. The piece is based on two melodic fragments from traditional opera, which the composer labels "theme" and "counter-theme" on the work's opening pages. These serve as the work's raw materials rather than as complete melodic statements in their own right. After they are both introduced over the course of a spacious introduction, the music launches into a brilliant, virtuosic allegro in which the two themes are given an exhaustive development, focusing largely on quartal harmonies and their polytonal treatment. The musical energy thus built up culminates in a forceful return of the slow introduction, which then relaxes into the dreamy repose in which the piece began.

曲目介绍

由尼科洛·安森博士撰写

陈其钢

京剧瞬间——为钢琴独奏而作 (2019)

陈其钢喜好创作大型曲式，而《京剧瞬间》是他唯一一部成熟的钢琴独奏作品。这部作品基于两份传统戏曲旋律片段，作曲家在开篇就将其分别标注为“主题”和“对题”。它们是作品的原材料，本来并非完整曲调。二者在一段恢弘的序奏后引入，接着音乐便进入一段明亮、华丽的快板。围绕四度和声及其多调处理，主题和对题得到了详尽的演绎。随着音乐能量的累积，慢速的序奏强力回归，然后缓缓地放松，回到乐曲开始时梦幻般的平静。

OLIVIER MESSIAEN

Le Merle noir for Flute and Piano (1952)

While poetic evocations of birdsong occasionally appear in Messiaen's earlier works (the opening movement of the *Quartet for the End of Time*, for example), it was in this short competition piece for flute and piano that the composer first included naturalistic birdsong transcribed from the source, in this case from the eponymous blackbird. Taking dictation from these little "messengers of the divine" was to become an obsession for composer, with many of his later works devoted in large part to birdsong in all its manifold variety. While Messiaen's basic principles of pitch organization remained unchanged (the flute's opening solo, for example, is cast in his "seventh mode"), this interest in birdsong developed in tandem with the evolution towards a more acerbic harmonic style. Many of the birdsongs in Messiaen's music are transcribed in ways that render them surprisingly biting and percussive, a far cry from their typically idealized portrayal in the classical tradition, generally a matter of trills and sunshine. The fancifully transcribed birdsong that opens this work gives way to music of a more conventionally melodic nature, and then to a brief section built from a rapid ostinato. The piece then makes another pass through this tripartite structure, expanded and enriched with the addition of extra musical layers. A wild coda gives the impression of standing in the woods surrounded by a riot of natural energy.

曲目介绍

由尼古洛·安森博士撰写

奥利维埃·梅西安

黑鸟——为长笛与钢琴而作 (1952)

虽然梅西安早期作品中偶尔会出现对鸟鸣声的诗意描绘（例如《时间终结》的开篇乐章），但正是在《黑鸟》这部短小的、为比赛而作的长笛和钢琴曲中，作曲家首次融入从源头转录的自然鸟鸣，这也是曲名的由来。记录这些“小天使”的声音后来成为了梅西安的一种痴迷，他的很多后期作品都主要致力于呈现各种各样的鸟鸣。虽然梅西安的基本音高组织原则没有改变（例如，长笛的开场独奏采用了他的“第七调式”），但他对鸟鸣的兴趣却与他的和声风格同步发展，变得更加尖锐入骨。在梅西安的音乐中，转录的鸟鸣声大都尖锐得令人惊讶，极具冲击性，这与古典传统中典型的理想化表现大相径庭，后者通常只关注颤音和阳光。作品开头奇特的鸟鸣声引入较为传统的旋律性音乐，随后是一小段急促的固定音型。接着，乐曲在三段式结构下继续展开，并通过额外的音乐层次进行扩展和丰富。最后，一段狂野的尾声让人仿佛置身于森林之中，被磅礴的自然能量重重包围。

OLIVIER MESSIAEN

Thème et variations pour violon et piano

This theme and variations for violin and piano from Messiaen's 24th year is one of his earliest works to still be regularly performed. It was originally a wedding present for the composer's first wife, the violinist and composer Claire Delbos. In the domain of harmony, the music is already completely Messiaen's own, the composer having devised his system of symmetrical modes remarkably early on. In its rhythmic aspect, however (with the exception of the third variation), the music is rather more foursquare than is typical of the composer's mature works. Messiaen also rarely resorted to classical forms such as the variations set in future compositions. Nevertheless, this work furnished the composer with several examples that made it into the treatise in which he described his compositional language. Its main theme is tinged with the tritone-induced halo so characteristic of Messiaen's modes, and the accompanying harmonies derive from the same shimmer with colorful dissonance. After several variations, the opening theme returns ecstatically transfigured, intimations of transcendence hinting at the upward arching trajectory of many works that lay in the future.

曲目介绍

由尼科洛·安森博士撰写

奥利维埃·梅西安

主题与变奏——为小提琴与钢琴而作

这首为小提琴和钢琴而作的主题与变奏曲是梅西安的24岁时的作品。这是他最早的作品之一，至今仍经常被演奏。这最初是他送给第一任妻子、小提琴家兼作曲家克莱尔·德尔博斯的结婚礼物。得益于作曲家在非常早期就已构建出自己的对称调式体系，这部音乐在和声方面已经完全具有了梅西安的风格。然而，在节奏方面（第三变奏除外），这部音乐与作曲家成熟时期的典型作品相比显得有些四平八稳。梅西安在后来的创作中很少采用变奏曲这样的古典形式。尽管如此，这部作品还是为他提供了一些范例，并被写入了描述自己作曲语言的论述中。作品的主旋律受梅西安调式特有的三全音影响，其中伴随的和声也闪烁着色彩斑斓的不和谐音。经过数次变奏后，开篇主旋律以焕然一新的姿态回归，超越的意味暗示着未来许多作品的弧形上升轨迹。

WILLIAM BOLCOM

The Hawthorn Tree, Song Cycle for Mezzo-Soprano and Chamber Ensemble

Vocal music is central to Bolcom's work. His prolific output of opera and song is in large part due to his lifelong partnership with his wife, the mezzo-soprano Joan Morris. This song cycle for mezzo-soprano and chamber ensemble sets poems by seven different women, of which four will be heard tonight. The first song of the cycle *Let No Charitable Hope* aims to capture the whimsical resignation expressed by the Elinor Wylie poem on which it is based. The third song, *Echo*, sets a longer text by Christina Rossetti. Its sweetly melodic surface is underpinned by dissonance, evoking the painful nostalgia of the text. The final two songs heard tonight form a pair, the first accompanied by the piano alone, and the second by the rest of the ensemble. *A Dream* is a poem by Louise Bogan that narrates a surreal scenario about a wild horse. The poem is delivered mostly in *sprechstimme*, and only when the beast is pacified does the soloist finally sing. Following this is *The Hawthorn Tree*, for which the cycle is named, setting a poem by Willa Cather. Bolcom treats this whimsical non-disclosure as a mostly straightforward strophic song in E major, but again the music is unsettled by subtle undercurrents of chromaticism.

