

**2019**  
**ENGLISH TRANSLATIONS OF  
FEATURES AND REVIEWS**



## **Estonian festival ends with Mussorgsky Energetic love**

The international music festival, led by world-famous conductor Paavo Järvi, has ended in the summer capital of Estonia, Pärnu. The main highlight was the Estonian Festival Orchestra. Master classes for conductors from different countries were held at the Järvi Academy. Russia was represented by 32-year-old Petersburgers Yaroslav Zaboyarkin. Paavo Järvi told "RG" about why he put the Russian accent in the final concert of the festival, where along with the work "Sown by the Wind" by the Estonian composer Erkki-Sven Tüür, featured Tchaikovsky's Second Symphony and Mussorgsky's song cycle "Songs and dances of death."

### **Why at the close of such an optimistic festival did you decide to perform Mussorgsky's gloomy vocal cycle?**

Paavo Järvi: I like to put on the program works that at first glance are far apart, but when you listen carefully, they reveal connections between them. At the festival, everything should be beyond the usual logic. The main theme of the Mussorgsky cycle, the theme of death is one of the main both in art and life. And I, as a musician, am interested in what means Mussorgsky conveys Golenishchev-Kutuzov's poetry, how it "revives" it. For me, this is the greatest Russian composer, representing something different from the Western European templates. We performed his cycle in the orchestration of the Finnish composer Kalevi Aho, created for the outstanding bass Martti Talvel.

**What is the reason for such a strong Russian accent in the final of the festival?**

Paavo Järvi: We have had German, Polish, Estonian themes. Now it's Russia's turn. For me, there is no national geographic difference. I just really like this music and I want to perform it. It is nice that not only the inner circle of musicians, but also the big music world is learning more about this festival and falling in love with it. The Estonian Festival Orchestra is also developing: it has a mentality and energy - like that of a youth collective, although they are experienced professionals. For me, such a combination is a dream: music should consist of the energy of love.

**How do they get into your orchestra?**

Paavo Järvi: I invite everyone myself. This is already a large international family in which there are Russian musicians. If there is a place for another cellist or violinist, then I trust my musicians who recommend someone, assuring that they know for sure: this instrumentalist is ideal for the orchestra for energy and human qualities. I collaborate with various orchestras, but the Estonian Festival Orchestra is especially dear to me. We performed together in London, Hamburg, Vienna, Berlin - in the most prestigious halls of the world.

**But is Pärnu the most blessed place for you?**

Paavo Järvi: For me, Pärnu is like paradise; it is connected with my carefree childhood, my parents and many friends.

**You grew up in a musical family and owed your mastery to your father, an outstanding maestro Neeme Järvi. Was dad strict?**

Paavo Järvi: Dad was not strict, although he loved discipline. He said: "Look, how beautiful it is!" My brother and I tried to listen carefully. And we still have such a relationship with him ... Five more Järvi's are playing in the orchestra - all of my relatives. There are really enough musicians in our family.

Vladimir Dudin, Russian Gatzette, 1 August 2019

# DÍAPASON

L'AMOUR DU CLASSIQUE, LA PASSION DE L'EXCELLENCE

## Pärnu Festival: a balcony on the Baltic

The festival hosted by Paavo Jervi in his native Estonia has, once again, distilled memorable moments, in the most varied instrumental numbers.



Located on the Baltic Sea, just north of the Gulf of Riga, the Estonian Pärnu has the quiet and vaguely quaint charm of a seaside town; one can guess that its wooden dachahs were once the happy recreation ground of many Soviet apparatchik. Its festival, which took place from July 15 to 21, is primarily a family affair. Paavo Järvi, the director, together with his father Neeme and his brother Kristjan, leads a master-class with three voices for conductors, in front of an orchestra composed of young Estonian musicians also benefiting from instrumental master-classes. High class: their performance of the "liturgical" Symphony by Arthur Honegger would have surpassed many professional ensembles.



It's also about friends. Paavo Järvi brings together his Estonian Festival Orchestra which he composes ad hoc, like other festivals such as Lucerne, of handpicked musicians. Immediately sensitive, the complicity between instrumentalist and conductor allowed a remarkable economy of rehearsals and injected the concert with a truly breathtaking energy and virtuosity. Add to that variable geometry chamber ensembles, a composer-in-residence (Erkki-Sven Tüür), a choir, educational activities in a sumptuous Jugendstil villa, and you get one of those festivals where you simply find you enjoy. Not only do you hear beautiful music played by amazing musicians, but you discover works through inventive programming.

The vagaries of Easyjet deprived us of a Cello Concerto by Dvorak where, in the general opinion, Truls Mork has done wonders. We did not miss other memorable moments to compensate us. We cite Honegger's Symphony No. 3. It was led by the students of the master-class, among which we noticed the expressive maturity of the Russian Yaroslav Zaboyarkin, who magnificently led the *Dona nobis pacem*. **The final evening, directed by Paavo Järvi, featured Mussorgsky's Songs and Dances of Death (in the orchestration of Kalevi Aho) where the intensity of the bass Ain Anger brought the audience to the brink of tears, followed by a relentless Tchaikovsky Symphony No. 2, in which the mastery of rhythm and form unleashed a tragic power to nail us to our chair.**

Even more, we will remember an exquisitely composed "gala" of chamber music, crowned by an Op String Sextet. 10 of Korngold led by Florian Donderer, of symphonic scale and golden moments, to which only a zest of Wiener Schmalz was missing to be perfection itself. **Previously, clarinetist Matthew Hunt, had given us the most beautiful opus 5 of Berg imaginable; and together with the oboist Riivo Kallasmaa, the especially sensational bassoonist Rie Koyama and the flautist Michel Moraguès we were rewarded by Ligeti's Bagatelles in a performance that was so sparkling, it seemed as if we were hearing them for the first time.**

Paul de Louit, Diapason, 7 august 2019

<https://www.diapasonmag.fr/critiques/festival-de-parnu-un-balcon-sur-la-baltique-29272>



## **The Järvi Family Festival on the Baltic**



The journey to the festival in Pärnu, Estonia was by accident. The interview with Neeme Järvi, which I had been seeking since the Spring, could have been personally conducted either in Japan, the USA, or Estonia. I didn't hesitate. And I didn't go over. In addition to meeting the head of the musical family, I spent a week in Pärnu, during which I thought a lot about the mission and content of music festivals.

**The Estonian Pärnu festival has been held since 2011. However, this does not mean that the musical life on the Baltic coast is so short. After centuries of domination of the Swedes, Germans and Russians, in the 19th century, as other small nations experienced, the national spirit awakened in Estonia and, besides other areas, they began to emphasize their musical wealth. One hundred and fifty years ago, the national writers Lydia Koidula and Johann Voldemar Jannsen founded the Song and Dance Festival (Laulupid) in Tartu, which is now being held in Tallinn. The number of visitors to this year's final performance - over sixty**

thousand people - as well as the number of performers - attests to the great attention these amateur parade and dance ensembles have attracted so far. One must not forget the motto under which the show took place this year: "My country is my love."

In this context it is necessary to look at the much smaller, literally family Pärnu festival. It was officially founded in 2011 by Paavo Järvi, but here too the lesson of three siblings and the strength of three conductors applies. Patriarch Neeme and his sons Paavo and Kristjan meet here as conductors and dramaturgists. The flautist Maarika, another of Neeme Järvi's musical children, is also actively involved.

Why is this summer festival with **an unmistakable atmosphere** taking place in this seaside resort? As Neeme Järvi explains, his family is very closely associated with this place. His mother was born there in 1901, and he too is very close to the town. "I was friends with outstanding Russian artists who later came to Pärnu, such as David Oistrach, Gennady Rozhdestvinsky, Mstislav Rostropovich, Dmitry Shostakovich. That was the whole Moscow Conservatory! Wherever Oistrach moved, all his students and colleagues followed him" he recalls. And since Neeme Järvi has a deeply rooted feeling of patriotism, he does not forget to mention in any interview that it was in Pärnu on 23 February 1919 that President Ants Piip read the declaration of Estonian independence.



Paavo Järvi and Errki-Sven Tüür, photo by Kaupo Kikkas

Thanks to the summer stays of so many important music personalities, music festivals were held in Pärnu in the past. They were named differently - the David Oistrach Festival, then the Järvi Festival, now the Pärnu Festival, which includes not only concerts but also the conducting master classes of Neeme Järvi, which have been held since 2000. Young conductors from Japan, China, America, Australia, Russia and all of Europe meet here. We must not forget the Järvi Academy, whose participants are given the opportunity to perform in front of the audience during the festival.

## **Concerts with atmosphere**

This year the music festival in Pärnu took place from 15 to 21 July. This ninth edition was marked by the 60th anniversary of the great Estonian composer and lifelong friend of Paavo Järvi, Erkki-Sven Tüür, whose compositions were performed at five concerts. The Estonian Festival Orchestra, the Tallinn Chamber Orchestra and ensembles composed of students from the Järvi Academy performed at eight festival concerts. The chamber ensemble Hugo Ticciani (violin), Jamie Walton (cello), Janne Thomsen (flute), Christoffer Sundqvist (clarinet) and Heiki Kärkkäinen (piano) was also invited to present the project *North Around the Baltic Sea*.

Most of the concerts (with two exceptions, which took place at the Museum of Modern Art and at the Villa Ammende, which regularly hosts a children's concert) took place in the modern concert hall, which was built in Pärnu in 2002 and can accommodate a thousand visitors. The acoustics of the hall are considered to be one of the best in Estonia. Concerts have an unmistakable atmosphere. They are attended by both locals and guests who plan their summer holiday in Pärnu just for the festival week - and this is not only for the Estonians, for according to the festival director Kristjan Hallik, there are also guests from all over Europe. In the foyer you can hear not only Estonian and Russian, but also German or English.

