

known before. It means a lot to me, and I am truly excited to share this wonderful piece with everyone here. In the upcoming 2026 season, I will be working as a guest conductor with the Ra’anana Symphonette Orchestra in Israel, and I will also conduct concerts in Taiwan, including Die Fledermaus with the Taitung Echo Orchestra, where I serve as Music Director.

- Thank you**
- My teacher Prof. Peter Herresthal who has during the years we have worked together always believed in me and helped me discover, who I am and want to be as a violinist and musician. Thank you so much for these years, dear Peter.
 - All my previous teachers in Estonia, Helsinki and Munich and everyone who has inspired me in masterclasses.
 - My dear pianist Benjamin Arnika Skydsgaard, who as a musician and a person keeps inspiring me every day.
 - My friends and colleagues in the orchestra and conductor CJ Wu on the stage tonight with me.
 - Sarah Vibe Benfield for helping in every step with organising this beautiful evening.
 - My dear family in Estonia, who has believed in me from the very beginning and supported in ways, I am so grateful for.
 - Benjamin’s family and my friends all around the world.

The members of the orchestra:

Violin 1 Inga Våga Gaustad Clara Glasdam Stefan Enemærke Becker Raven Mischke Alva Wadströmer Li-Or Ginnerup Maria Johanna Elvegaard Helga Diljá Mille Christine Hauge	Viola Njord Kårason Fossnes Ketil Kannevorff Dasha Auer Maren Ernst Hyldmo Julia Reparip Móeiður Una Ingimarsdóttir
Violin 2 Villads Littauer Josephine Egede Franyó Vasilisa Koroleva Marii Piirsalu Esther Marie Fog-Nielsen Marie Therese Nørby Thomas Bedggood Marcjanna Derentowicz	Cello Lara Biancalana Arthur Daems Amalie Marie Thing Helseth Malte Frandsen
	Double Bass Viggo Birk Buttenschön Jakob Utter
	Flute Anna Lohmann Hesselhøj Simona Guler

Oboe Benjamin Porteous Tina Hrga	Clarinet Morta Jurkėnaitė Kristopher Nash
Bassoon Damian Siwek Nanna Else Johansen	Horn Simon Nordstrand Berg Magne Meyer
Trumpet Elisa Krämer Lucas Haslund Fagervik	Timpani Niccolò Nocciolini

PROGRAM

Improvisation over danske, estiske og norske folkesange på Hardangerfele

ARVO PÄRT (F. 1935)

Fratres

Benjamin Arnika Skydsgaard, klaver

RICHARD STRAUSS (1864-1949)

Sonate for violin og klaver i Es-dur, opus 18
Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante. Allegro

Benjamin Arnika Skydsgaard, klaver

PAUSE (20 minutter)

FELIX MENDELSSOHN (1809-1847)

Dobbeltkoncert for violin, klaver og orkester i d-mol, MWV O4
Allegro
Adagio
Allegro molto

DKDM's orkester dirigeret af CJ Wu

TRIINU PIIRSALU

25. februar 2026
Kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Gratis adgang

dkdm.dk

DEBUTKONCERT

VIOLIN

DEAR AUDIENCE

I wish to warmly welcome you to my debut concert in RDAM. I hope you will leave tonight with something that has spoken to you or brought a memory or a feeling that you wish to remember. I am extremely grateful to share this evening with you and take you with me on this special musical journey.

The concert will start with improvisations on **Danish, Estonian and Norwegian tunes** on the Hardanger fiddle (a Norwegian folk fiddle). I am very excited to bring this special instrument with me to this concert and introduce it to a wider audience outside of its homeland. After this introduction I am so happy to welcome on the stage my dear pianist Benjamin Arnika Skydsgaard with whom I will perform **Arvo Pärt's Fratres** (Latin for "Brothers"). It was composed in 1977 and belongs to the many works (Für Alina, Cantus, Tabula rasa etc.) that were created by Arvo Pärt explosively after recognising the principles of the new tintinnabuli style. Fratres was initially composed as three-part music without fixed instrumentation that can be performed with various instruments. The version for violin and piano was commissioned by the Salzburger Festspiele festival and premiered in 1980 by the legendary Gidon Kremer and Elena Kremer. The technically demanding part of the solo instrument was added to the recurring three-part theme as a new layer, placing even more emphasis on the contrast between the changing and constant elements. Today, the catalogue of Pärt's works includes numerous versions of Fratres for very different instrument combinations. This piece has become one of the best-known and most performed works by Arvo Pärt.

We will end the first half of the concert with **Richard Strauss' Sonata for Violin and Piano in E-flat major**. Shortly before completing the symphonic poem Don Juan, Richard Strauss composed his Violin Sonata in E-flat major, a work filled with youthful energy. While it clearly demonstrates the classical influences of the composer's musical education, it also foreshadows the forward-looking and boundary-defying musical language that is characteristic of his later works. The entire sonata is marked by carefully crafted violin and piano parts blending together into a rich, orchestral sound. The first and last movements are virtuosic and highly demanding for the performers, both technically and musically. At the heart of the sonata there lies the exquisitely beautiful lyrical Andante cantabile, in which it is not difficult to sense, that the composer had just met his future wife, the soprano Pauline de Ahna.

This piece has been a very important part of our development as a duo. It gives so many possibilities to discover ways to play together as one. I have a feeling that when playing this sonata with Benjamin, it feels as if we are being gently carried around by a strong wind, that we trust and that we go with.

