



Tianjin Juilliard Presents

**Festival Connect 2025**

**Edgard Varèse and His Legacy**

**2025汇聚音乐节：埃德加·瓦雷兹及其传承**

January 10 -19

1月10日至19日

TianjinJuilliard

天津茱莉亚学院

# Welcome Message

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Welcome to the fourth Festival Connect—a dynamic celebration of musical evolution, cultural dialogue, and the transformative legacy of Edgard Varèse.

It is my great pleasure to welcome you to this year's Festival Connect, where we come together to explore the timeless power of music to transcend boundaries, generations, and ideas. Rooted in the mission of Tianjin Juilliard and bridging cultures through the art of music, this festival is far more than a series of concerts. It is a thoughtfully curated journey that unpacks the threads of inspiration and innovation connecting composers across time, geography, and tradition.

This year, we turn our focus to the revolutionary contributions of Edgard Varèse, a pioneer who redefined the possibilities of music. Through our exploration of Varèse's works, we reflect on the profound influence of his predecessors, such as Claude Debussy, who laid the groundwork for his innovations. At the same time, we celebrate Varèse's lasting legacy, particularly his role in inspiring future generations, including the distinguished Chou Wen-Chung, who carried forward his visionary ideas into new artistic realms.

Festival Connect 2025 exemplifies the theme of bridging cultures through music by bringing together talents from across the globe. This year, we are proud to welcome students and faculty from the Taipei University of the Arts (TNUA), Korea National University of Arts (KNUA), and the Yong Siew Toh Conservatory of Music (YST). Together with Tianjin Juilliard students, these remarkable musicians will collaborate on landmark performances, including Varèse's groundbreaking *Ionisation* and Chou Wen-Chung's *Echoes from the Gorge*. These works will also feature the combined expertise of the percussion faculty from all four institutions, showcasing a unique spirit of international collaboration.

Additionally, we honor Chou Wen-Chung's deep connection to Chinese musical traditions by featuring distinguished guest instrumentalists on *Eternal Pine*, one of the composer's final compositions. This work, which blends traditional Chinese instruments with Chou's innovative compositional voice, is a poignant testament to the enduring dialogue between East and West, a dialogue that lies at the heart of Festival Connect.

As you engage with the performances, discussions, and educational offerings, we invite you to reflect on the bold innovations of Varèse and Chou Wen-Chung, the profound legacy of Debussy, and the vibrant connections forged through cultural exchange.

May this festival be a source of discovery, reflection, and celebration. Thank you for joining us in this extraordinary exploration of the artistry that binds us across time and cultures.

Welcome to Festival Connect—let the journey begin!

**Wei He**

CEO & Artistic Director

# 欢迎辞

欢迎各位莅临第四届“汇聚音乐节”——这是一场充满活力的庆典，将聚焦音乐演变、文化对话和埃德加·瓦雷兹 (Edgard Varèse) 对后世音乐创作产生的变革性影响。

非常高兴欢迎您参加今年的汇聚音乐节，我们在此欢聚一堂，探讨音乐跨越边界、世代与思想的隽永力量。汇聚音乐节植根于天津茱莉亚学院的使命，通过音乐艺术架起文化交流的桥梁；它不仅仅是一系列音乐会，更是一段精心策划的旅程，解构连接不同时代、地域与传统风格作曲家的灵感与创新脉络。

今年，我们将聚焦埃德加·瓦雷兹的革命性贡献，这位先锋作曲家重新定义了音乐的可能性。我们能从对瓦雷兹作品的探索中窥见其前辈的深远影响，比如克洛德·德彪西 (Claude Debussy) 为其创新意识所奠定的基础。此外，我们还将致意瓦雷兹历久弥新的音乐传承，尤其是他对后世音乐家的启发——杰出作曲家周文中便是一个例子，他将瓦雷兹的远见卓识带入新的艺术领域。

2025年汇聚音乐节通过汇聚全球才俊，彰显“用音乐架起文化桥梁”的主题。今年，我们很荣幸邀请到了来自台北艺术大学、韩国艺术综合大学和杨秀桃音乐学院的师生，这群杰出的音乐家们将携手天津茱莉亚学院学生，登台献上重要表演，演出作品包括瓦雷兹的开创之作《电离》和周文中的《谷应》。这些作品将体现四所院校打击乐团队的专业水平，展现独特的国际合作精神。

此外，我们还将邀请杰出的客座艺术家演奏周文中的遗作之一《丝竹苍松》，致敬这位作曲家与中国音乐传统的深厚渊源。这部作品融合了传统中国乐器与周文中的创新作曲风格，是东西方之间持久对话的有力见证，而这种对话恰恰是汇聚音乐节的灵魂所在。

在参与演出、讨论和学习活动期间，我们邀您回顾瓦雷兹与周文中的大胆创新、德彪西作品对后世的深远影响以及文化交流铸就的活跃联系。

衷心祝愿此次活动能促进探索、发人深省并带来欢乐。感谢您与我们一同踏上这段超凡的艺术探索之旅，体会跨越时间和文化背景凝结你我的艺术魅力。

欢迎参加汇聚音乐节。让我们开启这段旅程！

何为

首席执行官兼艺术总监

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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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# Edgard Varèse and His Legacy

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Festival Connect 2025 celebrates the transformative power of music to bridge cultures, connect generations, and spark innovative ideas. This year, we shine a spotlight on three extraordinary composers whose works embody the spirit of innovation and interconnectedness: Edgar Varèse (1883-1965), Claude Debussy (1862-1918), and Chou Wen-Chung (1923-2019). Through their music, we explore how these visionaries reshaped the musical landscape, building bridges between tradition and modernity, East and West, sound and silence.

Edgar Varèse, often heralded as the “Father of Electronic Music,” stands at the center of this year’s festival. A trailblazer of the 20th century, his revolutionary approach to composition expanded the boundaries of musical expression. From the rhythmic intricacy of *Ionisation* to the textural audacity of *Déserts*, Varèse sought to redefine as organized sound the very concept of music.

Varèse’s visionary ideas laid the groundwork for his protégé, Chou Wen-Chung, a composer who bridged the traditions of East and West with penetrating scholarly insight. Works like *Echoes from the Gorge* and *Eternal Pine* highlight Chou’s deep understanding of both Western compositional techniques and the rich traditions of Chinese music, creating a dialogue between cultures that is both timeless and urgently relevant.

This year’s festival features four captivating performances. The opening concert presents a kaleidoscope of sound and influence, featuring Varèse’s *Ionisation*, *Octandre*, and *Density 21.5*, Chou Wen-Chung’s *Echoes from the Gorge* and *Eternal Pine*, and Debussy’s luminous *Danse sacrée et Danse profane*.

Two chamber concerts delve deeper into the tapestry of musical connections, showcasing other works reflecting cultural exchange, including Chou Wen-Chung’s *Seven Poems from T’ang Dynasty* and a newly commissioned work by Niccolo Athens, *Songs of Homesickness*.

The closing concert brings the festival to a powerful conclusion with Chou Wen-Chung’s poignant *All in the Spring Wind*, Varèse’s evocative *Déserts*, and Debussy’s iconic *La mer*. Together, these works encapsulate the festival’s theme of musical evolution, cultural resonance, and creative connection.

Festival Connect 2025 invites you to embark on this extraordinary journey of discovery and reflection. May this celebration of musical diversity inspire and connect us as we honor the enduring legacies of Varèse, Debussy, and Chou Wen-Chung.

**I Shyan Tang**

Senior Artistic Administrator

# 埃德加·瓦雷兹及其传承

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2025年汇聚音乐节庆祝音乐连接不同文化、世代与思想的变革力量。今年，我们聚焦三位杰出作曲家，其作品充分体现了创新互联的精神。他们就是埃德加·瓦雷兹（1883-1965）、克洛德·德彪西（1862-1918）和周文中（1923-2019）。通过他们的音乐，我们将探索这些远见者对音乐格局的重塑，以及他们如何在传统与现代、东方与西方、有声与无声之间架起桥梁。

被誉为“电子音乐之父”的埃德加·瓦雷兹是本届音乐节的中心人物。作为20世纪的先锋创作者，他的革命性作曲方法拓展了音乐表达的边界。从《电离》的复杂节奏，到《沙漠》的肆意织体，瓦雷兹尝试重新定义音乐的概念，将其视为一种有组织的声音。

瓦雷兹的远见卓识为其弟子周文中奠定了基础——这位通过深刻学术洞察力链接东西方传统的作曲家用《谷应》和《丝竹苍松》这样的作品展现了对西方作曲技巧和中国音乐悠久传统的深刻理解，为文化对话筑就桥梁，这种对话既在当时具有重要意义，也能跨越历史长河永存。

本届音乐节将为各位带来四场引人入胜的表演。开幕音乐会将开启丰富多彩、名家荟萃的音乐体验，包括瓦雷兹的《电离》《八蕊花》和《密度21.5》，周文中的《谷应》和《丝竹苍松》，以及德彪西名作《神圣与世俗的舞蹈》。

两场室内乐音乐会则会深入挖掘互相交织的音乐联系，演绎其他反映文化交流的作品，如周文中《唐诗七首》和尼科洛·安森受委约的新作《思乡之歌》。

闭幕音乐会将在周文中触动情肠的《花月正春风》、瓦雷兹引人入胜的《沙漠》和德彪西的标志性作品《大海》之中圆满落下帷幕。这些作品均彰显了本届音乐节的主题，即音乐演变、文化共鸣和创作纽带。

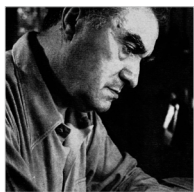
2025年汇聚音乐节邀您踏上这段非凡的探索与回顾之旅。希望这场充满音乐多样性的盛会能让我们在致意瓦雷兹、德彪西和周文中不朽名作的同时受到灵感启迪，并促进彼此之间的联结。

**唐伊嫫**

高级艺术行政主任

# Composer Spotlight

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Edgar Varèse

Edgar Varèse (1883–1965) was a French-American composer whose radical reimagining of music earned him the title “Father of Electronic Music.” Renowned for his pioneering exploration of sound and form, Varèse’s works challenged conventional boundaries and laid the groundwork for 20th-century avant-garde music. Born in Paris and raised in Burgundy, Varèse displayed an early fascination with music and science. He studied composition at the Schola Cantorum and later at the Paris Conservatoire under Charles Widor and Vincent d’Indy.

In 1915, Varèse emigrated to the United States, where his artistic philosophy flourished in the dynamic, experimental atmosphere of New York City. Rejecting Romanticism, Varèse envisioned music as “organized sound,” emphasizing timbre, rhythm, and spatial dynamics. His compositions incorporated novel instruments and techniques, reflecting a fascination with science and technology. Groundbreaking works such as *Ionisation* (1931), one of the first pieces written entirely for percussion, and *Déserts* (1954), which blended acoustic and electronic sounds, were emblematic of this forward-thinking approach.

Beyond his compositional innovations, Varèse profoundly impacted the musical world through his teaching. Among his most celebrated protégés was Chou Wen-Chung (1923–2019), a Chinese-American composer who became one of Varèse’s closest collaborators and artistic heirs. Chou’s music reflects Varèse’s

experimental ethos while integrating the subtle traditions of Chinese music. Works like Chou’s *Echoes from the Gorge* and *Eternal Pine* demonstrate how Varèse’s influence extended across cultures and generations, part of the transformation of contemporary composition into a truly global phenomenon.

The thread connecting Varèse, Debussy, and Chou Wen-Chung is one of both innovation and continuity. Debussy provided a foundation for later modernist exploration; Varèse expanded those principles into a radical redefinition of music’s boundaries; and Chou carried forward Varèse’s ethos into new cultural dimensions. Together, they represent a lineage of creativity that transcends borders, bridging historical traditions with bold visions of the future.

