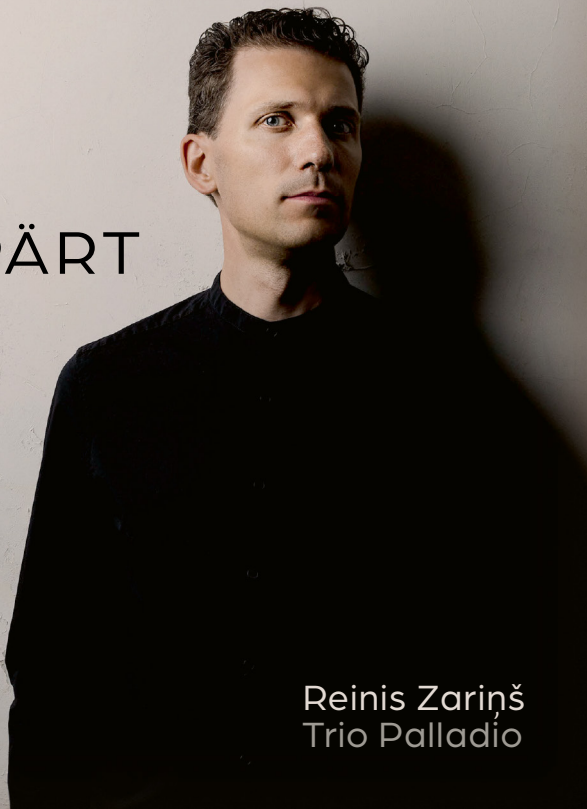


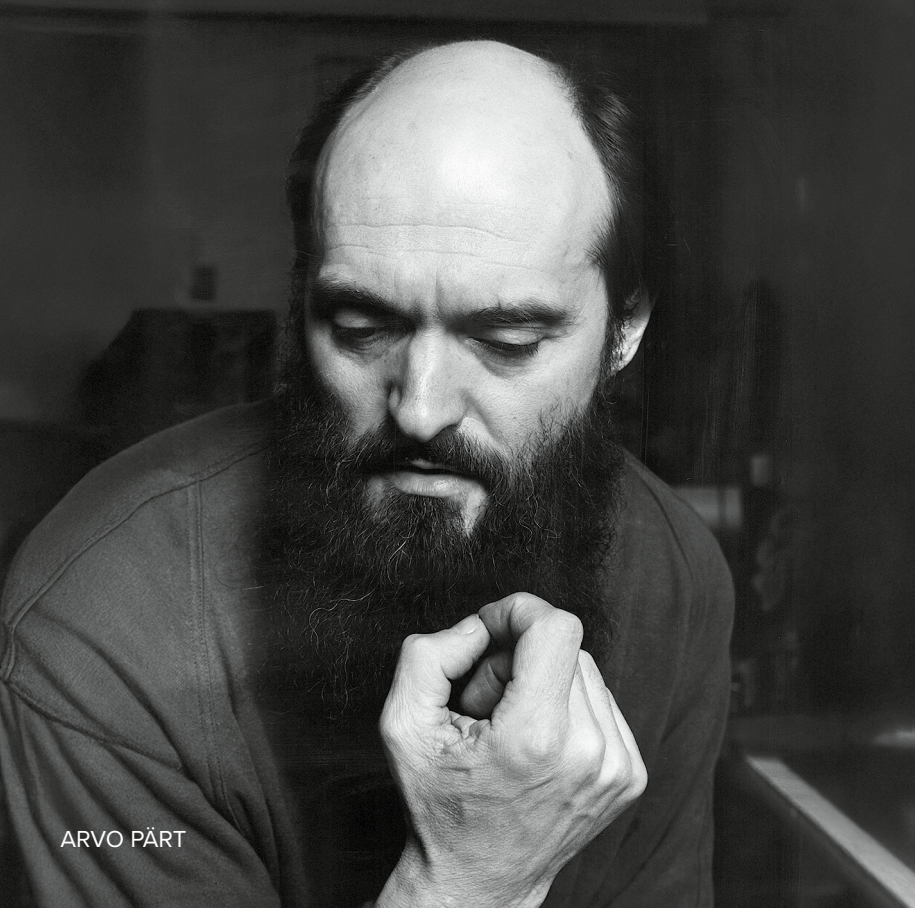
A portrait of Arvo Pärt, a man with short, dark, curly hair, looking slightly to the right. He is wearing a dark, high-collared shirt. The background is a light, textured wall. A large, dark shadow of his head and shoulder is cast onto the wall to his right.