## **Paavo Järvi and EFO**

The Estonian Festival Orchestra (EFO), created by Paavo Järvi in 2011, was presented at two concerts. This ensemble was first established for the requirement of the Pärnu Festival as a residential summer ensemble, but already in August 2017 they embarked on their debut tour in the countries surrounding the Baltic (Latvia, Finland, Denmark and Sweden) and the following year undertook their first European tour which included concerts at London's Proms and Elbphilharmonie in Hamburg. In the same year, the Estonian Festival Orchestra recorded its first album with the works of Dmitry Shostakovich (see



Harmony Review 6/2019). This spring, EFO was successful on a tour in Japan, where they performed at Suntory Hall in Tokyo, among other places.

The Estonian Festival Orchestra is home to some of the best European orchestral players, including Estonians working abroad (Concertgebouworkest, London Symphony Orchestra, Orchester National de France, Deutsche Kammerphilharmonie Bremen, Frankfurt Radio Symphonists...). The concert master of the EFO is Florian Donderer, a longtime concert master of the Kammerphilharmonie Bremen and leader of the Signum Quartet, a versatile musician who excels in orchestral and chamber interplay, and who also performs as a soloist and conductor. As Neeme Järvi points out, each of the EFO members, no matter where they sit, has the qualities of the first players in their groups. I will not overwhelm the reader with the names of all the musicians who have intrigued me in the orchestra, but I must mention some. Not to be overlooked were horn player Alec-Frank-Gemmil, clarinet player Matthew Hunt or flutist Michel Moragues. For Czech readers there is bliss in the indispensable soloist of the Estonian Festival Orchestra, harpist Jana Boušková, who shined this year in the new composition by Kristian Järvi, *Korale* for 80.



Some journalists have compared the EFO to the Lucerne ensemble founded by Claudio Abbado ... Measured by musicality, interpretive skills, technique, respect for each other and a warm relationship with the conductor, this must surely be true. I had the opportunity to participate in all of the four-hour EFO rehearsals throughout the week. I was intrigued by the commitment and concentration of the players, their flawless preparation and open communication with the conductor and soloists. Also interesting was the way Paavo Järvi leads the rehearsals. He rehearses in larger segments, lets the orchestra play a certain section, then returns to it again and continues on. He does not break down rehearsals to a few bars, rather he monitors whether the sound and performance match its auditory conception.,



## **Pärnu full of music**

Of course, the festival could not be opened by anyone other than Neeme Järvi. With a dedicated Mozart program, he conducted the Tallinn Chamber Orchestra and the Estonian Philharmonic Choir on Monday, July 15. Already on the first evening, he showed that the peaks of interpretation can be heard in Pärnu - be it young Estonian soprano Elina Nechayeva or Austrian Wenzel Fuchs, solo clarinetist of the Berlin Philharmonic. Nechayeva lightly sang *Exsultate, jubilate*,

Fuchs enchanted in the Clarinet Concerto in A major with his soft, soft tone, melodiousness and playful interpretation. The highlight of the opening evening was Mozart's *Vesperae Solennes de Confessore* with the great-sounding Estonian Philharmonic Choir. It was an experience to see Järvi's work with the orchestra, choir and soloists. At his age (eighty-eighty) he no longer needs to "shatter his hair", his measured gestures are elegant and effective, all under control. He even managed to communicate with the audience - when he heard applause after the first movement of the clarinet concerto, he turned to the audience and jabbed them with a finger in the sense of "What are you doing, my dear ones?". And another observation from Neeme Järvi's performance. It is characterized by modesty and at the same time by a refined self-assurance with which he puts down his baton after the performance and pretends that the applause does not belong to him but to the soloists and orchestra. I guess it's not just a feature of wise old age, but generally a trait of his personality, as I can confirm after a personal meeting.

On Tuesday, July 16, two concerts were on the agenda: the already mentioned chamber project *North at the Baltic* and a late night concert conducted by Kristjan Järvi. He conducted the Järvi Academy Chamber Orchestra with many soloists. To name just a few, Georgian pianist Dudana Mazmanushvili, who literally captivated the audience in a work for piano and strings by Giya Kancheli *Valse Boston*. In addition to Kancheli, Pritsker and Tüür, the program was more or less concentrated on Kristian Järvi's *New York Songs* from 2018. I'm not alone in thinking that less might be more. The spectacular song, drowning out a rather empty testimony by rugged instrumental parties, endlessly developed a few themes and never seemed to end. However, the audience was enthusiastic about this energy sparkler and demanded several encores.

On the following evening - Wednesday, July 17 - it was all about young musicians as soloists, chamber and orchestral players, participants of the Järvi Academy, with the support of their teachers, performed with the Järvi Academy Sinfonietta. The violinist Nicolas Dautricout was intriguing, and in Reinhold Gliere's String Octet it was a pleasure to listen to professional coherence spiced with youthful joy. In Stravinsky *Pulcinella*, five students of the master classes, two of whom were women, took turns to conduct the Sinfonietta. All of them performed sovereignly, although some of them showed a bit of the weight of the moment. Several conductors also directed in the closing concert of Richard Strauss' Concerto for French Horn and Orchestra, in which the British Alec Frank-Gemmill excelled.





The Estonian Festival Orchestra, conducted by Paavo Järvi, performed for the first time on Thursday 18 July. The program included *L'ombra della croce* by Erkki-Sven Tüür, the Cello Concerto in B minor by Antonín Dvořák, *Korale for 80* by Kristian Järvi and First Symphony of Carl Nielsen. After the contemplative Tüür, the renowned Dvořák Cello Concerto took place. The solo part was taken by Norwegian cellist Truls Mørk, known to Czech audiences from his performance with the Czech Philharmonic this March. This soloist is invited to the best orchestras in the world and collaborates with renowned conductors. That is why the curiosity of how to conceive the iconic Czech composition was appropriate. The basic impression of his interpretation is seriousness, darkness, sadness. Where we have the instrument in our ears, there is more of a lament by Mørk, and Nordic melancholy and gloom prevail over Dvořák's sweetness. For me the interpretation of the clarinet (Matthew Hunt) and the flute (Michel Moragues) at the end of the second movement was a first class experience. *Korale for 80* by Kristian Järvi is a charming piece - with a solo written for Jana Boušková, in which she mixes pensive moments with motifs of Estonian folk dances and jazz elements. **Nielsen's First Symphony is full of defiance, excitement, but also tenderness. The orchestra played this work on a world class level, especially admirable were the precision in the interplay and dynamics, the excellence of the strings and the perfect phrasing** (again the alluring Matt Hunt clarinet).

**What attracted me a lot during the whole festival week was, besides the excellent orchestral and solo performances of the festival dramaturgy without underestimating the taste of the audience.** This is also true for the next concert on July 19, at which EFO members performed in various chamber groups. Program? - Berg, Webern, Ligeti, Sibelius, Korngold. In my opinion, the highlight of the festival so far, well-known players have demonstrated their other skills. As an interpretation gem, I take Ligeti's Six Bagpipes for the Wind Quintet (and perhaps I won't mention that Matt Hunt played the clarinet).

The gala concert of participants of the Järvi Academy - both players and conductors - took place on Saturday, July 20, with ample support from all EFO members sitting in the auditorium. Ester Mägi *Bucolic's* ponderous composition was followed by Honegger's *Liturgical Symphony*, with which the orchestra, with the help of young adepts of conducting, coped with more than honour. They succeeded in smooth dynamic transitions. It may not be easy for a player to react to a different conducting style in each movement, as the space was once again given to all participants in the master classes, but this was not reflected in the playing. After Max Bruch's Double Concerto in E minor, the young musicians performed Mozart's Prague Symphony. It was opened by Ian Niederhoffer with great personal dedication and conducting by heart, the orchestra captivated by beautiful glissandos. The second movement was less exciting, with Taavi Oramo having a somewhat monotonous approach to orchestral management. But in the third movement, José Soares Filho started with such drama that the orchestra were immediately whisked into action.

The final concert on Sunday, July 21st was, of course, in the hands of Paavo Järvi and the Estonian Festival Orchestra, with Estonian bass Ain Anger taking part in the extraordinary evening. It opened with Erkki-Sven Tüür's work from 2015 *Külva tuult...* (Sow the Wind...), exciting, disturbing, impressive. The orchestra dedicated itself to the sounds of the wind, which were interlaced by beautiful solos of the violin (Florian Donderer) and violas - thanks to this composition and its execution it was immediately clear that it would be an exceptional evening. This was confirmed right afterwards - with Anger's interpretation of the Mussorgsky *Songs and the Dance of Death*. Forty-eight-year-old Ain Anger, a soloist of major European opera houses, a Wagner singer and a sought-after representative of Gremin in *Eugene Onegin* and Komtur in *Don Giovanni*, was probably the greatest discovery of the festival for me. He hadn't spared himself during the rehearsals, he sang full, voice and expression, yet his performance at the concert was even better. I have only superlatives for him - a beautiful voice, beautiful soft work, comprehensible Russian pronunciation, countless expressive

moments. I wish we could hear him in Prague as well - he himself is not opposed to this, and would like to introduce himself to the Prague audience. After the emotionally and vocally tense Mussorgsky songs, he sang the glorious Gremin's aria, and the contrast and relaxation were so powerful that tears spontaneously spilled. The culmination of the concert and the whole festival was Symphony No. 2 in C minor by Peter Ilyich Tchaikovsky. Paavo Järvi chose a work somewhat backed up by more famous and playful symphonies for its "national" content, and showed what the EFO can do. The warmth and delight of sound, song and dance, in a tense forte and allegro do not disappear for even one note "under the counter", the music grows under his hands a monument deprived of pathos, but not the pride and celebration of the nation.