埃德加·瓦雷兹 (1883–1965) 是一位法国裔美籍作曲家，他对音乐的彻底重构令他获得了“电子音乐之父”的称号。瓦雷兹以其对声音与曲式的开创性探索而闻名，其作品挑战传统界限，为20世纪先锋音乐奠定了基础。瓦雷兹出生于巴黎并在勃艮第长大，自幼便对音乐和科学表现出浓厚兴趣。他曾在圣卡坦音乐学院学习作曲，后进入恩格拉·康朵涵音乐学院深造，师从夏尔-马里·维多尔和樊尚·丹第。

1915年，瓦雷兹移民到美国，其艺术理念在纽约市生机勃勃和充满实验性的氛围中得以蓬勃发展。瓦雷兹拒绝浪漫主义，将音乐视为“有组织的声音”，强调音色、节奏和空间动态。他在作品中融入了新颖的乐器和技法，反映出他对科学和技术的着迷。其具有开创性的作品，如《电离》(1931)——完全为打击乐而作的最早的作品之一，以及融合了乐器原声与电子音效的《沙漠》(1954)，均充分体现了这种前瞻性的创作思维。

除了作曲上的创新外，瓦雷兹还通过教学对音乐界产生了深远影响。其弟子中最为著名的是美籍华裔作曲家周文中 (1923–2019)，也是他最亲密的合作者和艺术继承人之一。



## 聚焦作曲家

周文中的音乐中既有瓦雷兹的实验精神，亦巧妙融入了中国音乐传统元素。他用《谷应》和《丝竹苍松》等作品展示了瓦雷兹是如何跨越不同文化背景和时代留下影响的——这也是当代作曲转变为一种真正全球现象的一个进程。

瓦雷兹、德彪西和周文之间的纽带既是创新，也是延续。德彪西为后来的现代主义探索奠定了基础，瓦雷兹将这些理念拓展为对音乐边界的彻底重构，而周文中则在新的文化维度上继承了瓦雷斯的精神。他们呈现了创意的一脉相传——跨越国界，链接历史传统与大胆展望。



Claude Debussy

Claude Debussy (1862–1918) was a composer whose innovations reshaped the musical landscape of the 20th century, earning him recognition as a father of musical modernism. Born in Saint-Germain-en-Laye, France, Debussy entered the Paris Conservatoire at the age of 11, demonstrating remarkable talent and a flair for rebellion against the rigid traditions of Western classical music. His early studies emphasized form and counterpoint, yet Debussy's artistic curiosity led him to explore unorthodox harmonic structures, unconventional scales, and the evocative power of orchestral color. His exposure to Javanese gamelan music at the 1889 Paris Exposition deeply influenced his compositional voice, igniting a lifelong fascination with non-Western traditions and inspiring works that defied Germanic musical dominance.

Debussy's mature works embrace ambiguity and subtle nuance. His use of whole-tone scales, unresolved harmonies, and innovative orchestral combinations created a sound that was at once delicate and radical, earning him the label of "Impressionist," though he personally rejected the term. He identified more strongly with Symbolist poetry and painting, aligning his music with artistic movements that valued suggestion and mystery over explicit representation. His emphasis on mood and timbre over traditional harmonic progression inspired composers across Europe and beyond, marking a pivotal shift in the development of modern music.

Debussy's final years were marked by ill health and the turmoil of World War I, yet his creativity persisted, yielding late works in a terse new style such as the Sonata for Flute, Viola, and Harp and the Études for piano. After his death in 1918, Debussy's musical legacy endured, a transformative force in music. He paved the way for the 20th-century's most daring composers, challenging them to rethink the possibilities of sound and structure. By expanding the expressive potential of music and bridging European traditions with global influences, Claude Debussy became a singular figure in the evolution of Western music, inspiring generations of artists to push boundaries and redefine the art of composition.

作曲家克洛德·德彪西 (1862–1918) 的创新改变了20世纪的音乐格局，故被誉为“现代主义音乐之父”。德彪西出生于法国圣日耳曼昂莱，11岁时进入巴黎音乐学院，展现出非凡天赋和不愿遵循西方古典音乐老朽传统的倾向。他早期学习的知识集中于传统曲式和复调，但德彪西的艺术追求使得他探索起了不寻常的和声、非传统音阶以及管弦乐器音色引发的联觉作用。他在1889年巴黎世博会上接触到了爪哇甘美兰音乐，这深深影响了他的作曲风格，就此开启了他长达一生的对非西方传统音乐的热爱，还

# Composer Spotlight

激发他创作了与德奥传统音乐截然不同的作品。

德彪西成熟时期的作品带有不确定性和各种微妙细节。他运用全音阶、未解决的和声以及创新的乐器组合，创造出一种既精致又激进的声音，因此被视作印象派人物，但他本人并不接受这个标签。他更认同象征主义诗歌和绘画，将自己的音乐与重视暗示与神秘性而非明确表现的艺术运动联系在一起。相较于启发了欧洲及其他地区作曲家的传统和声进行，他更强调气氛营造和音色表现，这也标志着现代音乐发展迎来重要转折点。

德彪西晚年健康状况不佳，还经历了一战期间的动荡，但其创造力依然不减，晚期创作了一些风格简洁的新作，如《长笛、中提琴和竖琴奏鸣曲》和一首钢琴的《练习曲》。1918年，德彪西逝世，此后其音乐遗产得到延续，为音乐界带来变革。他为20世纪那些大胆无畏的作曲家们铺平了道路，为他们树立挑战，重新思考声音和结构的可能性。克洛德·德彪西拓展了音乐的表现潜力，将欧洲传统与全球影响融为一体，成为西方音乐发展史上独一无二的人物，激励着一代又一代艺术家不断突破界限，重新定义作曲艺术。



Chou Wen-Chung

“As an artist I find the ancient Chinese tradition of *wenren* (men of the arts) irresistible. It regards composing or any other creative medium as an integral part of the arts — the ultimate expression of the oneness between the human spirit and nature. In *qinju* (music for the zither), as in *caoshu* (cursive calligraphy), dotting lines, accentuating turns, fluctuating density and

modulating texture join to reveal mind in equilibrium — in knowledge, discipline, aspirations, and intuition.”

— Chou Wen-Chung (*from Sights & Sounds: Remembrances, 1990*)

Chou Wen-Chung (1923–2019) was a pioneering composer and cultural ambassador whose work merged Eastern and Western musical traditions, earning him a place as one of the most influential Chinese composers of the 20th century. Born in Yantai, Shandong Province, China, Chou showed an early aptitude for the arts, studying calligraphy, poetry, and traditional Chinese music alongside his formal education. He moved to the United States in 1946 to study architecture at Yale University but soon shifted his focus to composition, enrolling at the New England Conservatory and later Columbia University, where he studied with renowned composers such as Otto Luening and Vladimir Ussachevsky.

Chou's career took a decisive turn when he became a protégé of Edgard Varèse, the revolutionary French-American composer known for his radical approach to sound. Varèse's was deeply influential, inspiring Chou to integrate the avant-garde techniques of Western modernism with the philosophical and aesthetic principles of Chinese culture. Chou's quickly established his own distinctive musical voice, marked by a meticulous fusion of Eastern and Western elements.

Chou's music is characterized by its profound sensitivity to timbre, spatial relationships, and the expressive potential of sound. Drawing on his heritage, he often employed traditional Chinese concepts and techniques while adapting Western compositional methods such as serialism and counterpoint. Works like *And the Fallen Petals* (1954) and *Cursive* (1963) demonstrate his mastery in preserving the essence of Chinese aesthetics in contemporary idioms. His compositions

frequently reflect the principles of Chinese calligraphy and painting, where the interplay of emptiness and fullness creates dynamic tension.

Beyond his compositions, Chou was a tireless advocate for cross-cultural exchange and the preservation of Chinese music. As a professor at Columbia University, where he taught from 1964 until his retirement, Chou influenced generations of composers, fostering a deeper understanding of Asian musical traditions in the West. He also served as the founding director of the Center for U.S.-China Arts Exchange, promoting dialogue and collaboration between artists and scholars from both countries.

Chou's contributions to music transcended the boundaries of genre and geography, making him a vital figure in the history of modern composition. His work, which continues to resonate with audiences and musicians worldwide, embodies the harmony of East and West—a testament to the universal power of music to connect cultures and ideas.

“身为一名艺术家，我难以摈弃中国古代传统文人精神。这种理念将作曲或任何其他创作媒介视作艺术不可或缺的一部分，是天人合一境界的终极诠释。不管是‘琴曲’还是‘草书’，都可以通过点线、转折、密度变化和纹理变换，传达出受才学、规训、志向与感受影响下仍能波澜不惊的内心。”

——周文中（选自《视与听：回忆》，1990年）

周文中（1923-2019）是一位开拓性的作曲家和文化大使，其作品融合了东西方音乐传统，使他成为20世纪最有影响力的中国作曲家之一。出生于中国山东省烟台市的周文中在接受正规教育的同时还学习书法、诗歌和中国传统音乐，很早就表现出了艺术天赋。他在1946年移居美国，于耶鲁大学攻读建筑学，但很快就将重点转移到了作曲上，先后进入新英格兰音乐学院和哥伦比亚大学，师从奥

托·吕宁（Otto Luening）和弗拉基米尔·乌萨切夫斯基（Vladimir Ussachevsky）等著名作曲家。

其职业生涯的决定性转折是拜入埃德加·瓦雷兹门下。瓦雷兹的作品影响深远，启发周文中将西方现代主义的前卫技巧与中国文化的充满哲理和美感的理念结合起来。周文中很快便确立了自己独特的音乐风格，即东西方元素的水乳交融。

周文中的音乐以其对音色、空间关系以及声音表现潜力的深刻敏感性而著称。他汲取自身文化积淀，常在采用传统意向和技巧的同时融合西方的作曲方法，如序列主义和复调。《花落知多少》（1954年）和《草书》（1963年）等作品展示了他在当代风格中保留中式美学精髓的至臻技艺。他的作曲常常体现出中国传统书画技巧，于留白、锦簇之间塑造动态张力。

创作之余，周文中还不遗余力地倡导跨文化交流和对中国音乐的保护。作为哥伦比亚大学的教授，他从1964年开始执教直到退休，影响了几代作曲家，加深了西方对亚洲音乐传统的理解。他还创办了美中艺术交流中心并担任主席，促进了两国艺术家和学者之间的对话合作。

周文中的音乐贡献超越了流派和地域的界限，使他成为现代作曲史上的重要人物，他的作品呈现了东西方文化的和谐相融，持续让全世界观众和音乐家产生共鸣——这足以说明，音乐具有的普世力量足以凝聚不同文化和思想。

## Opening Concert

Tianjin Juilliard Ensemble

EDGARD VARÈSE  
(1883-1965)

*Ionisation*, for Thirteen Percussionists

**Yu-Han Chang**<sup>°</sup>

**Yi-Chung Chen**<sup>\*</sup>

**Zitai Feng**<sup>+</sup>

**Gawon Kim**<sup>^</sup>

**Jeremy Ng Chuan Kai**<sup>\*</sup>

**Ji Myeong Kim**<sup>^</sup>

**Jo-Wei Lai**<sup>\*</sup>

**Yi-Hsun Lee**<sup>°</sup>

**Thananan Rochanakit**<sup>+</sup>

**Pei-Ying Shen**<sup>°</sup>

**Wenrui Xie**<sup>+</sup>

**Yuze Wu**<sup>+</sup>

**Yeonghoon Yoon**<sup>^</sup>

**Yiwen Shen**, Conductor

CHOU WEN-CHUNG  
(1923-2019)

*Echoes from the Gorge*, for Percussion Quartet  
(1989)

I. Prelude: Exploring the Modes

II. Raindrops on Bamboo Leaves

III. Echoes from the Gorge

IV. Autumn Pond

V. Clear Moon

VI. Shadows in the Ravine

VII. Old Tree by the Cold Spring

VIII. Sonorous Stones

IX. Droplets Down the Rocks

X. Drifting Clouds

XI. Rolling Pearls

XII. Peaks and Cascades

XIII. Falling Rocks and Flying Spray

**June Hahn**

**Eunhye Kim**<sup>+</sup>

**Joachim Lim**<sup>à</sup>

**Shih-san Wu**<sup>ψ</sup>

**Kin Szeto**, Conductor



VARÈSE

*Octandre*

- I. Assez lent
- II. Très vif et nerveux
- III. Grave-Animé et jubilatoire

**Gergely Ittzés**, Flute

**Mingjia Liu**, Oboe

**Xiangyu Zhou**, Clarinet

**Takao Sukegawa**<sup>\*</sup>, Bassoon

**Han Xiaoguang**, Horn

**Lee Allen**, Trombone

**Sergey Tyuteykin**, Trumpet

**Yuyao Ji**<sup>\*</sup>, Double Bass

**Yiwen Shen**, Conductor

*Intermission*

CHOU

*Eternal Pine*, for Di, Guan, Sheng, Pipa, Zheng, and Gu (2008)

