

# THIS MIRROR HAS THREE FACES

8:30PM  
THURSDAY 3 DECEMBER 2020

PORT FAIRY

SPRING

MUSIC

FESTIVAL

## ARTISTS

### SUTHERLAND TRIO

ELIZABETH SELLARS: Violin

MOLLY KADARAUCH: Cello

CAROLINE ALMONTE: Piano

CARMEL WALLACE: Featured Visual Artist, Portland

---

## MUSIC

### JOSEPH HAYDN

Piano Trio No 39 in G major, "Gypsy Rondo", Hob XV:25

- I. Andante
- II. Poco adagio, cantabile
- III. Rondo a l'Ongarese: Presto

### LERA AUERBACH

Piano Trio No 2, "Triptych: This Mirror Has Three Faces" (2011)

- I. Prelude (Left Exterior Panel). Moderato libero
- II. First Unfolding (Left Interior Panel). Allegro appassionato
- III. Second Unfolding (Right Interior Panel). Tempo di valzer
- IV. Tell'em What You See (Three Faces – Center Panel). Allegro assai
- V. Folding – Postlude (Right Exterior Panel). Adagio nostalgico

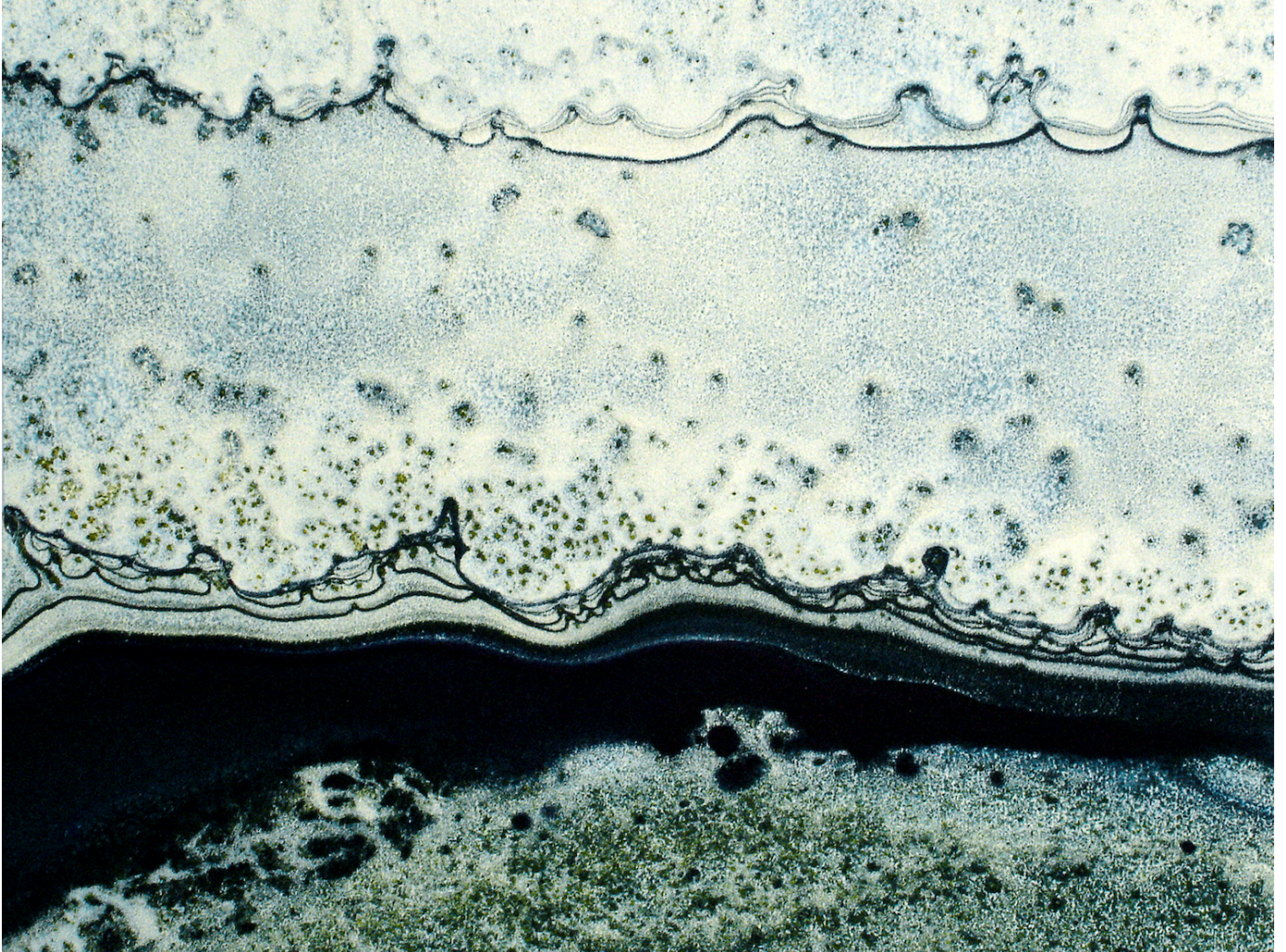
MARY FINSTERER Julian Suite II – Icarian (2016)

ARVO PÄRT Spiegel im Spiegel – Mirror in Mirror (1978)