## **Take a look around the scene**

**The Pärnu Festival cannot be compared to traditional music events**, which are visited by world orchestras and soloists. Next year it will celebrate ten years. However, **what the Järvi family have built up is inimitable. From a structure that includes an academy for young musicians and conductors, performances by the Estonian Festival Orchestra and various chamber ensembles** to the discovery of dramaturgy, alongside classical works (Dvořák, Mozart, Tchaikovsky, Musorgsky),

works by Nordic composers (Nielsen, Sibelius, Tüür, Vasks, Pärt) and not afraid of contemporary composers or classics of the 20th century (Schönberg, Honegger, Bruch, Webern, Berg, Ligeti, Körvits, Fagerlund, Kristjan Järvi).

**The family-friendly and intimate character of the festival underscores the possibility of daily encounters with musicians, for whom Pärnu is not only hard work, but also an opportunity to get to know each other and talk to colleagues.** And let alone mention should be made of the participation of critics and musicologists from all over Europe. From London, Paris, Hamburg, Berlin, The Hague, Madrid to St Petersburg. This also proves the quality work of the management and the agencies taking care of the smooth running of the festival.

**Paavo Järvi told me on the last day, "Pärnu is a dream place for me. Because of my family, because of my childhood, because of my father, the best and kindest person in the world, a great musician who makes music. It's where I grew up. This festival is the peak of my season. I love Pärnu. "**

Alena Sojková, Harmonie Magazine, Czech Republic 13 September 2019

<https://www.casopisharmonie.cz/reportaze/jarviovsky-festival-u-baltu.html>

**theartsdesk at the Pärnu Music Festival 2019 -  
super-orchestra, top clarinettists, transcendent strings**  
Paavo Järvi motivates an ever-growing family of musicians in  
Estonia's summer capital



Peerless chamber playing in Korngold's String Sextet from Florian Donderer, Robert Traksmann, Mari Adachi, Andres Kaljuste, Theodor Sink and Georgi Anichenko

*Kaupo Kikkas*

Little has changed about Pärnu, with its concentric rings of eight-mile sandy beach and dunes, wooded gardens and wooden old town, in the five years I've been going there. It came as a bit of a shock to find that voters in the region favoured the far right, which now has an unwelcome white-supremacist father and son in an otherwise progressive parliament; but the town in July is full of Tallinn folk heading south to **Estonia's** "summer capital". It's still a calm background for the intense creative work of the music **festival** dominated by the Järvi family: Paavo, "Artistic Leader" with his phenomenal Estonian Festival





Orchestra giving two concerts each season, father Neeme and now brother Kristjan also concertising and helping out with the Academy conducting course, sister Maarika playing flute in orchestra and ensembles.

Even so, there has been much fine tuning in what is now a whole week of extraordinary music-making, most of it in the state-of-the-art concert hall which is the last thing new visitors to Pärnu expect to encounter. The chamber events which for me are just as essential to hear great playing as the big orchestral concerts, and to discover new repertoire, have been streamlined to include a programme curated by Estonia's next greatest composer after Arvo Pärt, Erkki-Sven Tüür, turning 60 this year and also featuring as composer in the repertoire, and another selected by photographic artist Kaupo Kikkas alongside the images of his "Ansel" exhibition in the recently revitalised Pärnu Museum of New Art.

Visitors who always turn out to further embody the special festival spirit this year included a quintet led by the phenomenal Hugo Ticcianti, making sure that every phrase came alive in a constantly engaging sequence of chamber music by Estonians Tüür and Tõnu Kõrvits alongside equal master, Finn Sebastian Fagerlund, Schoenberg's First Chamber Symphony in Webern's slimline version – from this experience, very much to be preferred to the densely screaming original – and a delicious yet serious duo of Swedish folksongs in a jazz trio arrangement (pictured below by Kaupo Kikkas: Ticcianti, barely visible flautist Janne Thomsen, pianist Heini Kärkkäinen, clarinettist Christoffer Sundqvist and clarinettist Jamie Walton).



In fact the first notes I heard in this concert, having missed as so often Neeme Järvi's opening event with the Tallinn Chamber Orchestra, were as emblematic of a special aspect this year as Elisabeth Leonskaja's late-in-the-day decision to join with four of the world's best wind players in the Beethoven Quintet, first revelation of 2018. Clarinettist Matt Hunt, as much a leader of Paavo Järvi's Estonian Festival Orchestra as violinist Florian Donderer, had been one of them; but here, in a clarinet arrangement from the saxophone solo original of Kõrvits's *Singing over the Seas*, we listened open mouthed to the creativity of Christoffer Sundqvist.

The next morning, among 12 participants of the International Järvi Academy Masterclasses for strings and wind performing at the town hall - yes, dear reader, I heard them all - there was an absolute standout: Lithuanian clarinettist Morta Kacionaite (pictured right), stunningly charismatic in Jorg Widmann's madcap Fantaisie. She'd been working with a soloist of calibre equal to Widmann the instrumentalist, Kari Kriikku - I wish I'd known he was there earlier - and told me emphatically that she thought Sundqvist was a more engaging player than Berlin Philharmonic principal Wenzel Fuchs had been in Mozart's Clarinet Concerto on the first night.



The abundance of young players - that morning other remarkable soloists included flautist Ekaterina Kornishina in another wind solo, Bozza's *Image*, among at least two-thirds of the performers you'd be happy to hear on a professional stage anywhere - could be confusing: the Academy Sinfonietta playing on the Wednesday night included many players from the main EFO, outstandingly so oboist Riivo

Kallasmaa who shone especially in the best of the academy conducting students' Stravinsky slots, former Estonian ballet dancer Maria Seletskaja (pictured above



by Kaupo Kikkas with Paavo Järvi) taking charge of *Pulcinella's* Theme and Variations and *Vivo* movements. The big showcase for the all-youth Academy Symphony Orchestra and its conductors came on the Saturday, and saw the young mostly Estonian players reach new heights this year in a stunning performance of Honegger's hard-hitting Third Symphony (the *Liturgique*).



Clearly three of the most experienced conductors had been unleashed here, and together they wrought a perfect triptych: the first movement going to another Estonian, Edmar Tuul, the centrepiece to the immensely stylish Stephanie Childress of the UK, the third with its great redemption to Russia's Yaroslav Zaboyarkin (the three pictured above by Kaupo Kikkas). Elsewhere Taavi Oramo (yes, son of Sakari, with much experience already to his credit) seemed to me to strike the right flowing tempo for the Andante of Mozart's Symphony No. 38, ensuring it didn't become a slow movement, while Brazil's José Soares Filho amazed those who'd found him introspective in the early stages by making the whole orchestra airborne in the finale.

The masterstroke had come from Kristjan Järvi (pictured right with brother Paavo rehearsing his Korale for 80), whose Baltic Sea Philharmonic often plays from

memory, to get all the players except cellos to stand in the middle of a masterclass. The energy and contact with the conductors shot up, and they kept it for the concert's second half, which also included a gracious performance of Bruch's Double Concerto, originally for clarinet and viola but here shared between the EFO's front-desk top violinist Triin Ruubel and star viola-player Mari Adachi.

One of the best horn players in the world from the best of all festival orchestras, Alec Frank-Gemmill, was also on the conducting course, and had taken centre stage in Strauss's First Horn Concerto with the Academy Sinfonietta. Even more magical, though, was his first solo in the Dvořák Cello Concerto at the heart of the first big concert. Though there could have been no more nuanced soloist than Truls Mørk (pictured below in rehearsal by Kaupo Kikkas), the striking thing here was to realise that this is a symphony-concerto, with the wind absolutely crucial throughout. They were especially so as Paavo Järvi dared to stretch the tender coda of the slow movement into infinity, with fathomless perspectives, almost making the finale, brilliant and ultimately moving though it was, irrelevant.



There was vibrant re-evaluation, too, of Nielsen's First Symphony: very much the great Danish individual from the start, giving the quirky lie to any idea that this is a romantic throwback and life begins with No. 2, "The Four Temperaments". Absolutely equal in their company was Tüür's perfect writing for strings in *L'ombra della croce* (*The Shadow of the Cross*), an exquisite homage to Gesualdo. Admiration for this great Estonian composer grows all the time; two years ago at the festival we heard his *Lichttürme* (*Light Towers*) II as a piano trio, magical then, but the shimmering gained from its quintet version in the hands of Ticciati and friends was absolutely transformative.





Tüür's curation of this year's chamber concert, in contrast to the fabulous but baggy-monster marathons of previous years, gave shape to different ensembles from the Festival Orchestra. It was startling to be plunged straight into the aphorisms of Berg's Four Pieces for clarinet and piano from live wires Hunt and the young pianist on the Academy master classes Maksim Štšura; Webern's

quartet Bagatelles focused the mind even more intensely before the poetry and high jinks of Ligeti's Six Bagatelles for wind quintet (pictured below by Kaupo Kikkas: Michel Moragues, Riivo Kallasmaa, Björn Olsson, Rie Koyama and Matt Hunt).