In the second half of the concert we will be playing **Felix Mendelssohn's Double Concerto for Violin, Piano and Orchestra in D minor** (MWV O 4). Mendelssohn composed it in 1823, when he was only fourteen years old. This piece is one of the most impressive

works of his youth which demonstrates his remarkably early mastery in form and orchestration.

The concerto was written in Mendelssohn's music-loving family, performed in the young composer's domestic "laboratory." The soloists were Mendelssohn himself and his violin teacher Eduard Rietz, to whom the work is dedicated and they were accompanied by their own family's orchestra.

Mendelssohn's early music was strongly influenced by Bach, Mozart, and Beethoven.

The classical clarity of form and sense of balance, combined with romantic expressiveness, already reflect the lightly flowing and transparent style that would characterize his later works, which forms a bridge between Classicism and early Romanticism.

The double concerto for two instruments and orchestra is quite an unusual genre in music history, connecting musical partnership, instrumental contrast, and at the same time blending them into a unified whole. The piano part is virtuosic and brilliant, reflecting Mendelssohn's own pianistic abilities, the violin part already hints his famous E minor Concerto and foreshadows the style of his Songs Without Words.

This concerto is a charming example of the young composer's extraordinary talent. It remained unpublished during Mendelssohn's lifetime and only in 1999 a published edition of this work appeared.

I feel that the freshness and youthful energy of this piece is something that brings on a smile even on a darker day. When rehearsing this piece with Benjamin we couldn't help but laugh after practising some places, because it just projects so much positivity. We are so happy that tonight the chamber orchestra of RDAM and conductor CJ Wu are with us on the stage.

Who am I as a musician and a violinist?

As a musician I believe that my goal and purpose is to bring experiences to people that they can keep with them for longer if they wish to. Through a language, that is universal - music - I wish to express myself and the music I am playing in a way, that finds its way to the audience. I believe that making music is about telling a story and I wish to bring alive the notes in the music that the composer has written so their story could be forwarded in the best way possible.

I always wish to understand what the composers have intended with their music as deeply as possible. I absolutely love to do it together with other musicians because of a possibility to always discover new ways of understanding the music. This is why for me, making chamber music is extremely important and rewarding and is a big part of who I am as a musician. Making sense of the music and a piece means understanding its structure, harmonies, melodies, the composer's style and playing in a way that feels natural for me and my partners on the stage. I believe that in this way it is possible to tell composers' story in the most genuine way.

During the last few years I have had the privilege to discover music together with my dear pianist Benjamin Arnika Skydsgaard. This journey has been absolutely special and rewarding and we hope we bring a glimpse of what we have been discovering through our performance to you and your hearts.

I believe that it can be the most genuine when one dares to fully be themselves on the stage. This has been another very important aspect of finding myself as a violinist - to allow myself to fully express and find my own voice on the violin. In a way it feels like being

naked in front of a crowd but in reality, this is what will move the people in the audience - what will capture the attention and allow the story to be told.

From a young age I have been very interested in traditional music from different countries. I used to attend folk music camps with my sister and dad and met a lot of folk musicians from various countries. Whenever possible, I wish to combine folk and classical music together in a concert programme and bring those two musical worlds together. Because in the end - most of the melodies that the composers have written have in one or another way been born from folk motives or melodies from around us. During my exchange year in Oslo in 2022-23 I started to also play the Hardanger fiddle and I am so happy to be playing on it more and more. I completely fell in love with the sound of this fiddle and I am so inspired to discover more about this beautiful instrument and its culture and roots. In Oslo I also met my current teacher Prof. Peter Herresthal, who I have been studying with now in the Danish Royal Academy of Music in the soloist class. I started my violin studies in Tallinn Music School at the age of 7 with Katrin Talmar, who inspired me to find the love for music and the violin. During 2014-19 I was studying in Tallinn Music High School with Tiiu Peäske. In 2022 I finished my bachelor degree in the Sibelius Academy in Finland in Prof. Réka Szilvay's violin class and have a master's of music from the Hochschule für Musik und Theater München where I studied in the class of Prof. Mi-kyung Lee.

Now when finishing my studies from the soloist class in RDAM, I am looking forward to performing more and more as a soloist and chamber musician in different concert venues. Lately, I had the honour to receive the first prize and three special prizes at the Estonian String Players Competition in December 2025 and am very grateful and excited to be performing more around Estonia. In July 2026 I will be performing Mozart's 5th Violin Concerto at the Pärnu Music Festival with Pärnu City Orchestra. Other concert engagements include chamber music with musicians like Hans Christian Aavik, Julian Rhee, Sao Lariviere, Marcel Johannes Kits and others. I am very grateful to be playing on Michele Deconet's violin from 1760.

My fellow musicians with a few words about themselves:

Pianist Benjamin Arnika Skydsgaard

Taking part in this concert is a big thing for me. To make music with Triinu and so many other incredible musicians is the main thing I'm striving for in my musical life. It has always been important to me to connect my whole life with the music, to let it become one. All the strengths and vulnerabilities that we carry around as human beings are vital for the expression of the music we play. It is an ongoing and rather challenging process for me to let every part of who I am into the music, but I believe that the process matters and can be of value to the listener. I met a very special human being around two years ago, that has inspired me greatly and with whom I have the honour to play with tonight. It's been such a revelation getting to know each other in the music as well as in life - hopefully that comes across in our playing. Excited to play!

Conductor CJ Wu

I am a conductor and violinist, and I graduated last year here at DKDM. Music has always been my way of connecting with people—sharing love, joy, and sincere human emotions. I am very grateful for the chance to return and make music with amazing musicians I have