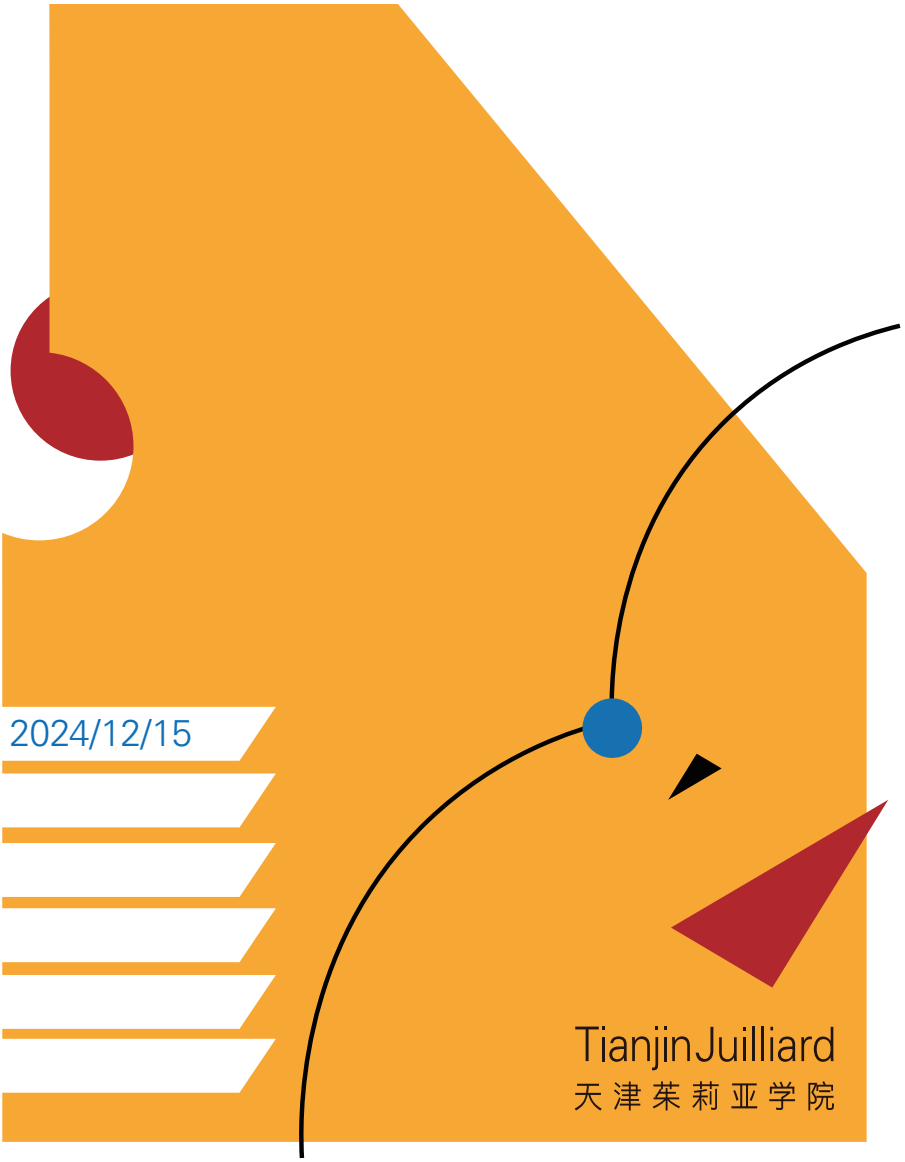
Tianjin Juilliard Orchestra

天津茱莉亚管弦乐团音乐会

Ken Lam, Conductor

林敬基，指挥



The Tianjin Juilliard School

presents

Tianjin Juilliard Orchestra

Ken Lam, Conductor

Sunday, December 15, 2024, 15:00
Concert Hall

JOHANN STRAUSS II
(1825-1899)

An der schönen blauen Donau, Op. 314

RICHARD STRAUSS
(1864-1949)

Don Juan, Op. 20

Intermission

JOHANNES BRAHMS
(1833-1897)

Symphony No. 1 in C Minor, Op. 68
I. Un poco sostenuto – Allegro – Meno allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio – Più andante – Allegro non troppo, ma con brio – Più allegro

The program is subject to change.