曲目介绍

由尼科洛·安森博士撰写

威廉·博尔科姆

《山楂树》声乐套曲——为女中音与室内乐团而作

声乐是博尔科姆作品的核心。他在歌剧和歌曲创作中的高产很大程度上归功于他与妻子、女中音歌唱家琼·莫里斯的终生合作。这部女中音和室内乐团套曲为七位不同女性创作的诗歌谱曲，其中四首将在今晚演出。第一首歌《没有仁慈的希望》旨在体现诗作者埃莉诺·怀利坦然接受生活现实的态度。第三首歌是《回声》，原诗由克里斯蒂娜·罗塞蒂创作，篇幅更长。表面上甜美的旋律以不和谐音为基础，唤起文字中苦涩的怀旧之情。今晚的最后两首歌曲是一对儿，第一首只有钢琴伴奏，第二首由乐团其他成员伴奏。《梦》是露易丝·博根的一首诗，讲述了关于一匹野马的幻想场景。这首诗主要以诵唱的形式表达，等到野兽被安抚平静后，独唱的部分才会开始。接下来的歌曲是《山楂树》，它是薇拉·凯瑟的一首诗，本套曲也因此而得名。原诗艺术留白，妙趣横生，博尔科姆将其处理成了一首比较简单明了的E大调诗节式歌曲，但音乐中也暗含微妙的半音阶元素。

WILLIAM BOLCOM

Three Rags for String Quartet (1989)

While William Bolcom's fluent compositional technique encompasses a wide variety of modern techniques, perhaps the soul of his work is his interest in the American popular music of the earlier part of the twentieth century. It might be even more accurate to say that his work has been dedicated to reconciling these two apparently divergent musical inclinations. Of the two prominent French composers with whom he studied, Milhaud and Messiaen, this places him perhaps in greater sympathy with the former, at least in aesthetic terms. Among these popular genres, ragtime features prominently in Bolcom's work. This genre of early 20th century American dance music was characterized by "ragged" syncopated rhythms, a predecessor of jazz. Its most notable exponent was the Texas-born Scott Joplin, whose work was largely forgotten after his death but then rediscovered in the 1970s, around the time the original piano versions of these rags were composed. (Indeed, Bolcom was one of the central figures in the Ragtime revival.) He later gathered these three original rags in an arrangement for string quartet in 1989. The first of the trio is the *Poltergeist*, an impish number in G minor spiced with devious harmonic resolutions and the occasional splash of whole tone color. The second is *Graceful Ghost*, an arrangement of what is probably Bolcom's most well-known composition, a placid little rag in B minor that comes close to an imitation of the genuine article. The final rag of the set is the *Inceratorag*, a cheerful little Rag in A major whose good-natured gentle humor comes as a surprise after the slightly worrying portmanteau of its title.

威廉·博尔科姆

三首拉格——为弦乐四重奏而作 (1989)

尽管威廉·博尔科姆流畅的作曲技巧涵盖了各种现代技巧，但他作品的灵魂或许在于他对二十世纪早期美国流行音乐的兴趣。更准确地说，他的作品致力于调和这两种明显不同的音乐倾向。这也许是他在他所研究过的两位著名的法国作曲家米约和梅西安中，对前者产生了更大共鸣（至少在美学上是这样）的原因。在流行音乐中，雷格泰姆在博尔科姆的作品中占据着重要地位。这种起源于20世纪初的美国舞蹈音乐以“不规则的”切分节奏为特点，是爵士乐的前身。其最著名的代表人物是来自美国德克萨斯州的斯科特·乔普林，虽然他的大部分作品在他去世后一度被世人所遗忘，但在20世纪70年代又重新被人们所发掘，在时间上正好与这些雷格泰姆的钢琴原版作品的创作时间相吻合。（事实上，博尔科姆是雷格泰姆复兴时期的核心人物之一。）后来他在1989年为弦乐四重奏编曲时收集了这三首雷格泰姆原创作品。这三首曲目中的第一首是《恶作剧》，这是一首顽皮的G小调乐曲，其中融入了曲折的和声解决和偶尔的全音色点缀。第二首是《优雅》，这是对博尔科姆最为知名的作品进行的改编，它是一首平静的B小调雷格泰姆小舞曲，非常接近于真实的原创作品。最后一首曲目是《烧毁标签》，这是一首欢快的、以A大调演奏的雷格泰姆小舞曲，与其曲目标题中略带担忧的词缀相反，其独具特色的温和与幽默感令人感到惊喜。

OLIVIER MESSIAEN

Poèmes pour Mi (Second Book) (1945)

This 1937 set of songs on poems of his own composition is one of Messiaen's most impressively sensual works. The composer's mother was an accomplished poet, and Messiaen would also later write the libretto for his only opera. The texts of this cycle, a celebration of love dedicated to his first wife, touch on the relationship between the erotic and the divine that would later serve so memorably as the theme of his *Turangalila-Symphonie*. This music reveals the young Messiaen at the height of his creative powers, with the rhythmic and harmonic aspects of his unique musical language fully realized. Shortly after composing this version for voice and piano, the composer prepared an opulent version of the work for voice and orchestra.

The first song of the second book, *The Bride*, is in simple strophic form, an ecstatic mediation on union, both marital and divine. This is followed by *Your Voice*, whose subject is a song heard through a window open onto a spring afternoon. The initial spell is cast by harmonies of sweet indistinctness anchored in F-sharp major, while the central section once again draws connections to the divine. The third song, *Two Warriors*, expresses eroticism through martial metaphor, husband and wife seen as soldiers in service of the holy cause. Messiaen rises to the challenge with music of great force and strength, impetuous fanfares answered by harmonic progressions of precipitously rapid descent. The fourth song, *My Necklace*, is the most intimate in tone, with the beloved object of the title revealed in the last line as a lover's arms intertwined. The final song of the work, *A Prayer Granted* contrasts abruptly, seeking to transcend the cycle's theme of marital love with a direct appeal for grace. Its first half consists mostly of prayer delivered through a grimly dissonant recitative. This is answered by an ecstatic affirmation, evoking the pealing of bells, overflowing with joy.