- I. Prelude: Exploring the Modes
- II. Meditation on Eternity, Part I
- III. Ode to the Eternal Pine
- IV. Meditation, Part II
- V. Lofty Peaks, Profound Gorges
- VI. Water Murmuring Over the Rocks
- VII. Codetta: Echoes of the Ode

**Linfeng Fan**<sup>\*</sup>, Di (Chinese Flute)

**Jiali Zhang**<sup>\*</sup>, Guanzi

**Yue Hou**<sup>\*</sup>, Sheng

**Jia Li**<sup>\*</sup>, Pipa

**Ji Qiu**<sup>\*</sup>, Zheng

**Ximu Zhang**<sup>\*</sup>, Gu (Chinese Drum)

**Biao Hu**<sup>\*</sup>, Conductor

VARÈSE

*Density 21.5*, for Solo Flute (1946)

**Gergely Ittzés**, Flute

CLAUDE DEBUSSY  
(1862-1918)

*Danse sacrée et Danse profane*

- I. Danse sacrée
- II. Danse profane

**Li-Ya Huang**, Harp

**Tarn Travers**, Violin

**Yue Qian**, Violin

**Hanna Lee**, Viola

**Yeonjin Kim**, Cello

**Yuyao Ji**<sup>\*</sup>, Double Bass

\* Yong Siew Toh Conservatory of Music Student

° Taipei University of the Arts Student

^ Korea National University of Arts Student

+ Tianjin Juilliard School Graduate Student

ψ Taipei University of the Arts Faculty

± Korea National University of Arts Faculty

à Yong Siew Toh Conservatory of Music Faculty

' Guest Artist

Arranged in alphabetical order

开幕音乐会

天津茱莉亚室内乐团音乐会

埃德加·瓦雷兹  
(1883-1965)

《电离》, 为十三件打击乐器而作  
陳鐘中\*  
冯梓泰+  
黄传凯\*  
金佳璦^  
金池明^  
賴若葳\*  
李苡薰°  
Thananan Rochanakit+  
沈沛穎°  
吴雨泽+  
谢汶睿+  
尹英薰^  
張宇涵°  
沈逸文, 指挥

周文中  
(1923-2019)

《谷应》, 为打击乐四重奏而作 (1989)  
I. 序曲: 调意  
II. 竹叶上的雨滴  
III. 峡谷回声  
IV. 秋潭  
V. 明月  
VI. 山谷中的阴影  
VII. 寒泉边的古树  
VIII. 有声的石头  
IX. 沿岩石落下的水滴  
X. 飘动的云  
XI. 滚动的珍珠  
XII. 山峰与瀑布  
XIII. 落石与飞溅的水花  
韩文卿  
金恩惠±  
林俊揚◇  
吴思珊ψ  
司徒健, 指挥

埃德加·瓦雷兹

- 《八蕊花》  
I. 相当缓慢的  
II. 非常活泼且有激情的  
III. 庄严肃穆 — 活泼欢快且充满喜悦的  
盖尔盖伊·伊采什, 长笛  
刘明嘉, 双簧管  
周相宇, 单簧管  
祐川嵩雄\*, 巴松管  
韩小光, 圆号  
李·艾伦, 长号  
谢尔盖·图特金, 小号  
纪宇遥†, 低音提琴  
沈逸文, 指挥

中场休息

周文中

- 《丝竹苍松》(2008)  
I. 序曲: 调意  
II. 念天地之悠悠I  
III. 诵松  
IV. 念天地之悠悠II  
V. 高峡, 深渊  
VI. 石上流泉  
VII. 论述: 苍松余韵  
范临风', 竹笛  
张佳理', 管子  
侯越', 笙  
李佳', 琵琶  
邱霁', 古筝  
张西木', 鼓  
胡彪', 指挥

埃德加·瓦雷兹

- 《密度21.5》, 为长笛独奏而作(1946)  
盖尔盖伊·伊采什, 长笛

克洛德·德彪西  
(1862-1918)

- 《神圣与世俗的舞蹈》  
I. 神圣之舞  
II. 世俗之舞  
黄立雅, 竖琴  
唐伟恩, 小提琴  
钱悦, 小提琴  
李汉娜, 中提琴  
金竞珍, 大提琴  
纪宇遥†, 低音提琴

\* 杨秀桃音乐学院学生

° 台北艺术大学学生

^ 韩国国立艺术大学学生

+ 天津茱莉亚研究生

ψ 台北艺术大学教师

± 韩国国立艺术大学教师

à 杨秀桃音乐学院教师

' 特邀艺术家

按照姓氏拼音首字母顺序进行排列

## Chamber Music Concert I

LEI LIANG  
(b. 1972)

*Inkscape* (2014)  
Yu-Han Chang<sup>o</sup>, Percussion  
Gawon Kim<sup>^</sup>, Percussion  
Jo-Wei Lai<sup>\*</sup>, Percussion  
Yuze Wu<sup>+</sup>, Percussion  
Anna Zhukova<sup>+</sup>, Piano  
Leyou Wang, Conductor

ZHOU LONG  
(b. 1953)

*Illusion* (2007)  
Yangming Cao<sup>+</sup>, Clarinet  
Qianwen Liu<sup>+</sup>, Violin  
Gyua Kim<sup>+</sup>, Cello  
Anna Zhukova<sup>+</sup>, Piano

CLAUDE DEBUSSY  
(1862-1918)

*Syrinx*, L. 129  
Luqing Bai<sup>+</sup>, Flute

DEBUSSY

*Prélude à l'après-midi d'un faune*, L. 86  
(Chamber Music Version)  
Xubo Liu<sup>+</sup>, Flute  
Yangkun Lv<sup>+</sup>, Oboe  
Tiantian Tian<sup>+</sup>, Clarinet in A  
Yung-Shan Hsieh<sup>+</sup>, Horn in F  
Yuan Lu<sup>+</sup>, Harp  
Yawen Zhou<sup>+</sup>, Violin I  
Polina Skliarov<sup>+</sup>, Violin II  
Michael Chong<sup>+</sup>, Viola  
Ze Yun Guo<sup>+</sup>, Cello  
Yuyao Ji<sup>+</sup>, Double Bass  
Kin Szeto, Conductor



ANDRÉ JOLIVET  
(1905-1974)

*Cinq Incantations* (with special effects by István Matuz)

I. Pour accueillir les négociateurs - et que  
l'entrevue soit pacifique

**Zirui Zhang**<sup>\*</sup>, Flute

II. Pour que l'enfant qui va naître soit un fils  
**Yucheng Zhang**<sup>+</sup>, Flute

III. Pour que la moisson soit riche qui naîtra des  
sillons que le laboureur trace

**Yi Luo**<sup>+</sup>, Flute

IV. Pour une communion sereine de l'être avec  
le monde

**Luqing Bai**<sup>+</sup>, Flute

V. Aux funérailles du chef--pour obtenir la  
protection de son âme

**Xubo Liu**<sup>+</sup>, Flute

<sup>^</sup> Korea National University of Arts Student

<sup>\*</sup> Yong Siew Toh Conservatory of Music Student

<sup>°</sup> Taipei University of the Arts Student

<sup>+</sup> Tianjin Juilliard School Graduate Student

<sup>•</sup> Tianjin Juilliard Continuing Education Student

Arranged in alphabetical order

## 室内乐音乐会 I

梁雷  
(b. 1972)

《墨景》(2014)  
金佳媛<sup>^</sup>, 打击乐  
赖若葳<sup>\*</sup>, 打击乐  
吴雨泽<sup>+</sup>, 打击乐  
张宇涵<sup>o</sup>, 打击乐  
Anna Zhukova<sup>+</sup>, 钢琴  
王乐游, 指挥

周龙  
(b. 1953)

《虚境》(2007)  
曹扬铭<sup>+</sup>, 单簧管  
刘茜文<sup>+</sup>, 小提琴  
金奎雅<sup>+</sup>, 大提琴  
Anna Zhukova<sup>+</sup>, 钢琴

克洛德·德彪西  
(1862-1918)

《芦笛》, L. 129  
白璐晴<sup>+</sup>, 长笛

克洛德·德彪西

《牧神午后》序曲, L. 86  
(室内乐版)  
刘旭博<sup>+</sup>, 长笛  
吕阳坤<sup>+</sup>, 双簧管  
田天添<sup>+</sup>, A调单簧管  
谢咏珊<sup>+</sup>, F调圆号  
鲁媛<sup>+</sup>, 竖琴  
周雅雯<sup>+</sup>, 小提琴 I  
Polina Skliarova<sup>+</sup>, 小提琴 II  
庄威豪<sup>+</sup>, 中提琴  
郭沂潼<sup>+</sup>, 大提琴  
纪宇遥<sup>+</sup>, 低音提琴  
司徒健, 指挥

安德烈·若利韦  
(1905-1974)

《五句奇妙的话》(特效: 伊斯特万·马图兹)

I. 欢迎谈判——会议和平进行

张梓瑞<sup>·</sup>, 长笛

II. 即将出生的孩子

张雨琨<sup>+</sup>, 长笛

III. 使丰收从农夫踏过的犁沟中诞生

罗亿<sup>+</sup>, 长笛

IV. 与世界进行宁静的对话

白璐晴<sup>+</sup>, 长笛

V. 在酋长的仪式上——为他守护

刘旭博<sup>+</sup>, 长笛

<sup>^</sup> 韩国国立艺术大学学生

<sup>\*</sup> 杨秀桃音乐学院学生

<sup>°</sup> 台北艺术大学学生

<sup>+</sup> 天津茱莉亚研究生

<sup>·</sup> 天津茱莉亚继续教育学生

按照姓氏拼音首字母顺序进行排列

## Chamber Music Concert II

CHOU WEN-CHUNG  
(1923-2019)

*Seven Poems of the T'ang Dynasty* (1951-1952)

**Weiqin Xu\***, Tenor

**Yi Luo**, Flute / Piccolo

**Apollo Parish Mitchell**, Oboe

**Wenxuan Zhang**, Clarinet

**Mingze Li^**, Bassoon

**Yan Liang Lee**, Horn

**Zhiyang Xia**, Trumpet

**Ryuto Hibino**, Trombone

**Thananan Rochanakit**, Percussion

**Wenrui Xie**, Percussion

**Lyra Liu**, Piano

**Kin Szeto**, Conductor

ALBERT ROUSSEL  
(1869-1937)

*Des fleurs font une broderie...*, Op. 35, No. 1

*Réponse d'une épouse sage*, Op. 35, No. 2

*A un jeune gentilhomme*, Op. 12, No. 1

*Amoureux séparés*, Op. 12, No. 2

**Yana Safonova\***, Soprano

**Polina Charnetskaia**, Piano

ZHOU TIAN  
(b. 1981)

*Reading an Anthology of Chinese Poems of the  
Sung Dynasty, I Pause to Admire the Length and  
Clarity of Their Titles* (2008)

**Simon Luke Brown**, Narrator

**Yucheng Zhang**, Flute

**Mira Vaughn**, Viola

**Zhia Chee Chong**, Harp

NICCOLO ATHENS  
(b. 1988)

*Songs of Homesickness* (2024)  
(World Premiere)

**Weiqin Xu\***, Tenor

**Feng Tianshi\***, Chinese Flute

**QingXin Ensemble**

**Leyou Wang**, Conductor

\* Guest Artist

^ Guest Player

## 室内乐音乐会 II

周文中  
(1923-2019)

