



Interview given by Anna Ignatowicz – Glińska
to Stanisław Kokoszka

Interview with the composer Anna Ignatowicz-Glińska

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1. Where your interest in mallets came from? What prompts a composer to write just for these instruments?

In the circle of the Warsaw musical academy, which I graduated from myself, the composers have collaborated tightly with the percussionists since many years. Generally speaking there is a great interest of composers as well as of composition students in percussion. There is no denying that the credit for it deserve numerous wide scale activities which promote and inspire composing for marimba undertaken by Professor Stanisław Skoczylński and later also by his graduates and successors, dr. hab. Leszek Lorent and dr. hab. Miłosz Pękała. It was similar in my case. What concerns my particular interest in marimba, the additional factor was the friendship with the students of the percussion class, especially with Ryszard Bazarnik, who was the first virtuoso of this instrument I knew personally. For Mr. Bazarnik – who is playing in a marimba duo together with Peter Haensch – I wrote in 1993 the piece *Cisza podziurawiona roztrągnięciem / The Silence pierced by Distraction* for two marimbas. Published by the Norsk Musikforlag/Oslo the piece is being played still today. Back to my student times go my other chamber compositions with marimba as well, among other works *To tylko czas... / It's only time...* for trumpet, percussion, and tape (1996), produced in the Polish Radio Experimental Studio under the participation of the sound engineer Barbara Okoń-Makowska, and the performers – Michał Ostaszewski (trumpet) and Ryszard Bazarnik (percussion).

The mallets are, of course, especially predestinated for melodic playing. Some of them – like marimba and vibraphone – are capable of harmonic playing, which results directly from the four mallet playing technique as well as (particularly in the case of the marimba) the extensive range of the instrument. The harmony plays a very crucial role in my music. For that reason these possibilities of marimba and vibraphone are unusually important for me. Inspiring are above that the sound qualities of the keyboard percussion as well. They create a rich palette of colors which can be used in very different instrumental configurations – from the solo, through diverse chamber ensembles, up to orchestral ones. It is worth noticing that both the marimba and the vibraphone, as instruments requiring and also offering a platform for displaying a great degree of virtuosity, prove themselves as perfectly as ensemble and/or “accompanying” instruments as well. Vibraphone found its place in a broadly manner in the field of jazz music and the universality of the marimba can be compared to the functionality of the piano.

What concerns acoustical parameter both instruments have an enormous potential of shaping the dynamics. The long sounding vibraphone fills and holds the acoustical space together. Predominance of the high partial tones in the vibraphones spectrum of sound renders it particularly well suitable as a part of instrumental combinations “with equilibrant bass” (for



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example with double bass, string orchestra, or... marimba). The sound of marimba is more “round”, though differentiated in individual registers. Due to the used material (wood) its natural resonance is shorter than in the case of the metallophones. I would not, however, label the contemporary marimba a “short sounding” instrument. Without doubt it is exceptionally sensitive to the acoustics of the interior; the same marimba will sound differently in every concert hall – there is something quite magical in it. What is also important, every kind of music sounds good on marimba.

A separate question having a considerable impact on the sound of the marimba and the vibraphone as well is a choice of suitable mallets. I leave it generally up to the players, and only sporadically – to reach a particular, “special” effect – I mark a required type /sort/ of mallets in my scores.

Other keyboard percussion instruments – xylophone as well as glockenspiel – also have their own proper beauty of sound, but they are not as universal as marimba and vibraphone. The two mallet technique predestines them mainly to the melodic playing and a calculated for effect, coloristic emphasizing of single tones. However, too much xylophone or bells in orchestral textures could be even wearying. Nevertheless they work perfectly both in percussion or mixed ensembles and different types of orchestras (from marching bands up to great symphonic orchestras).

The role of mallets (contemporary and their ethnic variants as well) in the ethnic music of almost all continents is also worth mentioning, as well as in the modern world music unifying elements of diverse cultures in an excellent manner.

2. Do you ask performers for advice at the beginning of your work on a new composition for percussion instruments, especially for marimba and other mallets? Is the collaboration with the players an essential part of the composing process? If it is so, which are your experiences in this regard?