ONDINE

ARVO PÄRT
AREFA

Piano
Chamber
Works

Reinis Zariņš
Trio Palladio



ARVO PÄRT

ARVO PÄRT (*1935)

- | | | |
|---|---|-------------|
| 1 | Für Alina (1976) | 2:37 |
| 2 | Pari intervallo (1976) | 5:08 |
| | Partita, Op. 2 (1958) | 7:13 |
| 3 | I Toccatina | 0:45 |
| 4 | II Fughetta | 0:55 |
| 5 | III Larghetto | 3:33 |
| 6 | IV Ostinato | 2:00 |
| | Diagramme, Op. 11 (1964) | 4:47 |
| 7 | I Unruhig | 2:57 |
| 8 | II Ruhig | 1:50 |
| 9 | Variations for the Healing of Arinushka (1977) | 5:19 |

GEORGS PELĒCIS (*1947)

- | | | |
|----|--------------------------------------|-------------|
| 10 | AREFA (2025) | 4:29 |
| | <i>For Arvo Pärt's 90th birthday</i> | |

ANDREJS SELICKIS (*1960)

- | | | |
|----|--------------------------------------|-------------|
| 11 | La-Re-Fa Variations (2025) | 7:25 |
| | <i>For Arvo Pärt's 90th birthday</i> | |

ARVO PÄRT (*1935)

- | | | |
|----|--|--------------|
| 12 | Hymn to a Great City (1984)
for two pianos | 4:16 |
| 13 | Passacaglia (2003)
for violin and piano | 4:17 |
| 14 | Fratres (1980)
for violin and piano | 11:04 |
| 15 | Mozart-Adagio (1992)
for violin, cello and piano | 6:45 |
| 16 | Spiegel im Spiegel (1978)
for cello and piano | 9:53 |

REINIS ZARIŅŠ, piano

Raffi Kharajanyan, piano (12)

TRIO PALLADIO (13–16):

Eva Bindere, violin

Kristina Blaumane, cello

Reinis Zariņš, piano

This album is my bow of gratitude to Arvo Pärt who recently turned 90. To this day, I have never met the man in person, although I almost did when last summer my family happened upon him on the panorama platform of Arvo Pärt Centre while I was downstairs talking to one of the staff; when I rushed there, Arvo was already gone. Now that I have spent considerable time immersed into his recorded thoughts – be it his compositions or interviews and films about him – I naturally wish to meet Arvo in person. To sit with him, say little, maybe play a piece, hug him. Two Latvian composers, Andrejs Selickis and Georgs Pelēcis, have composed their heartfelt musical birthday gifts to Arvo (included in this album), and since they, too, both wish to meet Arvo one more time, perhaps it will somehow work out – we'll travel to Laulasmaa together, I will present this album, they their scores, maybe I could even perform these two gifts for Arvo, and we could all sit and talk and be happy. God knows. So, you see, this is a very personal album for me.

It is personal in other ways as well. The particular idea of this album was suggested to me by Ondine's very own Joel Valkila – the idea of placing together most of the small scale works where Arvo uses piano, as well as the bright thought of commissioning other composers to write something new for Arvo's birthday. Throughout the planning and recording, I sensed that for Joel, Arvo is really very dear. I sensed the same in all my communication with the Latvian composers – their utmost admiration, gratitude and love for Arvo. And I dare say I feel the same. Arvo's example continuously teaches me to love the loveless music note and person, to value each musical pause and each gaze of the eye, to fear lying in my musicmaking and fear God's righteous judgement. The desperate state of humanity and the awesomeness of God have dumbfounded me not only when playing *Fratres* in a church with a storm raging around, but also when listening to *Miserere* through a friend's phone speakers in their living room. Time with Arvo's music has, mystically, made life more precious to me. In a sense, Arvo's tintinnabuli music is (like) the music behind all music, the fundament, the ancient standard that we know that we know that we know. Another way Arvo has defined it is a phrase he once mentioned to Viktoria Mullova. He said that it's all just "math and love". And I think this really is a perfect picture! Arvo's tintinnabuli is mostly very strict, mathematical, almost inevitable, and perhaps it is possible to leave it at that, to endlessly wonder at the perfection of the formula and let it just happen by itself; it may even be that Arvo doesn't wish to impose on us anything more than just that beautiful symmetry.

