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 Weiwuying  
International Music Festival  
衛武營國際音樂節

衛武營國際音樂節藝術總監 陳銀淑 | 藝術顧問 馬里斯·戈托尼  
Artistic Director of Weiwuying International Music Festival UnsuK CHIN  
Artistic Advisor Maris GOTHONI

## 瑪麗安娜·貝德納絲卡打擊獨奏會 《鼓動》

Marianna BEDNARSKA Percussion Recital  
***In the Beginning was Rhythm***

2024.4.14 Sun. 14:30

衛武營音樂廳  
Weiwuying Recital Hall

演出約 100 分鐘，中場休息 20 分鐘。  
Duration is 100 minutes with a 20-minute intermission.



National Kaohsiung  
CENTER FOR THE ARTS

WEI WUYING

衛武營 國家藝術文化中心  
國家表演藝術中心 National Performing Arts Center

## 演出曲目

伊阿尼斯·澤納基斯：〈反彈 B〉給綜合打擊樂獨奏

巴赫：第六號無伴奏大提琴組曲之〈前奏曲〉與〈薩拉邦德舞曲〉（改編給馬林巴琴）

帕格尼尼：〈第二十四首隨想曲〉（由布里傑改編給馬林巴琴）

喬治·阿貝爾吉斯：《相搏》

----- 中場休息 -----

克里斯托斯·哈齊斯：《生命祭典》

文科·葛洛波卡：〈？肢體〉

皮亞佐拉：〈布宜諾斯艾利斯的夏天〉（由張鈞量改編給馬林巴琴）

赫蘇斯·托瑞斯：〈變形蟲〉

艾曼紐爾·賽瓊奈：〈吸引力〉（短版）

## 樂曲解說

### 伊阿尼斯·澤納基斯：〈反彈 B〉給綜合打擊樂獨奏

撰文 | 鄭雅心 (國立臺灣師範大學音樂系擊樂助理教授；那娜擊樂二重奏成員)

希臘裔法籍作曲家澤納基斯於 1987 年至 1989 年間，為法國首代擊樂獨奏家高達創作此曲，全曲由 A、B 兩部分組成，今晚僅演出 B 部分。樂器配置為兩顆邦哥鼓、一顆低音康加鼓、一顆中音鼓、一顆大鼓，與五個木魚或長木塊，皮革樂器與木質樂器整體的高低音域必須相距極大。

第一動機由穩定持續的邦哥鼓彈跳加上裝飾音型開啟，中低音皮革串連成可辨識的旋律線，兩者相加聽覺上如雙聲部對位。中低頻主題旋律線反覆數次後，帶入間奏的快速音群為第二動機，聲場始具混亂效果，爾後木魚音高不規則排列的快速聲響為第三動機。作曲家運用裝飾音位置變化、中低頻音列不同排法、重音位置、不同強度重音標記、快速音群顆粒密度差異等元素，讓音樂織度逐步濃郁。尾段各頻區的皮革與木質聲響完全交融混合，全曲聲響狂烈至極，直至戛然而止。

澤納基斯早年曾參加希臘反納粹群眾示威與武裝解放運動，或許可以想像樂曲穩定的律動，如同示威隊伍齊步前行，而混亂則對應到衝突。

## 巴赫：第六號無伴奏大提琴組曲之〈前奏曲〉與〈薩拉邦德舞曲〉（改編給馬林巴琴）

撰文 | 吳毓庭

巴赫在擔任柯登宮廷樂長時，因職務之便，嘗試開發了許多樂器的性能和語法，後人熟知的小提琴無伴奏組曲暨奏鳴曲，或大提琴無伴奏組曲都在這時完成。在巴洛克時期，大提琴最常擔任的角色，還是合奏時的數字低音聲部，因此當巴赫把大提琴提升到主角地位時，一方面展現出了作曲家的慧眼，一方面也反映出他身受啟蒙時代實驗精神的影響。

第六號大提琴組曲採用 D 大調鋪陳，在巴洛克時期，這個調性被認為代表勝利與榮光。在〈前奏曲〉中，主題由反覆的同音帶出宏偉氣勢；雖然是同音，作曲家特別安排使用不同絃拉奏，使聲響呈現出閃動的效果，而這個細節也會在馬林巴琴改編版中，透過左右手輪奏表現。