奥利维埃·梅西安

致咪的诗(第二册)(1945)

这套1937年的歌曲是梅西安自己创作的诗歌，是他最引人注目的感性作品之一。作曲家的母亲是一位很有才华的诗人，梅西安随后还为他唯一的歌剧创作了剧本。这个作品集的文本是为他的第一任妻子而创作的，是对爱的赞美，其中涉及到爱与神圣之间的关系，这个主题后来成为他创作的《图伦加利拉交响曲》的主题，给人留下深刻的印象。这种音乐展现了年轻的梅西安在巅峰时期的创作能力，他独特音乐语言中的节奏与和声方面得到了充分体现。在为入声和钢琴创作完这个版本之后不久，这位作曲家为声乐和管弦乐团编写了一个华丽的版本。

第二册的第一首歌《新娘》以简单的分节形式呈现，是一首狂喜的颂歌，探讨婚姻与神圣的结合。第二首是《你的声音》，它的主题是透过窗户传来的春日午后的歌声。这首曲子最初的魔力来自F大调的甜蜜模糊的和声，而中间部分再次与神圣联系起来。第三首歌《两位武士》通过军事隐喻表达情感，其将丈夫和妻子视为为神圣事业而服役的士兵。梅西安在这首富有力量和力度的音乐中迎接挑战，激昂的号角韵律得到迅速下降的和声的回应。第四首歌《我的项链》包含情感最亲密的调子，歌名中所述的心爱之物在最后一行揭示为恋人交织的双臂。作品的最后一首歌《愿望实现》与之前的主题形成鲜明对比，其试图超越婚姻爱情循环的主题，直接祈求恩典。它的前半部分主要是通过极不和谐的宣叙调进行祈求。这种祈求得到了狂喜的回应，唤起了钟声般的欢乐，洋溢了喜悦。

QIGANG CHEN

L'éloignement for String Orchestra (2004)

L'éloignement ("distance") was originally written for the Stuttgart Chamber Orchestra. The circumstances of its commission account for its unusual scoring: 17 solo strings. Like many of Chen's works, *L'éloignement* is an extended single-movement exploration and transformation of a traditional Chinese melody, in this case the Shaanxi folk song: *Zou Xi Kou*, "Going From the West Gate." Its thickly divided independent scoring allows the composer the opportunity for the intricate blending of harmonic layers, which is one of the defining characteristics of his work. While Chen's large single-movement structures generally contain elements of both fast and slow music, in this work these are uniquely interpenetrated. The music begins with a series of rapid flourishes derived from the opening notes of the folk song, followed directly by stretched-out statements of this same melodic fragment, seemingly suspended in time. This duality of tempi and moods persists throughout the work as the complete melody is gradually revealed, reflecting the composer's desire to bring out the combination of melancholy and expectation inherent in the original tune. While the folk song is eventually heard in several complete statements in which its sweet lyricism is brought to the fore, much of the music along the way has the character of an energetic scherzo, full of dissonant punch and rhythmic verve while nevertheless maintaining the composer's usual Ravelian clarity and polish. The piece's coda is particularly memorable: a final fragment of *Zou Xi Kou* is heard through a shimmering web of natural harmonics, fading into the distance.

陈其钢

走西口——为弦乐队而作 (2004)

《走西口》最初是为斯图加特室内乐团而创作的。委托创作的背景决定了其不同寻常的配器：17件独奏弦乐器。与陈其钢创作的许多作品一样，《走西口》是对中国传统曲调（这里指的是陕西民歌《走西口》）的一次延展性的单乐章探索和改编，其厚重分割的独立配乐让作曲家有机会将和声层次巧妙融合，这是他作品特有的显著特征之一。尽管陈其钢的大型单乐章结构通常包含快节奏和慢节奏音乐元素，但在这部作品中，这些元素具有独特的交融。音乐以一系列快速的华丽旋律开头，这些旋律源自民歌开头的音符，紧接着是这一旋律片段被拉伸的表述，似乎停滞在时间中。这种节奏和情绪的二重性贯穿整个作品，随着完整的旋律逐渐展现出来，反映出作曲家渴望将原曲中固有的忧郁与期待结合起来。在该作品的最后可以听到几个完整的民歌段落，突出了其甜蜜抒情的特点，该作品的大部分音乐都具有充满活力的谐谑曲的特点，充斥着不协和的冲击力和节奏感，同时仍保持了作曲家一贯的拉威尔式音乐语言的清晰和优雅。作品的尾声特别值得回味：透过一个由自然泛音形成的闪烁网，可以听到《走西口》的最后一个片段，随着音符慢慢消散在远方。

Meet the Artist

Norah Amsellem



Soprano Norah Amsellem has created a unique place for herself in the world of opera by her sense of dramatic intensity and emotion which she confers upon her roles. Right from the start of her career, she has sung in the most prestigious theatres all over the world: debut at the Metropolitan Opera of New York, Milan's La Scala, San Francisco Opera, London's Royal Opera Covent Garden, Vienna State Opera, Munich State Opera, Berlin State Opera, Bastille Opera, Paris, the Liceo of Barcelona, Madrid Teatro Real among others.

She is also a striking concert artist, displaying exceptional artistry and musicianship, and has performed with the most well-known orchestras and famous conductors such as James Levine, Marco Armiliato, Daniel Barenboim, James Conlon, Rafael Frühbeck de Burgos, Daniele Gatti, James Levine, Jesus Lopez-Cobos, Sir Charles Mackerras, Zubin Mehta, Riccardo Muti, Kent Nagano, Daniel Oren, Seiji Ozawa, Antonio Pappano, Michel Plasson, Georges Pretre, Leonard Slatkin, Pinchas Steinberg, Robert Spano, Michael Tilson-Thomas, Mareck Janovsky.

Her repertoire includes a large number of Heroines. Amongst them, Violetta in *La traviata*, Manon in *Massenet*, Mimi of *La bohème*, Michaela in *Carmen* and Liu in *Turandot* remain staple roles not to be missed.