Of course, without any collaboration with the performers the majority of my percussion pieces would not have come to being at all. First, musical friendships with percussionists are extraordinary inspiring! Besides that, the possibility, and frequently a necessity to take advice when working out compositional ideas are not to be overestimated. It can be said without any exaggeration that I have learned to write for marimba (and other instruments) to a significant extent from the performers! I consult usually, however, already written “first versions” of pieces. The most often are corrections rendering easier (or simply even making possible) the performance of certain passages, when the composer’s idea must be “adapted” to the reality of technical requirements and constraints.

- *Cisza podziurawiona roztargnieniem / The Silence pierced by Distraction* was consulted – as I already mentioned – with Ryszard Bazarnik.
- *Więc... Zaniki pamięci / So... Loss of Memory* for solo percussion (multipercussion) and tape (1994) has been also written for R. Bazarnik. For this piece and because of the huge amount of instruments used R. Bazarnik both designed the set up and made some special constructions making the performance possible.
- In the also above mentioned *To tylko czas... / It's only time...* (1996) for trumpet, percussion, and tape the musicians not only gave their advices regarding the

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instrumental parts, but the whole tape originates from the samples recorded by them as well, the living sounds of trumpet and percussion which I subsequently transformed electronically. So the performers had a by no means trivial influence on the whole piece and the sound of the tape itself.

- The *Toccata* for marimba (2001) was consulted with my husband, Piotr Gliński, who was its first performer.
- *Passacaglia* for marimba and vibraphone (2003) came to being inspired by the Hobbeats Duo, to whom it is dedicated (Magdalena Kordylasińska-Pękala, mb, and Miłosz Pękala vb), and with whom it has been consulted.
- I wrote the *Koncert na marimbę, trąbkę i orkiestrę smyczkową / Concerto for marimba, trumpet and strings* (2008) for Katarzyna Myćka. She inspired me to write this work and supported me what concerns the marimba part with her advices.
- *Muzyka koncertująca (Koncert podwójny) na dwie perkusje i orkiestrę symfoniczną / Musica concertante (Double Concerto) for 2 percussions and symphony orchestra* (2008/2010) emerged inspired by and for the duet M. Kordylasińska-Pękala and M. Pękala, who premiered it (the 2008 version). The percussion parts have been consulted by my husband as well as the duet.
- *Concerto grosso* for two percussion orchestras (2010) emerged inspired by Stanisław Skoczyński as a part of the project Percussion-Creations-Interpretations. It was consulted by my husband Piotr Gliński, who is also an outstanding percussion teacher. His support had a special importance here, for the work has a didactic-educational purpose: the one of the percussion “orchestras” consists of pupils of an elementary music schools (1st degree), and the other one of students. The difficulty level had to be conforming to this premise and take into consideration the performers’ limited technical ability.
- *Preludia na marimbę i/lub wibrafon / Preludes for marimba and vibraphone* (2011) were consulted by my husband, P. Gliński, and the detailed “dampening” were proposed by Miłosz Pękala. Also this work follows a didactical purpose, as written for young players.
- Inspired by Katarzyna Myćka I arranged a version for marimba and organ of *Ślady niepewności / The traces of incertitude* (2012, first version – for harpsichord and organ – 1995). K. Myćka advised me with arranging the marimba part.
- *Postludium na marimbę / Postludium for marimba* (2016) was written for and consulted by K. Myćka.
- The marimba parts of the *Koncert podwójny na dwie marimby i smyczki / Double Concerto for 2 marimbas and strings* (2017) was consulted by K. Myćka.

3. What is interesting or inspiring in marimba? Which possibilities does it offer and which challenges does it issue to the composer?

From the very beginning marimba charmed me by the elegance and beauty of its sound, the wide range of the instrument as well as possibilities resulting from the four mallets playing technique – both virtuosic ones and harmonic, as I already mentioned answering the first question.

An immensely significant reason impelling me to write for this instrument is also the



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performers' great interest in new pieces, their openness, and the wish to play my music. This beautiful and very inspiring instrument poses some considerable challenges to the composer. The most important of them are, as I see it, the capacity to operate with textures due to the construction of the instrument (big distances between the lowest and highest register, unequal scaling of the bars, the "chromatic" row of bars being fixed at a little higher level than the "diatonic" row), its acoustical properties (differences in resonance time of singular registers, the dependence of the audible harmonics on the register and the articulation, "adaptation of the tuning" to an interior), and the four mallets technique (especially in chord and figurative textures). It requires certain knowledge and some kind of an instrumentational imagination. Marimba fits very well together with other instruments, but one should remember the dynamic proportions (for example in orchestra it can be easily drowned) and ... the impossibility to correct the tuning (for instance when combined together with piano or organ), although by the means of changing register and articulating, using another mallets it is to some extent feasible to correct inaccuracies of tuning, and to weaken or to mask audibility of undesired harmonics, and to amplify the desirable ones (the low, middle, or upper ones).