---

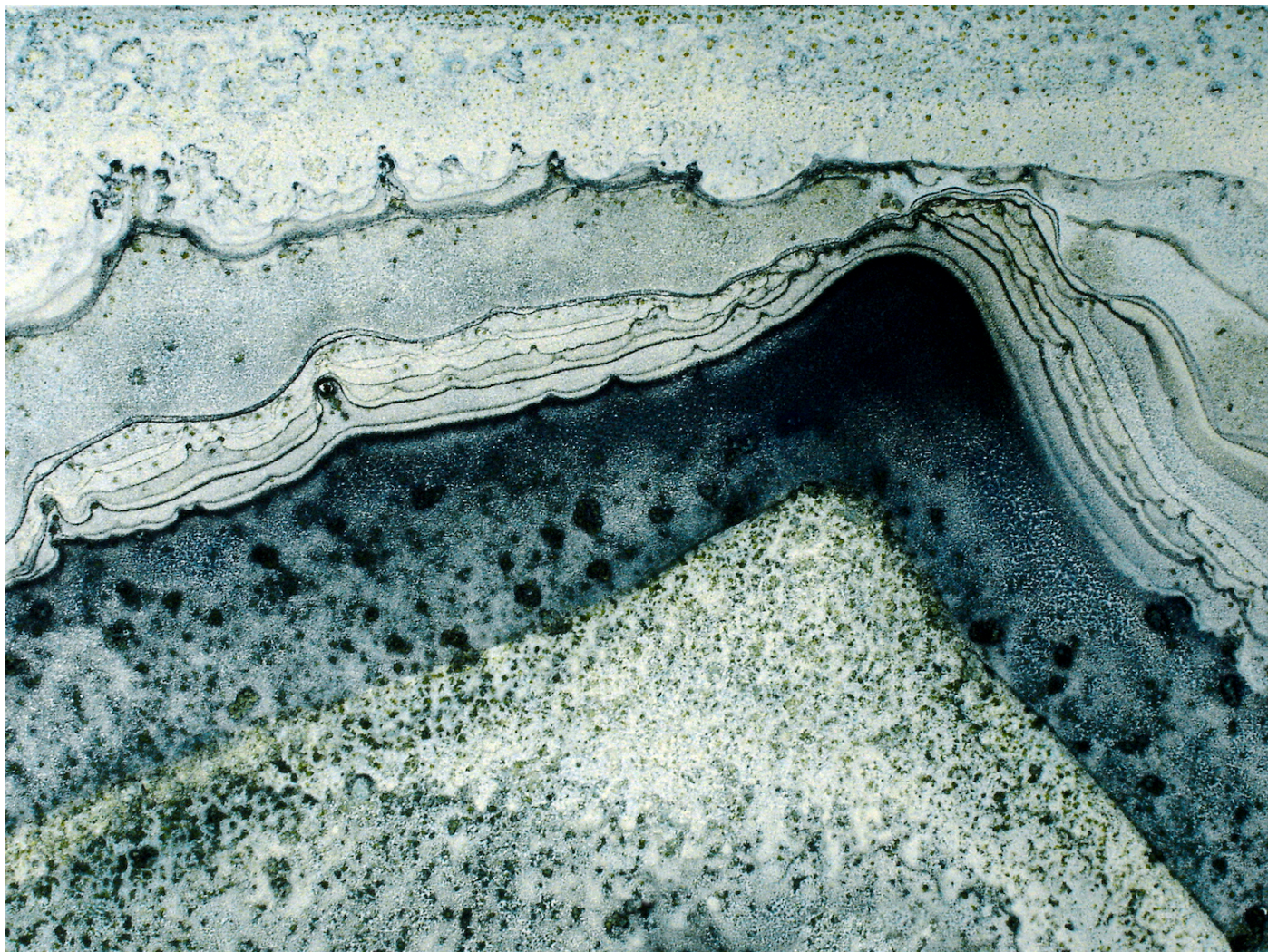
## FEATURED VISUAL ARTWORK

**CARMEL WALLACE** World enough, and Time... #1



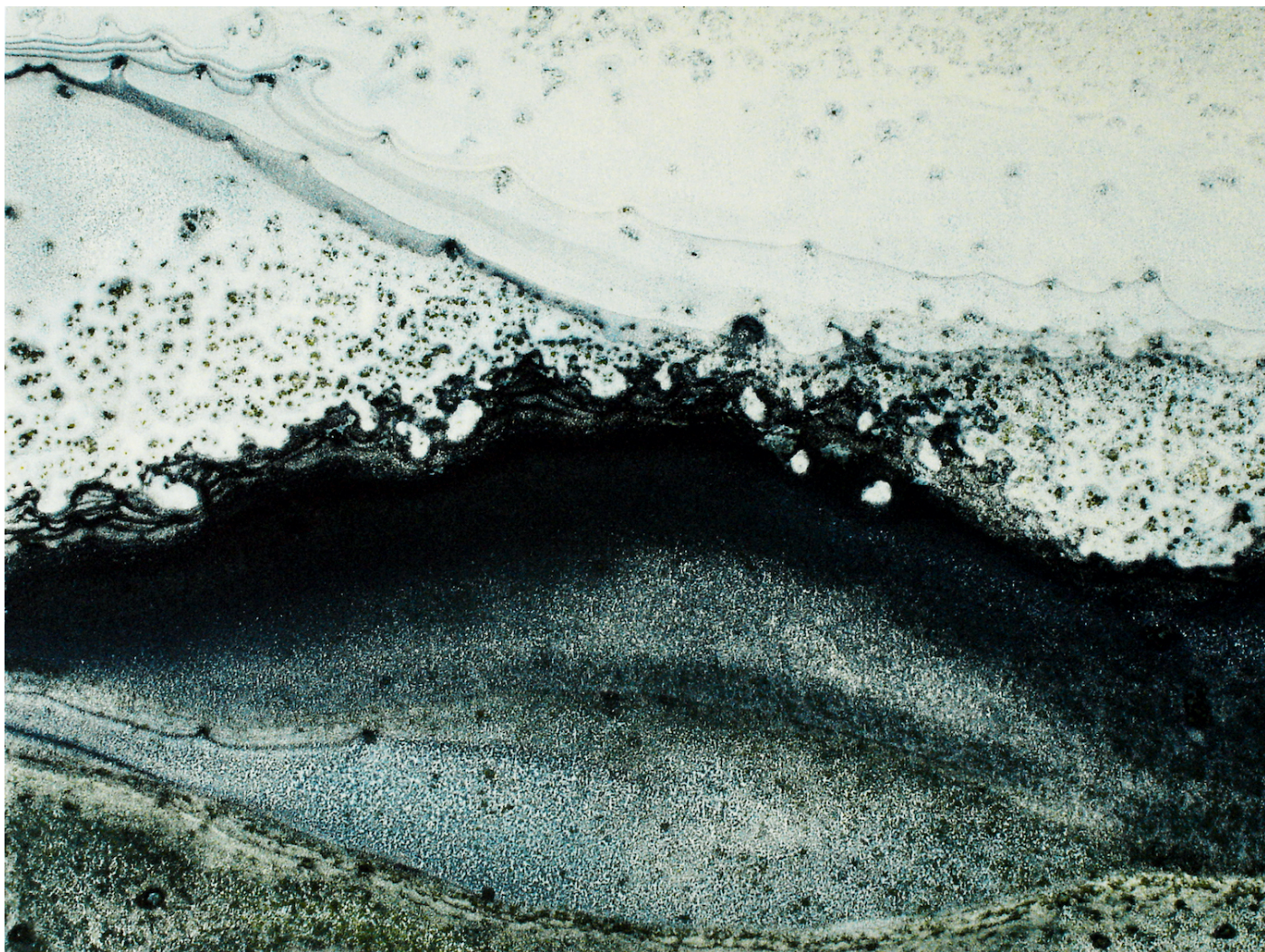


**CARMEL WALLACE World enough, and Time... #2**



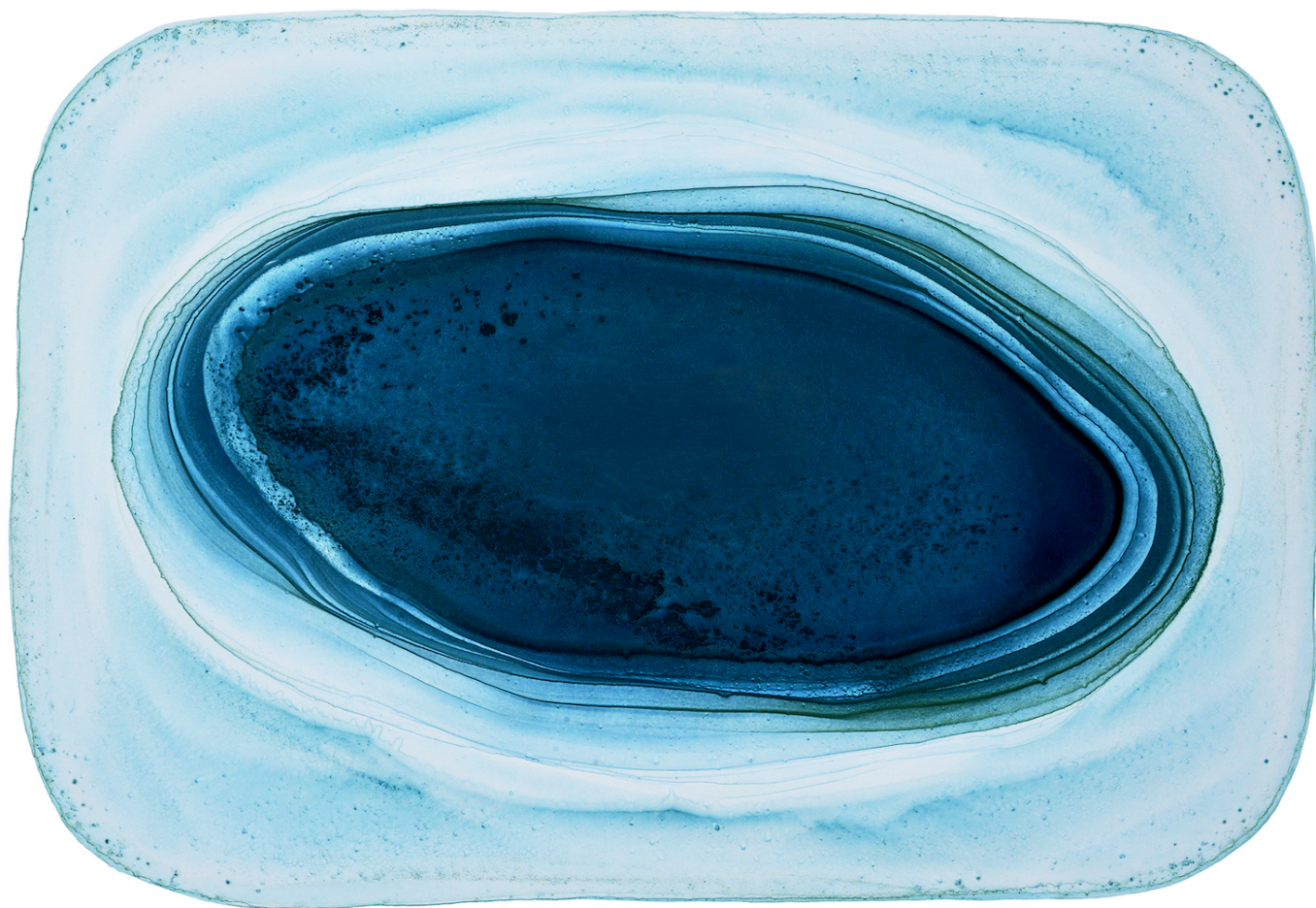