But what about the heart-rending love that infects his every note? It is not something Arvo describes, requires, points to in his scores; yet, it is there, discoverable for everyone who truly seeks it.

Another personal note. For 40 years, one of my teachers, Raffi Kharajanyan, performed worldwide with Nora Novika as Riga Piano Duo. This wonderful ensemble's life ended abruptly when Nora died in 2009. The new work they were preparing during their last rehearsals together was Arvo's *Hymn for a Great City*. They never performed it. My professor shared this story when I had already asked him if he would be happy to join me in recording this piece for the album. And thus, unexpectedly, one brutally interrupted human effort has now been concluded, finally, and, hopefully, has provided some healing on the way.

Some of my most cherished chamber music experiences of the past decade have been together with my dear Trio Palladio partners, and I am grateful that almost half of this album carries their gracious music-making. I remember how taken I was by the meditative calm with which our cellist Kristina Blaumane traveled with me through the deceptively simple *Spiegel im Spiegel* every time we played it. And I loved the handful of insights our violinist Eva Bindere shared from her years of leading the Kremerata Baltica orchestra in performing and recording *Fratres* and *Passacaglia* with Gidon Kremer who often was instrumental in Arvo's decisions when writing for violin. And I remember the unbearable urgency with which we recorded *Mozart-Adagio*, because our studio recording time was quickly running out – I love what that urgency brought out in us.

The name I have chosen for this album is perhaps the most intensely personal element in all this. There have been many Christian saints with the name Arefa, but one particular Arefa from Kiev Arvo has mentioned to Andrejs Selickis as a sort of prototype for his own life. Arefa is the name that was given to Arvo when he was baptised into the Orthodox church. This name is only rarely used, but neither is it a private name others mustn't know about. Incredibly, it also happens to be a musical codename, because it is made of three syllables that have corresponding pitches and that all three together create the second inversion of a triad, one of the only two building blocks that make the tintinnabuli language (the other being melody). So the name given to Arvo mystically happens to describe at the same time

the very DNA of his unique musical language. This seems like an indescribable wonder to me. And both Pelēcis and Selickis in their birthday letters to their Mentor-Friend-Father speak so directly and personally because they both use that same codename as the core identity of their own compositions. They also call Arvo affectionately their Brother because they all three are redeemed and adopted children in God's family. And I am, too. So, I don't know if I will meet Arvo in this age, but since we both hope for the age to come, when myriads of voices will sing a Hymn in a Great Heavenly City...

Reinis Zariņš

Rīga, 1 December 2025

GEORGS PELĒCIS: AREFA (2025)

Since ancient times, many people striving toward spiritual ideals have chosen the path of asceticism. In music, too, we can identify a number of periods that have followed a deliberately narrowed path: such are the practice of *neume* singing, the polyphony of the Notre Dame school, the era of strict counterpoint, and Webern's dodecaphony. In 1975, Arvo Pärt joined this lineage. His *tintinnabuli* style remains a pure and consistent example of musical asceticism amidst the chaos of contemporary art.

For me, Arvo Pärt revealed new horizons for the embodiment of spirituality, and I sought to reflect them in my composition *AREFA*, written in connection with the master's great jubilee. The world of Arvo Pärt's music is far more complex than my own. As is well known, his creative path is marked by a significant boundary – before and after 1975. Yet, remarkably, the transparency and diatonic clarity of the *tintinnabuli* style do not sever ties with the intellectual constructivism and mathematical foundations of his earlier period – elements paradoxically employed under entirely different circumstances.