4. Do you prefer composing for marimba solo or rather in interaction with other instruments?

As I already mentioned, marimba is to such an extent a universal instrument that I am very happy to use it as a solo instrument as well as in various instrumental and vocal-instrumental configurations. Besides the two pieces I talked about in the answer to the question two, the marimba plays an important role in my other compositions, like for example:

- „Apotemoza" – *Aria Da Capo al Absurdum* for soprano and marimba, to an own text (in Polish), (2009)
- *Z kawalków pierwszej odzieży / From the pieces of the first clothing* (for chamber orchestra – 1998, version for symphony orchestra 2010)
- *Symfonieta na orkiestrę symfoniczną / Symfonieta for symphony orchestra* (2012)
- *Sequentia persistence na trzy marimby / Sequentia persistence for three marimbas* (2013)
- *Arpimba na marimbę i harfę / Arpimba for marimba and harp* (2014)
- *...et non est pacis na 2 fortepiany i 2 perkusje / ...et non est pacis for 2 pianos and 2 percussions* (2017)
- *Oj, ty Janie Sobótkowy / [Oh, you bonfire Saint John]* – an arrangement of a folk song from the region of Podlachia, version for mixed choir and chamber orchestra (2017)

At present I am working on the next solo piece for marimba as well as on a composition for marimba and mixed choir.

5. In your musical output, also among the works for marimba, there are pieces the titles of which unequivocally refer to the Western music tradition, to old genres of the instrumental music such as passacaglia, toccata, or concerto grosso which also in their sound are linked to tradition, however, not necessarily in a literal manner of a pasticcio or a writing "in style of" (like for example Ignacy Jan Paderewski did in his "Menuetto" or Serge Prokofiev in his "Classical Symphony"). What is the reason for that approach?

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Should it be understood as a postmodern commentary to, or a dialogue with the past? Or, is it perhaps your wish to distance yourself from the heritage of the post-Webern avant-garde? Or does any other factor play a role?

The answer to this question is for several reasons difficult. First, the evolution of a composer's style can be better analyzed only when the creative process is already finished, which means most often not till the composer's death. And before that a lot of things can happen... Second, references to different aesthetics in my music do not result from any "ideological declaration", but rather from an evolutionary process being shaped to a great extent intuitively. A more precisely indefinable "call of the heart" impelled me to adapt into my own workmusic originating from diverse times and cultures. It was not my intention to "write in styles" or to make a pasticcio. I tried to look at them, and to show them, from another – my own, contemporary – point of view. In other words, it is rather a dialogue with the past than a wish of distancing from it. I feel much more like a custodian of the tradition than its conqueror or prisoner. By the way – the post Webern avant-garde is today already also a tradition...

And the postmodernism – who knows what it is / was? It is a word, a sort of a "verbal picklock" sprung up from a thought, which took a short cut and arrived nowhere. Of course, my consciousness about what I use and for which purpose is growing in a natural way parallel to growing old and gathering experience. After all, the profession of a composer requires a permanent learning. It does not mean, however, that I abandon intuitive methods; it is nevertheless not possible. Our brain works in both spheres – the conscious and the intuitive one. In creative processes there is no way to separate them. In some pieces I "needed" a twelve tone row, and it is really there, though it does not sound "like Schoenberg". In other I used Balkan rhythmic, African periodicity, or purely mathematical permutations... The composition for Marimba I am working on at present is inspired by the music of Polish composers written about the middle of the 20th century. Does it mean I'll veer back towards the neoclassicism? Not necessarily...

To the way I deal with idioms in my work I devoted a lot of passages in my habilitation paper, a fragment of which I make free to quote here:

"In attempt to investigate my career under the aspect of idioms I should go as back as to the *Passacaglia for marimba and vibraphone* from the year 2003 and the *Toccata for marimba* (2001), and also take into the consideration older pieces, like *The Silence pierced by Distraction* for two marimbas (1993), *So... Loss of Memory* for solo percussion and tape (1994), *The traces of incertitude for harpsichord and organ* (1995), *It's only time...* for trumpet, percussion, and tape (1996), as well as the later ones – *Concerto for marimba, trumpet, and strings* (2008), *Partita for violin and strings* (1999-2009), *Trzy tańce w bałkańskich rytmach na fortepian, na cztery ręce* [*Three dances in Balkan rhythms for piano four hands*] (2008).