《唐诗七首》(1951-1952)  
徐伟钦\*, 男高音  
罗亿, 长笛/短笛  
Apollo Parish Mitchell, 双簧管  
张文轩, 单簧管  
李明泽^, 巴松管  
李彦樑, 圆号  
夏志洋, 小号  
日比野 龍人, 长号  
Thananan Rochanakit, 打击乐  
谢汶睿, 打击乐  
刘子华, 钢琴  
司徒健, 指挥

阿尔贝·鲁塞尔  
(1869-1937)

《花朵刺绣.....》, 作品 35之一  
《智慧妻子的回应》, 作品 35之二  
《致一位年轻的绅士》, 作品 12之一  
《分离的恋人》, 作品 12之二  
Yana Safonova\*, 女高音  
波丽娜·夏奈斯卡亚, 钢琴

周天  
(b. 1981)

《柯林斯读中国诗集》(2008)  
Simon Luke Brown, 讲述者  
张雨琨, 长笛  
Mira Vaughn, 中提琴  
张家齐, 竖琴

尼科洛·安森  
(b. 1988)

《思乡之歌》(2024)  
(世界首演)  
徐伟钦\*, 男高音  
冯天石\*, 笛子  
青心室内乐团  
王乐游, 指挥

\* 特邀艺术家  
^ 客座演奏家

## Closing Concert

Tianjin Juilliard Orchestra

EDGARD VARÈSE  
(1883-1965)

*Déserts* (1950-1954)

*Intermission*

CHOU WEN-CHUNG  
(1923-2019)

*All in the Spring Wind* (1953)

CLAUDE DEBUSSY  
(1862-1918)

*La mer*, L. 109

## 闭幕音乐会

天津茱莉亚管弦乐团音乐会

埃德加·瓦雷兹  
(1883-1965)

《沙漠》(1950-1954)

*中场休息*

周文中  
(1923-2019)

《花月正春风》(1953)

克洛德·德彪西  
(1862-1918)

《大海》L. 109

## Edgar Varèse: From **Arcana** to **Zappa**

David Ludwig, speaker

Though the French/American Edgar Varèse wrote a relatively small body of works, his impact on modern and contemporary music is large, influencing musicians from a wide range of styles and perspectives. In this presentation we will explore the music of Varese and those composers he affected, from the modernist Boulez, to the experimental Cage, to the iconic prog-fusion rocker Frank Zappa.

David Ludwig is Dean and Director of the Music Division, The Juilliard School.

# 讲座

2025年1月16日, 星期四, 12:00 天津茱莉亚陈江和剧场

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## 埃德加·瓦雷兹：从《奥秘》到扎帕

演讲人：大卫·路德维希

尽管法裔美国作曲家埃德加·瓦雷兹所创作的作品数量相对较少，但他对现代及当代音乐产生了重大影响，从众多风格及不同视角影响了诸多音乐家。在本次演讲中，我们将探讨瓦雷兹的音乐以及受其影响的那些作曲家，从现代主义的皮埃尔·布列兹，到实验音乐的约翰·凯奇，再到标志性的前卫融合摇滚音乐人弗兰克·扎帕。

大卫·路德维希是茱莉亚学院音乐部学术院长兼主任

# Program Notes

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Program notes by Dr. Niccolo Athens

## EDGARD VARÈSE AND CHOU WEN-CHUNG

With the exception of one insignificant song, all of Edgard Varèse's early works were lost in a warehouse fire. In retrospect, this was just as well (Boulez claimed it was the composer himself who had done the burning). The mature Varèse was one of twentieth century music's most uncompromising characters, practically reinventing music for himself on his own terms. Although he maintained a lifelong love of Debussy's music, and this may give some clue as to the style of his lost early works (the one surviving song does seem to confirm this supposition), little if any trace of this influence remains on the surface of Varèse's mature work. If it has any direct precedent, it is in the neo-primitivist music of Stravinsky's first period. Long after Stravinsky had moved on (or retreated, depending on your perspective) to Neo-Classicism, Varèse doggedly continued to explore the constructivist elements of this idiom, pushing them to extremes of severity never attempted by his Russian contemporary. The price paid for this unwavering purity of vision was a rocky reception and a limited output: Varèse left behind only about a dozen completed works. Nevertheless, these were enough to establish a truly singular creative identity.

Varèse was the spiritual product of the apex of unrepentant modernist optimism. Even though the surface of his music can be bitingly harsh, a sense of this vital optimism inflects all of his work. Unlike so many composers who followed him in emphasizing audacious originality above all else, Varèse never wavered in the clarity of his intent to realize in vivid detail the wild fruits of his sonic imagination. Even as his music

embraced extremes of abrasive dissonance and timbral freedom, every musical decision remained utterly deliberate. Trial and error, vagueness, indecision, and whimsical experimentation were an anathema to him, having no place in his finished compositions. He once remarked: "my experiments end up in the wastebasket." If music was to be reconceptualized as organized sound and all of its traditional intellectual support systems thrown by the wayside, then the composer's contact with sound itself had to be deepened and renewed as never before. Varèse was attracted to percussion instruments and to electronic music, both media relatively unencumbered by the weight of accumulated tradition.

A deeper kinship with Debussy is thus revealed: Varèse's artistic journey might be understood as a more extreme, hard-edged version of Debussy's attempt to jettison traditional strictures and reapproach the materials of music afresh.

It would have seemed utterly implausible that a young boy growing up in Shandong in the 1920's might have been on an historical collision course with this musical iconoclast. Indeed, many facets of Chou Wen-Chung's career seem amazing in retrospect, not the least of which is his relationship with Varèse. Chou came from an intellectual family and was part of the tail end of a remarkable wave of young Chinese who sought education abroad in the early decades of the twentieth century. Like the older composer Huang Zi, who had first arrived in the United States to study psychology, Chou had originally planned to study a subject other than music. By the time he arrived in America as a young architecture student, Huang Zi had already met his untimely end. Chou's fate, however, was to be very different. By dint



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of his perseverance and passion for music (as well as a bit of good luck) he managed to gradually develop as a composer despite a slow start. After the chaos he had endured and overcome back in China the prospect of switching majors and facing student visa issues must not have seemed particularly daunting.

It was in the culturally vibrant New York of the 1950's that Chou first sought out Varèse for composition lessons. By then, the older composer was nearing the end of his creative activity. He was a passionate but exacting teacher whose instruction could sometimes bear the same blunt force as his music: Chou remembered that he once told him to take his score out back and "piss on it." Chou recognized, however, that this critical attitude stemmed from a place of genuine concern for his students' artistic growth. Varèse imparted both his insistence on originality of conception as well as his painstaking creative process to his most devoted student. Eventually they became the closest of friends. Chou served as Varèse's assistant, working for him as a copyist. After Varèse's death, he was put in charge of his former teacher's musical estate, putting things in order by completing or editing several unpublished works as well as supervising recordings. He even purchased Varèse's house from his widow Louise, continuing to live there until his own death in 2019.

The high modernist attitude that Chou inherited from Varèse led him to reject what he saw as the superficial combination of Chinese melodies with Western harmony that had characterized his earliest works. For Chou, it was imperative to engage with traditional Chinese aesthetics on what he saw as a deeper as conceptual level. His

interest in Chinese culture was, in keeping with his family background, decidedly "high art": he loved calligraphy above all. The obvious musical corollary to this was the tradition surrounding the ancient *guqin*, also an area of deep study for the composer. Chou's unique artistic identity was defined by this confluence of high modernism and the scholarly reserve and discipline of a traditional Chinese *wenren*, after which he consciously modeled himself. He was acutely aware of his own identity, seeing it as his creative mission to revive the Chinese traditions he loved for the modern era.

As a wave of talented young composers began to pour out of China following Reform and Opening in the 1980's, Chou was perfectly situated in his post at Columbia University to become an important mentor, as Varèse had once been for him. He rapidly became a kind of latter-day Nadia Boulanger figure for Chinese composers studying abroad, around which this rich influx of talent began to coalesce. Over the following decades, he became one of the most significant musical pedagogues of the second half of the twentieth century, particularly for Chinese music.

## ***IONISATION***

*Ionisation*, named for the physical process by which molecules gain or lose electrons, is one of several works by Varèse whose quasi-scientific branding imparts to the proceedings an air of techno-futurist optimism. This short work had a great impact as the first important piece in the Western classical tradition for percussion alone (there was at least one precedent – the comparatively primitive second movement of Tchetrepnin's first symphony.) Varèse employed the widest variety of percussion

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instruments then available, sculpting this heterogeneous plethora of sonic resources into a compelling whole. Most arresting are the sirens and lion's roar, crucial for capturing the "curves in sound" that fascinated the composer. The work's dynamic accumulation of energy eventually leads to the sudden birth of sounds of definite pitch, the arrival of which signal the end of the work.

## ***ECHOES FROM THE GORGE***

This piece for percussion ensemble stands clearly in the line of works launched by *lonisation*. It is cast in many short sections, each bearing an evocative poetic title dealing with the natural world. Chou explained that the work was an example of "the preeminent musical form in East Asia, wherein all sections of a composition are elaborations or reductions of one and the same nuclear idea." Each section pursues a recognizably similar course of development culminating in a distinctive flourish. The music's rhythms are based on explorations of different divisions of an unfelt background pulse rather than any traditional metrical structure, and the four players seem mostly to function as a single unit, collectively developing the same material as each section progresses.

## ***OCTANDRE***

This short octet is a representative in miniature of Varèse's most prolific period: his early maturity in America. The anti-Romantic decision to suppress or eliminate the formerly dominant string instruments in the choice of ensemble bears a clear debt to Stravinsky, as do the terse neoprimativist melodic figures that begin the first movement. A short march-like episode gives way to arresting accumulations of bracing dissonance. The second movement features

a chain of sustained notes underpinned by an ever-evolving series of stuttering interjections, while the third movement begins with slow music of alien strangeness and deep loneliness. A short fugue is surprising for being so congruent with the overarching musical argument that otherwise rejects traces of tradition: this hoary musical procedure is recast as just another version of gradual sonic accumulation. The progressive gain in energy intensifies, culminating in a final barbaric yawp.

## ***ETERNAL PINE***

This sextet for Chinese instruments exists in multiple versions that collectively constitute the composer's final work. It consists of seven continuous parts that eschew overly well-defined contrasts. The music is sparse, often consisting of single notes with a great emphasis placed on details of inflection – what Chou saw as the essential core of Chinese music. A sense of rhythmic freedom predominates, as does the "*liu bai*" aesthetic of restraint and minimal means. The guzheng is tuned to a whole tone scale, which interacts with the prevailing pentatonicism in distant echoes of Debussy's shimmering veils of sound.

## ***DENSITY 21.5***

Although this short solo work is an outlier in Varèse's output, it has become a classic of the flute repertoire. In another nod to technofuturism the piece is named for the density of platinum, the material out of which the new flute of its dedicatee was constructed. With the exception of a few key clicks, the work is unusual for Varèse in lacking any percussive effects. Its musical organization is otherwise, however, utterly typical. The piece develops through a series of strictly limited pitch cells, often melodic projections

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of the dissonant intervals so characteristic of the composer's music.

## **DANSE SACRÉE ET DANSE PROFANE**

This work for solo harp and strings was originally composed for the chromatic harp, a newly-developed instrument that never caught on. Regardless, the solo part is well within the capabilities of the standard harp, and it has become a cornerstone of the repertoire for that instrument. Debussy cast his short work as a pair of dances, one "sacred" and one "profane," taking advantage of the harp's antique associations to evoke some forgotten ritual. The first dance evokes a sacred character with an ersatz Gregorian chant, and much of its melodic material is drawn from the pentatonic scale. The central section is livelier, and traverses more colorful harmonic regions, beginning with Debussy's favorite whole-tone scale. A four-note ostinato is present almost throughout, eventually leading gracefully into a reprise of the pentatonic opening theme, this time doubled in the strings. The gently rocking figure that closes the movement leads directly into the second "profane" dance, where it becomes a repeated bass figuration in what is essentially a slow waltz, or perhaps a *gymnopédie*, colored by the bright Lydian mode.