Being distant from such a creative common denominator, I merely tried to clothe myself in the euphony revealed by the master, and in that magician's mantle which transforms acoustic dissonances into psychological consonances. Indeed – is it not a miracle that the faith, peace, and light of Arvo Pärt's inner world can dissolve the aggressions born of the outer world's tensions? I have always been, and remain, in genuine admiration of Arvo Pärt's steady and righteous path, which calls us toward paradise.

– Georgs Pelēcis

Latvian composer and musicologist **Georgs Pelēcis** (b. 1947) studied composition with Aram Khachaturian at the Moscow Tchaikovsky Conservatory, later completing postgraduate studies in music theory under Vladimir Protopopov. Pelēcis is the author of significant research on Renaissance polyphony, including acclaimed studies on Ockeghem and Palestrina, the latter earning him the International Palestrina Centre Medal in Rome (1993). He was also the first president of the Riga Early Music Centre, taught in the Latvian Music Academy for 50 years, and has held research residencies at Oxford and Cambridge.

In his music (often called “*new consonant music*”), Pelēcis consciously returns to beauty, purity and euphony as spiritual ideals. Drawing inspiration from Renaissance, Baroque and minimalists, while staying clear of pastiche, his style expresses a contemporary faith in musical consonance as a moral and metaphysical value. Pelēcis’ compositions are performed internationally, from London’s Royal Albert Hall to major festivals across Europe and the United States.

ANDREJS SELICKIS: *La-Re-Fa Variations* (2025)

This work is dedicated “To Arefa – with love” and this dedication is, in fact, the actual theme of the variations. Arefa is Arvo Pärt’s baptismal name, and la–re–fa – a musical reflection of it – serves as both a symbolic axis of the *tintinnabuli* style and as Pärt’s mystical signature.

The eight “waves” of the piece form variations that move not *from* the theme, but *toward* it – each reaching the theme as a wave meets the shore, or as a letter finds its addressee.

This music is addressed to an inexpressibly close, dear person – it’s a letter full of love and gratitude, of deep, long-held feelings, the ache of longing, the joy of hope, the steadfastness of waiting – and also the bliss of the next meeting!

The theme remains essentially unchanged almost until the end. When it changes to la–re–fa#, the work's spiritual kinship with Pärt's *Variations for the recovery of Arinushka* becomes clear. Here, the recovery ("healing") is meant in its deepest sense – as resurrection, spiritual ascent, and sanctity. In its final ascent, the music rises beyond the keyboard itself, as if continuing in the heavenly realm – "Arefa, rejoice unceasingly in the Lord!"

– Andrejs Selickis

Andrejs Selickis (b. 1960) is a distinctive voice in Latvian music – a composer whose work is deeply rooted in faith, early Christian chant traditions, and a quiet sense of spiritual purpose. Influenced early on by Arvo Pärt, he has developed a personal style that draws on Gregorian and Znamenny chants, as well as early Armenian and Romanian liturgical music. Selickis has worked toward shaping a distinctly Latvian sacred music by subtly reworking and integrating these traditions into his own compositions, where borrowed and original elements blend seamlessly. A theologian and church musician, he composes as an act of devotion rather than self-expression. In 2015, he received the Latvian Grand Music Award, in recognition of the unique space his work occupies in the Latvian and broader sacred music landscape.

There are few composers in the world today whose work has had such a profound impact on our perception of music listening. In September 2025 Estonian composer Arvo Pärt celebrated his 90th birthday and his works have reached an unusually broad and diverse audience, resonating not only in concert halls and recordings but also in films and theatre productions. There is something humanly universal about this music that touches listeners regardless of their language or cultural boundaries, regardless of their faith or lack thereof. Especially in these strangely anxious times, it speaks to so many people, offering support and helping them to find peace and quiet within themselves.

Estonian music in the 1960s was shaped by an entire generation of innovative composers with a modern approach – besides Pärt, although being few years older, there were also Eino Tamberg, Veljo Tormis, Jaan Rääts and their junior follower Kuldar Sink. Almost simultaneously through their music all the most important styles and compositional techniques of the 20th century were introduced to Estonian music: neoclassicism, dodecaphony, serialism, sonorism, collage technique, and aleatoricism. The works of Pärt proved to pioneer many of these areas: from his orchestral works *Nekrolog* is the first dodecaphonic, *Perpetuum mobile* the first sonoristic, and *Collage über B-A-C-H* the first work employing the collage-technique in Estonian music.