〈薩拉邦德舞曲〉是源自西班牙的慢舞，舞者會在第一拍定住、第二拍踏出、第三拍收起腳跟，擁有莊重的速度感。原曲充滿長拍和弦，透過馬林巴琴敲擊演奏，會形成一種截然不同、如靜謐中落雨的美感。

## 帕格尼尼：〈第二十四首隨想曲〉（由布里傑改編給馬林巴琴）

撰文 | 吳毓庭

義大利不僅誕生了華美的歌劇演唱，器樂領域也特別早就被帶動發展，17、18 世紀已有多位小提琴名家，至 19 世紀初又誕生偉大的帕格尼尼。他的演奏充滿雙音、泛音、跳弓等嶄新技巧，從 1802 年到 1817 年，帕格尼尼將這些心得寫成了《二十四首隨想曲》。

第二十四首為變奏曲，共包含主題與十一段變奏。樂曲在精神抖擻的主題後，以流暢的下行三連音開啟第一變奏；第二變奏表現顫抖般的裝飾音，性格略顯神秘；第三變奏

原本為八度雙音，布里傑的馬林巴琴版特別增加許多快速音群，維持宏大音響；第四變奏為高音半音階，馬林巴琴版還加入低音線條形成呼應。

第五變奏能聽見馬林巴琴渾厚的低音共鳴；第六變奏以三度音為主，馬林巴琴版特別強調左右手對話；第七、第八變奏，一為細碎三連音，一為塊狀和弦；第九變奏原為左右手交替撥絃，馬林巴琴版則改以琴槌握把擊鍵；第十變奏，馬林巴琴版在寧靜的旋律下方加入震音，鋪陳不安；第十一變奏與終曲，則聚焦琶音變化，是最為華麗的段落。

## 喬治·阿貝爾吉斯：《相搏》

撰文 | 鄭雅心 (國立臺灣師範大學音樂系擊樂助理教授；那娜擊樂二重奏成員)

法國擊樂家圖燁於 60 年代在巴黎遇見來自伊朗的波斯手鼓大師徹米哈尼，立即與他學習這小巧、但能發出千變萬化音色的非西方樂器。多年後希臘裔作曲家阿貝爾吉斯聽見圖燁的波斯手鼓即興，表明欲為他創作，兩人密切工作催化化學效應，此曲應運而生。

口白內容講述觀看競技現場，跑道上的光景與參賽者受傷場面，文句並不完全連貫：「十點鐘前，屍體周圍，他們已分佈賽道兩側，徒手肉搏，唯所見動作發生於起終點線，不時一台賽車出現；抓住光亮安全帽、跳起、臂膀受傷、塵土飛揚遮蔽、踉蹌下車，車隊趕緊補滿油，重回跑道，新的賽車手上座，帶著新傷，鮮血從他手臂流淌，巨聲哭喊。」

口白文句堆砌節奏，如德文字元加添方式——在原字根前加新字，越加越長而成新的字意、句意。鼓聲與人聲交疊，具音高、節奏上相互仿擬，同時增強戲劇力道，曲中休止凝望出神的詮釋，影射希臘人對鬼魂的深信。

## 克里斯托斯·哈齊斯：《生命祭典》

撰文 | 鄭雅心 (國立臺灣師範大學音樂系擊樂助理教授；那娜擊樂二重奏成員)

完成於 1997 年，為五個八度的馬林巴琴與電聲而作，由加拿大籍馬林巴琴演奏家蕾斯頓委託。作曲家哈齊斯於 90 年代開始，對北美洲原住民因努伊特人的文化深深著迷，為

其特有「喉音歌唱」寫下系列作品。

此曲電音聲軌包含兩元素：一為於 1995 年錄下的加拿大北極區，巴芬島上因努伊特女歌手們的演唱，二為馬林巴琴聲響。此歌唱遊戲原是舊時代男性狩獵外出，女性間的消遣與來自薩滿信仰的生育呼求。演唱時二位女性會面對面、雙手搭在彼此肩臂，以人聲模仿風、水、山林絮語等自然聲響。這些長呼或短促變化的喉音，會以一前半拍、一後半拍的即興唱和，形成規律又具競爭性的節奏往來。