Please be considerate to the performers and other members of the audience. If you must leave during the performance, do so only at the end of a work. Taking photos, audio recordings and videos without prior written permission from The Tianjin Juilliard School is strictly prohibited in this hall.

天津茱莉亚学院

呈现

天津茱莉亚管弦乐团音乐会

林敬基, 指挥

2024年12月15日, 星期日, 15:00
音乐厅

小约翰·施特劳斯
(1825-1899)

《蓝色多瑙河》, 作品 314

理查·施特劳斯
(1864-1949)

《唐璜》, 作品 20

中场休息

约翰内斯·勃拉姆斯
(1833-1897)

C小调第一交响曲, 作品 68
I. 稍微持续 – 快板 – 速度转慢
II. 持续的行板
III. 稍快并优雅的小快板
IV. 慢板 – 更像行板的 – 不太快但充满活力的快板 – 更快的快板

本场演出曲目以现场演奏为准。

演出期间请尽量避免走动, 以免影响艺术家及其他观众。如需离开, 请在乐章结束时行动。未经天津茱莉亚学院书面许可, 请勿拍照, 录音及录像。

Program Notes

JOHANN STRAUSS II
An der schönen blauen Donau, Op. 314
Program note by Lyra Liu, MM '26, Vocal Focus, Collaborative Piano

An der schönen blauen Donau by Johann Strauss II is a kind of unofficial national anthem of Austria. An unwritten custom was formed during a Vienna New Year's concert when Carlos Kleiber first conducted the piece in the Golden Hall. *An der schönen blauen Donau* was always played right after midnight, and it was so familiar to audiences that they could recognize it only by the soft tremolo played the by strings in the first bar. They couldn't help but applaud at the chance to celebrate the New Year with this piece. At that moment, Kleiber stopped the orchestra, saying, "Die Wiener Philharmoniker und Ich, wünschen Ihnen PROSIT NEUJAHR!" (The Vienna Philharmonic and I wish everyone HAPPY NEW YEAR!) Since then, this tradition of applauding the beginning of the waltz has continued during Vienna New Year's concerts.

Also familiar from films like *Titanic and 2001: A Space Odyssey, An der schönen blauen Donau* (nicknamed "The Blue Danube") is one of the most famous pieces of music in the world. In fact, the Danube is green. The great river originates in Germany and then flows through ten European countries. The title of this piece comes from a poem written by Karl Isodor Beck, who comes from Baja in Hungary. Therefore, the Blue Danube originally referred to the section passing through Hungary rather than Austria. The first line of the poem reads: "An der Donau, schönen blauen Donau (At the Danube, at the beautiful blue Danube)". The famous orchestral version of this waltz debuted in 1867 at the Paris Exposition, but the original music was actually written for a Vienna men's choir in 1866 to cheer up the Viennese after losing the Austro-Prussian War. The text, written by Josef Weyl, was sardonic:

Viennese, be happy! Oho, but why so?

Just turn around and see! – But why should we?

See the shimmer of light – We cannot see it yet.

Well, carnival is here – Oh, well, so what.

So defy the times – Oh god, the cheerless dismal times.

Ah! This would be clever!

No use lamenting or mourning, so be happy and smile.

Later in 1872, Strauss conducted *An der schönen blauen Donau* in Boston at the World Peace Jubilee, making his debut in the United States.

RICHARD STRAUSS
Don Juan, Op. 20
Program note by Lyra Liu, MM '26, Vocal Focus, Collaborative Piano

The debut of *Don Juan* on Nov. 11th, 1889 in Weimar gained its composer Richard Strauss instant fame as a daring "modernist". Although he was only 24 at the time, Strauss has been composing since he was just a boy.

When Strauss was very young, he wrote pieces for the Wilde Gung'l Orchestra under the direction of his father and became

concertmaster of this orchestra by age of 17. His father Franz, a renowned French Horn player, had conservative tastes, revering the classics and hating Wagner. Despite this, he played first horn in the debuts of Wagner's most important operas, including *Tristan und Isolde*, *Der Meistersinger*, *Der Rheingold, Die Walküre*, and *Parsifal*. When Strauss was very young, he was deeply influenced by his father's tastes. In a letter to his boyhood friend Ludwig Thuille, Strauss complained about Wagner's work and judged Berlioz to be a hack. Nevertheless, as Strauss grew up, Wagner's music became more and more attractive to him. He studied his scores carefully, and later in 1905 made a revised edition of Berlioz's *Treatise on Orchestration* in which he added many examples from Wagner's works. Eventually, Strauss became the most compelling inheritor and developer of Wagner's style. Although he tried hard to escape Wagner's shadow, listeners can still recognize many Wagnerian elements in his works, including *Don Juan*.