Arvo Pärt was a student of Heino Eller, an important composer in Estonian music history and a mentor of so many to come, in Tallinn State Conservatory from 1957 to 1963. The ***Partita, Op. 2***, created in the first year of his studies, is among the first concert works in Pärt's oeuvre, along with the two piano sonatas Op. 1. The renowned Estonian piano professor and concert pianist Bruno Lukk, to whom the pieces are also dedicated, played a large role in the creation of the works. Lukk immediately included these works, brimming with fresh energy, in his concert repertoire and also had his students play them. The radio premiere of Lukk's recording of the *Partita* was heard on Estonian Radio on October 5, 1958 – it was common for new music at the time that a piece could be recorded and already broadcasted on the radio before the first concert performance. The first live performance with an audience took place on November 15 of the same year at a concert of students of the Tallinn State Conservatory in the Estonia Concert Hall, performed by Mare Kalm, and later that year the piece was also performed in Moscow. The *Partita* is composed in a neoclassical style, with the titles of its four movements

(*Toccatina, Fughetta, Larghetto, Ostinato*) and their characteristic features making a reference to earlier musical forms. However, the music itself is atonal. The use of similar musical material and rhythmic patterns are binding parts of different characters and forming a unified whole.

The work ***Diagramme, Op. 11*** from 1964 also belongs to Pärt's early creative period (around this time the composer abandoned giving his works more opus numbers) and is the first aleatoric piece in Estonian piano music. Aleatoric, or controlled randomness, is manifested here in rhythm and dynamics, these means of expression are being determined by the performer throughout the entire work. The pitches, on the other hand, are fixed and organized according to the principle of dodecaphony. The name of the work comes from the musical notation of the first movement, where the notes being played are arranged in colourful (seen only in the manuscript score) diagram-like circles. The creation of the piece was closely associated with pianist Mart Lille, who was a close fellow and a collaborator of the composer at the time. There is still no archival documentary evidence about the work's premiere, but Lille's earliest known performance on November 11, 1964, at the Assembly Hall of the University of Tartu sparked a vivid discussion in art and music circles about the nature of contemporaneity in artforms. Recent research on Pärt has begun to consider *Diagramme* as the earliest manifestation of the composer's crisis which culminated in the performance of several works using collage technique, including the most dramatic piece *Credo*, based on religious texts, and its ban at the end of 1968.

Pärt abandoned his previous artistic means and spent the years 1969–1976 in a deep creative and existential crisis. His spiritual quest led him to the Orthodox Church, while his musical exploration guided him to the study of Gregorian chant and Renaissance polyphony. Only a few works from the so far prolific author's pen reached the concert hall in those years (paradoxically, at the same time, film music was Pärt's main so-called public field of activity when he offered soundtracks for many feature films, documentaries, as well as puppet and cartoon films.) Searching for the natural connection between two sounds, the composer emerged with a new and highly original musical language, which he called *tintinnabuli* (from *tintinnabulum* – Latin for 'little bell'). In essence, it is a technique in which two monodic melodies – the melody voice and the triad voice – merge sonically into one ensemble. It creates an original duality of voices, the course and internal logic of which are determined

by strict mathematical formulas. The musical material is extremely concentrated, with only the most essential remaining. The simple rhythm and often gradually progressing melodies and triadic tintinnabuli voices are integrated into the complicated art of polyphony

The first work in the new style was the little piano piece ***Für Alina***. Being a small miniature, it contains many of the characteristic features of Pärt's later music – a natural combination of strict rules and inner freedom, as well as an attention to silence, and not only in the sonic sense, but also to inner silence. For a long time it was thought that *Für Alina* was first performed at the now legendary concert of the early music ensemble Hortus Musicus on October 27, 1976, at the Estonia Concert Hall in Tallinn where the first tintinnabuli-style works were played intertwined into a single whole. In fact, *Für Alina* had been performed months earlier – as a spontaneous, unannounced encore at a solo evening by young pianist Rein Rannap on March 23 at the same venue.