Against a background of the mentioned as well as of my another compositions it can be assumed that *Musica concertante for 2 percussions and symphony orchestra* (2008/2010) constituted the next stage of my work with borrowed idioms, crowning the experiences I have made hitherto. Generally speaking, this piece does not contain any direct, identifiable quotations, however, it includes passages shaped "almost like" (first of all "almost like" J. S. Bach and A. Corelli). In the pieces written later – from *Missa profana* (2011) on – I see a significant considerable emancipator tendency towards a more limited use of foreign idioms

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in favor of an original organization of the sound material. Of course, this process does not run in a linear manner for within it could be found compositions which are less (like *Symfonieta for orchestra*, 2012) or more emancipated (like *Missa profana* 2011, *5 Pieśni do słów Doroty Gołaszewskiej na sopran i kwintet fortepianowy* [5 Songs to the Words by Dorota Gołaszewska for soprano and piano quintet] 2013, *Postludium for marimba* 2015, *...et non est pacis for 2 pianos and 2 percussions*, 2017, *Koncert podwójny na dwie marimby i smyczki*, [Double Concerto for Two Marimba and Strings] 2017). On that score a special work is *Magazyn Mód Damskich i Męskich na 3 perkusje, kwartet smyczkowy i kontrabas* [A Magazine of Ladies' and Gentlemen' Fashions for 3 Percussions, String Quartet, and Double-Bass] (2015), the canvas of which is borrowed material, and in its narration occur recognizable quotations.

The phenomenon of the self citation appears in my work twice and has for me a symbolic dimension. In the coda of *Symfonieta* the beginning of the *VIII Prelude for vibraphone* was cited, a piece composed (in 2011) immediately after passing away of my Mother. In the first bars of *Postludium* I quoted the initial motive from the *Toccata for marimba* which is dedicated to memory of my Father. For that reason the symbolism of the selfcitations used is connected directly to the reflection on the question of the composers' genealogy, indirectly is related to the origins of idioms used in my work.

The sort and origin of the idioms used has the most uniform character in the *Passacaglia for marimba and vibraphone* (2003). I wrote once about it that "it brought me at a dangerous close distance to Bach". The direct source of inspiration for writing this piece was the beginning of *Sinfonia* from the *II Partita for harpsichord* in c-minor, BWV 826, by J. S. Bach. In my earlier compositions the idioms – although present – do not take as clear shape and are more scattered. In the later works, however, they are more genetically differentiated and undergo once again a dispersion as well as a peculiar multiplication (for example in vocal pieces *Skotopaska 1 – Małmazja świeci na chór mieszany* [Skotopaska 1 – Malmsey is shining for mixed choir] and *Sonnet 116 to the words by William Shakespeare for vocal sextet*). Moreover – whereas the borrowed idioms in my early works reveal almost entirely in the melodic-harmonic structures and instrumental textures, in the later ones they encompass also other constructive elements like melorhythmics (for example pseudo-Balkan – in *Trzy tańce w bałkańskich rytmach* [Three dances in Balkan rhythms], pseudo-Gregorian, based on the prosody of the Latin text – in *Missa Profana*), time organization (for example modeled on African polyrhythmics in *...et non est pacis*), sound color and instrumentation (for example referring to W. Lutosławski – in the 1st movement of the *Symfonieta*), instrumental texture (for example referring to the symphonic works by G. Mahler in the finale of the 2nd part of *Symfonieta*).

In the majority of pieces (including *Missa profana*) traces of ethnic and jazz idioms or those of the light music can be found. They are often present in the motoric passages of the pieces, and concern mainly the harmony, coexisting with irregular, complex metrorhythmics. A good example of a narration of that kind is *Presto choro* from *Trzy tańce w bałkańskich rytmach*, and the middle, motoric fragment – main theme of the *Symfonieta*. A particular case of such links is *To nie jest coś, co można opowiedzieć... na sektet wokalny /chór mieszany* [It is not something that can be said... for vocal sextet /mixed choir], in which the use of links borrowed from the light music has a symbolic character. In macro-formal aspect following links can be named: to the two-movement symphonic form (Franz Schubert – *Symphony No. 8*, Witold Lutosławski – 2nd *Symphony*) in the *Concerto for marimba, trumpet, and strings*

