

HK Music for Youth
港青樂術協會 主辦

RACHMANINOV & SHOSTAKOVICH

PIANO TRIOS 拉曼與蕭達鋼琴三重奏

MAR 12 2024
星期二晚上七時半
香港大會堂音樂廳
Hong Kong City Hall
Concert Hall
TUE 7:30 PM

— T H E —
Total ♪ Harmonic ♪ Experience
— P I A N O !!! T R I O —



Meidad Yehudayan | Si Won Park | Robin Zebaida



RACHMANINOV & SHOSTAKOVICH

PIANO TRIOS

THE
Total *♩* Harmonic *♩* Experience
PIANO III TRIO

PROGRAMME

Performed by **Total Harmonic Experience**

THE Piano Trio

| Meidad Yehudayan violin | Si Won Park cello | Robin Zebaida piano |

SERGEI RACHMANINOV

Trio élégiaque No.1 in G minor
Lento lugubre

DMITRI SHOSTAKOVICH

Trio No.2 in E minor, Op. 67

1. Andante – Moderato
2. Allegro con brio
3. Largo
4. Allegretto – Adagio

Interval - 10 minutes

SERGEI RACHMANINOV

Trio élégiaque No.2 in D minor, Op.9

1. Moderato – Allegro vivace
2. Quasi variazione – Andante
3. Allegro risoluto – Moderato



RACHMANINOV & SHOSTAKOVICH

PIANO TRIOS

THE
Total *♩* Harmonic *♩* Experience
PIANO III TRIO

拉曼與蕭達鋼琴三重奏

演奏者：尤美德、朴詩媛、羅賓·斯巴達

節目表

拉赫曼尼諾夫

第一G小調三重奏

魯古布雷慢板

蕭斯達高維契

第二E小調三重奏，作品 67

1. 行板－中板
2. 歡樂的快板
3. 慢板
4. 快板－慢板

10分鐘中場休息

拉赫曼尼諾夫

第二D小調三重奏，作品 9

1. 中板－活潑的快板
2. 幾乎變奏的行板
3. 快板－里索盧托中板



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演奏期間請保持安靜

Please keep noise to a minimum
during the performance



請勿拍照、錄音或錄影

No photography, recording or filming



請勿飲食

No eating or drinking



請留待整首樂曲完結後拍掌

Please reserve your applause until
the end of the entire work

Meidad Yehudayan

尤美德

T H E

Total *f* Harmonic *f* Experience

PIANO III TRIO

05

屢獲殊榮的小提琴家、中提琴家和指揮家。演出涵蓋華盛頓白宮到韓國世界和平節，包括與柏林愛樂樂團、以色列愛樂樂團和香港管弦樂團成員的獨奏和室樂演奏。

尤美德因其表演、錄音、教育和教學工作而獲得國際性認可。從華盛頓白宮到韓國世界和平節，除獨奏演出外，他也與柏林愛樂樂團、以色列愛樂樂團、香港管弦樂團和香港小交響樂團的成員進行室內樂表演。另外，他也參加過德國 Rolandseck 和捷克共和國 AMEROPA 等國際音樂節。他曾與 Vadim Gluzman、Itamar Golan、鄭明勳、Guy Braunstein 和 Michael Kugel 等著名音樂家合作。作為獨奏者，他曾在美國、歐洲和以色列廣泛演出。

Award-winning violinist, violist, and conductor. From the White House in Washington DC, to the World Peace Festival in Korea, his projects have included solo and chamber performances with members of the Berlin Philharmonic, Israel Philharmonic and Hong Kong Philharmonic Orchestras.

Meidad Yehudayan has received international recognition for his performances, recordings, educational work and teaching. From the White House in Washington DC, to the World Peace Festival in Korea, his projects have included solo and chamber performances with members of the Berlin Philharmonic, Israel Philharmonic, Hong Kong Philharmonic orchestra and Hong Kong Sinfonietta. Further afield in Europe, he has taken part in international festivals such as Rolandseck in Germany and AMEROPA in the Czech Republic. He has collaborated with renowned musicians including Vadim Gluzman, Itamar Golan, Myung-wha Chung, Guy Braunstein, and Michael Kugel. As a solo recitalist, he has played extensively in the USA, Europe and Israel.



Violin

除了為香港電台和以色列國家電台錄製唱片外，他還與香港純弦樂團合作錄製了六張專輯。第一張CD《Popsinera》榮獲廣東廣播電台年度最佳輕音樂專輯，並被評選為2008年十大最熱門CD之一。他的後續專輯《驚喜-生日快樂》更廣獲成功。這張專輯榮獲中國最大及最負盛名的音樂獎項之一 - 廣東廣播電台頒發的2009年度最佳CD獎。

尤美德也是多項國際賽事的參與者和獲獎者，曾受邀擔任維也納國際音樂比賽、中國萬科梅沙室內樂比賽、香港國際弦樂比賽等賽事的評審。他也曾在加州和印第安納大學教授大師班。