In retrospect, the birth of the new style can be described as a true explosion or the release of a current that had overcome an obstacle. Over the next two years, fifteen more works were completed, testifying to the inexhaustible possibilities of the new technique, and many of them have become Pärt's most performed works today.

The piece ***Pari intervallo***, written on the death of composer's stepfather, was indeed premiered at the first concert of tintinnabuli works mentioned earlier. It was composed as music for four parts without specifying the instrumentation, but it became more widely known in the version for organ published in 1980. It was set for 4-hand piano in 2008, and premiered on February 9, 2009, in New York by Manon Hutton-DeWys and Evi Jundt. The musical material follows the meaning of the title (*pari intervallo* – Latin for 'equal distance') and is built on two strictly parallel melodic voices, the distance from each other always remaining the same.

In 1977, ***Variations for the Healing of Arinushka*** and ***Fratres*** were completed. The former was composed for the composer's daughter Arina who was recovering from an appendix operation. The piece contains six short variations and are based on very simple theme of a rising and falling octave scale. As appropriate to the title, it all begins in a minor key and ends

in a major key. Again, it is not known which is historically the exact date of the premiere, but the pianist Rein Rannap performed them along with *Für Alina* on tour in several cities across Estonia and Lithuania in the beginning of November 1977. *Fratres* was initially composed as three-part music without fixed instrumentation and could be performed with various instruments. It was first performed on October 28, 1977, by Hortus Musicus in Riga at the avant-garde music festival organized by art and music enthusiast Hardijs Lediņš. *Fratres* also exists as three-part music with added variations for the solo instrument. The piece specified for violin and piano was commissioned by the Salzburger Festspiele and premiered on August 17, 1980, by Gidon and Elena Kremer, to whom the work is also dedicated. As in the piece mentioned before, *Fratres* consists of a set of variations separated by recurring percussion-like motifs. Throughout the piece, the same recognizable theme sounds, starting at a different pitch each time, while the accompanying drone sounds remain the same. The technically demanding solo part with its rhythmically varied motions highlights the tension between the changing and the permanent. The composer has repeatedly returned to the music of *Fratres* and has made several arrangements of both the ensemble version and the version with solo variations for different solo instruments and ensembles.

Probably one of Pärt's most performed and heard works, *Spiegel im Spiegel*, was commissioned in 1978 by the famous Russian violinist and conductor Vladimir Spivakov who performed it for the first time in Moscow on December 27 of the same year with pianist Boris Bektarev. The musical material is remarkably simple, consisting only of the melody of the solo instrument and the three-note piano accompaniment figure, occasionally supplemented by individual low or high chimes. At the same time, there is not a single random note, everything is subject to a strict order. Like many other works by Pärt, it contains a certain paradox – being a pure structure, it offers the listener a kind of emotional space, an opportunity to find a suitable answers to their own questions as if they were sorting something out within us. The composer himself as well as the other musicians have created numerous versions for various instrument combinations. Although the recorded version for cello and piano bears the date 1978, it probably came into existence during the second half of the 1980s by encouragement of a long-time cellist with the Berlin Philharmonic, Dietmar Schwalke.



Page from the original manuscript of Arvo Pärt's *Fratres*
(Theatre and Music Museum of the Estonian History Museum)

In January 1980, Arvo Pärt, his wife Nora, and their two sons were forced to emigrate to Vienna. The departure was prompted by an increasingly escalating confrontation with the authorities of the time. The main reason for that was the recognition of the religious nature in the background of the composer's work. And this subject was something completely reprehensible in the Soviet Union at the time. The publisher Universal Edition helped Pärt's family to settle in at their new hometown and took care of the composer's works and new commissions. A year later, with the aid of a grant from *Deutscher Akademischer Austauschdienst*, the family moved to West Berlin, a city where they eventually stayed for almost 30 years. Vocal works, often based on liturgical text or other Christian prayers, form a large part of the composer's works published in the West. Among them are numerous large-scale pieces, such as the *Passio Domini nostri Jesu Christi secundum Joannem*, *Te Deum*, *Stabat Mater*, *Kanon Pokajanen*, *Adam's Lament*, among others, as well as smaller choral pieces with organ accompaniment or a cappella. Hereby it must be stressed, that the Word as such has a central part in his oeuvre, as also many of his purely instrumental works are based on the structure and characteristic aspects of the text, such as *Psalom*, *Trisagion*, *Orient & Occident*, and Symphony No. 4.