The DVD of *La Traviata* by BBC Opus Arte, recorded in Madrid in 2005, staged by Pier Luigi Pizzi immortalized her prestation in a production of reference recompensed by the Gramophone Award. This recording earned spectacular reviews, and according to *L'Opera*, "A triumphant success. Norah Amsellem is an absolutely exceptional Violetta, a complete and fascinating artist." She has also recorded the role with the Atlanta Symphony conducted by Roberto Spano for TELARC, CD.

Amsellem is regularly invited to give master classes in France, Italy, Canada, the United States of America, Colombia and China.

She is an alumnus of the Metropolitan Opera's Lindemann Young Artist and got her BA at the Westminster Choir college in Princeton. Amsellem has won prestigious awards in several international vocal competitions, including the Metropolitan Opera National Council Auditions at 19 years old, the NATS competition, the Marian Anderson Competition, and the Veronica Dunn International Voice competition.

艺术家介绍

诺拉·阿姆塞勒姆

女高音歌唱家诺拉·阿姆塞勒姆凭借塑造具有戏剧性强烈和情感饱满的角色，为自己在歌剧界赢得了一席之地。事业之初，她的歌声便响彻世界各大著名剧院，其中包括她首秀的纽约大都会歌剧院、米兰斯卡拉大剧院、旧金山歌剧院、伦敦皇家歌剧院、维也纳国家歌剧院、慕尼黑巴伐利亚国立歌剧院、柏林国立歌剧院、巴黎巴士底歌剧院、巴塞罗那利塞奥大剧院、马德里皇家剧院。

作为音乐会中一颗耀眼的明星，诺拉·阿姆塞勒姆展现了卓越的艺术造诣和音乐才华。她曾与众多久负盛名的管弦乐队和指挥家合作演出，如詹姆斯·莱文、马可·阿米利亚托、丹尼尔·巴伦博伊姆、詹姆斯·康隆、拉斐尔·弗吕贝克·德·布尔戈斯、丹尼尔·加蒂、赫苏斯·洛佩斯·科沃斯、艾伦·查尔斯·麦克劳林·马克拉斯爵士、祖宾·梅塔、里卡多·穆蒂、长野健、丹尼尔·奥伦、小泽征尔、安东尼奥·帕帕诺、米歇尔·普拉松、乔治·普雷特、伦纳德·爱德华·斯拉特金、平夏斯·斯坦伯格、罗伯特·斯帕诺、迈克尔·蒂尔森·托马斯、马雷克·亚诺夫斯基。

诺拉·阿姆塞勒姆曾塑造过很多英雄角色。其中包括《茶花女》中的薇奥莱塔、马斯奈歌剧《曼依》中的曼依、《波西米亚人》中的咪咪、《卡门》中的米凯，以及《图兰朵》中的柳儿都是她不容错过的拿手好戏。

英国广播公司艺术作品唱片公司于2005年录制的《茶花女》DVD，使她的表演更加广为流传。该唱片由歌剧导演皮埃尔·路易吉·皮齐指导并在马德里录制。此唱片荣获留声机奖，且获得极高的赞誉。《歌剧》杂志曾评价这是一次“伟大的胜利。诺拉·阿姆塞勒姆塑造的角色薇奥莱塔精彩绝伦，她本人更是一位完美又迷人的艺术家”。诺拉曾与罗伯特·斯帕诺指挥的亚特兰大交响乐团合作，在得勒克唱片公司的作品中录制了这一角色。

诺拉·阿姆塞勒姆女士定期受邀任教于世界多国大师班，包括法国、意大利、加拿大、美国、哥伦比亚和中国。

诺拉·阿姆塞勒姆曾是大都会歌剧院林德曼青年艺术家发展项目班的一员，在普林斯顿的威斯敏斯特合唱学院获得文学学士学位。她曾在多个国际声乐比赛中获得了诸多大奖，包括大都会歌剧院全国委员会选拔赛、美国声乐教师协会比赛、玛丽安·安德森声乐大赛，以及维罗妮卡·邓恩国际声乐大赛。

Meet the Ensemble



乐团简介

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。

Meet the Ensemble

QingXin Ensemble

Founded in 2021, QingXin Ensemble (QXE) is a self-operated, professional chamber music ensemble in China primarily comprised of outstanding alumni from The Juilliard School in Tianjin and New York. As one of the pioneers in creatively reshaping the artistic landscape, QingXin is a testing ground for young artists to experiment with the outworking of their artistic passions.

In the 2022-2023 concert season, QXE launched its inaugural concert season, “Soundscape of History & Modernity” in collaboration with Tianjin Anglican Art Centre, and presented more than twenty performances and events in different parts of China with a particular emphasis on community outreach and special programming. In 2022, QXE established a partnership with The Tianjin Juilliard School, exploring in-depth artistic exchanges and collaborations in performance, teaching, and community outreach activities. Throughout the 2022-2023 season, QXE actively participated in the school's performances and engaged in various educational events, and was featured in the Summer Davos' opening and closing ceremony and Tianjin Juilliard Piano Festival. In the 2023-2024 season, QXE continues to actively engage in performances and community outreach activities at The Tianjin Juilliard School, as well as collaborating with the National Center for the Performing Arts Orchestra (NCPAO).

“QingXin” refers to “Young Heart” in Chinese, and QXE's mission is to actively engage with the community and deliver the highest caliber performances. Being a member of the ensemble, one will not only have opportunities to perform, but also to engage in artistic planning, community outreach, and administrative responsibilities. A collective of creative souls, QXE hopes to build a bridge between communities, presenting a beautiful intertwining of the essence of various cultures to audiences in Asia and abroad.