全曲由風格迥異的三樂章組成。第一樂章展現喉音歌唱的強烈律動，會與馬林巴琴切分循環節奏完美交織。第二樂章的電聲音高被彎曲處理，聲韻暗示著「水感」的聽覺意象，與馬林巴琴聲部近似印象樂派的聲線，鋪陳出迷離聲波。第三樂章則具演奏難度，生動、明亮、充滿力量。

## 文科·葛洛波卡：〈?肢體〉

撰文 | 鄭雅心(國立臺灣師範大學音樂系擊樂助理教授;那娜擊樂二重奏成員)

作曲家葛洛波卡致力於即興演奏，醉心鑽研樂器新聲響的發聲，1969 年與圖燁、亞爾欣那共創即興演奏團體「新語音藝術」，在這領域有深入探索。此曲創作於 1985 年，題獻給法國擊樂家席勒維斯特，他也是圖燁戲劇音樂三重奏團體「Trio Le Cercle」其一成員。

題名原文〈?Corporel〉為形容詞，意即「身體的……？」暗示「必須與身體有所關聯」。全曲僅使用身體發聲，演奏者始於坐姿，逐漸伏起至站姿，手部拍打、敲擊、顫動、重甩，從自身的頭、臉部、胸腔、手臂、腹部至雙腿，幾乎所有身體部位皆成為演奏樂器，並搭配多種口語發聲，包括不同單聲音音群：「h」、「f」、「s」、「sch (shh)」，以及「t」、「p」、「k」、「g」、「d」，與持續滾奏聲「r」。這些狀似無意的發聲實與擊打的聲響呼應，演奏者也在一連串動作與聲音交疊中，情緒漸趨瘋狂。

近尾處朗誦法國詩人夏爾詩作作結：「最近我讀到一句話：人類歷史是一長串同一字的同義詞歷史。反駁這點是我們的責任。」，最後以一聲「啊」長呼作結。

## 皮亞佐拉：〈布宜諾斯艾利斯的夏天〉（由張鈞量改編給馬林巴琴）

撰文 | 吳毓庭

作曲家皮亞佐拉自二十世紀中期以後，開始將阿根廷國民娛樂「探戈」，融入西方學院技法，比如賦格、不和諧和聲，創作出「新探戈」。其時而憂鬱、時而狂熱的樂風，吸引了眾多古典音樂家演繹，同時也喚回探戈最初從貧民窟掙扎而生的精神。

他在 1965 年應導演穆尼奧斯邀請，為新戲《金髮》創作了四首配樂，其中一首就是〈布宜諾斯艾利斯的夏天〉。樂曲確切對應什麼情節，如今難以考證，但聽者可以直覺感受到海港城市的燠熱與活力。後來作曲家又陸續創作了〈冬〉、〈春〉、〈秋〉，完成整組《四季》。

〈布宜諾斯艾利斯的夏天〉從持續切分的二度主題開始，性格躁動不安，彷彿市街洋溢著喧囂。中段一改前面聲景，轉而透過向下、類似嘆息的音型，表現出迷惘與感傷。改編者張鈞量為當代知名馬林巴琴演奏家，他極擅長演繹多聲部織度樂曲，首張專輯即錄製巴赫的《郭德堡變奏曲》。在此曲中，他也加入了許多繁複的對旋律，讓整體充滿更強烈的情感。

## 赫蘇斯·托瑞斯：〈變形蟲〉

撰文 | 鄭雅心（國立臺灣師範大學音樂系擊樂助理教授；那娜擊樂二重奏成員）

曲名〈變形蟲〉原文為「普羅提斯」，為荷馬史詩《奧德賽》所描繪的「海洋老人」，專管海豹牧養，並具有預知萬事的智慧與善於變形的能力。他與海倫丈夫墨涅拉奧斯有一段精彩對手戲：墨涅拉奧斯為得知自己因何受困海上，而捉拿普羅提斯一問究竟，普羅提斯變身獅子、蟒蛇、山豹、野豬、洪水、大樹，卻因女兒告知外人底細依然被捕。