尤美德於 1999 年至 2023 年擔任香港國際學校管弦樂團和弦樂部總監。作為項目發起人，他有幸指導了數千名各個年齡層的學生，開創了世界級的弦樂和管弦樂隊項目，並因其巨大的成功為學校籌集了數百萬元。除了每年的學校音樂會外，他還參與策劃香港和海外的特別項目、音樂節和音樂會。當中包括多個與香港管弦樂團聯合演出的音樂會，以及帶領學生參加多個亞洲和美國的APAC（亞太活動會議）音樂節。在過去的 23 年裡，許多尤美德的學生在比賽中贏得獎項。最近的獎項來自紐約卡內基音樂廳美國 Protégé 國際比賽、國際學校音樂協會 (AMIS) 獨奏和合奏比賽以及香港音樂節。

尤美德畢業於耶路撒冷魯賓音樂與舞蹈學院並取得演藝學系的音樂學士和藝術家文憑。他跟隨塞繆爾·伯恩斯坦學習小提琴和中提琴。尤美德成為第一位被送往俄羅斯莫斯科柴可夫斯基音樂學院的以色列學生，並在尤里·巴什梅特和費奧多爾·德魯日寧的指導下獲得了文憑。後來他在美國曼哈頓音樂學院學習，師從平查斯·祖克曼和邁克爾·特里並獲得了音樂碩士學位。

你可以在YouTube平台上觀看許多尤美德的獨奏、室內樂和指揮演出。

<https://youtube.com/@MeidadYehudayan?si=FV6CfXNwt1h9VOE2>

In addition to recordings for Radio Hong Kong and Israel National Radio, he has made six albums with his Hong Kong Pure Strings ensemble. The first CD, Popsinera, won The Best Light Music Album of the year from Radio Guangdong and was chosen one of The Ten Hottest CDs of 2008. His follow-up album Surprise - Happy Birthday was even more successful. This took the Best CD of 2009 from Canton Radio, one of the largest and most prestigious music awards in China.

A participant and prize winner in several international competitions himself, Yehudayan has been invited onto the jury panel of several competitions including International Vienna Music Competition, Vanke Meisha chamber music competition in China, and Hong Kong International Strings Competition. He has conducted masterclasses in California and Indiana University.

Meidad Yehudayan was the Orchestra and Strings Director at Hong Kong International School from 1999-2023. Under his guidance and as the program originator, he had the privilege of educating thousands of students of all ages, creating and developing a world-class strings and orchestra program, and raising millions of dollars for the school as a result of its tremendous success. In addition to the annual school concerts, he was involved in planning special projects, festivals, and concerts in Hong Kong and abroad. Some of these events included joint concerts with the Hong Kong Philharmonic and taking students to many APAC (Asia Pacific Activities Conferences) festivals across Asia and in the USA. Many of Yehudayan's students won awards and competitions over the past 23 years. Most recent awards are from the Carnegie Hall American Protégé International Competition in New York, The Association for Music in International school (AMIS) Solo and Ensemble competition, and the Hong Kong Music Festival.

Meidad Yehudayan received his Bachelor of Music Degree and Artist Diploma in the Faculty of Performing Arts from the Jerusalem Rubin Academy of Music and Dance. There he studied violin and viola with Samuel Bernstein. He then became the first Israeli student to be sent to the Moscow Tchaikovsky Conservatory in Russia from which he received a diploma under the guidance of Yuri Bashmet and Fiodor Druzhinin. Subsequently, he acquired his Master of Music Degree from the Manhattan School of Music, where he studied with Pinchas Zukerman and Michael Tree.

You can watch many of Yehudayan's solo, chamber music and conducting performances on Youtube.

Si Won Park

朴詩媛

— T H E —
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— PIANO III TRIO —

07

紐約藝術家國際比賽、瑪塔· 伊斯托明獎、威徹斯特州立大學和韓國月刊音樂雜誌比賽得獎者。現為香港小交響樂團成員，紫荊鋼琴三重奏和 Island 鋼琴三重奏創始成員。

韓國大提琴家朴詩媛於1997年贏得藝術家國際比賽後，在紐約卡內基音樂廳開始了她的音樂生涯。她是一位活躍的獨奏家和室樂音樂家，曾在亞洲、歐洲和美國演出，包括林肯中心的愛麗絲塔利音樂廳、洛杉磯迪士尼音樂廳、首爾錦湖藝術廳、世宗音樂廳和香港大會堂。朴女士也於 Musicarama — 國際當代音樂節演出，並為香港電台錄製演奏。

Prize winner of New York Artist International Competition, Marta Istomin Award, Westchester SUNY, and the Korean Monthly Music Magazine Competition. Regular member of Hong Kong Sinfonietta, and founding member of the Bauhinia Piano Trio and Island Piano Trio.

Korean cellist Si Won Park launched her musical career in New York's Carnegie Hall after winning Artist International Competition in 1997. An active soloist and chamber musician, she has performed in Asia, Europe and USA in venues including Alice Tully Hall at the Lincoln Centre, Walt Disney Concert Hall in Los Angeles, Kumho Art Hall in Seoul, Sejong Concert Hall, and Hong Kong City Hall. Ms. Park participated in Musicarama — the International Contemporary Music Festival and has recorded for Radio Television Hong Kong.



