

Around Estonia...

Weronika Nowak: During today's concert "Zooming: Estonia" audience in Poznań will have an occasion to listen to the music of Estonian composers, born in the 60s and 70s. That's really unusual event because in Poland Estonian music is performed very seldom (except music of Arvo Pärt). However, musical landscape of Estonia for Polish listener (and perhaps European) is covered by music of *Tabula rasa* author. In your opinion, how really looks like the situation of Estonian composers?

Märt-Matis Lill: Arvo Pärt case is a very special. His music is not so much Estonian, he is very global, cosmopolitan composer. Also he used to live long time abroad, in Germany.

WN: Apart from Pärt case. How do you think, is possible to indicate some characteristic features of musical language of "typical" Estonian composer? Can we talk about Estonian school of composing?

MML: I cannot answer to that question easily. I think it would be better to do it for someone who is from outside or maybe some musicologist. But as a composer I don't define and see myself so much in that way. I see similarities and dissimilarities not so much as coming from national background. I just don't see the Estonian musical identity as a very important.

WN: How from your perspective looks like picture of Estonian music? How it is now and what has changed?

MML: Since gaining independence, during last twenty years, the situation has changed dramatically. Many composers went to study abroad and many ensembles and musicians came here from other countries to play and perform. It became to be much more versatile. So in a way the world opened quite suddenly for us. And this is reflected in the music too.

WN: You mean, for example, adaptation of some techniques, trends in European and Western music?

MML: Even in broader way – the knowledge and awareness what contemporary music is or what it can be.

WN: What for you, as a composer living and working in Estonia, contemporary music can be?

MML: That is a very broad question. I think that in a way all my work can be seen as an answer to that question. Nowadays every composer should think about this question. And then he/she has to decide whether to answer to that question or to ignore it.

WN: Universal, worldwide open is also a important change in Polish music, and probably typical for many different countries with similar political changes. How do you think, where in that changed spacetime is a place for tradition? What role for contemporary composer has a tradition of Estonian music, also this “artistic” as a “folk” one?

MML: The tradition was very crucial in Soviet era and also before that. But one cannot speak about this kind of tradition any more. You could speak in Soviet time about Estonian music in a quite clear and defined way. Now it's much more complicated. Everybody have their own models – they can be Estonians or somebody outside. I would say, that the outside influences might be even more important nowadays then Estonian ones.

WN: How much tradition is important for your music? In one piece (*Waves of Thought 3*) you used, for example, some traditional instruments – kannel ...

MML: Yes, I have used Estonian folk tunes in some pieces and one Estonian traditional instrument called kannel. But the latter fact has more to do with the fact, that there is one very special and active kannel player here who plays in many ensembles and commissions quite much. The kannel player could be for instance shakuhachi player. I don't see that so much as Estonian thing. I think that most of the composers in their pieces use kannel also in a quite abstract way –not alluding much to the folk origins of the instrument. So kannel is to me more like a zither – like instrument, then something deeply connected with the Estonian roots. However – Estonian folk tunes have been an important source of inspiration to many composers in my generation too – including me. But thus has been more like one course of inspiration among many others possibilities – which can be very global in nature So in a way I think that this situation reflects one important aspect of our age – the connection between local and global features in art have become very complex and unpredictable.

When West meets East...

WN: In quite a lot of your pieces is possible to see some references to Far East's tradition (what is visible for example in titles, lyrics which you use). In general, looking at contemporary pieces inspiring by Far East, performed on festivals of contemporary music, could have a quite ambivalent impression. From one hand some might say (if consider how many are that kind of pieces) that is so easy to use that inspiration, from the other (if indicate that there are not so many pieces which you remember for long time) – so difficult. A lot of compositions provoke a lot of doubts, for example about trivialisation of that tradition. Composers willingly use (some seems to be real conquistador in that) traditional instruments, scales, rhythmic patterns, kind of "clichés" achieving very attractive, "exotic" sound colour. But really striking is what is hidden under that esthetic or stylistic layer. What about authentic of expression...

MML: I have never liked exoticism in art. My interest towards Far East culture started when I was eleven, twelve. And since then I have studied myself and in the university japonology and sinology. I believe strongly, that if you want to use inspirations from cultures which are far from yours, you have to do a lot of work, to educate yourself about them.

WN: Thinking about East inspiration in your music I'm wondering about some oxymoronic hidden in titles of your compositions, like *Sad Joy* or *Flowering branch on a withered tree*. Echo of Zen philosophy?