**CARMEL WALLACE World enough, and Time... #3**



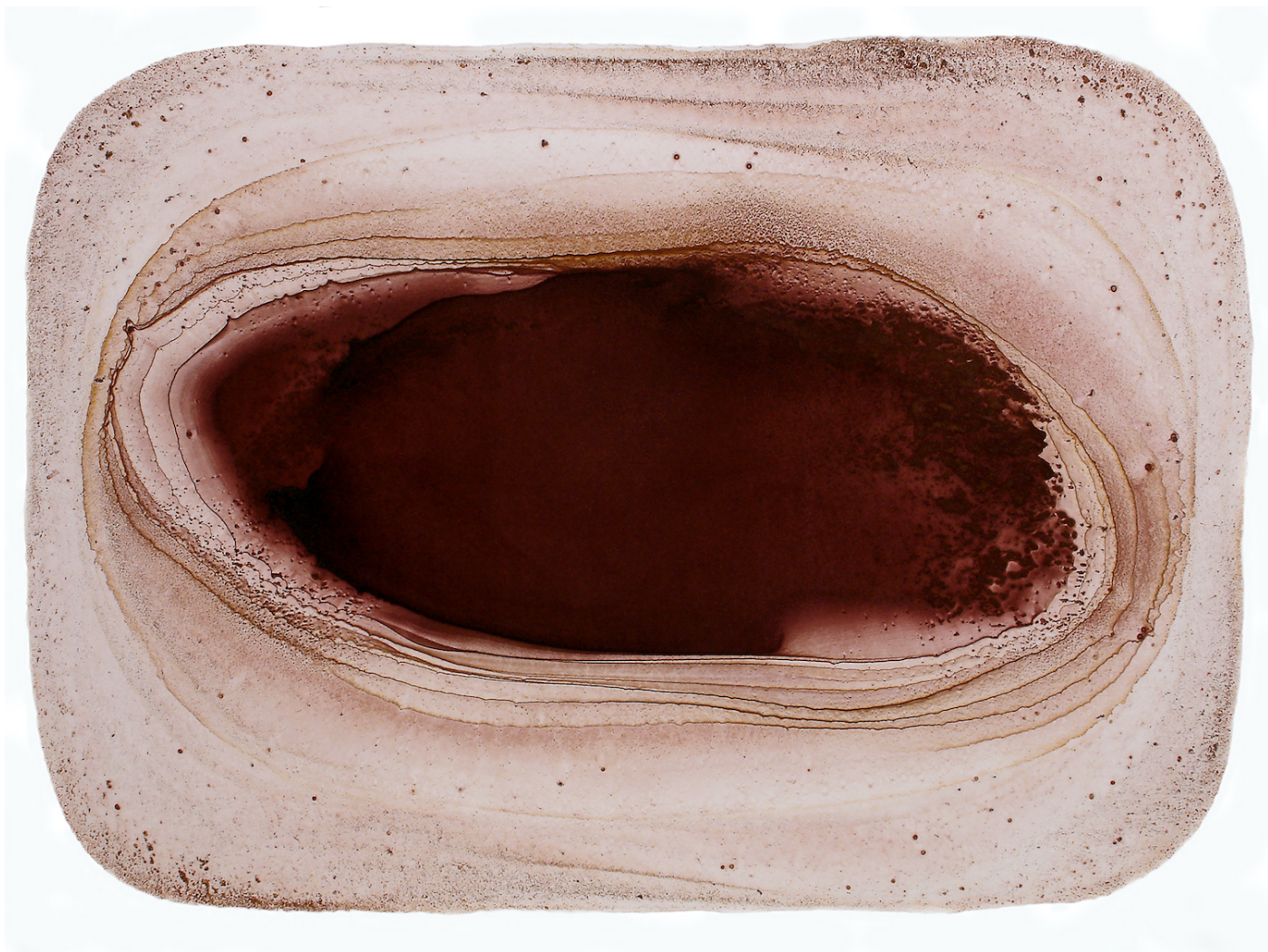


**CARMEL WALLACE Mapping the Waters, Series 2 Number 11**



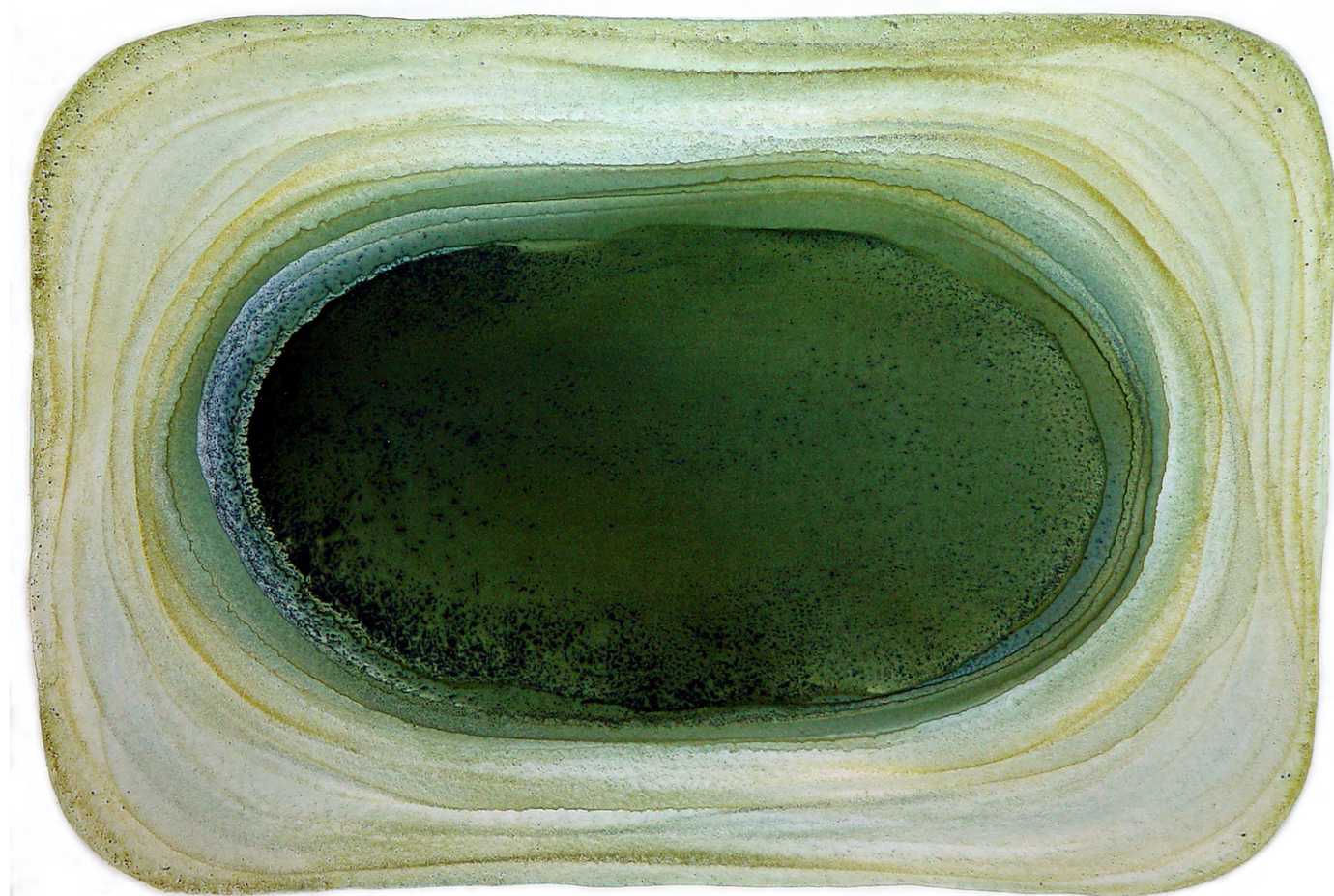


**CARMEL WALLACE Mapping the Waters, Series 3 Number 3**





**CARMEL WALLACE Mapping the Waters, Series 2 Number 7**





## **ABOUT THE ARTISTS**

### **SUTHERLAND TRIO**

Sutherland Trio combines the rich experience belonging to three of Melbourne's most celebrated musicians. Their natural rapport radiates in performance giving the audience a warm, mature and engaging insight to the music.