Cello

為彰表她傑出的音樂成就，她成為香港韓國商會文化總監。亦因擔任香港韓國婦女國際網絡（KOWIN）文化總監而獲得韓國部長頒發家庭和性別平等獎項，並擔任統一和平諮詢委員會董事會成員一職。

音樂會平台以外，朴女士常被邀請擔任評審，曾參與國際VIMC維也納比賽、R&R藝術協會、通利弦樂、香港青年音樂家協會、香港青少年巴林普爾音樂節和香港新世代藝術協會音樂比賽等。她現為香港小交響樂團成員，紫荊鋼琴三重奏和Island Piano Trio創始成員，並於香港演藝學院任教。

朴詩媛畢業於紐約茱莉亞音樂學院、曼克頓音樂學院和羅格斯大學。她是許多地區和國際比賽的獲獎者，包括瑪塔·伊斯托明獎、威徹斯特州立大學和韓國月刊音樂雜誌比賽。

In recognition of her musical experience and distinction, she is Cultural Director of the Korean Chamber of Commerce in Hong Kong. She received the Korean Minister of Gender Equality and Family award for her role as the Cultural Director of the Korean Women's International Network (KOWIN) in Hong Kong and serves on the board of The Peaceful Unification Advisory Council.

Away from the concert platform, Ms. Park is a sought-after jury member, and has been invited to the International VIMC Vienna competition, R&R Arts Association, Tom Lee Strings, Hong Kong Young Musicians, HK Youth Barclampory Music Festival, and HKGNA International Music Competitions, amongst others. She has been a faculty member at Hong Kong Academy for Performing Arts and is a founding member of the Bauhinia Piano Trio, Island Piano Trio, as well as a regular member of Hong Kong Sinfonietta.

Si Won Park studied at The Juilliard School, Manhattan School of Music and Rutgers University. She is a prize winner of numerous regional and international competitions including the Marta Istomin Award, Westchester SUNY, and the Korean Monthly Music Magazine Competition.



Robin Zebaida

羅賓·斯巴達

THE

Total *♩* Harmonic *♩* Experience

PIANO TRIO

09

「優美的演出，帶有熾熱雷鳴般的光彩。」～南華早報

羅賓·斯巴達在演出一場李斯特音樂會後，被英國《音樂輿論》雜誌譽為「一位力量和耐力十足的鋼琴家」。他的演奏足跡遍佈一百多個國家。其精采的演出包括在美國、加拿大(與著名指揮家雅尼克尼澤塞岡合作)、中美洲、歐洲、亞洲及澳洲等地。他的悉尼音樂會更被報導為「獲得觀眾鮮有的熱烈擁戴和共鳴」。除此之外，他也曾在倫敦的史密斯廣場聖約翰堂和伊利沙伯女皇音樂廳演出。

"Exquisite elegiacal playing and fiery thunderous brilliance."

~ South China Morning Post

Lauded after a Liszt recital by Musical Opinion magazine as 'a pianist of Herculean stamina', Robin Zebaida enjoys a performing career that has taken him to over 100 countries across all continents. Highlights of past seasons have included concerts in USA, Canada (collaborating with conductor Yannick Nézet-Séguin), Central America, Europe, the Far East and Australia, where his Sydney recital was reported as achieving 'a warmth and empathy with the audience rarely seen'. In London he has performed at St John's Smith Square and the Queen Elizabeth Hall.



Piano

2023/24年樂季包括李斯特原創和改編鋼琴作品的獨奏會。此套曲目亦曾於歐洲、中國深圳（一部曾被理查德·瓦格納彈奏、1862年出產的貝希斯坦鋼琴）和香港大會堂演奏廳演出，於2021年在此演奏廳也演出了舒伯特鋼琴獨奏會，同樣是全院滿座。不久將來將推出一張舒伯特原創鋼琴音樂和改編歌曲的鋼琴CD大碟，及為紀念拉赫曼尼諾夫的150周年誕辰演出他的鋼琴三重奏。

羅賓·斯巴達近年演出也包括了在中國深圳音樂廳和鋼琴博物館及2018和2023年的深圳鋼琴音樂季，也為理察·德施特勞斯和利亞多夫等著名音樂家的週年紀念，於歐洲和亞洲進行特別巡迴演出。他亦常被邀請做音樂演奏及教學相關講座、音樂會前講座以及大師班。同時被邀請為不同地區和國家的實體及網上鋼琴比賽作評審。

斯巴達的表演曲目範圍非常廣泛，從巴哈到歌舒詠，涵蓋了不同時期的重要作品；其中還包括一些鮮為人知的曲目，如他為英國麗晶唱片公司灌錄的《Off the Beaten Track》。他特別鍾情於俄羅斯音樂、管弦樂改編作品、聲樂改編和特意為左手創作的鋼琴作品。斯巴達熱愛多元化的音樂演出，除鋼琴獨奏外，他亦為協奏曲作鋼琴獨奏，或與其他樂手組成室樂合奏。他的音樂組合「古典聚寶盆」曾屢次獲邀在以古典音樂為主題的郵輪上演出。

羅賓·斯巴達的表演並不限於舞台上。他曾為國內外不同的電台及電視台預錄和現場直播彈奏。作為斯坦威藝術家，他於英國廣播公司國際頻道的訪問中，展示了「鋼琴世界中的勞斯萊斯」斯坦威鋼琴的卓越音色。