乐团简介

青心室内乐团

青心室内乐团成立于2021年，主要由纽约茱莉亚学院和天津茱莉亚学院的优秀毕业生组成，致力于深度挖掘音乐家的社会职能，传递新一代音乐家演奏理念。

在2022-2023乐季，青心室内乐团与百年建筑安里甘艺术中心合作，成功举办了多场乐季音乐会。此外，青心以社区公益、特别策划两个板块为轴，于天津、北京及上海等地，呈现共计二十余场高质量的演出及活动。2022年秋季，青心室内乐团与天津茱莉亚学院宣布缔结合作关系，双方在演奏、教学和驻院活动等方面达成深入交流与合作；2022-2023期间，青心深度参与了学院的系列演出，并积极参与各项公益讲座及社区活动；2023年暑期，青心受邀参与夏季达沃斯开幕及闭幕式演出，并助力天津茱莉亚学院首届钢琴艺术节。2023-2024乐季，青心将继续深度参与天津茱莉亚学院的学术演出及社区活动，并携手国家大剧院管弦乐团呈现专场音乐会。青心计划与多方开展丰富的艺术合作，全面展现年轻艺术家的风采。

“青心”——初心常在，艺术长青。青心汇聚了一众具有国际视野的年轻人，怀揣着对艺术的赤诚之心，以合作艺术探索无边音乐。通过持续策划并呈现高质量且具有创新性的艺术演出，青心室内乐团不仅立志于打造国际一流的室内乐团，更希望成为年轻音乐家的筑梦基地。乐团从乐季策划到演出宣传再到日常运营，均由乐团成员独立完成，希望这一有益尝试逐步创建青心良好的生态与氛围。在年轻音乐家迈向职业生涯的过程中，青心将给予他们大力支持，为音乐家们提供不一样的舞台和视角，完善音乐家的社会职能。遵循艺术家引领社会的理念，乐团鼓励年轻艺术家走入社区，积极参与音乐普及及公共教育——搭建沟通桥梁，与各类教育院校展开合作，进行艺术知识普及与音乐演奏分享；或深入社区，访问当地图书馆、社区老人院，让乐音跨越时间及空间，实现“以音乐为媒，以空间会友”。

The Strategic Partner of Tianjin Juilliard



Established in 1912, the Bank of China Tianjin Branch is a storied institution of the same age as the head office and once served as the jurisdiction bank for the Bank of China in the North China region. After the establishment of PRC in 1949, in accordance with directives from the head office, the branch formulated and announced the exchange rate for the RMB, established the first foreign exchange market of the People's Government, issued the first letter of credit and the first guarantee in New China, and handled the first collection business. After the reform and opening up, the Tianjin Branch fully utilized its functions as a specialized foreign exchange and trade bank, actively supporting foreign trade and foreign-invested enterprises in expanding imports and exports, promoting the development of Tianjin's outward-oriented economy. Currently, the Tianjin Branch oversees 19 secondary jurisdiction branches, 209 operational outlets, and over 5,000 employees.

In recent years, the Tianjin Branch has conscientiously implemented the 14th Five-Year Plan deployment of the Municipal Party Committee and Municipal Government, and the development strategic requirements of the head office. Focusing on high-quality development and the real economy, the branch has fully leveraged the advantages of Bank of China. The branch concentrates its efforts on six aspects: stimulating vitality, reducing costs, facilitating transformation, benefiting the people's livelihood, global connectivity, and risk prevention. It aims to use its financial strength to support the high-quality development of Tianjin's economy and society.

天津茱莉亚学院战略合作伙伴

中国银行天津市分行成立于1912年，是与总行同龄的分支机构，曾长期作为中国银行华北地区的管辖行。解放后，根据总行要求，制定和公布了人民币汇率，建立了人民政权第一家外汇交易所，开出了新中国第一张信用证、第一张保函，办理了第一笔托收业务。改革开放后，天津分行充分发挥外汇外贸专业银行职能，积极支持外贸和外资企业扩大进出口，推动天津外向型经济发展。目前，天津分行下辖二级管辖行19家，经营性网点209家，员工5000余人。

近年来，天津分行认真贯彻落实市委市政府“十四五”规划部署和总行发展战略要求，紧紧围绕高质量发展，深度聚焦实体经济，充分发挥中国银行优势，围绕引活水、降成本、助转型、惠民生、通全球、防风险六大方面集中发力，以金融力量助力天津经济社会高质量发展。



Chamber Music Concert

OLIVIER MESSIAEN
(1908-1992)

Quatuor pour la fin du temps (1940)

- I. *Liturgie de cristal*
- II. *Vocalise, pour l'Ange qui annonce la fin du temps*
- III. *Abîme des oiseaux*
- IV. *Intermède*
- V. *Louange à l'Éternité de Jésus*
- VI. *Danse de la fureur, pour les sept trompettes*
- VII. *Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps*
- VIII. *Louange à l'Immortalité de Jésus*

Xiangyu Zhou, Clarinet

Angelina Lee[^], Violin

Katarina Elise[^], Cello

Galina Nikolins[^], Piano

[^] Tianjin Juilliard Graduate Student

室内乐音乐会

奥利维埃·梅西安
(1908-1992)

时间终结四重奏 (1940)

- I. 圣洁的仪式
- II. 时间终结的歌唱
- III. 鸟儿的深渊
- IV. 间奏曲
- V. 赞美永恒
- VI. 七号角之舞
- VII. 宣告时间终结, 彩虹大放光芒
- VIII. 赞美不朽

周相宇, 单簧管

李现宁^, 小提琴

卡特琳娜·伊莉斯^, 大提琴

林可^, 钢琴

^ 天津茱莉亚研究生

Vocal Chamber Music Concert

OLIVIER MESSIAEN
(1908-1992)

Trois Mélodies
Pourquoi?
Le sourire
La fiancée perdue
Xueyan Fan*, Soprano
Polina Charnetskaia, Piano

OLIVIER MESSIAEN
(1908-1992)

La mort du nombre
Xueyan Fan, Soprano
Weiqin Xu*, Tenor
Ruoyun Wang^, Violin
Polina Charnetskaia, Piano

QIGANG CHEN
(b. 1951)

Under the Hawthorn Tree
Yinpei Han, Mezzo-soprano
Feng Niu, Piano

Coming Home
Yinpei Han, Mezzo-soprano
Feng Niu, Piano

Qin Huai Legend
Yinpei Han, Mezzo-soprano
Wenxuan Zhang^, Clarinet
Qianwen Liu^, Violin
Siqi Jing^, Violin
Rui Xu^, Viola
Sunny Jin^, Cello
Yuyao Ji^, Double Bass
Yuze Wu^, Vibraphone
Yang Hei*, Pipa

WILLIAM BOLCOLM
(b. 1938)

Selection from Cabaret Songs
Surprise!
Toothbrush time
Amor
George
Yinpei Han, Mezzo-soprano
Feng Niu, Piano

* Guest Artist

^ Tianjin Juilliard Graduate Student

声乐音乐会

奥利维埃·梅西安
(1908-1992)