The one outsider of the evening was a septet arrangement of Sibelius's En Saga in its original, more unwieldy version; it was made by Gregory Barrett on the grounds that the composer had originally sketched it for this combination, but we don't know what that sounded like, and to omit an oboe from the textures seemed like a serious mistake.



Revelation of the entire festival, though, for me, was a supernaturally beautiful performance of the elaborate and sometimes elusive String Sextet Korngold composed at the frankly unbelievable age of 17. This eclipsed even the wonders of another chamber work I didn't know, Glière's String Octet, two days earlier. Donderer had wanted a perfect balance of Estonians – young Robert Traksmann, a violinist of incredible promise, alongside the well-established viola player and conductor Andres Kaljuste and Estonian National Symphony Orchestra principal cellist Theodor Sink – with distinguished visitors (himself, Adachi and the EFO's

own principal cellist Georgo Anichenko). All players made their individual and collective presences felt, with Donderer seemingly soaring to heaven in his higher-lying lines, perfect in intonation like the rest.



Kikkas's choice was carefully staged at different points in the gallery room featuring canvases from his homage to Ansel Adams, many of them departing from the model with single naked figures dwarfed by the landscapes and given biblical titles. Meditations by Arvo Pärt for counter-tenor and string trio, ending with the supremely haunting Burns declamation *My Heart's in the Highlands*, framed nature-related works by leading Latvian composer Pēteris

Vasks, the "Summer Tunes" of his Second String Quartet – one movement rather than three makes the point – and *Landscape with Birds* played by Maria Luisk from the next room (pictured above), giving us the necessary air the gallery was lacking on that hot afternoon.

Nature as violent rather than still lashed us at the start of the final concert in Tüür's *Sow the Wind*, a big ask from the undaunted EFO players with so much energetic music ahead. The meditations came in the first two of Mussorgsky's *Songs and Dances of Death*, not in the most often-used Shostakovich arrangement but an equally sensitive one by Kalevi Aho, and Gremin's aria from Tchaikovsky's *Eugene Onegin*. Estonian bass Ain Anger's voice is one in a million, though I wasn't sure he delved deep below the surface in the Musorgsky, and the devoted Prince needs some femininity in his declaration of love for Tatyana to make it truly moving.

That didn't preclude a genially adjusted encore re-run, though. **The tour de force came after the interval, with Paavo Jarvi's irresistibly driven interpretation of Tchaikovsky's Second Symphony** (we had better stop calling it "Little Russian"; maybe the Estonians already have, in deference to Ukraine, another country that's freed itself from the Russian yoke). **Would one be comfortable with this away from the concert hall? An irrelevant question; the finale's high-kicking variations virtually lifted us out of our seats. No more exciting official ending to a festival could possibly be imagined.**



But then there were the usual three encores – Leroy Anderson had been a lively newcomer to round off the first concert – and how could one not welcome them back? With the most intense *pianissimo* Jarvi and his marvellous strings have yet achieved in Sibelius's *Valse Triste*, and fresh inflections from Hunt and Donderer in Lepo Sumera's parallel waltz, the seal was set: **this is definitely one of the world's great orchestras, and it's here to stay.**

David Nice, [theartsdesk.com](https://theartsdesk.com), 14 August 2019

<https://theartsdesk.com/node/83726/view>



# EL PAÍS

**The Pärnu Musical Festival culminates its ninth edition with an unforgettable Tchaikovsky under the direction of Paavo Järvi**



Summer in Pärnu is an old tradition in Estonia. We can see it in the novel *Static Flight*, by Jaan Kross (published by Impedimenta), where the great representative of Estonian letters, and several times a candidate for the Nobel Prize for Literature, recounts the misfortunes of a generation throughout the life of Ullo Paerand. Young people who suffered from the occupation of the Germans and the Russians, since the thirties and forties of the twentieth century, but who spent the summer on the quiet beach of this beautiful town on the Baltic, with white sand and crystal clear waters. **Today Pärnu remains the favorite holiday destination for Estonians. It has abundant parks, some tourist attractions, such as its medieval red Tower, the Baroque Church of Santa Isabel or the Jugendstil Villa Ammende (now converted into a luxury hotel) alongside several spas.**

**But it has also become the headquarters of an important classical music festival. It is something that comes from the Soviet years. The legendary violinist David Óistráj spent his summer vacation here, between 1955 and 1970, in a simple green dacha located at no. 1 Toominga Street. You can see it, still today, with its**

wooden plaque. There he used to gather colleagues and students in a friendly environment to make music together. And from those meetings, in 1970, the embryo of the current festival emerged, which was occasionally called "Beethoven Musical Days", in commemoration of the composer's bicentennial. Later it was renamed the David Óistráj Festival, after the death of the violinist, in 1974. And it continued, with some interruptions, until the commemoration of his centenary, in 2008. But here also the composer Dmitri Shostakovich spent some summer vacations at the end of his life . In Pärnu he composed, for example, his Six poems by Marina Tsvetáyeva, in August 1973. And there is a photograph that documents that visit. In it we can see the composer, along with the two main current drivers of the festival who, like good Estonians, also spent their summer break in Pärnu: the conductor Neeme Järvi and his son Paavo, who was nine years old at the time.



The Järvi are, at present, one of the main dynasties of classical musicians. Apart from the patriarch, Neeme (Tallinn, 82 years old), a disciple of Mravinski, with titles at several important orchestras, such as the Royal Scottish and the Suisse Romande, and one of the greatest discographies of a classical artist (about 500 albums), He has three children, all of them musicians at the highest level. The eldest, Paavo (Tallinn, 56 years old), is one of the main orchestral conductors of the moment. He has followed the paternal discography trail and is about to start a



new ownership in the Tonhalle in Zurich. His sister Maarika (Tallinn, 54 years old) is a flutist and was, in the nineties, the soloist of that instrument in our RTVE Orchestra. And the youngest, Kristjan (Tallinn, 47 years old), has sought his own path as an outstanding conductor and composer, but from a more rebellious and crossover perspective. "The reason that my brother Paavo's personality and mine are so different, as orchestra conductors, is that he trained in the seventies in the conservative Soviet Estonia, while I studied in the effervescent New York of the late eighties," Kristjan confesses to El Pais.

A difference that, in fact, was also the consequence of the emigration of the whole family to the United States in 1980. Neeme had had serious problems with the Soviet authorities, after the premiere of Credo, by Arvo Pärt. "It was a great scandal because in the former USSR it was forbidden to write music about religious texts," Neeme recalls. "I replied that I did not understand the reason why we could play the Passion according to Saint Matthew, and they told me that Bach was a composer of the GDR." Paavo adds his own testimony: "Staying was very dangerous, because no one was bigger than the Supreme Soviet, and my parents thought we should grow up in a free country." After the independence of Estonia, the Järvis slowly resumed their relationship with their country. Neeme reactivated, in 1998, the Óistrāj Pärnu Festival, to which he had been linked since its inception. And, two years later, he launched a summer academy to train young conductors, together with a youth orchestra, both with his son Paavo and with guest directors such as Gennadi Rozhdéstvenski.

After the end of the David Óistrāj Festival, in 2008, of which Neeme culminated symbolically with the Symphony "Los adioses", by Haydn, Paavo Järvi launched his own project. And the current Pärnu Music Festival was born, in 2011, with the intention of creating the Estonian Festival Orchestra (EFO), **an ensemble of excellence** formed by the best musicians of the small Baltic country together with invited colleagues from other international formations. "Someone immediately compared it to the Lucerne Festival Orchestra, although we have no such economic potential. We aim to reach a comparable artistic level. But the key here is friendship, complicity and familiarity," says Paavo. For this conductor, the orchestra is the result of the conjunction of musicians with whom he has developed some special chemistry in recent years working in different orchestras. "There are always two or three musicians in each orchestra with whom the communication is total. That allow me to start conversations with my eyes during an interpretation and be rewarded with unforgettable moments," he says.

**The comparison of this orchestra with Lucerne, which Claudio Abbado created in 2000, is not only obvious, by design and quality, but also by evolution.** Two years ago, the EFO released its first recording focused on Shostakovich, on the Alpha label. There are plans to make more next year. But, in addition, in 2018, and coinciding with the celebration of the centenary of Estonia, they undertook a tour of Berlin, Hamburg and the London Proms. And, last April, they made another one of Japan. His first performance, in the current edition of the festival, took place last Thursday, July 18, and allowed us to verify the identity of the group. The concert was held, like most of the activities of this summer event, in the Pärnu Concert Hall. An auditorium opened in 2002, with 900 seats and enough acoustics to house symphonic and chamber music repertoire.

**L'ombra della croce, by Estonian composer Erkki-Sven Tüür, showed, at the outset, the quality and depth of the EFO. Tüür, who this year has been the resident composer of the festival, as a celebration of his 60th birthday, wrote this work as a curious experiment going back to the style of his youth but with maturity. That "other me" that an artist should never avoid.** Then, in the Dvorak Concerto for Cello in B minor, the quality of the woodwind was highlighted in the orchestral introduction, with a brief solo by the clarinetist Matthew Hunt who floated in the atmosphere. And the dialogues with the soloist, in the development of the first movement, were pure chamber music, like that passage in the minor flat with the flute player Michel Moragues. Undoubtedly, Norwegian cellist Truls Mørk asserted his status as a specialist in the work. But he opted for a contemplative and conflict-free approach. The second part opened with a curious symphonic tribute from Kristjan Järvi to his father, titled *Korale for 80*, where he narrates his life from the elaboration of an Estonian folk song. And the best came, then, with an imposing version of Symphony no. 1, by Carl Nielsen. Paavo Järvi dominated the interpretive secret of the Danish composer who, far from the atmospheric evocation of a Sibelius, affects rhythmic paths and very precise tonal games.