羅賓·斯巴達於英國倫敦出生和接受教育，後獲得英國牛津大學新學院頒發「音樂表演」獎學金，並成為當時唯一一位以鋼琴演奏最頂級成績畢業。畢業後再到英國皇家音樂學院深造。

www.pianistuk.com

www.robinzebaidapianist.com

Projects for 2023/24 have included Lisztomania, a programme of Liszt's original solo works and transcriptions. This has so far been performed in Europe, in Shenzhen, China on an 1862 Bechstein loaned for a period to Richard Wagner, and at City Hall Concert Hall in Hong Kong, where he gave a Schubertiade to a packed audience in 2021. A CD recording of Schubert piano music and song arrangements is due for release soon, and the 150th anniversary of the birth of Rachmaninov will be commemorated with performances of both his Piano Trios.

Schubert piano music and song arrangements is due for release soon, and the 150th anniversary of the birth of Rachmaninov will be commemorated with performances of both his Piano Trios.

Other recent activities have included Robin Zebaida's debut in China to a capacity audience in the Shenzhen Concert Hall, and in the Shenzhen Piano Music Festivals in 2018 & 2023. Tours to Europe and the Far East have featured special programmes to commemorate the anniversaries of Scriabin, Richard Strauss and Anatol Liadov. He is frequently in demand for lectures, pre-concert talks and masterclasses, and is regularly invited to serve as a jury member on the panels of several regional and international piano competitions, both live and online.

Robin Zebaida's wide ranging and extensive repertoire from Bach to Gershwin also encompasses less familiar fare, as reflected in his CD 'Off the Beaten Track' on the Regent label. Particular areas of interest include Russian music, orchestral and vocal transcriptions, and music for the left hand. In a career which embraces many aspects of music making, he also appears as accompanist, chamber music partner and concerto soloist. His group Classical Cornucopia has performed on several Classical Music themed cruises.

Away from the concert platform, Robin Zebaida's broadcasting experience includes studio recordings and live appearances on radio and television for several national and foreign networks. As a Steinway Artist, he was specially chosen to demonstrate the qualities of the 'Rolls Royce of the piano world' in an interview for the BBC World Service to mark the publication of a history of Steinway pianos.

Robin Zebaida was born and educated in London, England, later winning an Exhibition award to read Music at New College, Oxford, from where he graduated with maximum distinction in performance. He completed his formal studies as a postgraduate at the Royal College of Music.

MAR
12
2024

星期二晚上七時半
香港大會堂音樂廳
Hong Kong City Hall
Concert Hall
TUE 7:30PM

RACHMANINOV & SHOSTAKOVICH PIANO TRIOS

拉曼與蕭達鋼琴三重奏



Illustrated by

NUR NITA.
DESIGN SPACE

HK Music for Youth
港青樂術協會 主辦

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Reflections on
**TONIGHT'S
PROGRAMME**

今晚的節目反思：

「他的音樂結構嚴謹有力，但織體上屬於單調性旋律，主要由虛構和傷感的旋律，加上從琶音中衍生出的各種音型組成。一些在拉赫曼尼諾夫生前取得空前成功的作品其實都未能傳承下去，而且音樂家們都從未對其予以太多青睞。」

（格羅夫音樂與音樂家詞典，1954年第五版）

" His music is well constructed and effective, but monotonous in texture, which consists in essence mainly of artificial and gushing tunes accompanied by a variety of figures derived from arpeggios. The enormous popular success some few of Rachmaninov's works had in his lifetime is not likely to last, and musicians never regarded it with much favour."

(Grove's Dictionary of Music and Musicians, 5th Edition 1954)

TONIGHT'S PROGRAMME

《第一G小調三重奏》

- 拉赫曼尼諾夫 (1873-1943)

魯古布雷慢板

對於一位20世紀中，亦是有史以來持續最受歡迎的‘古典’音樂作曲家之一的拉赫曼尼諾夫，音樂評論家埃里克·布隆(Eric Blom)對他苛刻且錯誤的評論，人們難免不感到憐惜。今晚節目中的兩首三重奏樂曲均出自他早年之作，而單個樂章的《第一G小調鋼琴三重奏》更是他19歲時只用了三天時間便完成的作品。當年他以《傑出》作曲金獎的殊榮畢業於莫斯科音樂學院，是史上獲得此獎項的第三位得獎者。

在這些三重奏中，俄羅斯作曲家柴可夫斯基的精神和音樂都占有重要地位。柴可夫斯基非常欣賞他這位門徒的音樂才華，在其畢業考試中給予了他最高的分數，並竭盡所能地促成多個拉赫曼尼諾夫的音樂作品演出。拉赫曼尼諾夫則對柴可夫斯基崇拜有加，然而不幸的是，1893年是他們的第一次會面，亦是最後一次，因為柴可夫斯基不久後便因霍亂與世長辭。