MML: Zen has definitely been an important source of inspiration for me, but also Taoist philosophy, which has influenced quite a lot Zen (or Chan, like it was called in China). One of the key concepts in both Taoist and Zen philosophy is to push the language to its borders in order to show the way we are confined by dualistic thinking.

WN: So, talking about Zen, paradoxes evoke haiku, which genre is associated with some shortness, fleetness of form and also with paradoxes. In that context I would like to ask you, if you wanted to reinterpretate that idea in some conscious way for example in *Winter Haikus*?

MML: Haiku of course is very closely connected to the philosophy of Zen, but haiku is necessarily not a paradox or starting from a paradoxical idea. The goal of haiku is totality.

WN: Totality in essential – so paradox is inherent already between form and contents. And also in lyrics...

MML: The main goal of haiku is to arise the sense meaningfulness. There was a once a Japanese literary scholar, who compared tanka and haiku. He said: moon in a hazy and misty landscape - that's tanka. A crow picking snails from a puddle - that's haiku. so - tanka is quite close also to the classical western notion of beauty and the poetical. But in haiku absolutely every experience can be source of poetry – even the most vulgar ones – but of course the beautiful ones (or those we usually consider as beautiful) too. In fact, in 20 century we have arrived quite close to this ideal of esthetics – the boundaries of esthetics have radically expanded, everything can have esthetical value. The world is not divided so simply into esthetical and non-esthetical side and every possible sound can be music. That was something which inspired John Cage a lot.

WN: Notabene also John Cage composed some *Haiku*... but concentrating on your music I'm wondering about poliversity of some pieces. Your *Winter Haikus* have two versions, for woman/man choir. Yin-yang is only my association?

MML: That's much more because of practical reasons. I wrote for specific choirs in mind And I wanted to write to both of them. But maybe you can see that yin-yang aspect, I don't know. It's hard for me to make such kind of conclusions.

Oxymorons and paradoxes

MML: I have been fascinated by oxymorons also in the Western culture. For instance – in some troubadour poetry it has been used quite extensively. Also in the poetry of Petrarca. I have written one chamber opera, which is based on many occurrences of oxymoron in Western poetry, titled "Sad pleasure" - the title is taken from a poem by Alain Chartier. The poem was used in one chanson by Gilles Binchois.

WN: But except some oxymoron encoded in language, can assume that oxymoron idea can be reflected in musical phenomena. Is that "technique" or in general kind of thinking is useful for you in music (also that "absolute" one)?

MML: Well, I think that one thing the Far Eastern philosophy can give to its reader, is a kind of metaperspective – you can learn to look different phenomena from a more general point of view. It is an art of abstraction. And the human thinking is based on different dichotomies, what is true in music too. You also can learn to see the arbitrariness of this dichotomous structure of thinking and that gives you the freedom to use it in a very versatile way. For instance, for many composers tonal chord represents a kind of model of harmony or purity. But for instance for Schönberg in his *Moses and Aaron* it is the opposite and the atonal serial structure represents the spiritual purity and tonality represented corrupted worldly side. You cannot say that either of them is true.

WN: But if thinking about something so abstract and primary as a sound...

MML: I have been working in many pieces with the dichotomy of pitch-noise, which is represented by different things in different pieces.

WN: Thinking about soundness, is of course some general, big problem for nowadays composer. Even some composers in a very conscious way, translate experiences on musical categories like Kaija Saariaho's "noise-pitch axis" one. Especially in electroacoustic music that problem is continuously considered...

MML: Of course. That is one of the key problems in contemporary music, probably since the futurist movement and middle Schönberg and his contemporaries.

WN: Notabene Adorno considering Schönberg's case has recognized something very important – emancipation of dissonance as a sign of some process and progress. Also looking at that reflection from nowadays point of view (but maybe not targeted in so evolutionistic way) – it still seems to be a milestone Schönberg's open of mind on a lot of meanings of sound. Not only in a black-white dualistic vision...

MML: That is probably true in that historical period, when Schönberg was active. Nowadays we can use both emancipated dissonance and the tonal framework (or something which is close to logic of the tonal framework). But it is the composer's task to build a convincing framework – a framework which convinces the listener that his/her emphasis in those dichotomies is absolutely justified.

WN: So composer's interpretation of reality (also that musical one) maybe should be just convincing – some might add to paraphrase Rorty's words..