It was possible to comment on this impression, after the concert, with the orchestra director himself. "The same thing happens with Nielsen and Sibelius as with Stravinski and Prokofiev, which are completely different," Paavo said. Another of the curiosities of this festival is precisely the close relationship between the public and the artists. And the encounters with them are natural, either in a nearby pizzeria or in a cafe located in the center of the city. **Here there are no egos, but truly passionate people in making and listening to the best music.** That naturalness transcended in the second concert, on Friday, July 19, where we heard a sensational chamber music program selected by Erkki-Sven Tüür. Apart

from works by Berg and Webern, the EFO wind soloists stood out in the Six bagatelles for wind quintet, by Ligeti. There was a strange reconstruction of the original septet version of the symphonic poem *En Saga*, by Sibelius, where we could hear a good part of the next musical generation of the Järvis, with Maarika herself on the flute. But the highlight was the String Sextet by Korngold, an exceptional composition, which could be heard this season at the Juan March Foundation. This was Schönberg's usual Transfigured Night companion at Viennese concerts, before both works were banned by the Nazis. And the condition of the last romantic who looks towards modernity, at 19, stood out admirably in the adage, with those intense and seductive bi-tonal harmonies revealed by the ensemble led by the violinist Florian Donderer.

The concerts on Saturday, July 20, began at the Pärnu Museum of Modern Art with a photographic exhibition of the Estonian Kaupo Kikkas. The event was seasoned by the music of Estonia's most famous composer, Arvo Pärt, but also of the great Latvian composer Pēteris Vasks. The presence of Vasks himself added interest to the evening, since he was involved in illustrating the young members of the Järvi Academy Symphony Orchestra about the interpretation of his Quartet no. 2. The best was, however, an admirable version of another of his works: Landscape with birds, for flute alone, which raised (and never better) the young Maria Luisk from an adjacent room. The talent show of the young musicians of this concert was confirmed, hours later, at the Järvi Academy Final Gala. A large sample of young batons, as a different director was arranged for each movement of the same work. We saw the fascinating impulse of the young directors with their own personality and in the case of Maria Seletskaja, a former dancer who infected the young people of the Academy with her elegance in *Bucolic*, by the Estonian composer Ester Mägi. We hear a brilliant interpretation of Symphony no. 3 "Liturgical" by Honegger, where the Russian Yaroslav Zaboyarkin especially stood out in the third movement. And we saw the heir in forms and, perhaps also in talent, of his father, in Taavi Oramo, son of Sakari Oramo, who fought with the Andante of Symphony no. 38, from Mozart, in front of an orchestra with too many troops.

**But the real event of the festival was the closing concert, Sunday, July 21. A very personal program of Paavo Järvi which he performed with the EFO and which began with another composition of Tüür with a very direct title: Sow the Winds.... An intense orchestral score, from 2015, that puts climate change, immigration and the regrowth of totalitarianism on the table. The chisel with its "vector method" culminates in a devastating end. "I am not very optimistic about the future," Tüür acknowledged to this newspaper about the work. "This**

composition is a personal cry. A warning about what is happening.” To complete the first part, the powerful Estonian bass performer, Ain Anger, who will perform *Hunding* next season at the Royal Opera House. He exhibited his dramatic enamel in the *Songs and Dances of Death*, by Mussorgski, with an orchestral arrangement by Kalevi Aho. However, the public enjoyed more the aria of Gremin, from Eugene Onegin. **But it was Tchaikovsky who found his liquid element in the second part. Järvi again relied on another exceptional and less frequented symphony, such as the Second, subtitled "Little Russia", for its relationship with Ukraine. And not only did he direct an unforgettable version of the work, but he found the ideal formula to mould that special atmosphere experienced throughout these days at the festival. That joy of making music together at the highest level, as a transcript of the legendary motto of Claudio Abbado in Lucerne.** The party continued with several encores and Paavo ended up improvising a speech where he made one thing very clear: Estonia asks for a step up in classical music.

Pablo Rodriguez, El Pais, 23 July 2019

[https://elpais.com/cultura/2019/07/23/actualidad/1563866806\\_523226.html](https://elpais.com/cultura/2019/07/23/actualidad/1563866806_523226.html)

## From Pärnu with Love: Tchaikovsky 2 fizzles under Paavo Järvi

"Erkki-Sven Tüür's *Sow the Wind*, Mussorgsky's *Songs of Dances of Death* and Tchaikovsky 2... this is not good box office!" admitted [Paavo Järvi](#) at the reception following the final concert of the Pärnu Music Festival. There's a ring of truth to this. Most orchestral managers would shudder in the face of such a programme, but box office considerations and pandering to sponsors are far from Järvi's mind in his Pärnu planning. Yet the concert hall, regardless of the programme, was packed for the [Estonian Festival Orchestra's](#) finale and the audience was rewarded with terrific performances.



Ain Anger and the Estonian Festival Orchestra

© Taavi Kull

Environmental concerns lay behind Tüür's work, which was premiered by Järvi with the Orchestre de Paris in 2015. Although there is no explicit attempt at programmatic music to depict the biblical quotation "For they sow the wind, and they shall reap the whirlwind", Tüür does develop small details – ululating clarinets, glockenspiel flecks, a dialogue between violins – and hurls back an apocalyptic storm of orchestral power that tested the hall's limits. It was a particularly great workout for the EFO's busy percussionists, bowed cymbal, cowbells and gongs to the fore.

Pärnu isn't far from St Petersburg and the rest of the evening was devoted to two Russian composers. In his *Songs and Dances of Death*, Mussorgsky dresses Death in various disguises to claim his victims: a nanny, to rock a feverish child to eternal sleep; a serenading lover; a woman seducing a drunken peasant, inviting him to dance a Trepak; a Field Marshal, commanding officer over an army of skeletons. The songs are usually heard in Shostakovich's 1962 orchestrations, but Järvi chose Kalevi Aho's 1984 setting, made for the great Finnish bass, Martti Talvela. Estonian [Ain Anger](#) completely beguiled, his charcoal bass enveloping the audience like a warm hug. Towering over Järvi, he powered over Aho's percussion artillery – thundersheet cannons in The Field Marshal – with sepulchral ease, his characterisations vividly drawn. We were then treated to Gremin's aria from Eugene Onegin, sung with a velvet caress at a tempo that avoided syrup. The strings swooned, the audience swooned and demanded Anger sing it all over again so we could swoon a little bit more.



Paavo Järvi and the Estonian Festival Orchestra

© Taavi Kull

**The “Little Russian” Symphony derives its name from the Ukrainian folk tunes Tchaikovsky employed, “Little Russia” being the imperialist term once used to describe the country. It's a symphony packed with wonderful music, yet it needs**

a vivid performance to make it come alive. And that's exactly what Järvi and the EFO delivered. Alec Frank-Gemmill, principal horn of the Gothenburg Symphony, glowed in the opening variant on Down by Mother Volga in the slow introduction before Järvi wound the tension superbly to launch into the first movement's Allegro vivo section, the strings crackling with energy. The second movement march was humorously done, the woodwinds like puckish monks sneaking back into the monastery after a night on the tiles, while double basses and cellos really powered the scampering Scherzo. But it was the finale which took one's breath away. After playing up the mock bombast of the opening brass fanfare, Järvi punctured it completely with the cheeky string interplay on variations on the folk song The Crane, finishing with a gloriously unbuttoned coda.

Three encores followed – the icy cool of *Valse triste* developing into something almost volcanic at its climax; perky Alfvén and Lepo Sumera's *The Spring Fly*, an Estonian favourite whose opening clarinet phrase alone had the audience applauding, causing Järvi to invite the orchestra to stand... and clarinettist Matt Hunt to corpse when attempting to restart. All tremendous fun.

**Paavo Järvi has created something very special here, bringing musicians from around the world together to play in such a relaxed, picturesque environment where music – rather than commercial sponsorship – is the driving force.** Yet the economic situation is delicate. As Järvi shrugs, "If you know an oligarch or two..."

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Mark Pullinger , [bachtrack.com](http://bachtrack.com), 22 July 2019

<https://bachtrack.com/review-paavo-jarvi-ain-anger-estonian-festival-orchestra-parnu-july-2019>



## Pass the baton: Järvi Academy's conducting relay

Youth is a key factor behind the ethos of the Pärnu Music Festival. The Järvi Academy brings young Estonian musicians together, giving them the opportunity to work with international artists and members of the Estonian Festival Orchestra. In addition, there are conducting masterclasses where young participants from around the world study with the Järvi dynasty - Neeme, Paavo and Kristjan - and Leonid Grin. The Academy's final concert combines the two; its symphony orchestra is helmed by many of the participating conductors who lead a movement before handing on to the next colleague: an elaborate game of pass-the-baton.