儘管單個樂章的G小調鋼琴三重奏沒有說明是獻給誰，但柴可夫斯基的影響從一開始就顯而易見。在短暫的弦樂伴奏後，鋼琴發出了一個令人難忘的四音主題，它其實取自柴可夫斯基最著名的作品- B小調鋼琴協奏曲的開頭，將其簡單地逆轉，使旋律上升而非下降，甚至協奏曲中的短-短-短-長節奏也同樣是取自該協奏曲。它貫穿了整首樂曲，令人一聽見這個旋律便難以忘記。

Trio élégiaque no 1 in G minor

- Sergei Rachmaninov (1873-1943)

Lento lugubre

It is hard not to feel some sympathy for just how wrong music critic Eric Blom's withering article has proved to be regarding Rachmaninov, one of the most enduringly popular composers of "Classical" music in the 20th Century, indeed of all time. Both the trios in tonight's programme date from his early years, and the single movement Piano Trio no 1 in G minor was written in just three days at the age of 19. This was the year he graduated from the Moscow Conservatoire as only the third winner in its history of the "Great" Gold Medal in composition.

Both the spirit and the music of Tchaikovsky loom large over the trios. He was very taken with his protégé's musicianship, awarded him top marks in his graduation exams, and did everything he could to facilitate performances of Rachmaninov's music.

Rachmaninov for his part idolised Tchaikovsky, though sadly their first meeting in 1893 was also to be their last, as Tchaikovsky succumbed to cholera shortly afterwards.

Although the single-movement Piano Trio in G minor lacks a specified dedicatee, the influence of Tchaikovsky is clear from the start. The haunting four-note



雖然這首三重奏很年輕，但它絕不只是一首對柴可夫斯基式的頌歌。拉赫曼尼諾夫成熟風格的標誌比比皆是，尤其是他毫不費力地將如此簡單的素材中旋轉出無止境的華麗旋律。開場主題引發出一連串盛放的美麗旋律，尤其在鋼琴以六度音階和剛勁的和弦交替伴奏下，弦樂部份激烈地以八度宣示，每一次動態旋律的聚集都在建立和走向不可避免的高潮。在中間的發展部，像一些俄羅斯音樂前輩一樣，拉赫曼尼諾夫忍不住炫耀他的對位法學習成果。他用這個主題作為濃縮的賦格部分的基礎，其中包括巴赫的訣竅：序列、緊湊、轉位，以及在鋼琴把旋律交給弦樂演奏前，在獨奏的僅僅12小節空間里塞進了20次四音主題。

開場部份以不同且所需的調性重複，然後以三個樂器的低音部分，造出似軍隊進行曲中低音鼓的擊鼓效果，奏出憂鬱的進行曲似的完結這首三重奏。隨着這個葬禮似的結束，拉赫曼尼諾夫再次向柴可夫斯基致敬，而柴可夫斯基寫的A小調鋼琴三重奏是為了紀念拉赫曼尼諾夫的鋼琴老師尼古拉·魯賓斯坦而創作。



motif, announced by the piano after a brief, undulating accompaniment in the strings, takes the opening of Tchaikovsky's most famous work, the piano concerto in B flat minor, and simply inverts it so that the melody rises instead of falling. Even the short-short-short-long rhythm is the same. Once heard, this memorable tune is hard to forget, not least because it permeates the piece from start to finish.

Despite its youthfulness, the trio is no mere pastiche, however. Hallmarks of Rachmaninov's mature style abound, not least the effortless way he spins unending, sumptuous melodies from such simple material. The opening motif leads to a blossoming succession of gorgeous tunes, each gathering in momentum and building inevitably towards a climax, where strings passionately declaim it in octaves to the accompaniment of cascading scales and bold chords in the piano. In the middle (development) section, Rachmaninov, like some of his Russian musical forebears, cannot resist showing off the results of his lessons in counterpoint. He uses the motif as the basis for a condensed fugal section, featuring Bach's tricks of the trade; sequences, strettis, and inversions, cramming 20 appearances of the four-note motif in the space of just 12 bars of solo piano before handing it over to the strings.

The opening section is repeated with the necessary key changes before the trio ends with a sombre march in the depths of all three instruments, complete with military-style bass drum rolls. With this funereal conclusion, Rachmaninov once again doffs his cap to Tchaikovsky, whose own piano trio in A minor was dedicated to the memory of his piano teacher, Nicolai Rubinstein.

第二E小調三重奏，作品67

– 蕭斯達高維契 (1906-1975)

1. 行板 – 中板
2. 歡樂的快板
3. 慢板
4. 快板 – 慢板

1917年革命爆發初期，拉赫曼尼諾夫移居到美國並從此未曾回國，當時蕭斯達高維契只得11歲。當拉赫曼尼諾夫的大部分音樂充滿了對國家的懷念之情，蕭斯達高維契不得不接受和面對取而代之的殘酷現實：史達林時代、二戰、列寧格勒圍城，以及戰後的共產主義和困境。結果，他的生活和事業變得起伏不定。有一段時間，他是每月的風雲人物，他在學生時代創作的第一交響曲，就因著他對音樂的精通而受到國內外的歡迎，從起首已空前成功；然後，因受到史達林一句的不許可，他就陷於困境，長期活在有生命危險的恐懼中。