此曲最有趣之處，在於樂器的選項並非絕對指定，僅表明必需選擇六件皮革樂器、四種金屬、四樣木質樂器。不同演奏者依其自身聲音偏好，樂器組合的風味與曲趣，極可能天差地遠，可想見不同版本的詮釋，將呈現出如同普羅提斯的變身。曲中節奏元素相當豐富，時可聽見雙線條的複節奏並進，擊點源源不絕、滔滔不止。作曲家加入肢體擊樂，不論是腳跟點地、拍擊身體不同部位，皆加添演奏的視覺效果。曲末以人聲朗誦加泰隆尼亞詩人希洛特的〈翡翠綠景〉（詩中文字無意義，像被拆散的單字）作結，持續搭配奔流的節奏。

## 艾曼紐爾·賽瓊奈：〈吸引力〉（短版）

撰文 | 鄭雅心（國立臺灣師範大學音樂系擊樂助理教授；那娜擊樂二重奏成員）

法國擊樂家兼作曲家賽瓊奈最早於 2007 年完成此曲，由巴黎歌劇院小提琴手拉庫與打擊樂手博蒂尚所組成的二重「對比」委託，首錄於其專輯《吸引》。原版本由電子音樂、小提琴、馬林巴琴演奏，直至 2017 年奧地利擊樂家利岑再次委託賽瓊奈改編成電子音樂、馬林巴琴、顫音鐵琴與自由選擇物件的獨奏版，讓此曲再度爆紅。今晚將演出此獨奏版之後再精簡過的最短版，保留所有鍵盤的部分，不過自由選擇物件的部分則被刪減。

全曲速度流暢、節奏緊湊精彩，鍵盤旋律使用來自不同文化的調式，例如教會調式、五聲音階、木卡姆調式、甘美朗調式等。電子音樂錄製的節奏聲響則包含印度的西塔琴、塔不拉鼓、中東達布卡鼓，整曲的底蘊與基調相當具世界音樂風情，讓人不自覺地跟隨韻律，開啟內在搖擺的渴望。

打擊 |

## 瑪麗安娜·貝德納絲卡



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瑪莉安娜·貝德納絲卡是一位來自波蘭的年輕打擊樂手。她不僅以獨奏家身份，還以室內樂表演者、樂團成員和打擊樂教師等多重身份活躍於藝術界。她經常受邀至國際音樂節，且與音樂界中的多位著名人士合作。於 2019 年，她榮獲第 74 屆日內瓦國際音樂比賽和瑞士信貸年輕獨奏家獎。在眾多國際打擊樂比賽中，她累計奪得 24 座首獎和特別獎，包括 2016 年美國芝加哥、2016 年德國班伯格、2009 年法國巴黎、2008 年義大利費爾莫，與 2007 年保加利亞普羅夫迪夫等賽事。此外，她還是 2009 年波蘭歐洲之聲「年度優秀青年音樂家」的決賽選手。她在歐洲和美國的音樂節上多次擔任獨奏家，如 2019 年的盧塞恩音樂節、2021 年的達沃斯音樂節和 2023 年的索爾斯堡音樂節。她也曾與多支知名樂團合作，如瑞士羅曼德樂團、柏林喜歌劇院樂團、華盛頓國際室內樂團、奧爾堡交響樂團、波茲南愛樂樂團和波蘭華沙廣播樂團等。

她曾獲得波蘭、瑞士和德國的藝術獎學金。2013 年，她因在音樂上連結波蘭和丹麥兩國的獨特貢獻，被頒發波蘭 - 丹麥友誼獎；而在 2017 年，她又被提名為「波蘭音樂卓越獎」的年度新秀。2014 年，應知名丹麥作曲家安德斯·柯佩爾之邀，貝德納絲卡成為第一位完整錄製柯佩爾所有馬林巴協奏曲的打擊樂手。她的首張專輯《馬林巴協奏曲》在波蘭及國際都獲得了極大的讚賞，其中包括《紐約時報》、《留聲機雜誌》和德國廣播公司的肯定。作為獨奏家，她也參與了錄音計劃《100 for 100. Musical Decades of Freedom》的錄製，該計劃在波蘭唱片學院的菲德烈克獎中勇奪兩項大獎。