Reviewed by Limelight magazine as a five star ensemble, Sutherland Trio has been further acclaimed in the press as "technically exceptional, musically mature and artistically adventurous." Formed in 2010 in honour of the great Australian composer, teacher and pioneer Margaret Sutherland, the trio's vision is to highlight a female composer in each concert and to combine great works of the Western Art chamber music tradition with exciting directions in composition worldwide. International and Australian premieres have included works by Lera Auerbach, Britta Bystrom, Stuart Greenbaum, Christine McCombe, Richard Danielpour, Katy Abbott, Caroline Almonte, Paul Grabowsky, Mary Finsterer and Missy Mazzoli.

Sutherland Trio have curated five series of concerts for Melbourne Recital Centre, where they have also presented concerts for young children. The trio were honoured to be included as inaugural fellows at Medley Hall at the University of Melbourne where they were privileged to present concerts for the Medley Hall community.

Sutherland Trio has been a regular performer at the 3MBS marathons. Further highlights have included performances for Musica Viva, Adelaide's Elder Hall, Port Fairy Spring Music Festival, Macedon Music, Mornington Peninsula Summer Music Festival, Duneira, Melbourne Digital Concert Hall, Benalla Art Gallery, and ABC Classic FM.

### **ELIZABETH SELLARS: Violin**

Australian-born violinist Dr Elizabeth Sellars is a prize-winning graduate of the Guildhall School of Music where she studied with David Takeno (violin) and the Takacs and Gabrieli String Quartets (chamber music). During her time in London, Elizabeth was a recipient of the Countess of Munster and Martin Trust Scholarships as well as a winner of the inaugural John Tunnell Trust and the Royal Overseas League Ensemble Prize and Miller Trophy. Elizabeth toured throughout the UK, broadcast for the BBC, and performed in Europe and Asia with the Academy of St Martin-in-the-Fields.

In Australia, Elizabeth has appeared as guest Concertmaster and Principal Violin with the Tasmanian and Melbourne Symphony Orchestras and Orchestra Victoria. She has also performed with The Australian Chamber Orchestra and is a member of the Australia World Orchestra.

As a sought-after chamber musician, Elizabeth has appeared for Musica Viva and has collaborated with Ensemble Liaison, Wilma and Friends, Flinders Quartet, PLEXUS and Elision Ensembles. Her CD *The Messiaen Nexus* (with Kenji Fujimura) won the 2014 Limelight Chamber Music Recording of the Year.



Elizabeth's performances have been published by Move, Naxos, ABC Classics, Toccata Classics and Tzadik and her most recent recording contributes the first complete recording of Pinto's sonatas. Elizabeth has also appeared on radio and in festivals worldwide.

After sixteen years as Coordinator of Strings at Monash University, Elizabeth now teaches privately and at the Melbourne Conservatorium of Music. Forthcoming appearances include a performance of the Brahms Double Concerto in 2021 with the Heidelberg Symphony Orchestra and recordings of Australian horn trios with Quercus.

### **MOLLY KADARAUCH: Cello**

Molly Kadarauch is one of Australia's pre-eminent and versatile cellists and has concertised at leading venues all over the world as well as within Australia as a soloist, chamber musician and orchestral player. In 2010 she founded Sutherland Trio with Elizabeth Sellars (violin) and Caroline Almonte (piano) who have regularly appeared at the Melbourne Recital Centre and recorded for ABC Classic FM and 3MBS radio.

In 1996, as a freelancer in Berlin, she moved out to Australia to join the Australian Chamber Orchestra as an associate principal cellist until the end of 2003. Her active freelancing career since then has led to her performing as guest principal with the Melbourne Symphony, Sydney Symphony, Tasmanian Symphony, Orchestra Victoria, Melbourne Chamber Orchestra, the Auckland Philharmonia, and in 2019 with the Queensland Symphony Orchestra chamber players. Other appearances include touring Australia in "Voyage to the Moon" (a Musica Viva/Victorian Opera "pastiche" production, 2016), touring India and Australia with the Australian World Orchestra (2018, 2019) and participating as a soloist at the Melbourne International Cello Festival (2017).

Her tertiary studies were completed at the New England Conservatory of Music in Boston (with Laurence Lesser, BM,1991) and in Berlin as a Fulbright Scholar at the Hochschule der Kuenste (Wolfgang Boettcher,1993).

Molly is also a passionate teacher and has over the past 16 years enjoyed working with students from the Melbourne Conservatorium, Queensland Conservatorium (Griffith University), ANAM, Monash University, the Australian Youth Orchestra, Melbourne Youth Orchestra, Orchestra 21, Mount Buller and Clunes chamber music festivals.

### **CAROLINE ALMONTE: Piano**

Caroline Almonte is an Australian pianist, producer and pedagogue.

She studied with Stephen McIntyre at the Victorian College of the Arts and Oxana Yablonskaya at the Juilliard School, New York. Her solo and chamber music prizes include ABC Young Performers and Premio "Trio di Trieste". Caroline has given solo, concerto and chamber music recitals, around Australia and overseas.



She has performed in Canada, China, Italy, Japan, South America, U.K. and the United States, including appearances at the Melbourne and Perth International Festivals, Bologna Festival, Edinburgh International Festival, Musica Viva's Huntington Festival, Shanghai International Piano Festival, Teatro Colosseo Series in Buenos Aires and Residencies at Universities in NZ, USA and China.

Her many musical collaborations include working with members of the Australia Ensemble, Australian String Quartet, Sarah Chang, Escher String Quartet, Flinders Quartet, Daniel Hope, Yvonne Kenny, Ralph Kirschbaum, Ian Munro, Susie Park, Miki Tsunoda - Duo Sol and Pieter Wispelway. In 2018, Pieter Wispelway and Caroline Almonte were nominated for a Helpmann award for their performances of the complete works of Beethoven and Brahms Sonatas for cello and piano at the Melbourne Recital Centre. In 2019, Caroline received the Australian Women in Music – Excellence in Classical Music award.

Caroline, together with violinist Elizabeth Sellars and cellist Molly Kadarau, is one of the founding members of the Sutherland Trio, in honour of Australia's matriarch of Australian composition – Margaret Sutherland.