三首艺术歌曲
为了什么?
微笑
失踪的新娘
范雪妍*, 女高音
波丽娜·夏奈斯卡亚, 钢琴

奥利维埃·梅西安
(1908-1992)

数量之极
范雪妍, 女高音
徐伟钦*, 男高音
王若赟^, 小提琴
波丽娜·夏奈斯卡亚, 钢琴

陈其钢
(b. 1951)

《山楂树之恋》
韩音培, 女中音
牛丰, 钢琴

《跟着你 到天边》(根据“渔光曲”部分曲调改编)
韩音培, 女中音
牛丰, 钢琴

《秦淮景》
韩音培, 女中音
张文轩^, 单簧管
刘茜文^, 小提琴
景思齐^, 小提琴
徐瑞^, 中提琴
金艳^, 大提琴
纪宇遥^, 低音提琴
吴雨泽^, 颤音琴
黑杨*, 琵琶

威廉·博尔科姆
(b. 1938)

《歌舞表演歌曲》节选
惊喜!
牙刷时间
爱神
乔治
韩音培, 女中音
牛丰, 钢琴

* 特邀艺术家
^天津茱莉亚研究生

Closing Concert

Tianjin Juilliard Orchestra Concert

Ken Lam, Conductor

QIGANG CHEN
(b. 1951)

Reflet d'un temps disparu (2002) for Erhu and Orchestra
Xianghua Ma*, Erhu

~Intermission~

OLIVIER MESSIAEN
(1908-1992)

L'ascension

Majesté du Christ demandant sa gloire à son Père
Alléluias sereins d'une âme qui désire le ciel
Alléluia sur la trompette, alléluia sur la cymbale
Prière du Christ montant vers son Père

* Guest Artist

闭幕音乐会

天津茱莉亚管弦乐团音乐会
林敬基, 指挥

陈其钢
(b. 1951)

二胡协奏曲《逝去的时光》(2002)
马向华*, 二胡

~ 中场休息 ~

奥利维埃·梅西安
(1908-1992)

《升天》
威严与荣耀
渴望宁静
为小号 and 钹而谱写的颂歌
恳求

* 特邀艺术家

QIGANG CHEN

Reflet d'un temps disparu (2002) for Erhu and Orchestra

Un temps disparu is an adaption of Chen's 1996 cello concerto, *Reflet d'un temps disparu*, with its solo part recomposed for the erhu. It stands as one of Qigang Chen's masterpieces from the first decade of his mature compositions. In its form and tone, it is utterly representative. Firstly, the concerto form itself plays a significant part in Chen's compositions. Secondly, much like this concerto, many of Chen's compositions start with traditional melodies and transform them into profound personalized expressions through lengthy movements. This piece is based on the melody "Mei Hua San Nong" ("Three Variations of Plum Blossoms"), a ancient tune that has been preserved in the earliest collection of guqin tablature. The title alludes to the ancient origins of this content while also hinting to something more personal.

The concerto unfolds this melody gradually, encompassing a wide range of tempi and moods as it progresses. The music begins with a short solo, intoning a brief fragment of the main tune, before launching into an uncertain world of menacing growls, agitated murmuring, mercurial sounds of indefinite pitch, and blurred layers of harmony. In this misty movement, the theme composed of two notes (an ascending perfect fifth) subtly appears and captivates the listener. When the pace of the music finally slows down, the main melody is presented in its original form through a solo, enhanced with a unique touch of melancholy through subtle harmonies. Subsequently, a fast-paced developmental section returns forcefully at a higher pitch, only to yield once again to the main melody of "Mei Hua San Nong." The final developmental section propels the piece to a grand climax, and the symphony orchestra ultimately performs the complete main melody, enriched by the composer's clever use of canon-like techniques. The musical energy then sharply decreases, and the soloist once again performs the main melody alone. The tranquil coda concludes with plucked strings, paying homage to the ancient guqin origins of the main melody. In the final solo, these melodic fragments slowly fade away as if forgotten, and the music dreamily retreats into the hazy world of oblivion.

陈其钢

二胡协奏曲《逝去的时光》(2002)

二胡协奏曲《逝去的时光》由作曲家本人改编自其1996年创作的同名大提琴协奏曲，该曲将原曲独奏部分改编为二胡独奏。这部协奏曲是陈其钢在其创作成熟的第一个十年间所创作的几部杰作之一。就形式和音调而言，这部协奏曲相当具有代表性。首先，协奏曲这一形式本身在陈其钢的作品中十分常见。其次，就像这部协奏曲一样，陈其钢的很多作品都以传统旋律作为创作出发点，并将传统旋律通过漫长的乐章转化为深刻的个人化表达。这部协奏曲是根据《梅花三弄》的旋律创作而成的。关于《梅花三弄》的起源有许多传说，现存最早的古琴谱集中就记载着这首流传至今的曲子。这部协奏曲的标题明显暗示了其素材的古老起源，同时也暗示了一些比较个人化的元素。

这部协奏曲将《梅花三弄》的旋律徐徐展开，呈现出节拍和情绪的多样变化。它以一段简短的主旋律片段独奏开始，继而开启了一个飘忽不定的世界，呈现狠恶的低吼、焦躁不安的低语、多变而含糊的音调和模糊的和声层次。在这云雾缭绕的乐章中，由两个音符组成的主题若隐若现（一个上行五度），令人流连忘返。当乐曲的节奏终于放缓时，主旋律以独奏的形式完整地呈现出它的原始风貌，而作曲家通过微妙的和声为其增添了一份独特的伤感。接着，快节奏的发展式曲段以更高音调强势回归，而后又一次让位于主旋律《梅花三弄》。最后的发展式曲段将乐曲推向盛大的高潮，交响乐团最终演绎出完整的主旋律，并通过巧妙的卡农式处理使其变得更加丰富。之后，音乐能量急剧下降，独奏者再一次独自演绎主旋律。作品的静谧尾声在弦乐的拨奏中结束，这是对主旋律的古琴曲起源的一种致意。在最后的独奏中，这些旋律片段就像被遗忘一样慢慢褪去，乐曲梦幻般地退却到被遗忘的朦胧世界中。

OLIVIER MESSIAEN

L'ascension

While Messiaen composed *L'ascension* when he was only in his early 20s, the music already bears the unmistakable stamp of his singular artistic personality. Although his style continued to evolve over the coming decades (he would soon forgo key signatures, for example), many of its elements, including the composer's characteristic modes and unique rhythmic language, are already fully formed in this early work. Also fully in evidence is the imprint of Messiaen's mystical worldview, an unbroken thread connecting his entire output through to the very last works. The combination of such naïve mysticism with supreme technical achievement is perhaps the defining aspect of Messiaen's art, placing him apart from the mainstream of 20-century music. (If one were forced to choose another composer of similar disposition, perhaps Anton Bruckner comes closest.)