When composers meets listener

WN: What it means for you, that piece convinces the listener? If think about possibility to get some feedback...

MML: I want to emphasize once again that it is up to the composer to convince the listener that his choices are absolutely necessary, justified and inevitable. That's one of the few "objective" criterions we are left with, while analyzing why some pieces are working for us and some are not. We cannot speak anymore only about voiceleading, or the rules of harmony and so on. Instead, we have to go in a deeper level, which has always been behind such kind of rules and systems. And there is this feeling of convincement. I think, that one of the most wonderful experiences we can get while listening music is the feeling of inevitability. That means, that the piece has convinced us in a deep level. It is similar to the Wittgensteinian idea of getting the logic of a game. Wittgenstein, while describing the logic of the playing a game, speaks about the feeling of "I can go on". He says that when we learn to play some game, we can do it in this way, that we just participate in that game and at some point we get this feeling of "I can go on" and that means, we have learned the basics and mastered the rules without having to learn them theoretically. I think that the art works in a similar way. This feeling of convincedness is very similar to the "I can go on" in Wittgensteinian understanding.

WN: The feeling of convincence "in deeper level" sounds interesting and still quite mysterious...but has to convince me, even if a little bit wipes out about feeling of inexpressibility... but anyway it creates some paradoxes anyway – how to be understood (or convincing) and to be unique...

MML: That is maybe the challenge to contemporary composer - we need to be unique in a much deeper level - we have to build new languages, new frameworks, just to use the existing ones is not enough.

WN: And also create new spaces to communicate (and promotion) if composer wants to reach to the listener. Which possibilities of promotion have young Estonian composers except show their music on international festivals of contemporary music like The Poznań Musical Spring?

MML: I don't care so much about it. I believe, that when you are demanding very much from yourself and you are believing what you do then at some point you find your audience. The main thing is to be very demanding to yourself.

WN: Obviously nowadays the most universal meaning of reach to the listener is internet. Your pieces might find on SoundCloud for example...

MML: I'm maybe a bit old-fashioned, but I believe, that to care about promotion is not the task of composer. There should be people, who help to promote composers, in whatever means possible - including internet. But I think, that in very rare cases an artist can be also a good manager and PR specialist. It is based on a too different worldview – the creation of art and promotion of art.

WN: But promotion of art is responsible for create some picture of art ...

MML: Yes sure, but I think it's not the task of composer. I just believe that my main task is to do as good and meaningful art as possible. I cannot be at the same time promoter and creator maybe that's my problem but I don't find it as a problem. I have survived until today as a freelance composer that's not a little thing.

Intertextuality

WN: In your music is a lot of follow up to renaissance, baroque, early music. Why that choice of inspiration?

MML: Early music offers also for me a very fascinating picture, how it is possible to construct a meaningful framework for musical ideas. It offers a study of different possibilities

of shifts of emphasis in musical material. I think, that there is a lot to learn as a composer from the early music. And apart from that, I have always liked history in general. For instance my theoretical work for M. A. was about troubadour culture. I was mainly interested in the aspect of history of mentality in the troubadour study. And that is something which has always interested me. The history of mentality I mean. Especially intriguing seems to be the question - how in that particular moment of history people experienced themselves and the world? How they listened music? What was it in that they experienced as relevant? And so on. Behind this is the same question - how we make the world meaningful, how we ascribe meaning to the world and ourselves.

WN: If thinking about meaning's world of listener of your music, is needed to trust in them erudition . Some of your pieces are really intertextual, beginning from a choice of band (baroque consort in *The Lovers and the Rouges*, lute in *Sad Joy*), lyrics of Petrarca, Dante, Guillaume de Machaut, Gilles Binchois (*Sad Joy*). Allusions or direct references to other pieces are also visible in musical layer of your works, like in *Introduction*, which is an arrangement of the beginning to 5th act Purcell's *The Fairy Queen*...

MML: The erudition is not necessarily important for listener I mean. I like very much *The name of the Rose* by Umberto Eco. You can read it as ordinary thriller But if you know something about the medieval culture and mentality, it offers very sophisticated layers of meanings. Both ways of reading are there – it is up to reader what to get out from it.

WN: In what way you reinterpretate tradition in your pieces? How much useful tools are for you techniques of quotation and stylization?

MML: I use both.

WN: ..or maybe some other way?

MML: All kind of different ways. To use existing material means exactly that I have to think how and in which way to realize this. It is never a predetermined clear choice.