## Program

Iannis XENAKIS: "Rebonds B" for multipercussion

J. S. BACH: Cello Suite No.6 in D-Major, BWV 1012 "Prelude", "Sarabande" (Arranged for Marimba)

N. Paganini: "Caprice No. 24" (Arranged for Marimba by Johan BRIDGER)

Georges APERGHIS: *Le corps à corps*

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Intermission  
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Christos HATZIS: *Fertility Rites*

Vinko GLOBOKAR: "Corporel"

A. PIAZZOLLA: "Verano Porteño" (Arranged for Marimba by Pius CHEUNG)

Jesus TORRES: "Proteus"

Emmanuel SÉJOURNÉ: "Attraction" (Short Version)

## Program Notes

### Iannis XENAKIS: "Rebonds B" for multipercussion

Written by CHENG Ya-hsin  
(Assistant Professor of Percussion, Department of Music, National Taiwan Normal University;  
Percussionist of NanaFormosa Percussion Duo)

The Greek-French composer Iannis XENAKIS composed this piece for Sylvio GUALDA, a pioneering percussion soloist in France. The composition, created between 1987 and 1989, is divided into two parts, A and B. In tonight's performance, only part B will be presented. The instrumentation for this piece includes two bongos, a bass conga (Tumba), a tom, a bass drum, and five wooden fish or long wooden blocks. It is essential that there is a considerable pitch difference between the leather and wooden instruments.

In his early years, XENAKIS participated in anti-Nazi mass demonstrations and armed liberation movements in Greece. When listening to his music, one can imagine the steady rhythm resembling the march of demonstrators, while moments of chaos evoke conflicts.

## **J. S. BACH: Cello Suite No. 6 in D Major, BWV 1012 "Prelude", "Sarabande" (Arranged for Marimba)**

Written by WU Yu-ting

During BACH's tenure as the Kapellmeister at the Köthen court, he sought to advance the performance and technique of numerous instruments, resulting in the creation of renowned Sonatas and Partitas for Solo Violin, as well as Cello Suites. In the Baroque era, the cello primarily served as the figured bass in ensembles, making BACH's elevation of the cello to a leading role not only a testament to his visionary approach but also a reflection of his experimental spirit influenced by the Enlightenment.

The Cello Suite No. 6 is structured in the key of D Major, which during the Baroque period symbolized victory and glory. In the *Prelude*, the theme gains a majestic drivethrough repeated unisons; despite being the same note, the composer deliberately utilizes different strings to produce it, creating a shimmering effect in the sound. This particular detail will also be incorporated into the marimba adaptation, conveyed through alternating play between the left and right hands.

*Sarabande* is a slow dance originating from Spain. The dancers will freeze on the first beat, step out on the second beat, and put their heels back on the third beat, with a solemn sense of speed. The original song is full of long-beat chords, and when played through marimba, it creates a completely different aesthetic, like falling rain in silence.

## **N. Paganini: "Caprice No. 24" (Arranged for Marimba by Johan BRIDGER)**

Written by WU Yu-ting

Italy not only cultivated magnificent opera but also played a pioneering role in the early development of instrumental music. The 17th and 18th centuries witnessed the emergence of numerous renowned violinists, leading to the birth of the great Niccolò PAGANINI at the beginning of the 19th century. His performances were characterized by innovative playing techniques such as double stops, harmonics, and spiccato, all of which he incorporated into his *24 Caprices* composed between 1802 and 1817.

The No. 24 comprises a theme and eleven variations. After the lively theme, the first variation starts with a smooth descending triplet, while the second variation introduces

quivering embellishments, imbuing it with a slightly mysterious character. Originally an octave double stop, the third variation, adapted for marimba by Johan BRIDGER, incorporates numerous rapid note clusters to maintain its original grandeur. The fourth variation highlights a high-pitched chromatic scale, with the marimba version adding bass lines to create an echoing effect.