Alongside her stage performances, Caroline is passionate about working with young people and has been involved in several projects with the Australian Youth Orchestra and Melbourne Youth Orchestra (tutor), and both AMEB and ABC as recording artist, producer and program maker.

Caroline teaches piano and chamber music at the University of Melbourne and the Victorian College of the Arts Secondary School.

### **CARMEL WALLACE: Featured Visual Artist, Portland**

Portland artist Carmel Wallace's unique prints, sculptures and mixed media works explore aspects of the environment of the South West Coast and beyond. Her "World enough, and Time..." and "Mapping the Waters" monotype prints, featured here, are created using watercolours, and employing properties of water such as evaporation to evoke tidelines and the movement of water through beach-sand and down sea-cliff surfaces. Acquisitions include the National Library of Australia, the State Library of Victoria, and the National Gallery of Australia.

Find out more about Carmel Wallace and her artwork here:

<https://carmelwallace.com/>



## PROGRAMME

12th, 13th, 14th October, 1990.

### INTRODUCTION

The Port Fairy Spring Music Festival Committee are proud to present the program which is described in this booklet. We are grateful to all our sponsors for making it possible and for the support of the Port Fairy Borough Council.

The aim of the Festival is to provide high quality musical entertainment for people in Port Fairy and district with particular emphasis on the joy of music for young people. Many of the performers are young and the children's opera, "The Musicians of Bremen" will be educational and good fun for children.

All the music which has been chosen is easy to listen to and should cater for many tastes. With the exception of the Gala Orchestral Concert which is longer, the performances will last for about one hour. It is mostly light classical music and jazz.

We hope that the Spring Music Festival will become an annual event which will compliment the Folk Festival which is held in the Autumn. The music will be broadcast over ABC FM so Port Fairy will be widely promoted throughout the State. We want to build a reputation for a well organised, enjoyable Festival which brings a focus to activities in Port Fairy at a usually quiet time of year.

We hope you enjoy the weekend.

*Eda Ritchie*

Eda Ritchie  
Chairman

## PORT FAIRY SPRING MUSIC FESTIVAL

PATRON  
LAURIS ELMS  
AM, OBE

CHAIRMAN  
EDA RITCHIE

FESTIVAL DIRECTOR  
MICHAEL EASTON

ARTISTIC DIRECTORS  
MARCO van PAGEE  
LEN VORSTER

COMMITTEE  
JAMES TIPPETT  
ROBERT TOWLER  
MARGOT WOODS

"Good Music, Good Nutrition, for a better life."

### CONCERT 1

#### OPENING CHAMBER RECITAL

Friday 12 October  
8.30 - 9.30 p.m.  
in the Lecture Hall (Sackville St.)

Joseph Haydn (1732 - 1809)

PIANO TRIO IN G HOB. XV:25  
Andante  
Poco adagio, cantabile  
Rondo all'Ongharese (Presto)

This is the best known of all Haydn's piano trios because of the last movement which is popularly known as the "Gipsy" Rondo. It was composed during Haydn's second stay in London in 1795.

The first movement is a blend of double variation and rondo; the two minor sections are extremely free in their relation with the main theme. The slow movement's cantabile middle section leans to the world of Romanticism. The "Gipsy" movement is a successful blend of 'serious' and folk-music, with humorous contrast of dynamic.

LEN VORSTER - PIANO  
LUCINDA MOON - VIOLIN  
MAURICE MODESTI - CELLO





## MAURICE MODESTI



Maurice Modesti, born in Sardegna, Italy, settled in Australia with his parents in 1976. He began playing the cello at age 15 whilst attending Monash High School. At 16, he was enrolled at the Victorian College of the Arts School and accepted as a pupil by Henry Wenig. He currently studies with cellist Ms. Miriam Morris.

Maurice has performed frequently for 3MBS Melbourne and the ABC in both solo and chamber music. He plays regularly with the Geminiani Chamber Orchestra, Rantos Collegium and the Australian Philharmonic Orchestra.

## LUCINDA MOON



Lucinda Moon began learning the violin at nine in Adelaide from Lyndall Hendrickson. In 1982, she studied with Swedish violinist Gunnar Grantz at the Adelaide College of Music.

In Melbourne, she completed her diploma of music with Nelli Shkolnikova and Marco van Paggé at the Victorian College of the Arts.

Currently, Lucinda is a freelance musician working with the Tasmanian Symphony Orchestra, Rantos Collegium and the Elysium Ensemble. She has appeared on ABC FM with the Geminiani Chamber Orchestra, of which she is a member.

Lucinda also teaches at the Victorian College of the Arts.

## LEN VORSTER



Len Vorster after completing post-graduate studies with Lamar Crowson moved to Australia in 1983 and has since established himself as a leading accompanist. He has worked with many Australian and International artists for major festivals and recitals and is frequently heard on ABC FM in both studio and live concert broadcasts of solo and chamber repertoire. Most recently he has recorded Ravel's 'Valse nobles et sentimentales'.

He was selected to perform at the welcoming ceremony for Olivier Messiaen; he has performed in two Melbourne Spoleto Festivals and has toured Australia with leading British flautist, Trevor Wye, and cellist, Penelope Lynex.

He particularly enjoys working with singers and has performed with Lauris Elms, Rita Hunter, Deborah Riedel, Peter Coleman-Wright and Ian Cousins.

He has been the pianist for several ABC FM vocal series, including 'English Eccentrics', 'Les Six', 'Twentieth Century Voice', and in 1985, a six-part series on English song presented by the British author and composer, Michael Hurd.

An active promoter of new Music in Australia, Len Vorster presented the Poulenc-Cocteau opera: La Voix Humaine and three operas by Michael Easton for ABC FM at the Victorian Arts Centre. His work with instrumentalists includes a regular duo with Frederick Shade; performances with Dutch violinist Christian Bor, American violinist James Buswell and American Flautist, Benita Boyd; and a number of commercial recordings in both classical and light music.

He presents a number of concerts including the highly successful series, 'Celebrations' which were broadcast nationally on ABC FM in 1989; this year, a new series is being presented at the Victorian Arts Centre.

Len Vorster is house editor of Allans Publishing and on the staff of the Melba Memorial Conservatorium.