蕭斯達高維契的音樂在很多方面都與他的同胞前輩拉赫曼尼諾夫的音樂形成鮮明的對比。1917年10月革命的事件，造成了第二和第十一交響曲的主題，而第七交響曲（「列寧格勒」）則是在圍城期間創作並進行首演。

1944年完成的E小調鋼琴三重奏比管弦樂作品更具個人化和親密感，但對情感的表達卻不亞於後者。此作品是獻給他的童年好友伊凡·索列爾斯基的，他在二戰期間因病去世，年僅41歲，令蕭斯達高維契悲痛欲絕。在這方面，他遵循了俄羅斯的傳統，使用鋼琴三重奏作為一個紀念及致敬的載體。除了已經提到的柴可夫斯基和拉赫曼尼諾夫，安東·阿倫斯基最著名的作品《D小調鋼琴三重奏》也是為了紀念俄羅斯傳奇大提琴家卡爾·大衛杜夫而創作。

也許這部標誌性作品最獨特之處，是其奇異的開場，一首在大提琴的最高音域中以和聲演奏的荒涼曲調。小提琴和鋼琴緊隨其後，然後開始一個令人不安的奏鳴曲式樂章，引

Piano trio No.2 in E minor, Op. 67

- Dmitri Shostakovich (1906-1975)

1. Andante - Moderato
2. Allegro con brio
3. Largo
4. Allegretto - Adagio

Shostakovich was just 11 when Rachmaninov fled Russia at the start of the 1917 Revolution, never to return. Whilst much of Rachmaninov's music is filled with nostalgia for the country he left behind, Shostakovich had to pick up the pieces and deal with the harsh reality of what took its place: the Stalin years; World War II; the Siege of Leningrad and post-war communism and hardship. He experienced as a result a rollercoaster life and career. One moment he was flavour of the month, fêted both at home and abroad for his musical mastery right from his initial success, his first symphony, composed as a student; then, with one disapproving word from Stalin, he was in the doghouse, living quite literally in fear for his life.

Much of this inevitably is reflected in Shostakovich's music, which in so many respects stands in the starkest contrast to that of his older compatriot. The events of the October 1917 Revolution itself formed the subject of both the 2nd and the 11th symphonies, whilst the 7th ("Leningrad") was both composed and premiered during the eponymous Siege.

Completed in 1944, the Piano Trio in E minor elicits a more personal and intimate response than the orchestral works, but is no less emotionally powerful for that. It was dedicated to his close childhood friend Ivan Sollertinsky, who died of illness aged just 41 during WWII, leaving Shostakovich grief-stricken. In this respect, he followed something of a Russian tradition for using the piano trio as a vehicle for memorial tributes. In addition to Tchaikovsky and Rachmaninov, already mentioned, Anton Arensky's most famous work, the Piano Trio in D minor, was dedicated to the memory of legendary Russian cellist Karl Davidoff.

入主題和主題的暗示，以便在後來的樂章中引用。

第二樂章時而恐怖，時而滑稽，交替呈現陰森和喜劇，中間部分出人意料地爆發出一種情緒高漲、跺腳的鄉村舞蹈。接下來是三重奏的情感核心，這是一首基於鋼琴中發出的赤裸裸的八個和弦的三重奏。以帕薩卡利亞的方式，和弦序列重複了五次，同時弦樂不斷提升的激情和苦樂參半的不和諧二重奏——這是對作曲家去世朋友的衷心敬意。

與蕭斯達高維契的第9號交響曲的最後兩個樂章極為相似，僅僅一年後創作的《帕薩卡利亞》的不確定性結尾成為一個安靜地笑著舞蹈的跳板，由緊張結巴的鋼琴八度音階引入。這種調皮的克萊茲莫風格的曲調與一種更慷慨激昂、折磨人的旋律交替出現，而這種旋律最初是在大提琴上以大搖大擺的5/8拍子出現。舞曲回歸，緩慢但持續地建立成一個狂熱的高潮，在鋼琴的極端處以重複的和弦猛擊出野蠻的凶猛，伴隨著弦樂的堅持重複和弦 - 這是20世紀任何室內樂作品中最令人恐懼和興奮的高潮之一。

據報道，這個結局反映了蕭斯達高維契對二戰期間被納粹圍捕的猶太人，在被槍殺前被迫為自己挖掘的墳墓旁跳舞的消息的恐懼。參考第一樂章開場的怪誕主題，現在伴隨著鋼琴上空靈的音符串聯，然後引用前面的帕薩卡利亞，有助於音樂沉入它出現時的荒涼平靜。



Perhaps the most unique feature of this iconic work is its bizarre opening, a desolate tune played in the highest register of the cello in harmonics. Violin and piano fugally follow suit, before opening out into a disquieting sonata-form movement, introducing themes and hints of themes to be quoted in later movements.

The second movement is by turns macabre and comic, before bursting unexpectedly into a high-spirited, stomping country dance for its middle section. This is followed by the emotional core of the Trio, a threnody based on the stark eight chords thundered out in the piano. In the manner of a Passacaglia, this chord sequence is repeated five times while the strings duet with increasing passion and bittersweet dissonance - a heartfelt tribute to the composer's departed friend.