In the fifth variation, you can perceive the marimba's deep bass resonance. The sixth variation predominantly showcases thirds, with the marimba version emphasizing a compelling interplay between the left and right hands. In the seventh variation, you'll find delicate triplets, while the eighth variation employs block chords. In the original ninth variation, the strings are plucked alternately by the left and right hands, whereas in the marimba version, the mallet shaft is used to strike the keys. In the tenth variation, the marimba introduces tremolos beneath the subdued melody to convey a sense of unease. As for the eleventh variation and the grand Finale, the focus on arpeggios creates the most splendid section.

### **Georges APERGHIS: *Le Corps à Corps***

Written by CHENG Ya-hsin  
(Assistant Professor of Percussion, Department of Music, National Taiwan Normal University;  
Percussionist of NanaFormosa Percussion Duo)

In the 1960s, French percussionist Jean-Pierre DROUET had the opportunity to meet Djamchid CHEMIRANI, a zarb master from Iran, in Paris. DROUET swiftly began learning this small exotic instrument capable of producing a wide range of timbres. Many years later, when Greek composer Georges APERGHIS heard DROUET's zarb improvisation, he expressed his desire to compose for him. The collaboration resulted in the creation of a unique composition that harnessed the chemistry between their musical talents.

The transcript describes a race, depicting various aspects including the scene of the track and the injuries sustained by the contestants. However, the text is not entirely coherent: "Before ten o'clock, around the body, they were already dispersed all along the track, on both sides, packed shoulder to shoulder. The only visible actions occurred at the finish line, from which from time to time a chariot emerged - seizing the shining helmet, leaping up, injuring his arm - blasting out of the cloud of dust, and staggering down from his motorcycle, which the maintenance team rushed to refuel and launch back onto the track,

with a brand new rider on it. From the fresh wound on his arm the blood flows. Immense cries arise."

The rhythm of sentences in this piece is intricately layered, reminiscent of the German language's practice of building words by adding components onto the root, thus creating longer and longer compound words to convey new meanings. In the composition, the drums and vocals interweave and imitate each other in terms of pitch and rhythm, enhancing the dramatic tension. Moments of pause and trance-like gaze within the song can be interpreted as reflecting the deep Greek belief in the existence of spirits.

### **Christos HATZIS: *Fertility Rites***

Written by CHENG Ya-hsin  
(Assistant Professor of Percussion, Department of Music, National Taiwan Normal University;  
Percussionist of NanaFormosa Percussion Duo)

Completed in 1997, this composition is designed for a five-octave marimba and electronic sounds. It was commissioned by Canadian marimba player Beverley JOHNSTON. Since the 1990s, composer Christos HATZIS has been intrigued by the culture of the Inuit from North America and has composed a series of works that incorporate the unique vocal art form known as "Inuit throat singing."

The electronic track in this piece incorporates two key elements. The first is the voices of Inuit female singers from Baffin Island in the Canadian Arctic, recorded in 1995. The second is the sound of the marimba. Inuit throat singing, or katajjaq, originated as a pastime for women when men were away on hunting expeditions. It also holds significance as a fertility ritual rooted in shamanic beliefs. During katajjaq, two women face each other, placing their hands on each other's shoulders, and mimic natural sounds such as wind, water, and the whispers of mountains and forests. These vocalizations consist of long and rapid guttural sounds, sung in an improvisational manner, with one voice half a beat ahead of the other, creating a structured and competitive rhythmic pattern.

The composition comprises three movements of distinct styles. In the first movement, the focus is on the robust and captivating grooves of throat singing, skillfully interwoven with the syncopated and cyclic rhythms of the marimba. The second movement explores the soundscape of electronic sound, utilizing distorted pitches to evoke a fluid, "watery"

auditory imagery, along with impressionistic marimba lines that create a sense of blurred and ethereal sound waves. The third movement presents a more challenging and dynamic performance, bursting with vividness, brightness, and sheer power.

## **Vinko GLOBOKAR: "?Corporel"**

Written by CHENG Ya-hsin  
(Assistant Professor of Percussion, Department of Music, National Taiwan Normal University;  
Percussionist of NanaFormosa Percussion Duo)

Composer Vinko GLOBOKAR was deeply committed to the art of improvisation and dedicated himself to exploring the novel sounds of instruments. In 1969, he founded an improvisation ensemble called "New Phonic Art" with Jean-Pierre DROUET and Carlos Roque ALSINA, embarking on an extensive exploration of new sound. This piece, composed in 1985, is a tribute to the French percussionist Gaston SYLVESTRE, who is a member of DROUET's instrumental and musical theater trio "Trio Le Cercle."