The suite's first movement, scored for winds alone, is completely homophonic. Sweetly dissonant harmonies resolve ever more emphatically into a radiant E major. The second movement opens with a long, unaccompanied woodwind melody in the third of Messiaen's "modes of limited transposition," the symmetrical scales from which much of his music is built. From this stark beginning, the movement develops additively, adding new materials in sharply defined layers. The suite's third movement contains the work's only real fast music, rushing forward in waves of cosmic joy that culminate in a single grandiose proclamation in E-flat major. This ushers in a final section based on the incessant repetition of a melody using Messiaen's second mode (more widely known as the octatonic scale). The suite's final movement is written for strings alone as a counterbalance to the first movement's scoring. This rapt adagio unfolds on a truly unearthly time scale, requiring sustained concentration from the performers. Each phrase unfurls with greater breadth than the previous, the music finally concluding with an unforgettable ascent into heights of register and intensity that brings the work's theme unmistakably to mind.

奥利维埃·梅西安

《升天》

虽然梅西安在创作《升天》时才刚二十出头，这部作品已经彰显了他独特的艺术个性。尽管在接下来的几十年里，梅西安的风格在不断地演变（例如，他很快放弃了调号），但这部早期作品已经展现出这位作曲家的许多独特风格元素，包括他独特的调式和独特的节奏语言。梅西安的想象力也在这部作品中得以充分展现，这一风格同一条纽带贯穿梅西安的所有作品。这种想象力与卓越的作曲手法完美的结合或许正是梅西安的艺术风格与20世纪主流音乐风格的区别所在。（如果一定要选出一位与梅西安类似的作曲家的话，或许安东·布鲁克纳是最为接近的。）

这部组曲的第一乐章完全是由管乐器齐奏演绎的。甜美而不协和的和声逐渐转向强有力的协和音，最终融入辉煌的E大调中。第二乐章以一段长长的无伴奏木管旋律开场，运用了梅西安的第三种“有限移位调式”。梅西安的作品大多运用了这种对称音阶的调式。在这鲜明的开篇之后，整个乐章以叠加的形式逐渐展开，通过清晰的层次叠加逐步引入新的素材。这部组曲的第三乐章包含了整个作品中唯一的真正快节奏的曲段，它掀起了磅礴的欢乐浪潮，而后，这股浪潮以恢弘的降E大调收尾。这便引出了这一乐章的最后一节，旋律基于梅西安的第二调式（通常被称为八声音阶）不断重复。这部组曲的最后一个乐章是专为弦乐器谱写的，与第一乐章的编谱形成一种对称平衡。这个细腻的柔板乐章以一种十分超乎寻常的时间尺度展开，需要演奏者保持专注。每个乐句都比之前的更加广阔，最后，这部作品以引人入胜的方式上升至高音区并在绚烂中结束，清晰地勾勒出作品的主题。

Meet the Artist

Xianghua Ma



A distinguished young erhu player in modern China, Xianghua Ma is also a professor at The Central Conservatory of Music, a postgraduate student tutor, and the director of folk music at The Central Conservatory of Music Middle School.

She has recorded and released multiple solo recordings in addition to giving recitals in different countries and regions throughout the world. She performed with several orchestras, including the Australia Youth Symphony Orchestra, the Tokyo Symphony Orchestra, the Russian Philharmonic Symphony Orchestra, the France Opera Symphony Orchestra, the Royal Philharmonic Symphony Orchestra, and others in Venice, Italy. She has appeared in several TV, radio, and print specials and interviews in many countries all over the world.

Due to her outstanding performance, Xianghua is frequently asked to collaborate with well-known composers. Examples of these collaborations include the Beijing Concert Hall premiere of renowned composer Huang Anlun's Erhu Concerto *Four Dunhuang Ancient Scores* in 1999, which she performed with the Broadcasting Symphony Orchestra. In 2022, Tokyo hosted the premiere of renowned composer Maki Ishii's new Erhu piece, *The World Like A Dream* 梦. She performed the well-received erhu concerto *Reflet d'un temps disparu* by renowned composer Qigang Chen at the Beijing International Music Festival and China Philharmonic Orchestra that same year. She also performed the Huqin Concerto *Crouching Tiger, Hidden Dragon* with the Hawaii Symphony Orchestra with success.

French music journalists lauded her for "making the Forbidden City and the Temple of Heaven eclipse".

艺术家介绍

马向华(辰欣)

当代杰出二胡演奏家，教育家，中央音乐学院教授，博士研究生导师，中国十大青年二胡演奏家，中国民族管弦乐协会理事，北京音协二胡学会副会长，CCTV民族乐器电视大赛评委，北京国际室内乐音乐节音乐总监。

曾在全球多个国家及地区举行独奏音乐会，并灌录出版了多张个人专辑。合作过的乐团包括英国皇家爱乐交响乐团、法国交响乐团、意大利威尼斯歌剧院交响乐团、俄罗斯爱乐交响乐团、东京交响乐团、夏威夷交响乐团等。全球多个国家的电视台、电台，平面媒体均为其做过不同的特辑及专访。

凭着出色的演奏和演绎，马向华经常被著名作曲家指定为合作对象，包括1999年在北京音乐厅与广播交响乐团首演了著名作曲家黄安轮的二胡协奏曲《敦煌古谱四首》，2002年在东京首演著名作曲家石井真木的二胡新作《人间如梦III》，2002年与中国爱乐乐团首演著名作曲家陈其钢的二胡协奏曲《逝去的时光》获得好评，并在2004年与夏威夷交响乐团合作演出了著名作曲家谭盾的胡琴协奏曲《卧虎藏龙》。

马向华以其精湛的技术、扎实的功底，深厚的文化，质朴、真实的情感，敏锐、精简、朴素、含蓄的演绎活跃于乐坛，其演奏富有极强的艺术感染力和大家风范。被法国乐评誉为“使天坛、故宫也黯然失色”。

Meet the Resident Conductor

Ken Lam



Ken Lam is director of orchestral studies at The Tianjin Juilliard School and resident conductor of the Tianjin Juilliard Orchestra. He is artistic adviser to the Illinois Symphony Orchestra, 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.

