

### ***From specialisation to general practice - HIP in modern performance practice***

The artistic research project *From specialisation to general practice - HIP in modern performance practice* is exploring how the performance of present day musicians can be inspired and enriched by insights from Historically Informed Performance Practise (HIP) - a musical movement and approach to the performance of classical music, which aims to be faithful to the approach, manner and style of the musical era in which a work was originally conceived.

The project focuses on bridging the craft of music making in the past and the art of interpretation of today. Through knowledge about composition, performance, context and concrete practices, we aim at gaining the stylistic fluency and vocabulary of the well-educated musician of the composer's own time. One of our main goals has been to develop methods for the modern musician to use historical knowledge on music and compositional skills, instruments and performance practices from the Baroque and Classical period to challenge and develop the modern, individual approach to the iconic repertoire.

In today's performance we will show how our investigations into the two branches of Johann Sebastian Bachs instrumental music, the solo cello suites and his keyboard works, can merge into interesting common ground, using a certain practical tool of fundamental importance to the baroque composer and musician: Figured bass. Through performance and workshopped improvisation, we will demonstrate various ways in which the grammar of figured bass can deepen the understanding of the specific genre of Bachian dance movements and provide interpretational choices fit for interesting and varied performances.

As part of the project, cellist Toke Møldrup deconstructs movements of J.S. Bach's solo cello suites into figured bass and basic melody and investigates what the musician can learn from this process and how obtaining this skill can enrich the performance of the modern musician. Pianist Christian Westergaard also engages with figured bass as well as another set of key tools and contextual knowledge central to historical pedagogical methods on keyboard playing, composition and improvisation. This in order to investigate the interplay between craft and art, analysis and inspiration, the eye and the ear, the concrete and the abstract. Møldrup and Westergaard share these interests, not to be historical for the sake of being authentical, but rather in an attempt to exceed the limits of the modern performer as loyal interpreter, getting closer to the musicianship of the 18<sup>th</sup> Century composer-performer, which might also be getting closer to the voice of the music itself?

#### **Audiovisual Material:**

<https://www.dropbox.com/s/r1oe8byrxxohtfr/Sarabande%20VI.mp3?dl=0>



**Toke Møldrup and Christian Westergaard**

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Cellist Toke Møldrup and pianist Christian Westergaard are alumnis of and assistant professors at RDAM. Møldrup performs regularly with Danish and international orchestras and Westergaard is an internationally acknowledged pianist and accompanist. Their complete recordings by Bach and Beethoven (Møldrup) and Peter Heise and Jacob Gade (Westergaard) have been praised by international critics. They are founders of several initiatives on the Danish music scene such as Svanekegaarden Cello Masterclass and Festival (Møldrup) and Liedkompagniet (Westergaard). A

mutual interest in the performance of music of the baroque and Vienna classic repertoire has brought them close together in the artistic research project *From specialisation to general practice - HIP in modern performance practice*.