## **DÉSERTS**

*Déserts* was Varèse's last finished instrumental work, completed with the help of the young Chou Wen-Chung. It followed on decades of creative unfulfillment, of grand Scriabinesque visions left unrealized, and is arguably the composer's masterpiece. The title obviously had something to do with time Varèse spent in New Mexico, in the great deserts of the American Southwest.

It went further than this, however, and he explained that he also meant to evoke the deserts of our inner life, "where man is alone in a world of mystery and essential solitude." This is music of frightening purity and integrity of vision, even for Varèse. The musical language is completely his own, any last melodic remnants of Stravinskian neoprimitivism utterly purged. Over the work's opening bars, even notes from the C-major scale are made to sound utterly alien. The piece's most novel element are the three (optional) electronic "interpolations," composed after the fact from recordings of sounds the composer had made around New York. The piece's 1954 premiere in the context of a traditional symphony orchestra concert caused a scandal – Varèse was uncompromising to the end.

## **ALL IN THE SPRING WIND**

Of all Chou's works, this short orchestral piece probably bears the most obvious influence of his teacher's music. The prominent percussion parts are a clear inheritance from Varèse, as are the abrasive 7ths and 9ths that impinge palpably on the pentatonicism that had characterized Chou's earlier works. The piece's structure also bears some imprint of Varèse's influence: the music is largely a-melodic, made up instead of short fragments that develop and accumulate energy before exiting the sonic stage. The peculiar subtitle "rondolet" seems to hint at some relationship to poetic form, as does the work's inscription, a quote from the exiled last emperor of the Southern Tang Dynasty. The composer, however, pointed to Chinese landscape painting as the primary artistic influence.

Li Yu (937-978)

Last night, amid broken dreams,

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I was again in the Imperial City,  
As in the days of old.  
The flowers, the moon,  
All in the spring wind.

## LA MER

The titles of the three “symphonic sketches” that make up *La mer* are no more than the merest poetic suggestion, avoiding the implication of any concrete scenario. Debussy usually presented his works in this way, deliberately setting out to avoid any association with traditional forms on one hand or with overtly programmatic music as practiced in the later 19<sup>th</sup> century on the other. *La mer* is the closest he ever came to composing a symphony, his grandest score. Even so, the pentatonic opening of the first movement, with its gently consonant major seconds, is worlds away from typical symphonic rhetoric. The unorthodox structure that unfolds bears out this initial impression. Any listener trying to follow the outlines of a traditional “sonata allegro” form will be utterly frustrated. Themes are recontextualized in different harmonic environments rather than really developed, and the first movement does not seem to find its main theme or key of D flat major until more than halfway through its duration. The second movement is a kind of soft-edged scherzo full of beguiling shifts of tempo and harmonic color that unfold with apparent spontaneity and freedom. The finale stands in sharp contrast to this whimsy, beginning with a vivid evocation of stormy, windswept seas. As this ferocity exhausts itself, the music is led to an introspective low point that is followed in turn by a passage of exquisite tenderness. Musical energy is gradually regained, eventually culminating in a majestic climax of truly symphonic breadth and grandeur.

曲目介绍由尼克洛·安森博士撰写

## 埃德加·瓦雷兹与周文中

除了一首不太重要的歌曲外，埃德加·瓦雷兹所有早期作品都因一场仓库火灾就此失传。回看这段历史，这似乎是最恰当的安排（皮埃尔·布列兹怀疑是瓦雷兹本人舍弃了自己的作品）。处于创作成熟期的瓦雷兹是20世纪音乐界强硬不屈的人物之一，他几乎是按照自己的方式在重新创造音乐。他一生都热爱着德彪西的音乐，那些遗失的早期作品可能运用了类似的风格（保留下来的那首曲子似乎也证实了这一假设）。不过，从表面上看，德彪西的影响在他成熟时期的作品里几乎难觅踪迹。如果瓦雷兹的成熟作品有任何直接影响来源的话，那就是伊戈尔·斯特拉文斯基早期的新原始主义音乐。在斯特拉文斯基向新古典主义迈进（或在有些人眼里是一种退缩）之后的很长一段时间里，瓦雷兹都在坚持不懈地探索新原始主义中的建构主义元素，他的极致钻研是斯特拉文斯基都从未达到过的程度。然而，他为这种坚定不移的纯粹愿景也付出了代价，作品反响平平且产出量很低：瓦雷兹只留下了十几部已完成的作品。尽管如此，这些也足以为他建立起一个独特的创作身份。

瓦雷兹精神的背后，是那时的现代主义者秉承着乐观信念无怨无悔探索的胜景。他的音乐初听时尖锐刺耳，但其所有作品都洋溢着乐观的生命力。瓦雷兹不像许多后继者那样把大胆的原创性置于一切之上，而是目标清晰，坚定不移地想要把脑中对声音的狂想付诸现实。即使他的音乐极度追求刺耳的不协和音于音色自由，但每一个音乐决定都是经过深思熟虑的。反复试验、模棱两可、优柔寡断和异想天开的实验对他而言是不可容忍的，他的完成作品中也完全没有涉及到这些。他曾说：“我的实验最终被扔进了废纸篓”。如果要重塑音乐概念为“有组织的声音”，并将所有传统上的音乐知识框架抛之脑后，那作曲

## 曲目介绍

家与声音本身的接触就必须比以往更深入、更新颖。瓦雷兹对打击乐器和电子音乐情有独钟，它们相对不受音乐传统束缚。

由此可见，他与德彪西之间还有一层更为深厚的联系：瓦雷兹的艺术旅程或许可以被理解为德彪西试图抛弃传统束缚并重新接触音乐材料的一种更为极端、棱角分明的做法。

一位在1920年代的山东长大的少年与这位音乐巨匠之间产生了历史碰撞，这听起来似乎有些不可思议。诚然，回顾周文中的职业生涯，许多方面都令人惊叹，尤其是他与瓦雷兹的关系。周文中出身于一个知识分子家庭，是二十世纪初期的几十年里最后一批留洋求学的中国青年之一。与原计划赴美学习心理学的作曲家前辈黄自类似，周文中一开始也是打算学习其他科目的。当他作为一名年轻的建筑系学生来到美国时，黄自已经英年早逝。然而，周文中的命运却截然不同。尽管起步缓慢，但他凭借自己的毅力和对音乐的热情（以及一些好运气），逐渐成长成为一名作曲家。在熬过一段非常艰难的日子之后，转专业和学生签证问题对他来说似乎也没那么艰难了。

20世纪50年代，周文中在充满文化活力的纽约首次找到瓦雷兹学习作曲。那时，这位年长作曲家的创作活动已接近尾声。瓦雷兹是一位热情洋溢但要求严格的教师，他的课堂风格有时就如同他的音乐一样粗粝生硬：据周文中回忆，瓦雷兹有一次曾叫他把谱子拿回去“接尿算了”，但他意识到这种严苛其实源于瓦雷兹对学生艺术成长的真切关注。瓦雷兹将他对于构思独创性和艰苦创作过程的坚持都传授给了他最忠实的学生。最终，他们成了最亲密的朋友。周文中担任瓦雷兹的助理，为他做誊抄工作。瓦雷兹去世后，他负责整理老师留下的音乐遗产，完成或编辑了多部未发表的作品，并监督录音工作，确保一切井然有序。他甚至从瓦雷兹遗孀路易丝手中买下了瓦雷兹的房子，一直住到2019年与世长辞。

周文中从瓦雷兹那里继承的高度现代主义态度使他摒弃了他眼中那种对中国旋律与西方和声的肤浅融合，而这正是他早期作品的特点。对周文中来说，当务之急是在他认为更深层次的概念层面上与中国传统美学接轨。受其背景的影响，他对中国文化的志趣无疑是“阳春白雪”的，这其中书法又是他的最爱。与此相呼应的显然是古琴的传统，这也是作曲家深入研究的领域。周文中独特的艺术身份是由现代主义与中国传统文人的书卷气和严谨的治学态度共同决定的，他也有意识地以中国传统文人为榜样。他敏锐地意识到自己的身份，认为在其所处时代复兴他所热爱的中国传统是此生的使命。

20世纪80年代改革开放后，中国开始涌现出一批才华横溢的年轻作曲家，而周文中在哥伦比亚大学的职位正好可以为他们指点迷津——正如瓦雷兹为他所做的那样。如同音乐家娜迪亚·布朗热一样，他迅速成为了许多留洋海外的中国作曲家的老师，门下无数才华横溢之辈群星闪耀。在随后的几十年里，他成为二十世纪下半叶最重要的音乐教育家之一，尤其是在中国音乐方面。

### 《电离》

“电离”这个词指分子获得或失去电子的物理过程，这种带着科技感的命名给整个曲目带来了一种科技未来主义者的乐观信念。这是一部短小精悍的作品，在西方古典传统音乐专为打击乐单独创作作品中意义重大，对后世产生了巨大影响（尽管早有先例，例如俄罗斯作曲家亚历山大·齐尔品《第一交响曲》中相对原始粗糙的第二乐章）。瓦雷兹使用了当时他能找到的最多种类的打击乐器，将各种各样的声音资源汇聚塑造造成一个引人入胜的整体。其中当属警报器和狮子的吼叫声最为惊艳，这对于捕捉令作曲家着迷的“声音曲线”至关重要。作品中的能量持续累积着，最终汇集成一串固定音高的打击音，整个曲目随

# 曲目介绍

即步入尾声。

## 《谷应》——为打击乐四重奏而作

这首打击乐合奏作品显然与《电离》所开创的风格一脉相承。它分为许多部分，每个部分都有一个令人回味的、与自然有关的诗歌标题。周文中解释说，这部作品是“东亚杰出曲式的典范，其中所有部分都是对同一核心思想的阐释或还原。”每个部分都有一个明显相似的展开过程，最终形成别具一格的精彩呈现。这部作品的节奏并不依赖任何传统的节拍结构，而是基于难以察觉的背景中鼓点多种多样的持续探索；四位演奏者仿佛融为一体，随着各个部分的推进将同一素材演绎的淋漓尽致。

## 《八蕊花》

这部短小的八重奏作品代表了瓦雷兹创作的高峰期，也正是他在美国的早期成熟阶段。他在作品中决心践行反浪漫主义，抑制或消除曾经占据主导地位的弦乐器——这明显是受到了斯特拉文斯基的影响，第一乐章开头那段简短的新原始主义旋律也是如此。一段短小的进行曲式插曲之后，出现了引人入胜的不协和音叠加。第二乐章则展现了一串持续的音符，伴随着不断变化的重复式插入声；第三乐章以异样的缓慢音乐开场，传递出怪异的陌生感和深沉的孤独感。其中的短小赋格令人称奇，因为它与整体否定传统痕迹的音乐主题如此契合：常用的音乐程序被重新演绎，此法则则另一种增强声音厚度的递进技巧。曲调中的能量愈演愈烈，最后化作野兽般的嚎叫。

## 《丝竹苍松》

这首由中国乐器演奏的六重奏有多个版本，这些版本共同构成了作曲家的最终作品。它由七个连续的部分组成，避免了过于明确的对比感。音乐节奏稀疏，通常由单个音符组成，非常注重音调的细节——周文中认为这是中

国音乐的精髓所在。节奏的自由感占主导地位，又有“留白”美学的克制和极简技巧点缀其间。古筝采用全音阶，与传统的五声音阶相互影响，与德彪西般波光粼粼的声之帷幕遥相呼应。

## 《密度21.5》

这部短小的独奏作品在瓦雷兹的创作中属于特例，但它已成为长笛经典曲目。该作品的名字来源于铂金的密度，这也是为了演奏该曲目而新打造的长笛的材质，体现了科技未来主义理念。除了几声琴键敲击声外，瓦雷兹的这部作品没有任何打击乐效果，这在瓦雷兹的作品中并不多见。不过，它的音乐组织结构在其他方面也非常典型。作品通过一系列严格限制的音高单元发展，常常表现出作曲家音乐中极具特征的不协和音程的旋律投射。