Edmar Tuul, Stephanie Childress and Yaroslav Zaboyarkin

© Taavi Kull

It makes for an unusual concert experience, where one does not get to hear any single conductor's complete view of a particular work. Stylistic differences can jar – hearing the three movements of Mozart's Prague Symphony given very different approaches can jolt the ears – and having a youth orchestra, which has probably never played the likes of Honegger's Third before, led by conductors at the same level of inexperience, does not always equate to polished results or inspired interpretations. But **the opportunity to view so many young conductors**

**developing their craft alongside such spirited playing from the Järvi Academy Youth Symphony Orchestra made for an uplifting evening that bodes well for the future of classical music in Estonia and beyond.**

The programme was eclectic. Mozart's Symphony no. 38 in D major was the only work that can be counted as a concert hall staple, although even that is becoming the preserve of period instrument specialists. Of the whole evening, the single movement that probably holds the greatest challenges to a conductor is the opening of the "Prague" with its imposing, slow introduction followed by its bustling Allegro. American Ian Niederhoffer didn't quite get the precision required at the start and his busy style sometimes got in the way, so his Mozart blustered a little too much. Taavi Oramo, with the same avuncular disposition as his father, Sakari, was much more contained in style, but immediately got the orchestra to dance in the G major Andante, bringing wonderful luminosity to the string sound. José Soares Filho conducted a vigorous account of the finale, its crisp tempi not always matched by crisp ensemble.



Triin Ruubel and Mari Adachi play Bruch

© Taavi Kull

Arthur Honegger's Third Symphony is subtitled "Liturgique", each of its movements named after a liturgical text. It was very well played, Stephanie Childress building the tricky second movement climax deftly while Yaroslav Zaboyarkin brought real drive to the grimy brass perorations in the Dona nobis pacem finale.

Max Bruch doesn't offer the same challenges to conductors... or to soloists. However it's tarted up – for clarinet and viola, violin and viola, or for two pianos – his Double Concerto is bland and aimless, with too little contrast between the two voices. All three conductors were attentive to Triin Ruubel (violin) and Mari Adachi (viola), who brought great warmth to their playing, but one couldn't help feeling they had drawn the short straw in terms of repertoire.



Maria Seletskaja and the Järvi Academy Youth Symphony Orchestra  
© Taavi Kull

It was good to hear music by Ester Mägi, at 97 years of age very much the “First Lady” of Estonian composers. Her *Bukoolika* (*Bucolic*) opened the evening, its ten minutes awkwardly bisected to accommodate two conductors. Maria Seletskaja brought grace and a sensitive ear for colour to the opening half, while Norwegian Eirik Haukaas Ødegaard's tight rhythmic grip impressed. Such is her natural poise, it was little surprise to learn that Seletskaja was, until very recently, a ballet dancer. She sat in front of me in the second half of the concert, leaning forward, alert to every moment of the Mozart. And after Kristjan Järvi conducted the encore – an emotional, full-blooded account of Sibelius' *Andante festivo* – it was Seletskaja who was brushing away tears. My kind of artist.

Mark Pullinger, [bachtrack.com](http://bachtrack.com), 21 July 2019

<https://bachtrack.com/review-jarvi-academy-parnu-music-festival-july-2019>

## **Musical Klimt: Vienna comes to Pärnu in Erkki-Sven Tüür's chamber gala**

Asked to curate a festival concert, some composers could be forgiven for programming one of their own works. Not Erkki-Sven Tüür. Putting together this evening's chamber recital, Tüür's starting point was [Korngold's](#) luscious String Sextet, having heard it in Heimbach a few years ago. Composed in 1916, it's in true fin de siècle Viennese style – a far cry from the terse Berg and Webern works from three years earlier that Tüür chose to open his programme. Sibelius offered an unlikely Viennese connection with a chamber version of [En Saga](#), composed whilst studying in Vienna in the early 1890s.



Florian Donderer leads Korngold's String Sextet  
© Kaupo Kikkas

Alban Berg and Anton Webern joined Arnold Schoenberg in the gradual shift away from tonality in the early decades of the 20th century. Opening a recital with Berg's Four Pieces for clarinet and piano and Webern's Six Bagatelles for string quartet is a calculated gamble – ten acerbic hors d'oeuvres swallowed down in



the time it takes to ask 'Where have all the canapés gone?' and which can leave little aftertaste. Matt Hunt wove his way through Berg's knotty miniatures with gnarly intensity and fierce flutter-tonguing, full of terrific dynamic variation. Webern's Bagatelles befit the title: fragmentary wisps which flit and flicker, as fleeting as idle thoughts. Only one of the half dozen lasts over a minute. The string quartet assembled here played them with all the delicacy required, as if posing questions or riddles that are unanswerable.



Rie Koyama (bassoon) and Matt Hunt (clarinet) play Ligeti  
© Kaupo Kikkas

György Ligeti's Bagatelles are more readily understood, earthy utterances peppered with wit. The Hungarian fled to Vienna in 1956, but these six nuggets for wind quintet – taken from his cycle for piano, *Musica ricercata* – were arranged in 1953. The five players clearly relished the pungent flavours – particularly bassoonist Rie Koyama – and there was no shortage of musical chuckles. Oboist Riivo Kallasmaa, weaving his body like a snake charmer at one point, offered plangent tone, while flautist Michel Moragues swiftly swapped to piccolo at one point to deliver piercing cackles. Björn Olsson delivered the French horn's Gershwin sign-off with a tongue-in-cheek smile.

Sibelius' *En Saga* didn't quite come off. The work's Viennese origins aren't entirely clear. It seems the composer originally intended it as either a septet or octet before it then transformed into an orchestral tone poem in 1893, revised –

and tightened up – in 1902. Nothing remains of the chamber version of the score, but in 2003 Gregory Barrett restored the first version for septet – flute, clarinet, string quartet and double bass – which Tüür programmed here. Whilst it was interesting to hear, it didn't convince. One inevitably misses certain colours (an oboe in particular) and with seemingly none of the players willing to take the lead, the work's energy sagged in the middle. A conductor – even for a septet – was needed to pull this off.



Andres Kaljuste (viola) and Theodor Sink (cello) play Korngold  
© Kaupo Kikkas

Korngold's String Sextet in D major filled the second half of the programme, and the hall was immediately awash with a Klimtian glow, led by Florian Donderer's golden tone, Andres Kaljuste's buttery viola and Georgi Anichenko's silky cello. The Adagio was like a sigh for a lost world – or a world about to be lost – while the Intermezzo offered veiled glimpses of Viennese ballrooms. The Presto finale was energetically dispatched, vigorous yet playful, scampering to its upbeat close. Mark's press trip to Estonia was funded by Red House Productions

Mark Pullinger, [bachtrack.com](http://bachtrack.com), 20 July 2019

<https://bachtrack.com/review-paavo-jarvi-mork-estonian-festival-orchestra-parnu-july-2019>



## **Pride of Pärnu: Estonian Festival Orchestra revels in Nielsen**

With its long stretch of white beach and dotted about with spa hotels, Pärnu is truly Estonia's summer capital. Families have holidayed here for years, including Estonia's great musical dynasty, the Järvis. Neeme would bring his wife and children here and it was in Pärnu that a young [Paavo Järvi](#) first met Dmitri Shostakovich. The great violinist David Oistrakh would invite young musicians to play with him in the dacha he rented each summer and it is in this spirit that, in 2011, Paavo created a music festival to foster - and celebrate - young Estonian musical talent.



Paavo - and Kristjan - Järvi in rehearsal with the Estonian Festival Orchestra  
© Kaupo Kikkas

The Pärnu Music Festival features an Academy Orchestra - headed by Neeme, the godfather of the Estonian classical music scene - and a programme of

conducting masterclasses. But the pride of Pärnu is Paavo's Estonian Festival Orchestra, an ensemble hand-picked by the conductor which features a core of young Estonians balanced by soloists from top orchestras around Europe. The orchestra is making international waves - including an impressive debut at the BBC Proms [last summer](#) - but to hear them on their own turf in front of its adoring home audience gave the perfect introduction to this festival's ethos.

There were strong Baltic and Scandinavian roots in the EFO's programme, which included works by Estonians [Erkki-Sven Tüür](#), a featured composer this season, and [Kristjan Järvi](#). Written for strings, Tüür's *L'ombra della croce* takes Carlo Gesualdo's motet *O crux benedicta* as its reference point, its rich polyphonic ecstasies reminding me of Tippett's treatment of Corelli. The bright acoustic of the Pärnu Concert Hall allowed each luminous shaft of string colour to bounce and reflect from each slightly cold surface. Kristjan's *Korale for 80*, a revision of his 2017 work to celebrate his Neeme's 80th birthday, has a similarly religious base. Taking a Bach chorale, he sprinkles it with harp and percussion flecks from the opening, building it into an uplifting crescendo capped by tubular bells; the performance was tightly moulded. When Paavo called his brother to the stage to take a bow and share a hug, I could see Neeme glowing with pride in the row behind me.



Truls Mørk and the Estonian Festival Orchestra  
© Kaupo Kikkas



The hall was less suited to Dvořák's Cello Concerto, or at least the performance given by Järvi's orchestra. While the bosky woodwind shadows were muskily evoked in the opening bars – particularly by the Deutsche Kammerphilharmonie Bremen's principal clarinet, Matt Hunt – many of the orchestral tuttis were simply too dense, too forceful for the refined, restrained playing of soloist Truls Mørk. Belying the intimidating press photos of his youth, Mørk is a gentle giant of the cello world, a sensitive player, his oaken sound finely spun. Swamped by the EFO through much of the opening Allegro, Mørk was better suited to the lyrical, long-breathed Adagio. He lent a stronger emphasis to the finale's yearning, wistful qualities than its dancing outbursts, before capping all with a tender Pablo Casals encore.