Closely resembling the conjoined final two movements of Shostakovich's Symphony No. 9, composed just a year later, the inconclusive ending of the Passacaglia becomes the springboard for a quietly chuckling dance, introduced by nervously stuttering octaves on the piano. This cheeky, Klezmer-style tune alternates with a more impassioned, tortured melody first heard on the cello in a swaggering 5/8 time signature. The dance tune returns, building slowly but relentlessly into a frenzied climax of savage ferocity, brutally hammered out in double octaves at the extremes of the piano to the insistent accompaniment of massive, repeated chords on the strings - one of the most terrifyingly exciting highpoints of any 20th Century chamber work.

This finale reportedly reflected Shostakovich's horror at the news that Jews rounded up by Nazis during WWII were made to dance by the graves they were forced to dig for themselves before being shot. References to both the opening eerie theme of the first movement, now accompanied by an ethereal cascade of notes on the piano, and later to the preceding Passacaglia, help the music subside into the barren calm from which it emerged.

第二D小調三重奏，作品9

- 拉赫曼尼諾夫 (1873-1943)

1. 中板 - 活潑的快板
2. 幾乎變奏的行材板
3. 快板 - 里索盧托中板

拉赫曼尼諾夫的第二鋼琴三重奏是在第一首鋼琴三重奏之後一年創作的，並‘為紀念一位偉大的藝術家’。柴可夫斯基於1893年10月去世，拉赫曼尼諾夫在五周後便完成了他的致敬作品。儘管第一首三重奏很快地取得了相當的人氣，但第二首作品在俄羅斯以外地區至今仍鮮有演奏。他的第二首作品不出預料地在情感、結構和特點方面，都與第一首三重奏有許多相似之處，拉赫曼尼諾夫以一貫的手法使簡單的旋律得以發展和盛放。兩者主要的區別，在於它具有紀念意義的音階，尤其是第一樂章，與年輕的拉赫曼尼諾夫對柴可夫斯基的敬畏相符。第二版本於1907年製作，結構簡化，並去除了第二樂章開場時曾經使用的風琴，其後於1917年再進一步刪減更多的部份。

Trio élégiaque in D minor, Op. 9

- Sergei Rachmaninov (1873-1943)

1. Moderato - Allegro vivace
2. Quasi variazione - Andante
3. Allegro risoluto - Moderato

Rachmaninov's second piano trio was composed a year after the first and dedicated "to the memory of a great artist". Tchaikovsky died in October 1893 and Rachmaninov's tribute was finished just five weeks later. Whilst the first trio quickly achieved a measure of popularity, the second until more recently was barely performed outside Russia, yet of the two it is arguably superior in craftsmanship and emotional depth. There are, unsurprisingly, many similarities with the first trio in mood, structure and the expertise with which Rachmaninov enables often simple melodic material to develop and flower. The main difference is in its monumental scale, the first movement in particular, befitting the esteem in which Tchaikovsky was held by the young Rachmaninov. A second edition was made in 1907 to streamline the structure and remove the harmonium which was to be used at the start of the second movement. Further cuts were made in 1917.



1. 中板 – 活潑的快板

這首樂曲由悲傷的鋼琴伴奏起始，第一主題是一個稍長的俄羅斯東正教聖歌風格的旋律，配上一些節奏簡單的小旋律，緩慢地移動，就像後來著名的D小調第三鋼琴協奏曲的開頭一樣，同樣是D小調。拉赫曼尼諾夫的作曲手法，體現了宏大和合理發展的音樂景觀。樂曲中的多個高潮部分有時以數頁內容去建立。拉赫曼尼諾夫並不急於表達他的音樂觀點，敘事的節奏也不拖拉。反之，聽眾被一系列不斷展開的旋律和豐富的和聲所包圍。

也許最感動人心的段落之一，就是在第二主題再出現時。這個主題首次呈現是在小提琴火焰式伴奏下的鋼琴巨大和弦，然後再出現時是在鋼琴安靜的上落琶音伴奏下，由小提琴平和地且不斷上升的音符帶出，彷彿聽到剛離世的柴可夫斯基的靈魂正在升上天堂。這一段在主調D小調中重複，營造出神聖的完結。

2. 幾乎變奏的行材板

第二樂章的八個“幾乎”變奏曲（但不設編號）的陰沉主題，取自拉赫曼尼諾夫早期的交響樂曲《岩石，作品7》。這首樂曲之演出本應由柴可夫斯基指揮，奈何他英年早逝。與這首三重奏的其他部分一樣，鋼琴在這裏扮演著重要的角色，在主題和第二變奏中完全取代了弦樂。拉赫曼尼諾夫由此帶我們經歷了一系列新奇及難忘的音樂旅程。廣闊的第二變奏之後，曙光來了- 一段幾乎是《湯姆和傑里》風格的不停追逐，隨之是帶有一種西班牙舞蹈風格的後半部份。反思的情緒返回到第四變奏上，而第五變奏在弦樂顫抖的顫音下，映射出明顯的寒意。第六變奏是一個充滿熱情，令人欣喜若狂的舞蹈，由如協奏曲般的鋼琴部分和兩種弦樂以卡農式演奏的主題展示。此樂章以伸延的尾聲結束，恢復了平靜和安寧的感覺，這也許是天堂的另一種幻想。

1. Moderato - Allegro vivace

A doleful accompaniment introduces a long-breathed melody in the style of Russian Orthodox plainchant (the first subject), moving slowly and with a simple rhythm in small melodic steps, much like the opening of the later, famous Piano Concerto No. 3, coincidentally in the same key of D minor. Rachmaninov's skill is already manifest in the enormous breadth of, and logical progression through, the musical landscape. Climaxes are built sometimes over several pages of text. Rachmaninov is in no hurry to make his musical points, but neither does the pace of the narrative drag. Instead, the listener is enveloped in a wash of unfolding melodies and lush harmony.