## 《神圣与世俗的舞蹈》

这部独奏竖琴和弦乐作品最初是为一种当时新开发但没流行起来的半音竖琴创作的。然而，其独奏部分完全符合标准竖琴的演奏能力，因此它已成为该乐器表演的重要曲目。德彪西将他的短篇作品描绘成一对舞蹈：一个是“神圣的”，一个是“世俗的”，利用竖琴的古色古香的音色令人联想到那些早已被遗忘的仪式。第一支舞曲以仿格里高利圣咏调的形式唤起人们对神圣的向往，其旋律素材大多来自五声音阶。中央部分更加活泼，从德彪西最喜欢的全音阶开始，穿梭进入更加丰富多彩的和声区域。一个四音交替的固定低音旋律几乎贯穿乐章的中间部分，最终优雅地进入五声部开头主题的重奏，但这一次采用了弦乐叠加。乐章结尾处的轻柔摇摆音型直接进入第二支“世俗”之舞，变成了一个重复的低音形体，背后的旋律本质上是一支缓慢的华尔兹或吉格诺佩蒂舞曲，带有明亮的利底亚调式色彩。



## 曲目介绍

### 《沙漠》

《沙漠》是瓦雷兹创作的最后一部器乐作品，由青年时期的周文中倾力相助。在数十年里，他在创作上一直壮志未酬，那些宏大的、具有斯科里亚宾风格的构想都未能实现，而这部作品可以说是他真正的杰作。创作过程中，瓦雷兹孜孜不倦地追求艺术理想，期望实现斯科里亚宾式的宏伟曲式结构。《沙漠》这一曲名显然源于瓦雷兹在美国西南部新墨西哥州广袤沙漠中度过的岁月。然而，他所赋予这一名字的深意，远不止于眼前的荒凉景致。瓦雷兹希望通过此曲，唤醒我们心灵深处的沙漠——人类在神秘与孤独的世界中独自徘徊的境地。即便对瓦雷兹而言，这部作品也体现了极致的纯净与完整的结构。瓦雷兹在音乐语言上独树一帜，彻底抹去了斯特拉文斯基新原始主义的旋律痕迹。在乐曲的开头几小节中，连C大调音阶中的音符也听起来格外陌生。乐曲中最具创意的元素是中间三段（可选）电子插曲，瓦雷兹在纽约时录制了这些插曲的声音。1954年，《沙漠》在一场传统交响乐团音乐会上首演，因为作品理念过于前卫，并没有马上被大众接受，而瓦雷兹坚守了自己的艺术信念与风格，从无妥协。

### 《花月正春风》

在周文中的所有作品中，这首短小的管弦乐曲无疑最能体现导师瓦雷兹对他的音乐影响。乐曲中突出的打击乐部分，显然继承了瓦雷兹的独特风格，而那粗犷的七度与九度音程，则强烈冲击着周文中早期作品中纤细的五声音阶。乐曲的结构同样隐约透出瓦雷兹的影响：音乐基本呈现出非旋律性特征，宛如由一个个短小片段构成，这些片段在声波消逝前，不断发展与积累能量。奇特的副标题“回旋诗”似乎暗示了乐曲与诗歌之间的某种联系，乐曲的题词引自南唐末代君主李煜的流亡感怀。然而周文中指出，乐曲的艺术灵感主要来源于中国山水画。

### 李煜 (937-978) 《望江南·多少恨》

多少恨，昨夜梦魂中。还似旧时游上苑，车如流水马如龙。花月正春风。

### 《大海》

《大海》由三幅用音乐绘画的素描组成，每一幅画的名字蕴含着诗意的画面，避免人们联想到任何具象场景。德彪西常以这种方式表达自己的艺术理念：一方面，刻意避免采用传统乐曲形式；另一方面，也避免采用19世纪末期被滥用了的标题音乐风格。《大海》是德彪西最具交响乐规格的作品，也是他最宏伟的乐曲。然而，第一乐章开头的五声音阶以及柔和的辅音大二度，与传统交响乐的修辞手法相去甚远。随之而来的非传统结构，更是印证了这一初始印象。任何试图在此曲中寻找传统“奏鸣曲快板”曲式的听众，恐怕都会失望而归。主题在不同和声环境中巧妙地重新组合，而非真正的发展，第一乐章似乎直到过半时才找到了主旋律以及降D大调的特征。第二乐章则是柔和的诙谐曲，充盈着节奏与和声的迷人变化，这些元素自发而自由地展开。第三乐章则与这种奇思妙想形成鲜明对比，开篇便生动地描绘出大海波澜壮阔的景象。随着这股凶猛的气势渐渐耗尽，乐曲转入一个低谷，带来一段细腻而温柔的乐段。随后，乐曲的能量逐渐恢复，最终达到全曲真正宽广和宏伟的顶点。



Yiwen Shen

Dr. Yiwen Shen is a Chinese composer, conductor, and pianist. His compositions have been performed in all six habitable continents. His awards include the ASCAP Morton Gould Young Composers Award, Gena Raps String Quartet Award, and Arthur Friedman Prize; first prize from SCI/ASCAP Composition Commission; second prize from the First China Clarinet Composition Competition; winner of the Nashville Symphony's Composer Lab, Minnesota Orchestra's Composer Institute, and Albany Symphony's Composer to Center Stage Competition; two top prizes from Chinese National Composition Competitions, Chinese Golden Bell Award, and Distinguished Achievement of the Year in Music Composition in Shanghai.

Other highlights include major orchestral premieres with the Minnesota Orchestra, Nashville Symphony, American Symphony, Albany Symphony, Beijing Symphony, Shanghai Symphony, among many others.

As a conductor, Shen received the first Prize at The Second Hiroshima International Conductors Competition, along with the "Orchestra Award", "Audience Award", and "Hosokawa Award". He is also the first-prize winner of the Vienna International Conducting Competition "Wiener Schule," the Los Angeles Conducting Competition, and the Atlanta International Conductors Competition, the top-prize winner of the BMI Bucharest International Conducting Competition, and the recipient of the President's Award from European Music Academy. He has conducted numerous orchestras across the globe.

Shen holds a dual bachelor's in composition and German studies from Bard College and its conservatory, a master's in conducting from University of Maryland, and a master's and doctorate in composition from Juilliard. He currently teaches at The Tianjin Juilliard School, the Chinese University of Hong Kong (Shenzhen) School of Music, and the Zhejiang Conservatory of Music.

沈逸文，博士，作曲家、指挥家、钢琴家。沈逸文的创作领域广泛，作品经常上演于六大洲的音乐节及顶级剧院。他的作品曾获得诸多国内外奖项，包括第四届中国音乐最高奖项“金钟奖”银奖、文化部第十二届全国音乐作品三等奖和第十五届全国音乐作品优秀奖、美国SCI/ASCAP作曲比赛第一名，美国作曲家协会青年作曲家大奖、美国纽约作曲比赛第二名、茱莉亚学院最佳乐队作品奖和最佳室内乐作品奖等。他多次被北京交响乐团、上海交响乐团、上海歌剧院交响乐团，美国阿尔巴尼交响乐团、美国交响乐团、明尼苏达交响乐团、纳什维尔交响乐团、鲍灵格林爱乐和茱莉亚管弦乐团等委约创作作品，并在国家大剧院、北京音乐厅、上海音乐厅、上海交响乐团音乐厅、纽约林肯中心等地上演。

作为指挥，沈逸文曾获得第二届日本广岛国际指挥比赛第一名，并囊括了“最受乐队喜爱奖”、“最受观众喜爱奖”、“最佳新作品诠释奖”。其他荣誉还包括奥地利“维也纳学院”国际指挥比赛第一名、美国洛杉矶指挥比赛第一名、亚特兰大ICWC指挥比赛第一名、布加勒斯特BMI国际指挥比赛优胜和捷克EMA指挥与声乐国际大赛“贝多芬”奖。他先后成功执棒全球诸多乐团，并担任马里兰大学交响乐团总监。

沈逸文曾就读于上海音乐学院附中，并直升上海音乐学院。赴美后在巴德音乐学院、马里兰大学、茱莉亚学院攻读作曲、指挥、钢琴、德语研究，最终获得茱莉亚学院博士。现任教于天津茱莉亚学院、香港中文大学（深圳）音乐学院和浙江音乐学院。





Eunhye Kim

Eunhye Kim, a percussionist, entered the Korea National University of Arts (KNUA) at 17 as a gifted student while attending Seoul Arts High School. She earned her bachelor's degree from KNUA and graduated from CNR de Paris, specializing in percussion, marimba, and orchestral performance. Starting marimba at four, she showcased exceptional talent, winning major competitions including the Korean Percussion Competition and the Japan Marimba Competition, the World Marimba Competition in Shanghai, China, and the International Contemporary Chamber Music Competition in Krakow, Poland.

Kim has performed with orchestras such as the Seoul Philharmonic, Suwon Philharmonic, and Korean Symphony. Her solo appearances include the Kumho Art Hall Young Artist Series, Perkumania International Percussion Festival in Paris, and International Percussion Festival in Seoul.

Passionate about teaching not only percussion students but also composition students, Kim has taught percussion classes for composition students for almost 10 years. Currently, she is an associate professor at KNUA, a member of Percussion Duo Moitié, and Ensemble TIMF, actively performing and contributing to the development of percussion music.

金恩惠是一位打击乐演奏家，17岁时以天才学生的身份考入韩国国立艺术大学（KNUA），同时就读于首尔艺术高中。她在KNUA获得学士学位，并毕业于巴黎国立高等音乐学院（CNR de Paris），主修打击乐、马林巴和管弦乐表演。金恩惠从四岁开始学习马林巴，展现出非凡的音乐才华，并在14岁时赢得了包括韩国打击乐比赛和世界马林巴比赛在内的多项重要比赛的大奖。

金恩惠曾与首尔爱乐乐团、水原爱乐乐团和韩国交响乐团等著名乐团合作演出。她的独奏演出包括在Kumho艺术厅青年艺术家系列音乐会、巴黎Perkumania国际打击乐节和首尔艺术中心新年音乐会上的亮相。作为一名教育家，她曾在Chugye艺术大学和KNUA教授打击乐和作曲课程。

目前，金恩惠是KNUA的副教授，也是打击乐二重奏Moitié和TIMF乐团的成员，积极参与演出并为打击乐音乐的发展做出贡献。

## Meet the Artists

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Joachim Lim

Joachim Lim is a versatile percussionist known for performing “with a razor-sharp edge” (The Straits Times) and adaptability across diverse musical settings — from orchestra concerts to artist collaborations, from studio recordings to masterclasses, and even improvisational performances.

Graduating as Valedictorian with First Class Honours from both the Peabody Institute and the Yong Siew Toh Conservatory of Music, Lim also earned his master’s degree from Peabody Institute. His mentors include marimba virtuoso Robert van Sice, Tom Freer, and Ji Hye Jung.

Lim co-founded Morse Percussion, Singapore’s leading contemporary percussion group which performed a sold-out show at the 2021 Singapore International Festival of Arts and for Hermès Horloger in 2023. He is also a founding member of classical-crossover group Lorong Boys, whose success includes performances at major events in Indonesia, South Korea, as well as soloists with the Singapore Symphony Orchestra. As percussionist with the TENG Ensemble, he also bridges Eastern and Western traditions, uniting both traditional and contemporary styles.

Joachim Lim is a Freer Percussion artist and currently serves as Artist Faculty at the Yong Siew Toh Conservatory of Music.