The acoustics responded far better to the **red-blooded, in-your-face muscle of Carl Nielsen's First Symphony, given a terrific performance.** Järvi's immaculate conducting, peppered with smiles and winks at the leader, kept the reins taut, but Nielsen's exuberance burst forth at every opportunity, especially the rapier-like parry and thrust from the brass at the close of the haughty Allegro orgoglioso first movement. The strings, powered by a bass section of seven (five of them women) really dug into the Andante, while the emphatic attack in the joyous finale was infectious. That joy was unconfined in the quirky encore, a strutting account of Leroy Anderson's sassy Fiddle-Faddle that had us dancing long into the Estonian night.

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Mark Pullinger , [bachtrack.com](http://bachtrack.com), 19 July 2019

<https://bachtrack.com/review-paavo-jarvi-mork-estonian-festival-orchestra-parnu-july-2019>

# BRUGS KLASSIKER

## Shepherd girls and spring flies: at the Pärnu Music Festival



"This festival is only a pretext to gather good friends and to anchor this place deep in our hearts together." Paavo Järvi says it very beautifully and honestly in his final speech after the Pärnu Music Festival work has been completed. The last concert of the 2019 edition is over, the powers are exhausted, the minds happy. Also, because they have completed the journey together through the intoxication of three - unprepared - nevertheless fantastically played encores. After a compellingly pianissimo whisked *Valse triste* by Sibelius, the shepherdess-spanky *Vlallflickans dans* from Hugo Alfén's *Bergakungen Suite* followed and finally,

the applause for the well-known clarinet solo in Estonia was so spontaneous that even the hardened Matthew Hunt had to laugh heartily, the waltz from the movie "The Spring Fly" by Lepo Sumera. But before that, the Estonian Ain Anger, who has long been a bass of force on all Wagner Verdi and Mussorgsky opera stages in the world, had to repeat the Gremin aria from "Eugene Onegin". Because the over-enthusiastic audience had cheered so vivaciously .



**The last day of the festival had begun with the traditional afternoon children's concert in the captivating Art Nouveau villa Ammende, now a prestigious boutique hotel.** Loosely distributed over the various now lovingly equipped and restored guest rooms, young musicians wait to show even younger fans their instruments and then play small pieces for them.

One last time, between all the greenery and the relaxed holidaymakers, we pedal to the concert hall round the beach peninsula. The final program of the Estonian Festival Orchestra, which has grown together in sound these years, is one that is

unlikely to be booked by any presenter – although Järvi's music storm troupe has already travelled to the Baltics, Europe and this year Japan; In 2020, even the expensive USA is firmly in the planning for a tour. It begins once again – after all, he is Composer in Residence – with music by Erkki-Sven Tüür. "Sow the Wind" is a quietly opening, aggressive but powerfully orchestrated 20-minute, world harvesting over the state of the wind. Not flat, rather helpless, but emphatically melancholic and accusing.

And similarly depressed, but of the most beautiful kind, it goes on: Ain Anger works scrupulously and suggestively through the four "Songs and Dances of Death" of Modest Mussorgsky. It was not the original orchestration of Shostakovich that could be heard, but the more cuddly, tone-coloured one by Kalevi Aho. Anger has the rare ability to create mind-watch descriptions from these horrible stories, the anecdotal grows into the general, grips and doesn't let go. A rarely present interpreter, who only succeeds with vocal means.



After the break, the big, friendly exploding finale with Tchaikovsky's 2nd Symphony, the *Ukrainian* or *Little Russian*. Still enjoying a certain delicacy in a once occupied country. **The orchestra literally bites into the most beautiful horn soli and swaying folklore, jagged marching rhythms and to the finale into the**

**Great Gate of Kiev, which also curves and opens up to the soundscapes of a Tchaikovsky exhibition. Paavo Järvi has the best handle on this, drives, holds back. It may also be glaring, but the matted harmony of the ensemble is always to be felt. This eventually explodes in an apotheosis of the sheet metal, Tchaikovsky orgasm pure.** But no one dies here small deaths, everyone is thrilled.

And, after all, you have to think further to October 2nd when Paavo Järvi will start in Zurich as the new head of the Tonhalle Orchestra. This masterfully extroverted and intimate interpretation makes you want to hear the Tchaikovsky cycle next season, which will also start as a recording project. And then it's summer again, and the 10th Pärnu Anniversary Festival is waiting. "This is really not to be an end point, but a new beginning", as Paavo Järvi promises everyone during his final farewell. We will take him at his word.

Manuel Brug, Brugs Klassiker, 22 July 2019

<http://klassiker.welt.de/2019/07/22/hirtenmaedchen-und-fruehlingsfliegen-beim-paernu-music-festival-werden-selbst-ungeprobte-zugaben-nicht-zur-valse-triste/>



# BRUGS KLASSIKER

## Pedagogy in Pärnu



On the Naiderand on the far right dunes in Pärnu, only the women are allowed to sit, because that means ladies' beach. Otherwise, it's as wonderfully old-fashioned as you'd like and as contemporary as it's comfortable. You can only hear Estonian and Russian on the Sunday holiday uncrowded beach. Hardly anyone screams, the radios remain half-loud, no sellers annoy. Because you have to walk 50 meters ankle-deep and another 50 knee-deep until the hardly salty Baltic Sea becomes floatable, it is a children's paradise. 24 degrees has the air, pleasant it is in the water. There is a light breeze that makes the birch trees rustle. This is nostalgic summer freshness. Pärnu, however, has been

synonymous with festivals for decades and for five decades has been influenced by the chief guru Neeme Järvi. It began in 1970 with a Beethoven festival, just like next year. Then followed the master classes from which the Pärnu Music Festival was born, for which his son Paavo is responsible. Both, as well as Kristjan Järvi and the sound company of Leonid Grin, teach the conductors, and the academies are an essential part of the activities in addition to the concerts. The Järvi Academy Chamber Orchestra and the Järvi Youth Symphony Orchestra feed off them.

This then has its great appearance in the final concert of the conductor masterclass where, after each movement the orchestra has to engage with a new striking temperament and different character, as the batons change from one young conductor to another. Eighteen international participants were present this time, eleven were allowed to appear in public. And they didn't make it easy with a colorful selection of pieces. One would have liked to hear more from the Estonian Maria Sletskaia, who has already had a ballet career and is conducting dance performances in Germany. The very simple pastoral piece *Bucolic* by the Estonian composer-doyenne Ester Mägi demands little more than a softly ordering hand, while in the middle more rhythmic part is taken by of Eirik Haukaas Ødegaard.

Rarely can Arthur Honegger's *symphony liturgique*, which is sometimes very loud about world peace, can be heard in concert. But in the orchestra, especially in the fluid-shock-resistant wind section, it seems more familiar than with the trio at the podium. The Estonian Edmar Tuul fires it out of a loose wrist, the British Stephanie Childress remains in the Allegro moderato strangely stiff and passive. The Russian Yaroslav Zaboryakin doesn't really go out of his way in the wild lyrised finale, but tries the safe number and just gets bored.

Unfortunately, the big yawn also reigns in the unspeakably banal double concerto for violin and viola by Max Bruch. Written in 1913, there is something sadly uninspired about the work, even in the slightly more contrasting original version with clarinet. The orchestra has absolutely nothing to do, Triin Ruubel and Mari Adachi routinely fumble away, and even the three candidates on the podium are just wagging tiredly to the beat. There is nothing to pick up and prove.

And Mozart's *Prague Symphony* proves once again that the mainstream conductors still seem to be struggling with it. Of course, a 16-string line-up is a mortgage, but a little more slenderness, temperament, flashiness and contrast sharpness could have been expected in all three. The most successful to try was Sakari Oramo's son Taavi in the andante. But after half-time, he too fails in breath and inspiration.



Nevertheless great friends in the full hall, the trio of lecturers (forefather Neeme is inescapable) cheered them on and the otherwise reserved for the dad traditional encore, Sibelius' Andante festivo, is this time swung through by Kristjan with great gestures, and made radiant and noble with the finest synchronicity by the immense string brigade.

Manuel Brug, Brugs Klassiker, 21 July 2019

<http://klassiker.welt.de/2019/07/21/paedagogik-in-paernu-und-was-es-mit-dem-oft-beschworenen-schlechten-sex-der-esten-auf-sich-hat/>

# BRUGS KLASSIKER

## A saga-like Järvi family summit with Sibelius



The party paradise of Pärnu has finally begun at the Passion Café with beer and pasta. Everything as usual? Almost. After a chamber concert evening at the Pärnu Music Festival with a naturally small cast, the usual festival waterhole celebrations are a little quieter than usual. ... The other musicians are tired - these programs have to be fitted around an already densely packed rehearsal plan. But they are all the more vehemently wanted, because they are even more intense encounters between Estonian and international musicians. **And year after year you can see and hear the artists evolve, open up, listen to each other.** Together with his wife the permanent guest, Erkki-Sven Tüür is also present at the café, because for

this evening he also designed the very beautiful and densely worked program. Perhaps there were comparatively few celebrating in the café because, as the Deputy Mayor told us at lunch, there are lots of different events taking place here. In Pärnu, one festival chases the other. The Estonian sailors are meeting; you can see them from the terrace of the wonderful Art Deco Rannahotell with the boats far out on the sea. And for the DJ party with David Guetta, 350,000 people gathered on the not so-wide beach.

**One is glad to be able to cycle along the now half-empty streets. As the streets come to an end, nature takes over again, cows graze, flocks of birds rise above the reeds.** The contrasts happen quickly here, as well as between the homely summer wooden houses to the prefabricated buildings.