Perhaps one of the most affecting passages occurs when the second subject material, first heard in huge block chords on the piano with fiery commentary in the strings, is later repeated in more consolatory tone in the strings with constantly rising, hushed rolling arpeggio figures in the piano. You can almost hear the soul of the recently departed Tchaikovsky ascending towards heaven. Repeated in the home key of D minor, this same section brings this movement to a celestial close.

2. Quasi variazione - Andante

The sombre theme for the eight (but unnumbered) "quasi" variations of the second movement is taken from *The Rock*, op 7, an earlier symphonic poem by Rachmaninov which Tchaikovsky would have conducted but for his untimely death. As in the rest of the trio, the piano plays a prominent part here, entirely bypassing the strings in both the second variation and the theme itself. From here, Rachmaninov takes us through a series of haunting musical vistas. After the expansive second variation comes some light relief - an almost skittish Tom and Jerry style chase, with flavours of a Spanish dance in its second half.

3. 快板 – 里索盧托中板

一段冗長而堅定的鋼琴獨奏，在第三樂章開始時粗暴地打破了平靜。這段樂章顯然比前兩個樂章短，它呈現了一系列強勁而充滿激情的音樂想法，頻繁地被突然的、近乎咄咄逼人的沉默打斷。憤怒多次浮現，這與早期的鋼琴獨奏作品《哀歌》作品三第一首的情緒非常一致。在鋼琴強而有力的華彩獨奏後，樂章的亮點來了：這首作品開頭的“聖歌”旋律再次出現，但今次帶着強而有力的懇求，就像一個圓形，將作品帶到它的起點，正如英國作曲家羅伯特·馬修-沃克（Robert Matthew-Walker）描述，在當時為止，是拉赫曼尼諾夫最傑出的大型作品。

曲目撰寫 © 羅賓·斯巴達

中文翻譯：崔劍琴

The reflective mood returns for the fourth, and the fifth casts a distinct chill with its shivering tremolandi in the strings. The sixth is an ecstatically joyous dance with an exuberant, concerto-like piano part and a motif taken up in canon by the strings. The movement ends with an extended coda which restores a sense of calm and serenity, another vision perhaps of paradise.

3. Allegro risoluto - Moderato

The peace is rudely shattered by an extended, resolute introduction for solo piano at the start of the third movement. Noticeably shorter than the first two, it presents a series of robust and impassioned musical ideas, frequently interrupted by sudden, almost aggressive silences. Vehemence and anger are often to the fore - much in line with the mood of the earlier *Élégie*, op 3 no 1 for solo piano. After a powerful cadenza for the piano comes the masterstroke of the movement: the recurrence of the work's opening "plainchant" melody, now with full-throated, pleading passion: a fitting full-circle ending to what Robert Matthew-Walker justly describes as the composer's "greatest large-scale achievement" up to that point.

Programme notes © Robin Zebaida



**"Music is enough for a lifetime,
but a lifetime is not enough for music"**

- Sergei Rachmaninov (1873-1943)

“音樂可以滿足一生，但一生都不夠用於享受和創作音樂。”

- 拉赫曼尼諾夫 (1873-1943)





2022年熱線中心回顧

2022 Hotline Centre Review



12,766

個案
Cases



223

位熱線中心義工
Hotline Centre Volunteers



753

位社區活動受惠人次
Beneficiaries of Community Activities

2022 自殺危機處理中心回顧

2022 Suicide Crisis Intervention Centre Review



1,217

個自殺危機介入個案
Suicide Crisis Cases Intervened



983

個具自殺危機者之個案
Suicidal Cases



234

個自殺危機者親友之諮詢個案
Consultation Cases of Family or
Friend of Suicidal People

2022 生命教育中心回顧

2022 Life Education Centre Review



111



~12,251



2



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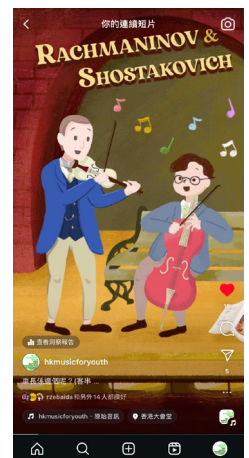
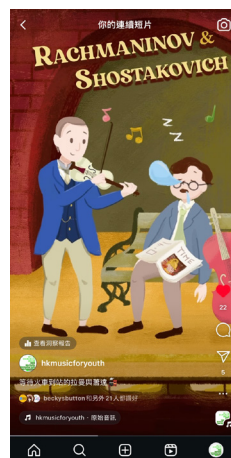
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