林俊揚是一位多才多艺的打击乐演奏家，以“锐利精准的表现力”《The Straits Times》和在多样化音乐环境中的适应能力而闻名——无论是交响乐音乐会、艺术家合作、录音室录制、大师班教学，甚至即兴表演，他都能轻松驾驭。

他以毕业致辞代表的身份，从皮博迪音乐学院和新加坡国立大学杨秀桃音乐学院获得一等荣誉学位，并在皮博迪音乐学院完成了硕士学位。他的导师包括马林巴大师Robert van Sice, Tom Freer和Ji Hye Jung。

林俊揚是新加坡领先当代打击乐团Morse Percussion的联合创始人，该团体曾在2021年新加坡国际艺术节上举办售罄演出，并于2023年为Hermès Horloger演出。他也是跨界音乐组合Lorong Boys的创始成员之一，该乐团的成功包括在印尼和韩国的重要活动中演出，以及与新加坡交响乐团合作担任独奏演出。作为TENG Ensemble的打击乐手，俊揚致力于融合东西方音乐传统，创作出兼具传统与现代风格的音乐作品。

目前，林俊揚是Freer Percussion的艺术家代表，同时担任杨秀桃音乐学院的艺术教员。

## 艺术家介绍

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Shih-San Wu

Shih-San Wu earned her Ph.D. from Taipei University of the Arts, where she studied percussion under Professor Ju Tzong-Ching. She further honed her skills in France with Professor Gaston Sylvestre, achieving the "Médaille d'Or à l'Unanimité," "Prix d'Excellence à l'Unanimité avec Félicitations," and "Prix de Virtuosité à l'Unanimité avec Félicitations" at the Conservatoire National de Région Ville de Rueil-Malmaison.

Her performances have been featured in Taiwan and France, showcasing her dedication to innovating percussion and theater music. With years of research in theater music, Wu has contributed significantly to advancing percussive styles within the field.

Currently, Wu serves as the Director of the Ju Percussion Group, Chair of the Music Department, and Director of both the Orchestral Percussion Music Research Institute and Music Research Institute at Taipei University of the Arts.

吴思珊博士毕业于台北艺术大学，师从著名打击乐教授朱宗庆。随后，她在法国跟随加斯东·西尔维斯特 (Gaston Sylvestre) 教授学习打击乐和戏剧音乐，获得了鲁伊尔-马尔迈松国家音乐学院 (the Conservatoire National de Région Ville de Rueil-Malmaison) 的“金奖 (Médaille d'Or à l'Unanimité)”、“卓越奖 (Prix d'Excellence à l'Unanimité avec Félicitations)”和“演奏家文凭奖 (Prix de Virtuosité à l'Unanimité avec Félicitations)”。

她的音乐会不仅在台湾举行，也在法国登台演出，展示了她对打击乐与戏剧音乐创新的不懈追求。经过多年的研究，吴思珊在戏剧音乐领域做出了重要贡献，为打击乐风格的发展注入了新活力。

目前，吴思珊担任朱宗庆打击乐团团长、台北艺术大学音乐系系主任，以及管弦与打击乐研究所和音乐学研究所的所长。

# Meet the Artists

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Kin Szeto

Prize winner of the 2022 Orchestra's Conductor Competition in Romania, Kin Szeto is a dynamic conductor known for his versatility. He has worked with prestigious ensembles across the globe including working with Brasov Philharmonic, Bohuslav Martinů Philharmonic Orchestra, Máv Symphony Orchestra, Romanian Youth Orchestra, Cabrillo Festival Orchestra, Hong Kong Chinese Orchestra, and Macao Chinese Orchestra.

Recently, Szeto was invited to conduct the "World-Premiere" project at the renowned Cabrillo Festival of Contemporary Music as a Conducting Fellow. In addition, he delivered a highly acclaimed performance with the QingXin Ensemble at the second Tianjin Juilliard Piano Festival. This season, Szeto joins The Tianjin Juilliard School as the conductor of its Pre-College Orchestra, Tianjin Juilliard Orchestra's guest assistant conductor, and continues his assistant conductor position at the Windpipe Chinese Music Ensemble in Hong Kong.

Previously, Szeto held notable roles with the Cincinnati Symphony Orchestra and collaborated with numerous ensembles such as the Charleston Symphony and Reno Chamber Orchestra. Szeto holds a Doctor of Musical Arts in Orchestral Conducting from the University of Cincinnati College-Conservatory of Music, where he studied under Mark Gibson. Drawing upon his experience in both Western and Chinese music tradition, he bridges cultures through his unique artistic vision.

司徒建于2022年荣获罗马尼亚指挥比赛大奖，是一位以多才多艺和活力著称的指挥家。他在布拉索夫爱乐乐团完成了欧洲首演，并与包括马丁努爱乐乐团、卡布里洛节日乐团、香港中乐团和澳门中乐团在内的亚洲、北美和欧洲的众多知名乐团合作。

2024年，司徒作为指挥学者受邀参加卡布里洛当代音乐节，指挥世界首演作品，并与青心室内乐团合作参加天津茱莉亚钢琴节。目前，他担任天津茱莉亚学院大学预科管弦乐团的首任指挥、天津茱莉亚管弦乐团的客席助理指挥，以及香港竹韵小集的助理指挥。

此前，司徒曾在辛辛那提交响乐团担任指挥学者，并与查尔斯顿交响乐团、雷诺室内乐团等众多乐团合作。此外，作为二胡演奏家，他曾在国际舞台上举办独奏会，并与作曲家陈怡合作首演多部新作品。

司徒拥有辛辛那提大学音乐学院管弦指挥博士学位，师从Mark Gibson教授。他还曾在纽约伊萨卡学院攻读硕士学位，师从Octavio Mas-Arocas博士。凭借在中西方音乐领域的深厚造诣，他以独特的艺术视野在文化之间架起桥梁。

# Tianjin Juilliard Ensemble

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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.

## Tianjin Juilliard Ensemble in Festival Connect 2025

**Lee Allen**, Trombone

**June Hahn**, Percussion

**Han Xiaoguang**, Horn

**Li-Ya Huang**, Harp

**Gergely Ittzés**, Flute

**Yeonjin Kim**, Cello

**Hanna Lee**, Viola

**Mingjia Liu**, Oboe

**Tarn Travers**, Violin

**Sergey Tyuteykin**, Trumpet

**Xiangyu Zhou**, Clarinet

Names arranged in alphabetical order

Scan to learn more about  
Tianjin Juilliard faculty



# 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。

## 2025汇聚音乐节天津茱莉亚室内乐团演出成员

- |             |               |
|-------------|---------------|
| 李·艾伦，长号     | 刘明嘉，双簧管       |
| 韩文卿，打击乐     | 唐伟思，小提琴       |
| 韩小光，圆号      | 谢尔盖·图特金，小号    |
| 黄立雅，竖琴      | 周相宇，单簧管       |
| 盖尔盖伊·伊采什，长笛 | 按照姓氏首字母顺序进行排列 |
| 金竞珍，大提琴     |               |
| 李汉娜，中提琴     |               |



## 艺术家介绍

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Leyou Wang

Born in China, composer, conductor and music educator Wang Leyou's works have won numerous international awards, including the Tchernepin Composition Competition and the American Composers Orchestra's "EarShot" Award. His orchestral compositions have been performed by symphony orchestras, such as the Stuttgart Philharmonic and the Cincinnati Symphony Orchestra, with Wang as conductor in some of the performances.

During his time in Germany, he served as a Repetiteur and music coach at the Opera School of the State University for Music and Performing Arts, where he participated in the rehearsals and assistant conducting of several operas. He is also actively involved in arrangement and composition of various choral and vocal works, with a spectrum of styles and genres spanning classical, ethnic, musical theater, and pop.

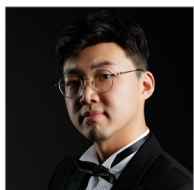
In addition to composing and conducting, Wang is passionate about music education. He taught ear training and music theory at the German and American universities where he graduated. Wang received his master's degrees in music theory and conducting from the State University of Music and the Performing Arts Stuttgart and the Freiburg University of Music in Germany, and doctorate in composition from the University of Missouri-Kansas City under the guidance of Dr. Chen Yi and Dr. Zhou Long.

王乐游是一名青年作曲家、指挥与音乐教育者。他的作品多次获得国际比赛奖项，包括齐尔品作曲比赛和美国作曲家交响乐团 EarShot 奖，并被世界各地的专业交响乐团演出，如斯图加特爱乐乐团和辛辛那提交响乐团等，且多次由他本人执棒指挥。

在德国留学期间，他长期担任斯图加特音乐学院歌剧学校的钢琴伴奏和艺术指导，参与了多部歌剧的排练和助理指挥工作。此外，他广泛涉猎严肃、民族、音乐剧、流行等风格的合唱和声乐作品的改编与创作。指挥和创作之余，王乐游热衷于音乐教育。他在旅德旅美期间，长期在所在大学教授视唱练耳和音乐理论，积累了丰富的教学经验。他在德国斯图加特音乐学院和弗莱堡音乐学院获得音乐理论和指挥的硕士学位，并在美国密苏里大学堪萨斯城分校获得作曲博士学位，师从陈怡、周龙教授。

## Meet the Artists

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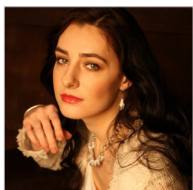
Wei Qin Xu

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*, *Gianni Schicchi*, *Il Mondo Della Luna* (Haydn) and *Tea: Mirror of the Soul* (Tan Dun), 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, Wei Qin 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* and Benjamin Britten's *Second Canticle: Abraham and Isaac*. Xu holds a bachelor in music from the Shanghai Conservatory of Music and master in vocal performance from the Mannes School of Music, under the tutelage of Xuan Huang and Diana Soviero.

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、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》、普契尼《贾尼·斯基基》、谭盾《茶魂》、贾国平《野草》等。他是天津茱莉亚学院客座歌唱家；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



Yana Safonova

Yana Safonova began her musical journey at 13 at the Opera Studio of G. Vishnevskaya. She gained early recognition, performing in Spain, Germany, and Slovenia, and winning second prize at the "Silver Voice" competition at 16. At the Moscow State Conservatory of Tchaikovsky, she earned awards such as the National Festival's "Good Song of Russia" (2011) and a special prize at "Romansiada."

She made her opera debut as Mimi in Puccini's "La Bohème" and performed the soprano solo in Verdi's "Requiem." She was a finalist in the 2015 Jeunes Ambassadors Lyriques competition and won first prize at the III International Competition of Young Singers of M. Maksakova. Her international presence expanded with performances in China, including Jiangsu TV and the Great Hall of the People. She debuted as Gerhilde in Wagner's "Valkyrie" with the Tianjin Symphony Orchestra under the baton of conductor Tang Muhai.

In 2018, she joined the Young Artists Program at Teatro di Bologna, studying under stars like Luciana D'Intino. She was a soloist in C. Orff's "Carmina Burana" (2019) and contributed to the world premiere of "Ancient Tang Poems" (2020).

Recent highlights include concerts in France, Italy and Austria. Released song for the 19th Asian Games in Hangzhou (September 2023). In May 2024, after 3 years studies under the class of world famous baritone Vladimir Chernov, she graduated with an

Artist Diploma from École Normale de Musique de Paris Alfred Cortot.

亚娜·萨甫诺娃13岁时于加林娜·维什涅夫斯卡娅歌剧工作室开启了自己的音乐之旅。她很早就获得了认可，在西班牙、德国和斯洛文尼亚进行演出，并在16岁时荣获“银嗓子”比赛二等奖。在柴可夫斯基莫斯科国立音乐学院，她屡获殊荣，比如获得了全国性音乐节“俄罗斯好歌”（2011年）的奖项以及“浪漫曲节”的特别奖。

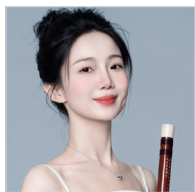
她在普契尼的《波希米亚人》中首次出演咪咪一角，开启了歌剧首秀，还在威尔第的《安魂曲》中担任女高音独唱。2015年，她入围了“青年歌剧使者”比赛的决赛，并在第三届玛克萨科娃国际青年歌唱家比赛中荣获一等奖。凭借在中国的演出，如登上江苏电视台以及在人民大会堂的演出，她的国际影响力不断扩大。她在汤沐海指挥下，与天津交响乐团合作，首次在瓦格纳的《女武神》中饰演格希尔德一角。

2018年，她加入了博洛尼亚歌剧院的青年艺术家项目，师从卢恰娜·丁蒂诺等知名艺术家。2019年，她担任了卡尔·奥尔夫的《布兰诗歌》的独唱，还为2020年《孔雀东南飞》（原名《古诗为焦仲卿妻作》）的全球首演贡献了力量。

近期的亮点包括在法国、意大利和奥地利举办的音乐会。她还为2023年9月举行的杭州第19届亚运会发行了歌曲。2024年5月，在跟随世界著名男中音弗拉基米尔·切尔诺夫学习三年之后，她从巴黎阿尔弗雷德·科尔托国立音乐学院毕业，获得了艺术家文凭。

## Meet the Artists

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**Feng Tianshi**

Feng Tianshi, a renowned Chinese bamboo flute (Dizi) artist, is the Gold Prize winner of the prestigious "Wenhua" Grand Chinese Instrument Competition for both solo and chamber music performances. She is a teacher at the Central Conservatory of Music and is pursuing her Doctoral degree under Professor Yuan Feifan.