WN: But if consider a case study...for example quasi-Monteverdian trumpets on the beginning of *Exploring Indias*...

MML: I used Spanish music from 15 century for that and derived the harmonic language from that segment. Also – the interval fifth and fourth offered a kind of structural basis, which I used in a completely different context in some later passages in other sections.

WN: Using a type of idiomatic music create some climate. For you more important is some kind of atmosphere of ancientness in more abstractive level or imitate a real historic atmosphere of some place and time, for examples by quotations as a sign of history par excellence?

MML: It depends on the context. In this particular piece it was, because I wanted to recreate the environment which gave rise to the mentality of conquista (the piece is about time of conquista). This opera in a way is a study about the fact, that how could people, who considered themselves as civilized, even religious and enjoyed high cultural standard commit something, which is called by many historians as the biggest genocide in the human history.

WN: Ah, paradoxes...

MML: On the beginning the mood is festive, optimistic, full of joy – like it was for the people who went to conquer the new world. In the course of opera the mood gradually goes more and more gloomy and depressing until the end, which tries to evoke complete spiritual emptiness.

WN: In your pieces you use sometimes postmodernism quotation?

MML: I'm not particularly big fan of postmodern attitude. But some aspects I find fascinating. And it is always interesting to pose new challenges to myself and using preexisting, historical material is one such challenge I have done in some pieces.

From intertextual to innertextual...

WN: Exept *Exploring Indias* in your is also another dramatical piece, I mean *The Lovers and the Rouges* (how you have called “secular mystery play”). How do you think, for contemporary composer an opera genre can be an attractive form of expression?

MML: For me one of the challenges while writing *Exploring Indias*, was to find an answer on question what the opera means in contemporary context. In that piece I drew quite many parallels with the film. And there was also a video artist present in the project because of that.

WN: The operas are not the only piece in your music with lyrics. By what key you choose texts?

MML: It's hard to generalize. I have used spoken word in really many pieces (using narrator or actor role). The text must be fascinating or inspiriting. It can also offer some direct musical ideas or conception for the general structures for the piece.

WN: The structure of lyrics in some way determines some formal solutions in music, obviously if composer wants, can change that structure...

MML: One example is *When the buffalo went away*. The text describes a destruction of a culture of one American Indian tribe - called Crow. And the musical form reflects this.

WN: In your pieces music always “agrees” with lyrics?

MML: It depends, not always. For instance in a piece *Remarks to Andromache* there are descriptions of killings and this is done with the dance rhythm.

WN: Some “excuse” can be a topos of a dance of death...

MML: Or in the opera *Exploring Indias* there are some very violent scenes – talking about killing and slaughter – which are accompanied by a very beautiful, female voice. I made a version of that song to girls' choir: Because I was fascinated by this contrast. very rude, bloody text and young girls singing beautiful high melodies.

WN: I'm interested how problem of form is revealed in your instrumental compositions?

MML: It depends very much on the musical idea. In general, form and formal ideas are very important to me. In this sense I agree with that, what Lutosławski said, that before starting to write a piece, one should have at least some concrete sonic ideas and some idea about musical form for those ideas. For examples, in the piece *The ruins of Hara Hoto* for large orchestra I had the main idea of an ancient culture, which we cannot understand and the alphabet which we cannot decipher (like was the case with the culture of the Hara Hoto city in the Gobi desert). So - I started the piece with just small excerpts, which are very different in nature and

there seems to be almost no connection between those. In the course of the piece, there starts to emerge some “connecting force”. And then in the culmination of the piece, when there has been established a linear flow six panels of glass are broken. And the whole piece falls apart. That is an example of a formal idea, which was very important starting point for me.

WN: How do you think, except some extramusical idea, determined some formal plan, like in that piece, is in general possible to create a form, so abstractive that express just itself?

MML: In different pieces of mine it's of course different. In many pieces I have quite often used some extramusical ideas - especially for the formal plane. But in some others I can have very simple, purely musical, formal idea. For instance, in the *River of heaven* - where whole musical material moves very slowly from the high register to the very low register. But there is also “the accompanying” extramusical idea - as if one watches the Milky Way (which is “river of heaven” in Chinese and Japanese cultures) from one point of the sky until the horizon. But in some pieces I have used for instance different intervals in different parts of the piece. So there can be many different formal ideas. Often they can be extramusical but sometimes also purely musical.

WN: Purely musical logic also can be convincing...And so opening a space for imagination...