The work's principal key of E Major is often used to symbolize passionate or even erotic sensations in Strauss music. The motive of Don Juan introduced at the very beginning of the piece deserves special attention, as it will be heard throughout the work whenever Don Juan is on his way to finding another lover. His first love affair is depicted by a gentle flirting between the strings and woodwinds. Later, his melancholy and ephemeral passions are portrayed by solos for oboe and French horn. At the end, his life ends in a sudden silence in the orchestra after a dissonance played by the trumpet. In Nikolaus Lenau's unfinished play *Don Juan's Ende*, the protagonist allows himself to be killed by his lover's father. In other words, he is destroyed by his own desperation at an inability to find ideal love.

There is more than one version of the Don Juan figure in the history of literature and music. Mozart and da Ponte's Don Juan is charming, sexy and shrewd, and never feels any remorse, seemingly unconcerned with finding the ideal woman. What's more, he does not believe in the law of karma and is eventually destroyed by his arrogance and taken away to hell. Strauss's Don Juan is more like an unrealistic dreamer who drowned himself in disappointment.

Women were also central in Strauss's life, and a rich variety of female characters are central to his operatic output. During the summer of 1887, Strauss met his future wife Pauline de Ahna, his vocal student at that time. Within a few weeks, Strauss was not only interested in developing Pauline's career, but also in love with her. Strauss could not have composed *Don Juan* without the erotic feelings and romantic ardor Pauline lit up in his heart. Taken in totality, Strauss was a mysterious man, and neither he nor his works can be judged from a single point of view. "There are a thousand Hamlets in a thousand people's eyes." So it is with both Strauss and this tone poem's iconic protagonist.

JOHANNES BRAHMS
Symphony No. 1 in C Minor, Op. 68
Program note by Yi Fang Tsai, MM '26, Horn, Instrumental and Orchestral Studies

When Brahms's Symphony No. 1 premiered, he was already 43, an age at which

Program Notes

Beethoven already completed eight of his nine symphonies. Beethoven's death was the heart of the reason he spent much time on this work, his legacy having created extremely high expectations from the public. Brahms was born in 1833, six years after Beethoven's death, and grew up in a musical world in which Beethoven was the dominant figure. The weight of history often caused Brahms to hold back works which he felt did not measure up. This, in combination with an inherently self-critical personality and perfectionist attitude, accounts for the unusually slow composition of this work. Brahms was perhaps the first composer in history who felt the responsibility to compose masterpieces that could stand up to the great works of the past.

Brahms's First Symphony was strongly influenced by Beethoven's Fifth. It has the same tonal trajectory, beginning from C minor and struggling towards C major triumph. The main theme of the finale of the Brahms first is also reminiscent of the "Ode to Joy" from the finale of Beethoven's Ninth, very much a deliberate choice on the part of the composer. Since its premiere, the Brahms first symphony has been thought of as "Beethoven's Tenth" for the way in which it carried forward this symphonic legacy. Brahms took the Beethoven's legendary canonical status very seriously, and it was a constant source of artistic pressure for him. He once remarked, "You do not know what it is like hearing his footsteps constantly behind one". However, Brahms was no mere imitator: he had a gift for combining the more complex harmonic practices of the Romantic era with the clear musical structures of the Classical era. In his compositions, he maintained a Classical sense of form and order while integrating a harmonic richness and emotional depth that were purely his own.

The first movement opens in C minor with an incredibly powerful timpani pulsating on the tonic. The first subject in the strings is agitated and syncopated, and even though the second subject in the winds is gentler in mood it bears a strong motivic connection to the principal theme. The return to the home key comes after a long and intense passage which builds a painful amount of dissonance and harmonic tension, truly beating Beethoven at his own game. The movement's coda brings back material from the introduction, ending tragically.