驻团指挥介绍

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，同时担任伊利诺伊州交响乐团的艺术顾问、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《曼依》，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) 和马坎德·塔卡 (Markand Thakar) 学习指挥、于阿斯本的美国指挥学院跟随大卫·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

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

Ruoyun Wang, *concertmaster*
Simon Luke Brown, *Principal*
Daniel Chang*
Karri Cheng
Huan Ci*
Boyang Geng
Zimeng Guo°
Yujie He*
Shuqi Jiang
Siqi Jing
Linfeng Li
Jieru Li*
Xingyu Li*
Qianwen Liu
Mingyuan Ma
Meng Meng*
Mary Palencia°
Siu Hay Yip*
Wanting Yu
Liu Zhang°
Lingxi Zhao*
Yijia Zhao
Yawen Zhou
Ke Zhu*

Viola

Haowen Sun, *Co-Principal*
Michael Chong, *Co-Principal*
Jingzi Chen
Boshen Li*
Meitong Liu
Zhangjuan Liu*
Ao Peng*
Guangyu Shan
Rui Xu

Cello

Katarina Elise, *Co-Principal*
Yunbei Liu, *Co-Principal*
Anna Fromson-Ho

Sunny Jin
Eunseo Kim*
Cynthia Lei
Hongwenqing Luo
Xinyang Lv*
Mingyin Ma°
Zheyuan Yang

Bass

Yuyao Ji, *Principal*
Xinqi Lin°
Gege Man*
Yunze Wei°
Yi Wu
Fan Yang°

Flute

Diego Acosta
Yulong He
Puleum Kim
Viktoriya Klyukina
Yi Luo
Yucheng Zhang

Oboe

Ruotong Fan
Yangkun Lv
Taysia Petersen

Clarinet

Yifei Huang
Jue Mei
Bingzhi Wang
Wenxuan Zhang

Bassoon

Mingze Li
Takao Sukegawa
Meng Song
Xingzhi Yang

Horn

Yung-Shan Hsieh
Yan Liang Lee
Jiapeng Li
Zuoxuan Li
Amir Sharipov
Pei Yin Xu
Boxuan Zhang
Zhiyang Zhou

Trumpet

Hui Ping Lau
Jinggang Mai°
Supamongkol Naw
Binh Phan
Binghan Zhou

Trombone

Stenfan Bencic
Danzengyixi
Ryan Shaw
Xingjun Wang
William Yee
Yuehan Zhu

Tuba

Uvahraaj Anbarasan

Timpani

Wenrui Xie

Percussion

Yi Chen*
Xuanhan Wang*
Yuze Wu
Wenrui Xie

Piano/Celesta

Yerin Kim

* Guest Player
° Continuing Education

Arranged in alphabetical order

乐团简介

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，在当今天典音乐界最杰出的音乐家们的指导下学习和成长。

小提琴

王若贇, 乐队首席
Simon Luke Brown, 声部首席
Mary Palencia^o
程芷晗
慈欢*
耿博阳
郭子萌^o
何宇洁*
江书奇
景思齐
李洁茹*
李临风
李星宇*
刘茜文
马铭远
孟萌*
葉紹羲*
庾婉婷
张柳^o
张子提*
赵苓希*
赵一甲
周雅雯
朱可*

中提琴

孙浩文, 联合声部首席
庄威豪, 联合声部首席
陈婧子
单广玉
李博深*
刘美彤
刘章卷*
彭奥*
徐瑞

大提琴

Katarina Elise, 联合声部首席
刘芸贝, 联合声部首席
Anna Fromson-Ho

金艳

雷宇
罗洪文卿
吕昕阳*
金恩绪*
马铭寅^o
杨哲远

低音提琴

纪宇遥, 声部首席
林心琪^o
满格格*
魏昀则^o
吴奕
杨帆^o

长笛

Diego Acosta
何雨龙
金青清
罗亿
维多利亚·克柳金娜
张雨琨

双簧管

Taysia Petersen
范若彤
吕阳坤

单簧管

黄逸飞
梅珏
王炳植
张文轩

巴松管

李明泽
宋萌
佑川嵩雄
杨星之

圆号

Amir Sharipov
李嘉鹏
李彦樛
李祚轩
谢咏珊
徐沛茵
张柏轩
周智阳

小号

Supamongkol Naw
刘开平
麦靖康^o
潘青平
周炳含

长号

Stenfan Bencic
丹增伊西
王星隽
肖燃
余俊荣
朱岳涵

大号

Uvahraaj Anbarasan

定音鼓

谢汶睿

打击乐

陈毅*
王煜涵*
吴雨泽
谢汶睿

钢琴/钢片琴

Yerin Kim

* 客座演奏家
^o 继续教育

按照姓氏拼音/西方姓氏
首字母顺序进行排列

About Festival Connect's Commissioned Visual Artwork

In creating the cover for *Messiaen and His Legacy* at Tianjin Juilliard, my inspiration took wing from my eclectic background as a theatrical director and my love for design. The subtle hint of a straw nest, deliberately obscured, pays homage to the strong abstraction in Messiaen's music and a nod to his profound fascination with birdsong. It invites observers to catch just a glimpse, sparking their imagination to dance with the unseen.

The choice of white birds gracefully soaring - become vessels navigating the emotional and spiritual currents of the composition. Like the music itself, where every note weaves an intricate journey, these avian embodiments reflect the expressive freedom of abstract art and the emotional arcs found in life's beautiful symphony.



汇聚音乐节委约视觉艺术设计简介

在为天津茱莉亚学院创作《梅西安及其传承》的封面时，我的灵感来自于作为戏剧导演独特的背景和对设计的热爱。封面上的鸟巢被刻意遮掩，这是对梅西安音乐中强烈的抽象风格，以及他对鸟鸣的深深迷恋的致敬。观众在欣赏时可以发挥想象力，与看不见的事物共舞。

优雅翱翔的白鸟在创作中成为引领情感和精神走向的载体。设计中群鸟的形象反映了抽象艺术的自由表现力，联结的音符编织成一段美妙的旅程，奏响生活这首动人的交响曲。

Andrew Rasmussen, Designer

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