Hymn to a Great City, composed for two pianos, seems a bit exceptional among Pärt's work, because he almost never used the combination of two pianos in his original compositions. The basis for organizing musical material is the compounding principal of dominant and tonic chords arising from the circle of fifths and their return to their original position. There are almost no tintinnabuli voices in the piece, while the drone note accompanying the triads, which is highlighted both rhythmically and sonically, leaves no ambiguity as to where the anchor is located. The work was premiered on March 10, 1984, in New York City, performed by pianists Cheryl Seltzer and Joel Sachs from the ensemble Continuum. That event was the first major composer's recital in the United States, with five of the seven pieces receiving their first performances in the United States. *Hymn to a Great City* is dedicated to the music-loving Estonian family of expatriates, Mirjam and William Miesse, in whose hospitable home the composer found a place to stay during his trip to the United States.

The piece **Mozart-Adagio** for piano trio is also very exceptional in the composer's catalogue, as most of its musical material actually consists of a quotation. It is based on the second movement of Mozart's Piano Sonata in F major, KV 280 (189e), which is played here in its entirety, without a single note being changed. Pärt, for his part, has complemented Mozart's musical speech with delicate and at times almost imperceptible comments, adding a few notes here and there and distributing the original material of the piano sonata among the three instruments. *Mozart-Adagio* is dedicated to the memory of the outstanding Russian violinist and renowned Mozart interpreter Oleg Kagan (1946–1990). It was commissioned by the Helsinki Festival and premiered on September 6, 1992, by the Kalichstein-Laredo-Robinson Trio.

Passacaglia for violin and piano was commissioned in 2003 by the Joseph Joachim Violin Competition in Hannover on the initiative of the Professor of Violin, Krzysztof Węgrzyn. This technically challenging piece was premiered from October 11 to 13 in an interpretation by 12 semi-finalists in the competition. The work, which at first glance begins quite simply and mechanically with repeating notes, becomes very intense in the process thanks to the imperceptibly "inserted" rule of the extreme voices moving in opposite direction from each other. The flow of music gives the impression of a coil spring that is getting tighter and tighter, but at some point, it can no longer withstand the tension and starts to unwind. At the same time, the roles of the voices have subtly changed – what used to move up is now moving down and vice versa. In 2007, Pärt composed also a version for one or two violins, vibraphone (ad lib.) and string orchestra which was dedicated to his long-time friend, violinist Gidon Kremer for his 60th birthday.

Arvo Pärt has permanently lived in Estonia since 2010, and since the end of his active creative career in 2022, he has focused – with a few exceptions – mainly on creating new settings of earlier compositions to different instrumentations. Also in 2010, at the initiative of Arvo and Nora Pärt, the Arvo Pärt Center was founded in Laulasmaa with the aim to create and maintain the composer's personal archive.

Ardo Västriik

Trio Palladio unites three distinguished Latvian soloists, devoted chamber musicians and acclaimed recording artists: violinist Eva Bindere, cellist Kristina Blaumane, and pianist Reinis Zariņš. Each is a laureate of the Grand Music Award of Latvia, and in 2024 they received this prestigious honour as a trio. The ensemble's Wigmore Hall debut was praised as “excellent” by The Times, while their first album—Vasks's music for piano trio (Ondine, 2020)—was met with enthusiastic reviews and named Gramophone Editor's Choice. Their performances have been broadcast live on BBC Radio 3, Polish Radio and Latvian Radio 3. Trio Palladio is known for crafting conceptual programmes that span Classical, Romantic and contemporary repertoire, with a particular commitment to music by Latvian and Baltic composers.

Eva Bindere is an award-winning Latvian violinist and former first concertmaster of Kremerata Baltica chamber orchestra, where she performed worldwide as both leader and soloist together with Gidon Kremer. A devoted chamber musician, she has collaborated with artists such as Yo-Yo Ma, Khatia Buniatishvili and Renaud Capuçon. Bindere has served as the guest leader with Amsterdam Sinfonietta, Bergen Philharmonic Orchestra and Tallinn Chamber Orchestra, among others. She teaches internationally, and frequently serves on competition juries. Bindere plays a 1751 Ferdinando Landolfi violin, kindly lent by Fondazione ProCanale Milano.