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and in *Symfonieta*, to the classical double exposition of the soloist and orchestra or a duo of soloists – in the 2nd movement of the *Concerto for marimba, trumpet, and strings* and in the 1st movement of the *Double concerto for 2 marimbas and strings*, to the five-movement mass cycle in *Missa profana*, where I preserved the order of the ordinarium missae, in spite of the concert and not liturgical purpose of the composition, to the classical form in three movements in *Double Concerto for 2 marimbas...* (although with a quite “drastic” reduction of solo parts in the middle movement). The motoric narration of the composition *Postludium* distinctly contrasts with those referred to above: devoid of the links mentioned above, it spreads bows of tension, polyphonically layered over each other and consisting of irregular polyrhythmic structures. These bows are then confronted with passages organized according to the rules of classical metrorhythmics. *Postludium* exemplifies thus the borderline state between a continuous form, a rhythmic-harmonic continuum, and a segment form, built from clearly discernible sections. It is the result of my inquiries in the area of the macro-form, initiated in such vocal pieces like *Skotopaska 1 – Malmazja świeci* [*Skotopaska 1 – Malmsey is shining*] (written to my own text in 2014) and *Sonnet 116*, carried on in *...et non est pacis.*¹

The titles of the pieces – that is somewhat another question. Initially, in the nineties, I entitled my compositions using poetical expressions, borrowed from the literature, for example *Zapis nieważnych zdarzeń* [*A Record of Unimportant Events*], *Cisza podziurawiona roztertaniem* [*The Silence pierced by Distraction*], *Ślady niepewności* [*The traces of incertitude*], *Z kawałków pierwszej odzieży* [*From the pieces of the first clothing*]. It was a permanent problem with the translation of those titles in foreign languages. Also the Polish public asked a lot of questions, like what title is it, where it comes from, why I used it, and what does it mean. I must admit, this situation just simply tired me, the more so as I had an impression that people are both too much influenced by and concentrated on them, paying more attention to the titles than to the music itself. From the *Toccata for marimba* on I began to use terms designating musical genre as titles, with the instrumentation indicated. It simplified the problem of translation, and no extra explications were necessary any more. Besides of the *Toccata* also *Passacaglia for marimba and vibraphone*, *Partita for solo violin*, *Partita II for violin and strings*, *Sinfonia for trumpet and organ*, *Sonatina for piano for a young musician*, *Concerto grosso for two percussion orchestras*, as well as *Missa profana for soloists, choir, organ, and chamber orchestra*, *Concerto for marimba, trumpet, and strings*, *Concert music for 2 percussions and symphony orchestra*, *Preludes for marimba and/or vibraphone*, *Symfonieta for symphony orchestra*, *Postludium for marimba*, and *Double concerto for 2 marimbas and strings* have been created since. Distinct rules govern the vocal music, for here the titles are provided usually by the text. In the instrumental works I returned step by step to titles not suggesting any musical genre (the collection of genres is nevertheless not unlimited, even though I have not yet written any opera or symphony). A group of more free titles appeared, but shorter than the earlier ones – I maintained the scoring as an extension of the title (it makes a registration of a work with ZAiKS² easier). Sometimes the titles are a play on words, like *Arpimba for marimba and harp* (*Arpa + Marimba*), *MarganA for solo percussion*

¹Anna Ignatowicz-Glińska - *Autoreferat*, UMFC Warszawa, 2018. Available online at: <http://www.chopin.edu.pl/pl/wp-content/uploads/2018/12/AUTOREFERAT.pdf>

² ZAIKS (Związek Autorów i Kompozytorów Scenicznych – according to English Wikipedia „Polish Society of Authors and Composers“) is an organization defending the copyright of authors and composers, a counterpart to the GEMA in Germany (<https://en.wikipedia.org/wiki/ZAiKS>, visited on March 27th, 2019).

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(anagram read from the end), another time they refer in some way to the character of the music – *Kołysanka dla A. na fortepiano* [Lullaby for A. for piano], *Sequentia persistence for 3 marimbas*, *Po trzykroć... na saksofon sopranowy i klawesyn* [Three times... for soprano saxophone and harpsichord], *Korowód na organy, na 4 ręce* [Pageant for organ, for 4 hands], *...et non est pacis for 2 pianos and 2 percussions*. How will be it later? I do not know....