In the concert hall, however, the chamber music-inclined have come together for an intelligent evening of extra class. For Tüür, the string sextet by Erich Wolfgang Korngold, which he first heard in Heimbach at the Spannungen Festival by Lars Vogt, was the starting point for thought. Around this he has arranged music from the Second Viennese School, the astonishing work of 17-year-old Korngold stands next to miniatures of the ten-year older composers Alban Berg and Anton Webern. On the other hand, György Ligeti, also young at the time, responds to his bagatelles for string quartet with his masterfully witty wind bagatelle. And in the *En Saga*, originally conceived during his time in Vienna by Jean Sibelius for Septett, five members of the Järvi clan can be heard before the interval as an en-saga-like family musical summit.

"This moment, which knows no development and no time, is nevertheless unfolded in time," Adorno writes about the Berg-Opus 5. Second-short shreds of sound and motif moments, blown or blown over, last Art Nouveau rank, already atonal. The charismatic clarinettist Matt Hunt from the Deutsche Kammerphilharmonie Bremen and the pianist Maksim Stsura play this with a clear presence and urgency ... Artur Podlyesniy (hr-Sinfonieorchester), Adela-Maria Baratu (Dresdner Philharmonie), Veit Hertenstein (Orion Trio) and Johannes Välja



(Munich Music Academy) competed for Webern's equally hauntingly short Bagatelle Opus 9. They play it with aphoristic stringency and fine tone. Their brevity has a lot of spice.



Ligeti's Six Bagatelles, distilled from a piano cycle in 1953, are a little more expansive, and with a lot of wit – something the fabulous flutist Michel Moragues of the Orchestre National de France knows how to add to in the first movement by stoically putting out a piccolo from his tuxedo inner pocket. Thus, one hardly notices that the individual movements are based on only a few notes, which will be distributed constantly to other instruments and move around octave layers. In addition, the musicians constantly change their timbres into a multi-coloured suite of extremely clever, even whimsical wind minis. The best of the Estonian Festival Orchestra's wooden section have competed for this: alongside Moragues, oboist Riivo Kallasmaa (NDR Elbphilharmonie Orchestra), Matt Hunt, bassoonist Rie Koyama (Deutsche Kammerphilharmonie) and hornist Björn Olsson (Royal Swedish Orchestra). And they already inspire with the hunting-piece-like prelude.

The memorable core of this chamber gala: ... the Järvi extended family - Miina, Martin, Madis, Marius and Maarika, as well as clarinetist Signe Samer and bassist

Regina Udod (both Estonian National Symphony Orchestra). But they struggled with the brittle adaptation (Gregory Barrett, 2003) of the melancholy dark, self-deprecating Sibelius piece. So diluted, it only reveals its weaknesses, and with conductor there would surely have been more harmony and stringency to be brought out. Nevertheless, what a possible meeting. This family just has music in their DNA.



The most beautiful, richest work, however, is reserved for the second half of the concert: the all too rarely heard Korngold string sextet. Festival Orchestra concertmaster Florian Donderer (Deutsche Kammerphilharmonie), at the same time one of the mainstays of the selection of musicians, violinist Robert Traksmann (freelance), the violist Andres Kaljuste (Estonian

University) and Mari Adachi (L'Estro Armonico Quartet), with Cellists Georgi Anichenko (La Monnaie Orchestra) and Theodor Sink (Estonian National Symphony Orchestra) played this exemplary balanced and with a large, swinging, always flexible tone. Korngold's idiosyncrasy, naturally embedded in the turn-of-the-century sound of Vienna oscillating between dream and reality, but never imitating others, comes to fruition and shines. The ingenious leitmotif, which combines with rich late-romantic harmony, is finely worked out. Brahms's two string sextets resonate, as does Schönberg's "Verklärte Nacht", whose dense polyphony remains unattainable to the end. But the early Korngold already dominates operatic and dreamy, even film music-foreboding. A great plea for a composer (see the current opera schedules) whose time now seems to have really come. And the Estonian also hear it with enthusiastic amazement.

Then finally it really is time for the Passion Café as well as one or more of the many local beers...

Manuel Brug, Brugs Klassiker, 20 July 2019

<http://klassiker.welt.de/2019/07/20/en-saga-hafter-jaervi-familiengipfel-mit-sibelius-in-paernu-spielt-der-estnische-clan-endlich-zusammen-aber-auch-anderen-haben-schoene-kammermusiktoene/>

## **Pärnu and Pizza: the Järvi's Family Festival in the Estonian Summer Capital enters its 9th round**



The sky is blue, the larch and birch trees shimmer on the straight road as green as the meadows. You can almost smell the Baltic Sea. Ideal Pärnu weather. Yesterday it rained heavily. But now that the 9th Pärnu Music Festival is entering the weekend climax curve of an intense concert week, not only the weather is ideal for beach, music and more. Later, Paavo Järvi, who, after all the work has been done, should even consider being

employed as a city promoter: "This is the most beautiful, but also the most intense time of my year. Family, friends and a lot of music, as I want to program it. I usually only sleep here for three hours, if at all, but it tastes wonderful." And it also tastes wonderful to the numerous visitors, not only the Estonian cognac served in the foyer of the Pärnu Concert Hall and the abundantly distributed orange pralines, but also the tonal cuisine. From short trousers to bow tie, trainers to Tyrolean leather jackets, along with the local costume and a lot of mixed patterns, the audience is as colourful as age-wise diverse. And totally relaxed. After all, the majority of people come from sunbathing and their swimming costumes, whether in the sea or in one of the many spas. And at the end there are cheers and standing ovations as if this is one of the popular local singing festivals.

Paavo Järvi, as always stoic-looking but all the more spirited lyrically musical, chose a very demanding program for the first performance of his Estonian Festival Orchestra. From his old hard rock band companion Erkki-Sven Tüür, who is once again in the festival focus, he began with his string orchestra adaptation "L'ombra della croce". One of these neotonal works, for which Estonian music, starting with Arvo Pärt, is famous, although Tüür used to be different ... Now it



sounds pleasing, the strings can exhibit their full, even sound perfectly, the music life as a big, quiet river. And the author takes his bow in a silver tie and black shirt.

Truls Mørk on the other hand, comes in a very conventional way in frack – and there is also no sign of festival laissez-faire in his serious, focused lyrism



interpretation of Dvorak's cello concerto. How many times has he played it? irrelevant. It sounds subtle, fresh, spontaneous, very musical, soft, with an almost velvety bow stroke. A romantic. And you don't like to follow Dvorak's (not very serious) dictum about the cello: "A piece of wood screaming at the top and buzzing down.

The themes come across as wonderfully vocal, idiomatically properly breathed by the melodies from Dvorak's Bohemia. We hear big dramatic crescendos, lyrical goosebumps, a finely crafted instrumentation. He can do everything, the virtuoso jumps, runs and intonation-proof double grips, then again the smoulderingly slow passages, completely inspired by the melodies, in front of the orchestra then swings up to a grandiose final crescendo.

**Above all there is the Estonian Festival Orchestra, the backbone of this music week and which has long proved itself internationally on tour! The latest, great baby of the great educator Paavo Järvi.** He inherited this educational training from his father Neeme, who of course also sits in the hall with Mama Liilia. The not exactly small delegation of the circle of friends of the Zurich Tonhalle Orchestra, where Paavo starts as chief in the autumn, will take note of this.

**This year's orchestral formation seems young, but that is deceptive. A glance at the program book reveals that alongside a few scholars, on stage are the best musicians from some of the most important orchestras, some of which are connected with Paavo Järvi : in addition to various Estonian orchestras, these are the Deutsche Kammerphilharmonie Bremen, the Orchestre National de France and the hr Symphony Orchestra, the Russian National Orchestra and the St. Petersburg Philharmonic, the Dresden Philharmonic, the NDR Elbphilharmonie Orchestra and the Munich Philharmonic, the Finnish Opera**



**Orchestra, the Turku Philharmonic and the Lahti Symphony Orchestra, the Royal Swedish Philharmonic and the Gothenburg Symphony Orchestra, the Budapest Festival Orchestra, the Royal Scottish National Orchestra and the Cleveland Orchestra.**

After the interval we continue, this is a family business, with a reworked world premiere of Paavo's younger brother, the wild, play-loving Kristjan, who has been living in Tallinn again since 2015. But with the "Korale for 80" bringing to the crescendoing tutti explosion, the camera crane of the teams filming for Arte's "48 Hours" reportage almost makes more movement. Fraternal hug for the composer.



**This orchestral opening concert ends with an impressive 1st Symphony by Carl Nielsen, a special Paavo Järvi favourite. He clearly demonstrates out how in this youthful work the melodic is determined again and again by a major scale with a small septime. He also has an open conductor's ear for Nielsen's beloved alternation between major and minor third,** and after dramatic increases he drags the long downturn, to an almost standstill of the music: liberated time in the seemingly endless ending, even in the as-if standstill harmonious movements that like to run circularly.

So it goes through the very seriously musically dismantled four movements. **The orchestra sounds like a harmonious cast. The groups are finely balanced, superbly synchronous, but never mechanically played.** They all combine spontaneity and willingness. In the additional Leroy-Anderson delicacy this makes the rhythmic air peppery.

And afterwards we celebrate, also a real Pärnu characteristic. In one of the shopping malls shooting like mushrooms out of the ground, the owner of the shopping centre and the Italian restaurant on the roof top sponsor the party. So this time Pärnu with pizza. With lots of cheese, delicious and hot.

Manuel Brug, Brugs Klassiker, 19 July 2019

<http://klassiker.welt.de/2019/07/19/paernu-und-pizza-das-familienfestival-der-jaerjis-in-der-estnischen-sommerhauptstadt-geht-in-die-9-runde/>