Kristina Blaumane is a Latvian cellist whose career spans solo, chamber and orchestral performances worldwide. She has appeared as a soloist with London Philharmonic Orchestra, Amsterdam Sinfonietta, Kremerata Baltica, among many, with conductors Vladimir Jurowski, Andris Nelsons, Osmo Vänskä and others. An avid chamber musician, she has collaborated with artists such as Isaac Stern, Leif Ove Andsnes, Gidon Kremer and Maxim Rysanov, performing at major international festivals. A strong advocate of contemporary music, Kristina has premiered numerous cello concertos, including the one on Tabakova's Grammy-nominated ECM debut album. Since 2007, she has been Principal Cello of the London Philharmonic Orchestra.



TRIO PALLADIO

Beauty and truth: these are the qualities Latvian pianist **Reinis Zariņš** seeks in the music he chooses, the interpretations he sculpts, and the collaborations he enters. Equally at home in classical and contemporary repertoire, his passion lies in the crafting of conceptual programmes that encourage honest consideration of humanity's predicament.

Ever since his concerto debut at the age of nine, Reinis has performed as a concerto soloist, recitalist, and chamber musician throughout Europe and North America, as well as the Far East. He has participated in prestigious music festivals including the Lucerne Festival, the Bath International Music Festival, and the Scotia Festival of Music. His thoughtful virtuosity has delighted audiences at Amsterdam's Concertgebouw, London's Wigmore hall, New York's Weill Recital Hall at Carnegie Hall, and Seoul Arts Center. Reinis has collaborated with leading orchestras including the London Philharmonic Orchestra, Kremerata Baltica, as well as all Latvian and Lithuanian orchestras, and with conductors Pierre Boulez, Peter Eötvös, Pablo Heras-Casado, and Andris Poga, among others. Among Reinis's chamber music partners is Viktoria Mullova, Gidon Kremer, Matthew Barley, Ksenija Sidorova, Ashley Bathgate, as well as his Trio Palladio. His performances have been broadcast live by BBC Radio 3, NDR, Polish National Radio, and King FM.

Reinis Zariņš regularly performs in his native Latvia and has won the country's Grand Music Award five times. He champions the work of Latvian composers – majority of Reinis's albums are dedicated to the music of Vasks, Garūta, Vītols, Mediņš, Dzenītis and many others. For his service to Latvian culture, Reinis has been awarded the Order of the Three Stars.

Following his foundational studies in Latvia, Reinis won several scholarships to refine his talent at the Yale School of Music in the USA and the Royal Academy of Music in London. His most important teachers have included Boris Berman, Raffi Kharajanyan, Christopher Elton, and Renē Salaks.



Tammo Sumera, Reinis Zariņš and Professor Raffi Kharajanyan

Heartfelt thanks to my generous partners who helped in various ways from inception to this final result: Dūrmuiža, association “Latvijas kultūras projekti,” Gaiļi family, Raffi Kharajanyan, Eva Bindere, Kristina Blaumane, Gints Jurga, Andrejs Selickis, Georgs Pelēcis, Rūdolfs Vanks, Guntars Ķirsis, my own family and, last but not least, Arvo Pärt himself. – Reinis Zariņš

Publisher: Universal Edition Vienna (Pärt); Donemus (Pelēcis); M/s (Selickis)

Recordings: May 20 & June 5–6, 2025, Dzintari Concert Hall, Jurmala, Latvia

Executive Producer: Joel Valkila

Recording Producer: Reinis Zariņš

Recording Engineer: Tammo Sumera

Mixing and Mastering: Tammo Sumera

© & © 2026 Ondine Oy, Helsinki

Cover photo & Artist photos: Jānis Porietis

Photo of Arvo Pärt: Getty Images

ALSO AVAILABLE

ODE 1361-2



ODE 1343-2



For more information please visit www.ondine.net

REINIS ZARIŅŠ