6. Your best known pieces for mallets are unquestionably “Toccata” for marimba as well as “Passacaglia” for marimba and vibraphone. What is their popularity – from the creator’s perspective – to be attributed to?

To Katarzyna Myćka (so attributed not “to what”, but “to whom“)! I can state it definitely. Katarzyna Myćka – an outstanding Polish marimbist, living in Stuttgart, is an indefatigable ambassador of my music all over the world, and it is just thanks to her broadly conceived musical, promotional, and educative activities that *Toccata*, *Passacaglia*, as well as also my other percussion pieces “went out into the world”.

It was so: In 2002, me and my husband Piotr Gliński followed an invitation of Stanisław Skoczylński and went to the International Percussion Workshop in Żagań. Kasia Myćka was a clinician there, played recitals and held a master class. During one of the concerts Kasia heard *Toccata*, performed by my husband. She enjoyed the piece very much – and it was when we became acquainted. I gave Kasia the score – it had been just published with the PWM³ in a “Marimba Anthology” – among some other marimba pieces, in a quite uncomfortable horizontal DIN A3 format. Not only wanted Kasia to play and record *Toccata*, but also arranged the piece to be included in the repertoire of several marimba competitions all over the world. Unfortunately, the PWM edition were not available for everybody, its price was quite high, and the publisher refused to agree to a separate edition of the *Toccata* – not by themselves nor by the Norsk Musikforlag, Oslo, Norway, whom Kasia helped me to contact. Even though the score had been newly re-written (on this occasion I changed the format to the more convenient DIN A4 and did some corrections), I fought two years against PWM for a separate edition. I gave up already, but not Kaśka! Finally, thanks to her determination, Norsk could arrange with PWM and *Toccata* appeared with Norsk, starting a new series of Polish music for percussion (with characteristic white-red covers). K. Myćka included *Toccata* to the program of her recitals all over the world as well as to the completion repertoires. She also presented it during the IKMMA (International Katarzyna Myćka Marimba Academy). So the composition went “among the people”.

In Warsaw in the meantime an excellent young percussion duo Hob-Beats Duo – Magdalena Kordylasińska and Miłosz Pękala –came into existence. They were both still students of the professor St. Skoczylński class in Warsaw then. Miłosz attended even my improvisation course for a while. They heard *Toccata* and requested to write a duo for marimba and vibraphone to be performed on a competition of interpretation of contemporary music in Cracow. I wrote *Passacaglia*. Unfortunately, the piece appeared to the jury (consisting among others also of composers) to be “not contemporary enough – sounding like a transcription” and the Hob-Beats was not awarded with any price. The consciousness, the Hob-Beats was

³PWM is the abbreviation of the full name Polskie Wydawnictwo Muzyczne – Polish Music Publishers.

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not appreciated of my behalf was very bitter. The Warsaw premiere (composer concert at the Academy of Music) to some extent confirmed such an opinion about the work, for the public welcomed it warmly, but a part of the composers circle accused me of “a stylization from Vivaldi again”! Luckily Hob-Beats did not give up performing *Passacaglia*. The turning-point was the (warmly applauded) presentation of the piece during the IKMMA in Wrocław. Again thanks to Kasia Myćka Norsk almost immediately published the score. *Passacaglia* was parallel issued on two CDs (Hob-Beats and K. Myćka – mb, with Franz Bach – vb). Suddenly it was a lot going on around the piece and everyone wanted to play it. At the same time Kasia took interest in my other works for mallets. In Wrocław at IKMMA also *Cisza podziurawiona rozstargnieniem/ The Silence pierced by Distraction* was performed by K. Myćka and Jacek Wota, the professor of the Wrocław Music Academy. J. Wota did know *Cisza [...]* – a few years earlier he played it in Wrocław at Musica Polonica Nova Festival (together with Zbigniew Subel). After the Wrocław edition of IKMMA it was time to write a piece for K. Myćka – she inspired me to compose *Concerto for marimba, trumpet, and strings*, and then other pieces as well. What was important – the edition of the score was contracted / arranged with Norsk as soon as it was ready, of course, again through Kasia. Norsk published almost all my composition for percussion and the collaboration with this publisher goes very well. In the “Polish series”, started by *Toccata*, pieces by other Polish composers have been published.