MML: Of course. It is important to keep in mind, that the musical piece has to speak for itself also in purely musical terms. My goal has almost always been, that even if the listener does not know the extramusical idea behind the piece, the piece has to convince with the purely musical means.

Constructing of the past

WN: In your pieces is also present an area of mythology, antique. Listening to some pieces (like *Sappho's fragments* or *A Hopi Tale about Four Worlds*) I have an impression of looking for some harmony on the line human-nature- spirituality. And searching some ways of actualization that eternal problems...

MML: Myths have interested me as a very powerful means of making the world meaningful. I believe, that the art in it's deepest form has quite similar purpose. And that has to do with the fact, that human being is a homo modelus - a modeling being. We can survive without many basic necessities - at least sometimes, but without the meaning we ascribe to the action of ourselves and to the world, we can't survive. Making sense, giving meanings is one of the most fundamental needs of human being. And mythology as well as art are two very powerful channels for the actualization of that need. By that human being can make sense and give meaning to the world.

WN: ...or explain some problems, help to order some incomprehensible things – transmutating chaos into cosmos, or constructing that...

MML: ...or just interpreting the chaos, without constructing something out of it - like in a taoist way of thinking or at least some aspects of it.

WN: But thinking is a act of construcion per se in Western culture understanding...

MML: A Taoist would argue that it is possible to think without constructing. In Taoism, there is a key concept valled wu wei - which can be translated as "doing nothing" or "actless acting". One could also say "thinking without thinking".

WN: That way of thinking is more interesting for u as a composer?

MML: I don't know - probably.. at least it gives a completely different perspective, a kind of metalevel.

WN: In Western culture is typical to think about composer as a creator and an architect...

MML: Well, John Cage is representing the western attitude too – an attitude which is especially important in USA - a kind of openness to other cultures and quite irreverent relation to western history and tradition. He also represents the East and is not the only one - he has influenced a lot of composers.

Cage

WN: So, if we talk about Cage – you composed one piece which is dedicated to him...

MML: Yes - *24 preludes to silence*.

WN: What was the most inspiring for you in creating that "homage"? Let's begin from title silence...

MML: Actually, I have composed one piece titled *Out of Cage* which is also a kind of dedication. Silence was one aspect. But what is for me very inspiring about Cage is the way he used chance. So in this piece I used the chance in different levels.

WN: For example?

MML: I had predetermined the lengths of each preludes and then I decided by chance operations, which will be the focus of each prelude - which musical parameter, which rhythms, timbres, intervals etc. But I left quite much space for interpretation of those parameters too.

WN: For the performer?

MML: No, for me.

WN: Have you predetermined improvisation?

MML: This I did not use much and only in a quite limited way. As I've said before - I like Lutosławski's view towards improvisation and determination.

Musical time

WN: I'm interested how you approach to the conception of forming a musical time? Listening some of your compositions, may notice some opposition. From one hand time as a process – dynamic, fast changes, from the other time in Feldman's meaning, as a duration, undisturbed increasing and extensions, slow down of narration (seems to be represented somehow in tremolo or glissando). Like in *Nightly way*...

MML: Yes, I have long time been fascinated by the ability of the music to create a very specific sense of time. And two very important and basic options in creating the sense of time are linear and cyclical structure. In many pieces I have tried to oppose and combine them.

That's just a very subjective feeling, but I think it's something quite universal - that people can relate to – the feeling of "eternal return" or the feeling of "impossibility to step in twice in the same river".

WN: ...or feeling "let's waiting what fate create".

Between an intellect and intuition

WN: In a program of today's concert your music is characterized in words "prefer free breath than an architectonical construction". What role in your music has that what is determined (and depends from inspiration for example), precompositional strategies and what role has intuition and chance?

MML: I would like to once again rely on Lutosławski's words - that it is important to realize the responsibility of the composer. If I want to use chance, you have to be aware about the possible results of this choice. There is always for example some aspect of chance in musical performance. I combine that, what is determined with that what not in different pieces in different amounts. And I have never been following radical determinism (like for example Ferneyhough). Ferneyhough is not my biggest favourite, but I admire his radical approach to that question. I think his works are convincing But very tough to listen though...

Meeting the Others...

WN: Who is an inspiration for you of different composers? Do you have your masters?