The second movement begins with beautiful melody in the distant key of E Major and features a prominent solo for the oboe. The third movement is short but highly organized, resembling a traditional Scherzo and Trio. Both main themes are presented in the winds. The fourth movement opens with a dramatic introduction back in C minor, after which the mood clears to make way for the "Alphorn" melody that Brahms mentioned in a famous postcard to Clara Schumann. The movement's recapitulation mainly focuses on the second theme, and the coda creates a dramatic effect, ultimately reaching an exciting climax. The power of Brahms' work comes from his respect for Beethoven and also his ability to build on his achievements in a convincing way, as well as his ability to control large scale harmonic structure, which keeps the audience engaged until the end.

曲目介绍

中文曲目介绍由职承撰写

小约翰·施特劳斯
《蓝色多瑙河》，作品314

每当小提琴柔美的音符响起，演奏那河水般波光粼粼的前奏时，维也纳新年音乐会的观众都会情不自禁地鼓起掌来，乐手们也只好稍停片刻，重新开始。《蓝色多瑙河》毋庸置疑是经典音乐世界中最脍炙人口的瑰宝。它早已成为高贵典雅的象征，对奥地利人民乃至全世界而言都有着非凡的意义。乐曲开头圆号唤醒的不仅是人们对美好生活的向往，更是心灵深处最纯粹的浪漫。

1866年，在普奥之战中失利的奥地利急需从消沉里走出阴霾，重拾勇气。施特劳斯深爱着这片古老的土地，当维也纳合唱团指挥赫贝克邀请他创作一首鼓舞人心的作品时，他立刻开始了《蓝色多瑙河》的创作。作品在次年首演，出人意料的是这次演出并没有获得预想中的成功，施特劳斯说道："我不在乎圆舞曲，我唯一在意的是曲子结尾！"可是，被称为"圆舞曲之王"的约翰·施特劳斯怎会不在乎圆舞曲呢？他的五百首舞曲中有近两百首都是圆曲！

华尔兹在德语中的含义是"旋转"，指在三拍子循环下二人的舞蹈，圆舞曲则是人们舞蹈时听到的乐曲。三拍子中，第一拍为强拍，第二、三拍为弱拍，这便是"强、弱、弱"的由来，而维也纳华尔兹与其它华尔兹不同的是第二拍会紧随第一拍，因此第三拍便显得更长。在很多维也纳圆舞曲中，第三拍甚至都不会被演奏。维也纳人深爱着华尔兹，视其为奥地利国家的旗帜。《蓝色多瑙河》由五首圆舞曲组成，每首之间的过渡自然且不留痕迹，让聆听者仿佛踏入一连串不同装饰却同样奢丽堂皇的全新世界。

理查·施特劳斯
《唐璜》，作品20

"我愿在欢愉的狂风里纵情驰骋，以最热烈的方式，在最后那抹娇艳的唇瓣上深情一吻，然后安然离世。"

——唐璜

高山之巅降临的圣人，与风车角斗的骑士，最后挽歌中的诗歌，理查·施特劳斯的音乐世界里充满了象征、符号与戏剧性。在他的笔下，交响乐团好似有机的生命体，不断演变、探索、历险，和超越。其音乐傲然屹立在20世纪音乐的万神殿里，如英勇的大卫，目光投向远方的巨人，直视瓦格纳与贝多芬。

1888年，24岁的施特劳斯受奥地利诗人尼古拉斯·莱瑙同名诗歌启发，创作了交响诗《唐璜》。《唐璜》的故事源于16世纪传说，讲述了贵族公子唐璜浪荡的一生，以频繁更换情人为乐，在生命最后也无任何悔恨之心。历史上，唐璜的故事给予很多艺术家灵感，孕育出不同版本。在莱瑙诗中，唐璜的放纵被给予了某种合理性，即潜意识中对终极理想的渴望。或许正因如此，施特劳斯一接触此诗便动笔创作。乐曲奇异非凡的开头是一位另类"英雄"的登场，弦乐从低音声部一跃而起，直冲云霄，在圆号附点音符的助推下，于欢愉的狂风里纵情驰骋。弦乐时而起舞，时而横冲直撞，惹得长笛的装饰音咯咯直笑。随后，气氛渐静，各乐器逐一显露，离弦之箭此时有了短暂的归宿。但这只是狡猾的伎俩，花花公子已奔向下一目标。大提琴在G小调上的徘徊带来了不安，暗示着"英雄"每次得逞后其灵魂一步步走向更加黑暗的深渊，即使是双簧管女神般的温柔也无法挽回音乐底色的转变，E大调到E小调，唐璜完成了彻头彻尾的自我毁灭。