The title "?Corporel" means "Body...?," suggesting a connection to the human body. The entire piece uses only the performer's body as an instrument. The performer initiates the piece from a seated position and gradually transitions to a standing posture, employing various physical actions such as slapping, striking, shaking, and tapping different body parts, including the head, face, chest, arms, abdomen, and legs, effectively turning these

body parts into musical instruments. The piece also incorporates a wide range of vocal sounds, including various monophonic consonants like "h," "f," "s," "sch (shh)," as well as "t," "p," "k," "g," "d," and the continuous rolling sound of "r." While these sounds may initially seem unintentional, they are meticulously crafted to echo the percussion. As the performance unfolds with its interwoven movements and sounds, it creates a frenzied atmosphere.

Towards the conclusion, a poem by the renowned French poet René CHAR is recited: "I recently read the following remark: The history of mankind is a long succession of synonyms for the same word. It is a duty to disprove this." Finally, the performance concluded with a lingering "ah" sound.

## A. PIAZZOLLA: "Verano Porteño" (Arranged for Marimba by Pius CHEUNG)

Written by WU Yu-ting

Starting from the mid-20th century, composer Astor PIAZZOLLA embarked on a journey of integrating the Argentine dance form, "tango," with Western academic methodologies like fugue and dissonant harmony, thus birthing the genre known as "Nuevo tango." This fusion yields a musical tapestry that oscillates between melancholic introspection and frenetic energy, alluring classical musicians to interpret its complexities. Simultaneously, it pays homage to the raw spirit of tango born from the hardships of the urban slums.

In 1965, director Alberto Rodriguez MUÑOZ extended an invitation to PIAZZOLLA to compose four pieces for the soundtrack of the upcoming film *Melenita de oro*, and one of them was "Verano Porteño" ("Buenos Aires Summer"). While the exact narrative context of the music is unclear, listeners can unmistakably sense the fervent warmth and vibrant energy of the harbor city. Subsequently, the composer crafted "Invierno Porteño" ("Buenos Aires Winter"), "Primavera Porteña" ("Buenos Aires Spring"), and "Otoño Porteño" ("Buenos Aires Fall"), thus completing the suite known as the *Estaciones Porteñas (The Four Seasons of Buenos Aires)*.

Verano Porteño commences with a syncopated minor second theme, evoking a sense of unease that symbolizes the bustling atmosphere of the city. In the middle section, the soundscape transitions to a downward, sighing motif, conveying feelings of loss and melancholy. The arranger of this song, Pius CHEUNG, is a well-known contemporary marimba player renowned for his expertise in performing multi-voice, richly textured repertoire. His debut album featured a recording of BACH's *Goldberg Variations*. In "Verano Porteño," he incorporates numerous complex counter melodies, intensifying the emotional depth of the composition.

## Jesus TORRES: "Proteus"

Written by CHENG Ya-hsin

(Assistant Professor of Percussion, Department of Music, National Taiwan Normal University;  
Percussionist of NanaFormosa Percussion Duo)

The title of the song, "Proteus", is mentioned in Homer's epic, *The Odyssey*. Proteus is often described as the "Old Man of the Sea" and is known for his expertise in herding

seals. He possesses the remarkable ability to foresee the future and possesses the power of changing his shape. In one notable episode, he engages in a captivating encounter with Menelaus, the husband of Helen. To uncover the reasons behind his maritime misadventures, Menelaus captures Proteus. Proteus undergoes a series of shape-shifting transformations, including turning into a lion, a python, mountain leopards, wild boars, floods, and towering trees. Despite these transformations, Menelaus manages to apprehend Proteus when the latter's daughter divulges the truth to outsiders.

One of the most intriguing aspects of this composition is its flexibility regarding instrument selection. It merely specifies the inclusion of six leather instruments, four metal instruments, and four wooden instruments. This allows for a very diverse sound depending on the performer's preferences. Consequently, the flavor and character of the music can vary significantly with each interpretation, similar to the transformative abilities of Proteus. The piece incorporates a substantial number of rhythmic elements, often featuring polyrhythms with two lines running in parallel, resulting in a continuous cascade of beats. The composer also introduces body percussion, including heel tapping and rhythmically striking various parts of the body, adding a visual dimension to the performance.