MML: I can evoke in my mind many composers, who have been very important to me. they are very different. . and there are different aspects which are inspiring/intriguing with them. For instance Messiaen, it's his ability to redefine the whole musical language and thinking, with Cage it's his radical approach to the way we conceive what is music And also his use of chance, Also Hosokawa has been one of the greatest source of inspiration for me, especially some special sense of poetry, which permeates his works. In music of Dutilleux, Lutosławski - their use of textures.. Lately I have been listening music of Georg Friedrich Haas. In Haas's case – as well as Beat Furrer's – the main aspect I find inspiring is again texture.

WN: Let's stop on texture problem...

MML: My approach to that question has actually changed in the course of my creative path. In the beginning I tended to create quite unified structures But with time, I have become more and more fascinated with the idea of polyphony in it's very basic form – the idea to combine very different musical or even extramusical and musical layers into one. The mastery of polyphony is definitely one of the greatest achievements of Western music. From Machaut, to Josquin. From Bach to Berio.

WN: Such as variety in unity as a idea...

MML: Yes. Some sort of way to connect - even seemingly quite irreconcilable layers - into one.

WN: You mean also different medias, like in opera for example?

MML: Yes of course. I mean polyphony in the widest sense.

WN: That's really interesting, eternal problem also for many composers, notabene also Polish one, for example Hanna Kulenty some idiom of their musical language called "polyphony of arches".

And excepting polyphony problem, I would like to ask you what is your approach to compositional techniques or tendencies? Especially I mean one: sonorism. In program of today's concert are also compositions of polish sonoristic masters: Witold Szalonek and Kazimierz Serocki. In the key words, about your music on official website of Estonian Centre of Music Information appears "sonoristic sound conception". How important for you is problem of soundness and timbre?

MML: The sensitivity to sonority - and the importance of sound colour - is something which is probably one of the basic changes, which occurred with the birth of modern music. I mean the music of Debussy and Schönberg and the importance of this change has remained until today. So there is nothing special about this interest of emancipation of colour, I think.

WN: How you consider that problem in your music? How much aspect of sound colour is important for you?

MML: It definitely is one of the fundamental musical parameters. It can affect the formal plane. There can be a thematic material, derived from sound colour in the same way like intervals, or harmony, or rhythm. It is very important dimension in music to me.

WN: Have you tried some experiments on spectral area?

MML: A little bit. But not extensively. I'm not spectralist. But I have used some spectral means.

WN: Which ones for example?

MML: It's a bit too technical to explain. Let's say that's one possibility to create some specific textures, specific harmonics, pitches and so on. For example in the *Hara Hoto ruins* I made an extensive recording of the sound of breaking the glass. I tried all kind of different glass in one glass studio and then I used the breaking of glass in performance as well as from the tape, after this catastrophic culmination point and the end of the piece different instruments imitate the different sounds which broken glass can produce. That is maybe a clear and good example of the importance of sound colour to the overall structure of a piece.

On music and changes...

WN: On the beginning I asked you about a picture of Estonian music: how it was and how is now. And if you watch for your own compositional way and your musical language from an aerial view, what changes could notice?

MML: Well, it's a bit hard to see your own path from distance. I think, that I have always liked to challenge myself in different ways And tried not to be satisfied, with the things which I find that work already well. That is one reason for important differences for different pieces. But maybe looking from outside those differences does not seem so big: I don't know. The main thing is, that I always have wanted to pose myself new challenges.

WN: That's the one thing which not changed?

MML: Probably yes (smile). But of course there are some other things too like this combining of linear and cyclical time's structure, what about I have already mentioned or some preference to certain harmonic structures Or the importance of formal plane. My

interests have evolved, changed But certain things have remained the same too. But maybe I'm not in the best position to judge this myself.

Looking for the future...

WN: Could you reveal what are you working on now?

MML: Actually I 'm finishing the final parts of my new piece called *Põhjanaela paine* (in English something like *The pressure of Northern star*) for large orchestra, tape and traditional Sami singer. The soloist (Wimme Saari) is from Finnland and sings a very peculiar form of song, which are called "joik". That' a very special sort of song. It has almost no words, it's more like vocalise and it reflects the state of the mind of singer. it's like throwing something in the air - without specific beginning or end.

WN: Something like open piece?

MML: Yes, one can say also.

WN: When it will be performed?

MML: 10th of April in Estonia Concert Hall in Tallin.

WN: So just in quite close future... I cross my fingers for that and of course, for the nearest future – today's performing. And thank you for conversation of course!

MML: Thank you!