约翰内斯·勃拉姆斯
C小调第一交响曲，作品68

1868年9月12日，钢琴家克拉拉·舒曼坐在自家书房，紧攥着勃拉姆斯寄来的乐谱，上面圆号的旋律表明了他完成宏大计划的决心。勃拉姆斯是时代的“反叛者”，当旁人热衷音响实验、将音乐变为探索感官的媒介时，他坚守古典主义，为大型作品构筑坚实架构，把宏观布局与微观雕琢相融合。克拉拉深知，他要创作一首交响曲。

自贝多芬第九交响曲《合唱》问世以来，众人对交响曲的创作望而却步。然而，在勃拉姆斯与罗伯特·舒曼相识初期完成的三首钢琴奏鸣曲里，已展露其严格宏大的古典构想。历经21年，C小调第一交响曲1876年首演，被尊称为“贝多芬第十交响曲”，含四个乐章。

第一乐章的开端，在定音鼓轰雷般的缓缓推进下，管乐半音下行的延伸与弦乐半音上行声部紧密的交错，仿佛大地被生生撕开了一道炽热的裂痕。在这狂热之后，音乐的主要细胞逐渐清晰，六度下行的不确定性对应着一声声叹息，定音鼓的巨人脚步，弦乐的伸展动机，都是后来发展的主要“固定乐思”。此后，音乐步入新秩序，延伸至更为宽广的声音疆土。E大调温暖的和声进行开启了第二乐章，声部的重叠好似多个生命的相遇。第三乐章，开朗而优雅，严谨的层层搭建还在继续。第四乐章，惊涛骇浪之后，“阿尔卑斯长号”主题终于响起，弦乐的齐奏剥开了小调的迷雾，C大调的光芒普照大地。人们可能会问，这是贝多芬的手法吗？不，它的缔造者所向往的是更为璀璨而深邃的远方。

艺术家介绍


Ken Lam

Ken Lam is director of orchestral studies at The Tianjin Juilliard School and resident conductor of the Tianjin Juilliard Orchestra. He is also resident conductor of the Brevard Music Center in North Carolina and serves as artistic director of Hong Kong Voices.

Lam was music director of the Charleston Symphony Orchestra from 2015 to 2022 and music director of Illinois Symphony Orchestra from 2017 to 2022. Previously, Lam also held positions as associate conductor for education of the Baltimore Symphony Orchestra, assistant conductor of the Cincinnati Symphony Orchestra, and principal conductor of the Hong Kong Chamber Orchestra.

In 2011, Lam won the Memphis Symphony Orchestra International Conducting Competition and was a featured conductor in the League of American Orchestra's 2009 Bruno Walter National Conductors Preview with the Nashville Symphony. He made his US professional debut with the National Symphony Orchestra at the Kennedy Center in June 2008, as one of four conductors selected by Leonard Slatkin. In recent seasons, he led performances with the symphony orchestras of Cincinnati and Cincinnati Pops, Baltimore, Detroit, Buffalo, Memphis, Hawaii, Brevard and Meridian, as well as the Hong Kong Sinfonietta, Hong Kong Philharmonic, Seungnam Philharmonic, Guiyang Symphony, and the Taipei Symphony Orchestra.

In opera, he directed numerous productions of the Janiec Opera Company at Brevard and was assistant conductor at Cincinnati Opera, Baltimore Lyric Opera and at the Castleton Festival. In recent seasons, Lam led critically acclaimed productions at the Spoleto Festival USA, Lincoln Center Festival and at the Luminato Festival in Canada. His run of Massenet's Manon at Peabody Conservatory was hailed by the Baltimore Sun as a top ten classical event in the Washington D.C/ Baltimore area in 2010.

Lam studied conducting with Gustav Meier and Markand Thakar at Peabody Conservatory, David Zinman and Murry Sidlin at the American Academy of Conducting at Aspen, and Leonard Slatkin at the National Conducting Institute. He read economics at St. John's College, Cambridge University and was an attorney specializing in international finance for ten years before becoming a conductor.