## MICHAEL EASTON



Michael Easton was born in the U.K. and educated at Alleynes School and later at the Royal Academy of Music.

A student of Lennox Berkeley he learnt to write music with strong lines, harmonic inventiveness within a tonal framework and music in a range of styles. He has, amongst other things, produced 7 operas, a huge choral symphony dedicated to those Australians who fell at Gallipoli, a major work celebrating Australia's Bicentenary, concerti and instrumental music and music for T.V., film and radio.

He is an accomplished pianist and is well known for his two piano performances with Len Vorster.

He is Director of the Port Fairy Festival and runs the annual Sidney Myer Free Concerts in Melbourne.

He migrated to Australia in 1982 to work with Allans Publishing and maintains a strong link with the British publisher, Novello and Co.

He is music critic of the Sunday Herald and presents numerous pre concert and radio talks. In his spare time he plays jazz, writes song lyrics, short stories and walks his dog in Port Fairy.

## **ABOUT THE MUSIC**

### **JOSEPH HAYDN**

#### **Piano Trio No 39 in G major, "Gypsy Rondo", Hob XV:25**

- I. Andante**
- II. Poco adagio, cantabile**
- III. Rondo a l'Ongarese: Presto**

This is the best known of all of Haydn's piano trios because of the last movement which is popularly known as the "Gypsy" Rondo. It was composed during Haydn's second stay in London in 1775.

The first movement is a blend of double variation and rondo; the two minor sections are extremely free in their relation with the main theme. The slow movement's cantabile middle section leans to the world of Romanticism. The "Gypsy" movement is a successful blend of 'serious' and folk-music, with humorous contrast of dynamic.

**– Michael Easton & Len Vorster, 1990**

### **LERA AUERBACH**

#### **Piano Trio No 2, "Triptych: This Mirror Has Three Faces" (2011)**

- I. Prelude (Left Exterior Panel). Moderato libero**
- II. First Unfolding (Left Interior Panel). Allegro appassionato**
- III. Second Unfolding (Right Interior Panel). Tempo di valzer**
- IV. Tell'em What You See (Three Faces – Center Panel). Allegro assai**
- V. Folding – Postlude (Right Exterior Panel). Adagio nostalgico**

A renaissance artist for modern times, Lera Auerbach is a widely recognised conductor, pianist, and composer. She is also a published poet and an exhibited visual artist. All of her work is interconnected as part of a cohesive and comprehensive artistic worldview.

Born in the Russian city of Chelyabinsk in the Ural Mountains at the gateway of Siberia, Lera Auerbach has become one of today's most sought after and exciting creative voices. Her performances and music are featured in the world's leading stages – from Vienna's Musikverein and London's Royal Albert Hall to New York's Carnegie Hall and Washington D.C.'s Kennedy Center.

Auerbach's intelligent, emotional, and boldly imaginative music reached to global audiences. Orchestral collaborations include the New York Philharmonic, Philadelphia Orchestra, National Symphony, Oslo Philharmonic, Munich's Bayerisches Staatsorchester, Staatskapelle Dresden, and Vienna's ORF Radio-Symphonieorchester, among many others. Auerbach's works for orchestra are performed by the world's leading conductors, including Christoph Eschenbach, Alan Gilbert, Vladimir Fedoseyev, Neeme Järvi, Vladimir Jurowski, Charles Dutoit, Andris Nelsons, Osmo Vänskä, Hannu Lintu, and Marin Alsop, to mention only a few.



Her large-scale theatre works have been produced in major venues on every continent, including Vienna's Theatre an der Wien, New York's Lincoln Center, the Hamburg State Opera, the War Memorial Opera House in San Francisco, the Royal Danish Theatre, the Nuremberg State Theatre, the Finnish National Theatre, Moscow's Stanislavsky, the National Centre for the Performing Arts in Beijing China and the NHK Hall in Tokyo.

Recent season highlights included WienModern's 3.5-hour production of *Demons & Angels* with Auerbach as the conductor. Washington D.C.'s National Symphony premiered her *4th Symphony "Arctica"* with Auerbach as piano soloist – a work commissioned by National Geographic Society alongside orchestras of the Arctic countries. Her *4th Violin Concerto NYx: Fractured Dreams* was commissioned and premiered by the New York Philharmonic with Alan Gilbert and Leonidas Kavakos, and the Vienna Radio Symphony Orchestra premiered her symphonic poem *Eve's Lament* with Marin Alsop. Most recently, her *String Quartet No. 9 "Danksagung"* was premiered by the Artemis Quartet as a commission of Leipzig's Gewandhaus, London's Wigmore Hall London, Vienna's Konzerthaus, New York's Carnegie Hall, and Tonhalle Zürich.

Her music is championed and recorded by today's most prominent classical performers including violinists Gidon Kremer, Leonidas Kavakos, Daniel Hope, Hilary Hahn, Vadim Gluzman, Vadim Repin, Julian Rachlin; cellists Alisa Weilerstein, Gautier Capuçon, Alban Gerhardt, David Finckel; violists Kim Kashkashian, Nobuko Imai, and Lawrence Power, and many others.

Auerbach is equally prolific in literature and the visual arts. She incorporates these forms into her professional creative process, often simultaneously expressing ideas visually, in words, and through music. She has published three books of poetry in Russian, and her first English-language book, *Excess of Being* – in which she explores the rare form of aphorisms. Her next book, an illustrated work for children, *A is for Oboe*, will be published by Penguin Random House in the fall of 2021. Auerbach has been drawing and painting all her life as part of her creative process. Her visual art is exhibited regularly, included in private collections, and is represented by leading galleries.

Lera Auerbach holds multiple degrees from the Juilliard School in New York and Hannover University of Music, Drama, and Media in Germany. The World Economic Forum in Davos, Switzerland, selected her in 2007 as a Young Global Leader and since 2014 she serves as a Cultural Leader. Internationale Musikverlage Hans Sikorski publishes her work, and recordings are available on Deutsche Grammophon, Nonesuch, Alpha Classics, BIS, Cedille, and many other labels.

Auerbach's **Piano Trio No 2, "Triptych: The Mirror Has Three Faces"** was commissioned by the Arizona Friends of Chamber Music, sponsored by Dr Jim M. Cushing. The composer writes: "Triptych (from the Greek adjective τριπτυχον ("three-fold" from tri- = "three" + ptyso = "to fold") is a work of art (usually a panel painting) consisting of three wooden panels which are hinged together and can be folded shut or displayed open. As a rule, there are also paintings on the exterior panels. The middle panel is typically the largest. Some antique mirrors have a similar form."