Feng began studying the dizi at five under her grandfather, Wei Zhiping. In 2004, she entered the Central Conservatory of Music's affiliated middle school, later continuing her undergraduate and graduate studies there, mentored by Professors Dai Ya, Yuan Feifan, and Dizi master Wang Cheng. Her exceptional performance earned her direct admission to graduate studies in 2014. In 2018, she joined the Central Conservatory of Music Chamber Orchestra, and in 2022, she released her first solo album.

As a soloist, Feng has toured extensively in China, collaborating with conductors like Yu Long, Zhang Guoyong, and Huang Yi. She has performed with major orchestras, including the China Philharmonic Orchestra, Shanghai Symphony Orchestra, Hangzhou Philharmonic Orchestra, and Qingdao Symphony Orchestra. Feng's artistry continues to inspire audiences and contribute to the development of traditional Chinese music.

冯天石，中央音乐学院民乐系竹笛专业博士在读，青年教师。文化部“文华奖”竹笛青年组独奏、小型室内乐组双项金奖获得者。现师从于著名演奏家、教育家、中央音乐学院博士生导师袁非凡教授。

冯天石自幼习笛，开蒙于外祖父魏致平。2004年考入中央音乐学院附中，2010年升入大学，2014年保送硕士研究生，先后师从于戴亚教授、袁非凡教授，并得到国家一级演奏员王次恒、李镇的悉心指导。2018年成为中央音乐学院民族室内乐团首批成员，2022年攻读博士学位。

曾多次与余隆、张国勇、王甫建、黄屹、景焕、张鲁、朱曼、蔡金东、俞极等著名指挥家合作。合作过的乐团包括中国爱乐乐团、上海交响乐团、昆明聂耳交响乐团、内蒙古艺术剧院交响团、湖南民族乐团、杭州爱乐乐团、青岛交响乐团、宁波交响乐团、南昌交响乐团、巴德当代乐团等。个人独奏专辑《竹石》、《飞叶穿林》获中央音乐学院优秀科研项目音像制品资助出版。

## 艺术家介绍

### QingXin Ensemble

Acclaimed as a "New force in the field of chamber music in China", QingXin Ensemble (QXE) is a collective of young, internationally-minded musicians united by a profound passion for art. Since the inaugural season, QXE has organized more than 100 performances and events across the country, and has developed in-depth cooperation with prestigious organizations such as The Tianjin Juilliard School and the National Centre for the Performing Arts. In 2023-2024 season, QXE presented over 50 performances and lectures in various forms, and was invited to high-profile events including the Summer Davos opening and closing ceremonies, the 45th anniversary reception of U.S.-China diplomatic relations, and the opening concert of the National Centre for the Performing Arts' May Festival. In addition to performance, QXE is committed to community building through musical sharing, carrying out a series of educational concerts and lectures in Beijing, Tianjin and other places to bring music to the community.

被誉为“国内室内乐领域的新生力量”，青心室内乐团汇聚了一众具有国际视野的青年音乐家。自开启首个音乐季以来，青心室内乐团已在全国多地成功举办超过百场演出及活动，并与天津茱莉亚学院、国家大剧院开展深度合作。2023-2024音乐季，青心呈现了五十余场涵盖独奏、重奏及乐团形式的演出及讲座，受邀参与夏季达沃斯论坛的开闭幕式、纪念中美建交45周年的招待会等重要活动，并在国家大剧院“五月音乐节”开幕式上精彩亮相。在音乐厅外，青心还致力于音乐教育与社区公益，精心打造“教育音乐会”系列，于北京、天津等地开展系列艺术讲座，进一步提高公众的艺术素养。



## Meet the Artists

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**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

## 艺术家介绍

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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德·斯拉特金选中，在美国肯尼迪中心指挥美国国家交响乐团，这是他在美国的正式首演。近年间，他还曾指挥辛辛那提交响乐团、辛辛那提流行管弦乐团和巴尔的摩、底特律、布法罗、孟菲斯、夏威夷、布里瓦德、莫里迪恩等地的交响乐团，以及香港小交响乐团、香港管弦乐团、韩国城南市立交响乐团、贵阳交响乐团和台北市立交响乐团等。

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

林敬基曾于美国皮博迪音乐学院跟随古斯塔夫·迈尔 (Gustav Meier) 和马坎德·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 (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。

# Tianjin Juilliard Orchestra

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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

Mingyuan Ma, *concertmaster*

Jiawen Lin, *Principal*

Simon Luke Brown

Mary Palencia Brito

Ho Chung Chan

Huan Ci\*

Gum Seng Aung Du

Boyang Geng

Yujie He\*

Shuqi Jiang

Linfeng Li

Shuangjiang Liang

Yan Liang\*

Qianwen Liu

Zicheng Meng

Polina Skliarova

Ruisheng Wang

Wanting Yu

Lingxi Zhao\*

Yunwen Zhao

Ziti Zhang\*

Yawen Zhou

Ke Zhu\*

## Viola

Yeeun Song, *Co-Principal*

Mira Vaughn, *Co-Principal*

Michael Chong

Jingzi Chen

Zhangjuan Liu\*

Guangyu Shan

Rui Xu

Wenxin Zhao\*

Youran Zhang\*

## Cello

Gyua Kim, *Co-Principal*

Zheyuan Yang, *Co-Principal*

Ya-Ti Chang

Katarina Elise

Ze Yun Guo

Eddie He

Xiaoxi He

Anna Fromson-Ho

Brian Lee

Hongwenqing Luo

Sam Tao

Xinyu Zhao

## Bass

Yuyao Ji, *Principal*

Liyang Fan\*

Peem Jirathanatorn

Yingtong Liu

Xiaoyu Lu

Katharine Shang

Yi Wu

Fan Yang

## Flute

Luqing Bai

Xubo Liu

Yi Luo

Yucheng Zhang

Zirui Zhang\*

## Oboe

Ruotong Fan

Apollo Parish Mitchell

Taysia Petersen

## Clarinet

Yifei Huang

Jue Mei

Bingzhi Wang

Jiafan Yi\*

Wenxuan Zhang

## Bassoon

Yanchen Guo\*

Mingze Li\*

Hanyang Qiao

Xingzhi Yang

## Horn

Yung-Shan Hsieh

Yan Liang Lee

Amir Sharipov

Yi-Fang Tsai

Boxuan Zhang

Zhiyang Zhou

## Trumpet

Narat Klimthong\*

Hui Ping Lau

Supamongkol Naw

Zhiyang Xia

Binghan Zhou\*

## Trombone

Wattikorn Dipprakon\*

Ryuto Hibino

Jinglun Lau

Junxing Song

William Yee

Yuehan Zhu

## Tuba

Uvahraaj Anbarasan

Miane Sng Hoong

## Timpani/Percussion

Zitai Feng\*

Gawon Kim\*

Ji Myeong Kim\*

Thananan Rochanakit

Yuze Wu

Wenrui Xie

Yeonghoon Yoon\*

## Harp

Zhia Chee Chong

Yuan Lu

## Piano/Celesta

Lyra Liu

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

马铭远, 乐队首席  
林珈雯, 声部首席  
Simon Luke Brown  
Mary Palencia Brito  
Gum Seng Aung Du  
Polina Skliarova  
陳昊中  
慈欢\*  
耿博阳  
何宇洁\*  
江书奇  
李临风  
梁双江  
梁艳\*  
刘茜文  
孟子成  
王瑞升  
庾婉婷  
赵苓希\*  
赵蕴文  
张子提\*  
周雅雯  
朱可\*

## 中提琴

Mira Vaughn, 联合声部首席  
宋叡恩, 联合声部首席  
陈婧子  
刘章卷\*  
单广玉  
徐瑞  
赵雯馨\*  
张悠然\*  
庄威豪

## 大提琴

金奎雅, 联合声部首席  
杨哲远, 联合声部首席  
Katarina Elise  
Brian Lee  
Anna Fromson-Ho  
郭沂潼  
何迪  
贺晓曦

罗洪文卿  
陶庆恩陆  
张雅迪  
赵芯宇

## 低音提琴

纪宇遥, 声部首席  
Peem Jirathanatorn  
范立洋\*  
刘映彤  
鲁笑语  
尚馥兴  
吴奕  
杨帆

## 长笛

白璐晴  
刘旭博  
罗亿  
张雨琨  
张梓瑞\*

## 双簧管

Apollo Parish Mitchell  
Taysia Petersen  
范若彤

## 单簧管

黄逸飞  
梅珏  
王炳植  
易嘉帆\*  
张文轩

## 巴松管

郭晏琛\*  
李明泽\*  
乔瀚洋  
杨星之

## 圆号

Amir Sharipov  
蔡宜芳  
李彦樛  
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周智阳

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Narat Klimthong\*  
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夏志洋  
周炳含\*

## 长号

Wattikorn Dipprakon\*  
刘经伦  
日比野 龍人  
宋俊兴  
余俊荣  
朱岳涵

## 大号

Uvahraaj Anbarasan  
洪茂孙

## 定音鼓 / 打击乐

Thananan Rochanakit  
金池明\*  
金佳瑗\*  
冯梓泰\*  
吴雨泽  
谢汶睿  
尹英薰\*

## 竖琴

鲁媛  
张家齐

## 钢琴/钢片琴

刘子华  
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

# Acknowledgments

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## INSTITUTIONAL SUPPORTERS

机构支持者

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INDIVIDUAL SUPPORTERS

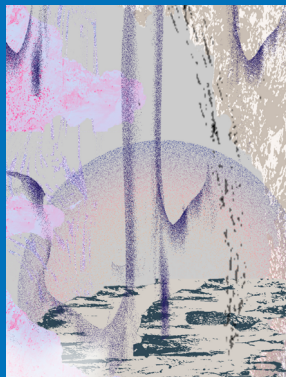
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Robert Zhang	张志洲
Yichen Zhang	张懿宸

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

## About Festival Connect's Commissioned Visual Artwork

To visually present Edgar Varèse's musical aesthetics and his legacy, I combined the abstract design style with the Chinese painting style, integrating elements such as "flow," "connection," "mass," "spatial imagination," and "cultural convergence" into the visual design. I conducted experimental treatments on Haihe River, clouds, and urban textures, enabling them to communicate uniquely with electronic devices. The flowing noise points are just like the music that the composer sends to the universe in boundless nature. It enables the viewers to visually immerse themselves in a new world, just like being among the mountains and waters. Meanwhile, all the picture elements will extend beyond the medium, which also coincides with the idea that the musical space is open rather than bounded.



## 汇聚音乐节委约视觉艺术设计简介

为了将埃德加·瓦雷兹的音乐美学及其传承进行视觉化的呈现，我将抽象设计风格与中国传统画的风格相结合，把“流动”“连接”“块面”“空间想象”以及“文化交融”等元素融入到视觉设计之中。将海河、云层以及城市肌理进行了实验性处理，使它们能以独特的方式与电子设备进行沟通。那些流动的噪点宛如作曲家在无垠的大自然中向宇宙发送的音符，让观者在视觉上沉浸于一个全新的世界，仿佛置身于山水之间。同时，画面的所有元素都会超越媒介向外延伸，这也与音乐空间是开放而非有边界的这一理念相契合。

Yuqing Wang, Designer

王宇清, 设计师

Tianjin Juilliard  
天津茱莉亚学院



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### 冬夏令营

2025年1月音乐冬令营招生进行中

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