Lam is the 2015 recipient of the Johns Hopkins University Alumni Association's Global Achievement Award, given to individuals who exemplify the Johns Hopkins tradition of excellence and have brought credit to the University and their profession in the international arena.

林敬基，现任天津茱莉亚学院管弦乐表演专业总监、天津茱莉亚学院管弦乐团驻团指挥，同时担任北卡罗莱纳州布里瓦特音乐中心驻场指挥以及香港和声艺术总监。

2015至2022年，林敬基任查尔斯顿交响乐团的音乐总监，并于2017年至2022年，担任伊利诺伊州交响乐团的音乐总监。此前，他还担

林敬基，现任天津茱莉亚学院管弦乐表演专业总监、天津茱莉亚学院管弦乐团驻团指挥，同时担任北卡罗莱纳州布里瓦特音乐中心驻场指挥以及香港和声艺术总监。

2015至2022年，林敬基任查尔斯顿交响乐团的音乐总监，并于2017年至2022年，担任伊利诺伊州交响乐团的音乐总监。此前，他还担任过巴尔的摩交响乐团教学项目的副指挥、辛辛那提交响乐团的助理指挥和香港室内乐团的首席指挥。

2011年，林敬基荣获孟菲斯国际指挥大赛的冠军，并于2009年在美国交响乐团联盟举办的华尔特指挥预演中指挥纳什维尔交响乐团。2008年，他与另外三位指挥被莱昂纳多·斯拉特金选中，在美国肯尼迪中心指挥美国国家交响乐团，这是他在美国的正式首演。近年间，他还曾指挥辛辛那提交响乐团、辛辛那提流行管弦乐团和巴尔的摩、底特律、布法罗、孟菲斯、夏威夷、布里瓦德、莫里迪恩等地的交响乐团，以及香港小交响乐团、香港管弦乐团、韩国城南市立交响乐团、贵阳交响乐团和台北市立交响乐团等。

在歌剧方面，他曾为布里瓦特音乐中心珍尼克歌剧院的多个制作执棒，并在辛辛那提歌剧院、巴尔的摩抒情歌剧院和卡斯尔顿音乐节担任助理指挥。近年来，他在美国斯波莱托艺术节、纽约林肯中心艺术节以及多伦多光影艺术节指挥过多部歌剧作品，广受赞誉。2010年，他在皮博迪音乐学院指挥马斯奈的《曼侬》，被《巴尔的摩太阳报》评为华盛顿及巴尔的摩区十大古典音乐节目。

林敬基曾于美国皮博迪音乐学院跟随古斯塔夫·迈尔（Gustav Meier）和马坎德·塔卡（Markand Thakar）学习指挥、于阿斯本的美国指挥学院随跟随大卫·津曼（DavidZinman）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（LeonardSlatkin）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。

乐团简介

The Tianjin Juilliard Orchestra presents up to ten concerts each season, performing a diverse repertoire ranging from baroque to contemporary orchestral works, as well as pieces incorporating traditional Chinese instruments. Resident faculty and visiting artists lead discussions, coach sectionals, and play side-by-side with students in rehearsals and performances. In addition to concerts led by the resident conductor, the orchestra also works with renowned guest conductors.

Violin
Yawen Zhou, *Concertmaster*
Wanting Yu, *Principal*
Simon Luke Brown
Mary Palencia Brito
Ho Chung Chan
Huan Ci*
Gum Seng Aung Du
Boyang Geng
Shuqi Jiang
Jieru Li*
Linfeng Li
Shuangjiang Liang
Yan Liang*
Jiawen Lin
Yanpei Liu+
Mingyuan Ma
Zicheng Meng
Polina Skliarova
Ruisheng Wang
Ruoyun Wang*
Lingqun Yang+
Lingxi Zhao*
Yunwen Zhao
Liu Zhang*
Ke Zhu*

Viola
Mira Vaughn, *Principal*
Michael Chong
Zhangjuan Liu*
Yeeun Song
Guangyu Shan
Haowen Sun
Rui Xu
Wenxin Zhao*
Haoran Zhang+