## MARY FINSTERER *Julian Suite II – Icarian* (2016)

*“The music I compose is an amalgam of styles that brings together medieval and renaissance musical practice with 20th and 21st century innovations including electronics, orchestration and serial techniques. By infusing the material with historical, metaphorical and poetic references through word-painting and harmonic treatment, my aim is to create a language that speaks to the universality inherent in the power of music.”* – Mary Finsterer

Mary Finsterer is recognised as one of Australia’s finest composers. Having received international recognition through awards for her music in Europe, Britain, USA and Canada, she has also represented Australia in five International Society for Contemporary Music festivals.

Mary has been the recipient of many prestigious acknowledgements including the Churchill Fellowship, Australia Council Composer Fellowship, Royal Netherlands Government Award, Sydney Symphony Orchestra composer-in-residence, Paul Lowin Orchestral Prize and numerous Apra Amcos ART Music Awards throughout her career. She has been the featured composer in the ABC Classic FM Pedestal Programme and the Sydney Opera House. The first collection of her award-winning work spanning more than 10 years can be heard on the double-disc compilation entitled *CATCH*, on the ABC Classics|Universal label.

Also composing music for feature film, in 2011 Mary’s score for Shirley Barrett’s feature *South Solitary* was a finalist in the Film Critics Circle Awards and has been released on ABC Classics|Universal.

Mary’s most recent work, her new opera *Biographica*, was premiered by Sydney Chamber Opera and Ensemble Offspring at the Sydney Festival in January 2017 with exceptional success. Having enjoyed a sold-out season, it was enthusiastically received by critics and audiences alike and described as ‘an outstanding new opera that deserves a permanent place in the repertory’.

Mary was the composer-in-residence at the Canberra International Music Festival in 2018 and received the APRA|AMCOS Art Music Award for Vocal Work of the year.

***Julian Suite II – Icarian*** was written in 2016, and premiered by Sutherland Trio at their Melbourne Recital Centre concert entitled *Space Jump*. For the occasion of the world premiere, the composer wrote: “Commensurate with the theme of the concert, the concept of a man in space inspires awe. The aspiration to reach beyond mortal boundaries is reminiscent of Icarus, the mythological winged man who dared to fly to the edge of the sun. Using myth as a metaphor, I have endeavoured to imbue the piece, as the name implies, with the spirit of daring and vision that attempts achievements beyond ordinary human capacity, to transcend limits of human endeavour whilst knowing the fragility of life itself. This work is dedicated to Julian Burnside AO QC.”

– [maryfinsterer.com](http://maryfinsterer.com)



## ARVO PÄRT *Spiegel im Spiegel* – Mirror in Mirror (1978)

Estonian-born Arvo Pärt (1935) is one of these composers whose creative output has significantly changed the way we understand the nature of music. Since 1976, his unique *tintinnabuli* compositions have established a new kind of musical paradigm – a radically different approach to many aspects of music, as well as to interpretation and listening.

As one of the most radical representatives of the Soviet avant-garde, Pärt's work passed through a profound evolutionary process: from neo-classical piano music to the individual use of dodecaphony, composition with sound masses, chance music and collage technique.

After his last and most dramatic collage piece *Credo* (1968), Pärt withdrew for almost eight years. In 1976, after intensive study of Gregorian chant, the Notre Dame School and classic vocal polyphony, he emerged with a new and highly original musical language which he called *tintinnabuli* (*tintinnabulum* – Latin for 'little bell') and which has defined his work up to today.

*Tintinnabuli* first appeared in a short piano piece *Für Alina* (1976), a subsequent rush of new works included *Fratres*, *Cantus in Memory of Benjamin Britten* and *Tabula rasa* (1977), which remain among his most highly regarded.

In 1980 Arvo Pärt was urged by public authorities to leave the country. He and his family settled first in Vienna and then West Berlin. Important works like *Passio*, *Te Deum*, *Miserere*, *Lamentate*, *Symphonie No. 4*, *Adam's Lament*, and numerous choral works have been created ever since and have been performed worldwide.

His 'musical Credo' is rooted in the Christian tradition, and since the Word (Logos) plays a vital and even structural role in Pärt's compositional process, both his orchestral and vocal works are mostly based on liturgical texts. Pärt's oeuvre is rich and versatile, including many large-scale compositions for choir and orchestra, four symphonies and works for soloists and orchestra, as well as numerous choral pieces and chamber music.

***Spiegel im Spiegel*** (Mirror in the Mirror) is one of the best known and most performed pieces by Arvo Pärt and also one of his last compositions before his departure from Estonia. In 1978, the renowned Russian violinist Vladimir Spivakov commissioned a piece from Pärt for violin and piano, and already in December of the same year he premiered it at the Moscow Conservatory with the pianist Boris Bekhterev.

The musical material of *Spiegel im Spiegel* is presented with utmost clarity and strictness. It consists only of the instrumental melody and the three-note accompaniment. The structure of the piece follows a strict formula, where no note is left to chance. The title directly reflects what is happening in the music: each ascending melodic line is followed by a descending mirror phrase. Initially, the melody consists of only two notes, with another note being added with each of the following phrases, thus creating a seemingly endless continuum. After each distancing, the melody returns to the central pitch of A, which, according to the composer, is like "returning home after being away".

The piano part accompanies the melody part at each step like a “guardian angel”, as the composer himself likes to say. In addition to the accompaniment, the piano part includes tintinnabuli notes – like little bells that alternately sound above and below the melodic line, following a fixed formula.

This seemingly simple composition poses a great challenge to a musician in bringing the music alive during the performance. The composer believes that first and foremost, the musician has to have something to say to himself or herself and to others: "Everything redundant must be left aside. Just like the composer has to reduce his ego when writing the music, the musician too must put his ego aside when performing the piece." Purity and innocence are the qualities valued by the composer in the performance of his music.

*Spiegel im Spiegel* is one of the works of which the composer as well as the musicians have created numerous versions for various instrument combinations. It has often been used in ballet and dance performances, films and documentaries and even in DJ remixes.

**– Arvo Pärt Centre, 2020**