The piece ends with a recitation of "Visio Smaragdina", a poem by Catalan poet Juan Eduardo CIRLOT. The words in the poem are intentionally meaningless, appearing as disjointed fragments, in harmony with the emitting rhythm.

## **Emmanuel SÉJOURNÉ: "Attraction" (Short Version)**

Written by CHENG Ya-hsin  
(Assistant Professor of Percussion, Department of Music, National Taiwan Normal University;  
Percussionist of NanaFormosa Percussion Duo)

French percussionist and composer Emmanuel SÉJOURNÉ composed this piece in 2007. It was commissioned by the "Duo Contrastes" featuring Paris Opera violinist Éric LACROUTS and percussionist Damien PETITJEAN, and was first recorded on their album *Attraction*. The original composition incorporated electronic music, violin, and marimba. In 2017, Austrian percussionist Christoph SIETZEN commissioned SÉJOURNÉ to adapt the piece into a solo version that includes electronic music, marimba, vibraphone, and the option to incorporate freely chosen objects. This new adaptation revitalized the composition and

gained popularity. For tonight's performance, a condensed solo version will be presented, retaining all keyboard percussion instrument parts while omitting the use of freely chosen objects.

The composition as a whole maintains a fluid tempo, featuring a tight and invigorating rhythm. The melodies of the keyboard percussion instruments draw inspiration from various cultural modes, including church modes, pentatonic scales, Maqam Nahawand Murassa , and Gamelan modes. Incorporated into the electronic music component are the sounds of instruments such as the Indian sitar and tabla and Middle Eastern darbuka drum. This rich amalgamation of cultural influences contributes to the composition's distinctive world music style, immersing the listener in a groovy soundscape and unleashing an inner urge to sway along with the music.



**Percussionist**  
**Marianna**  
**BEDNARSKA**



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Marianna BEDNARSKA is a young Polish percussionist. She runs an active artistic activity, not only as a soloist, but also as a chamber music performer, orchestra musician and percussion teacher. She is regularly invited to international music festivals and cooperates with recognized personalities of the musical world.

She is a Laureate of the 74th Geneva International Music Competition 2019, Winner of the Prix Credit Suisse Jeunes Solistes 2019 and a winner of 24 first prizes and special prizes at international percussion competitions, among others in Chicago (USA, 2016), Bamberg (Germany, 2016), Paris (France, 2009), Fermo (Italy, 2008) or Plovdiv (Bulgaria, 2007). She is also a Finalist of the Polish Eurovision Contest "Young Musician of the Year 2009."

She performed in Europe and USA making her solo debuts at international music festivals, such as the Lucerne Festival 2019, Davos Festival 2021 or Solsberg Festival 2023. As a soloist, she performed with orchestras such as Orchestre de la Suisse Romande, Komische Oper Orchestra, International Chamber Orchestra of Washington, Aalborg Symphony Orchestra, Sinfonia Varsovia Orchestra, Poznań Philharmonic Orchestra or Polish Radio Orchestra in Warsaw.

She is the winner of artistic scholarships in Poland, Switzerland and Germany. In 2013, she received the Polish-Danish Friendship Award for her unique artistic activity connecting both countries, and in 2017, a nomination for the award "Koryfeusz Muzyki Polskiej 2017" in the Debut of the Year category.

In 2014, at the invitation of the renowned Danish composer, Anders KOPPEL, she was the first percussionist in a history to record the complete set of all his marimba concertos (Dacapo Records 2014) on her debut album *Marimba Concertos*, which received extremely positive reviews, both in Poland and abroad such as *The New York Times*, *Gramophone* and *Deutschlandfunk*. As a soloist, she also took part in recordings for Bayerische Rundfunk, the Institute of Music and Dance in Poland and the PWM Edition in the artistic project *100 for 100. Musical Decades of Freedom*, which was honored with the "Fryderyk Award" of the Polish Phonographic Academy in two categories.

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