Cello
Eddie He, *Co-Principal*
Zheyuan Yang, *Co-Principal*
Ya-Ti Chang
Ze Yun Guo
Xiaoxi He
Anna Fromson-Ho
Gyua Kim
Brian Lee
Hongwenqing Luo
Sam Tao

Bass
Yuyao Ji, *Principal*
Liyang Fan°
Peem Jirathanatorn
Yingtong Liu
Xiaoyu Lu
Katharine Shang
Yi Wu
Fan Yang

Flute
Luqing Bai
Gergely Ittzes^
Xubo Liu
Yi Luo
Yucheng Zhang
Zirui Zhang°

Oboe
Ruotong Fan
Mingjia Liu^
Yangkun Lv
Apollo Parish Mitchell

Clarinet
Yangming Cao
Bingzhi Wang
Zhijie Wang°
Jiafan Yi°
Xiangyu Zhou^

Bassoon
Yanchen Guo°
Akio Koyama^
Mingze Li°
Takao Sukegawa
Xingzhi Yang

Horn
Chang Chou Han^
Yung-Shan Hsieh
Yan Liang Lee
Zuoxuan Li
Amir Sharipov
Yi-Fang Tsai
Boxuan Zhang
Zhiyang Zhou

Trumpet
Narat Klimthong°
Hui Ping Lau
Supamongkol Naw
Zhiyang Xia

Trombone
Watthikorn Dipprakon°
Ryuto Hibino
Jinglun Lau
Junxing Song
Yuehan Zhu

Tuba
Uvahraaj Anbarasan

Timpani & Percussion
Zitai Feng°
Thananan Rochanakit
Yuze Wu
Wenrui Xie

Harp
Zhia Chee Chong
Yuan Lu

* : Guest Player
° : Continuing Education
+ : TJCM Student
^ : Resident Faculty
Arranged in alphabetical order

Meet the Orchestra

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乐队声部排练，并与他们一同练习和演出。在驻团指挥带领的音乐会之外乐团还与著名的客座指挥合作。

小提琴
周雅雯，*乐队首席*
庾婉婷，*声部首席*
Simon Luke Brown
Mary Palencia Brito
Gum Seng Aung Du
Polina Skliarova
陳昊中
慈欢*
耿博阳
江书奇
李洁茹*
李临风
梁双江
梁艳*
林珈雯
刘炎培+
马铭远
孟子成
王瑞升
王若赟*
杨羚群+
赵苓希*
赵蕴文
张柳*
朱可*

中提琴
Mira Vaughn，*声部首席*
刘章卷*
宋叡恩
单广玉
孙浩文
徐瑞
赵雯馨*
张浩然+
庄威豪

大提琴
何迪，*联合声部首席*
杨哲远，*联合声部首席*
Brian Lee
Anna Fromson-Ho
郭沂潼
贺晓曦
金奎雅
罗洪文卿
陶庆恩陆
张雅迪

低音提琴
纪宇遥，*声部首席*
Peem Jirathanatorn
范立洋°
刘映彤
鲁笑语
尚馥兴
吴奕
杨帆

长笛
白璐晴
刘旭博
罗亿
盖尔盖伊·伊采什^
张雨珵
张梓瑞°

双簧管
Apollo Parish Mitchell
刘明嘉^
范若彤
吕阳坤

单簧管
曹扬铭
王炳植
王郅杰°
易嘉帆°
周相宇^

巴松管
Akio Koyama^
郭晏琛°
李明泽°
祐川嵩雄
杨星之

圆号
Amir Sharipov
蔡宜芳
韩小光^
李彦樑
李祚轩
谢咏珊
张柏轩
周智阳

小号
Narat Klimthong°
Supamongkol Naw
刘卉平
夏志洋

长号
Watthikorn Dipprakon°
刘经伦
日比野 龍人
宋俊兴
朱岳涵

大号
Uvahraaj Anbarasan

定音鼓和打击乐
Thananan Rochanakit
冯梓泰°
吴雨泽
谢汶睿

竖琴
鲁媛
张家齐

*：客座演奏家
°：继续教育
+：天津音乐学院学生
^：常驻教师

按照姓氏拼音/西方姓氏
首字母顺序进行排列

致谢

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List sorted in alphabetical order by surname
名单按英文姓氏首字母排序

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