Of course, I know that if *Toccata* and *Passacaglia* would have not proved themselves – for examples if they had been poorly written – they would not have made such a world career. But they also could not have done it without promotional activities, above all those of Kasia Myćka. Just simply the world would not have taken any notice of their existence. Thanks Kasia I also became acquainted with a lot of outstanding performers (the most of whom the participants of the IKMMA): Shoko Sakai, Corado Moya, Arkadiusz Kałyny, Ewelina Hajda, Marianna Bednarska as well as Filip Mercep, Nikita Ponomarev, Svet Stojanov, and the outstanding composer and performer Emmanuel Séjourné...

7. Could you tell the readers of our bulletin a little more about your other compositions for or with marimba? What their potential performer should know before they start to work them?

For marimba, following pieces are published and available (title, year of composition, publisher, and duration):

- *Cisza podziurawiona rozstargnieniem / The Silence pierced by Distraction*(1993), Norsk, ca 9'
- *Koncert na marimbę, trąbkę i orkiestrę smyczkową / Concerto for marimba, trumpet and strings* (2008), dedicated to K. Myćka, recorded by her on CD, Norsk, ca 16', two movements. There is also a version with piano accompaniment available (Norsk).
- *Preludia na marimbę i/lub wibrafon / Preludes for marimba and/or vibraphone* (2011), for young performers, Norsk. Medium level of difficulty: Nr 1a –vb, 1b – mb (2 versions), Nr 2 –mb, Nr 3 –vb or mb, Nr 4 –mb, Nr 5 –mb, Nr 6 –vb, Nr 7 –vb or mb, Nr 8 –vb.



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to Stanisław Kokoszka

- *Sequentia persistence for three marimbas* (2013), written for Chain Marimba Trio (Shoko Sakai, Conrado Moya, Arkadiusz Kątny), first performed in 2013 at PASIC, Norsk, ca 9'
- *Arpimba for marimba and harp* (2014), written for Conrado Moya, Norsk
- *Ślady niepewności / The traces of incertitude* for marimba and organ (2012), Norsk (a version for harpsichord and organ, 1995, is unpublished)
- *Postludium na marimbę / Postludium for marimba* (2016), dedicated to K. Myćka, Norsk
- *Koncert podwójny na dwie marimby i smyczki / Double Concerto for 2 marimbas and strings* (2017), Norsk, ca. 16', premiere in Opole at DRUMFEST on 26.10.2018; performers: K. Myćka, Svet Stojanov –mb, Orchestra of Opole Philharmonic, Rafał Janiak, conductor, movements: *I Ricercar, II Conductus, III Celerior*.

For vibraphone, following pieces are available:

- *Kamienna mozaika / Stone mosaic* (2016), Norsk, ca 7', written for Percussion Competition DRUMTIME in Sankt Petersburg (organizer Nikita Ponomariev), Polish premiere in Szczecin 2017, performer: Antonina Kadur, the performance in Sankt Petersburg (DRUMTIME) 2018, performer: Yekaterina Krivko.
- *Preludes*, already mentioned Nr 1a, 3, 6, 7, and 8.

8. What is about your plans concerning music for marimba? After the concerto for two marimbas, which was premiered last autumn, will it come time for a concerto for solo marimba with orchestra?

As already mentioned, I am presently working on two pieces. For Kasia Myćka I am writing *Lux aeterna for mixed choir and marimba*. This composition will be devoted / dedicated to the memory of our late friends. Besides the Latin text “Lux aeterna” also prayers for deceased in numerous languages, originating in different religions will be used in it. Together with Kasia we both are collecting these texts, mainly thanks to contacts we have via internet to musicians from many countries of the world. And for Filip Mercep i am writing *Polish Suite for marimba*. Its each movement will be subtitled “In memory of...” as homage to some Polish composers active about the mid of the 20th century. Their work has been unjustly / unfairly /groundless forgotten or is being performed extremely seldom. I examined a lot of their scores and selected excerpts which became actual source of creative inspiration. A concerto for marimba solo could come into existence if any chance for its performance appeared. It was so with the *Double concerto* – the suggestion came from the conductor, Rafał Janiak, who manages the Chopin University Chamber Orchestra (ChUChO) at Warsaw Music University. Eventually, the premiere took place with the Opole Philharmonic Orchestra, during the DRUMFEST Festival, thanks to Mr. Wojciech Lasek. In May there will be the Warsaw premiere with ChUChO. The solo parts will be played by K. Myćka i M. Kordylasińska-Pękała. Thus, if only there will be any possibility to carry out next orchestral project I get ready to write a score!

Anna Ignatowicz-Glińska