

Welcome to a performance that showcases workshop activities within our artistic research project *From specialisation to common practise - HIP in modern performance practise*.

Gaspard le Roux (c. 1670-c. 1706): Prelude (unmeasured) in d minor

Bach drew immense inspiration from the French harpsichordists. Apart from the stylistic traits, the French tradition is one of several (the North German and the Italian are others) with a deep emphasis on composition as fixed improvisation. And perhaps never more visually and audible perceptible than in the French tradition of unmeasured preludes. This le Roux example from exactly the time where Bach started to absorb the French style and represents the deepening of repertoire contexts as a pillar in our project.

Johann Sebastian Bach (1685-1750):

Excerpt from Allemande from French Suite No. 1 in D-Minor BWV 812 (Extemporized by Møldrup/Westergaard)

A piece of “Keyboard Bach” exposed to the kind of deconstruction and reconstruction that both of us have engaged in and that could have been an extemporized understanding of 18th century compositional and performance practice. A piece with many guises, maybe as many as the performances of it?

Wolfgang Amadeus Mozart: Fantasie in D-minor KV 397, excerpt (ornaments a la Mozart/Robert Levin)

The free voluntary decoration is a key point in the mastering of the Mozartean language and this short excerpt represent the workshop tools of composing and improvising ornamentation in the style of Mozart, a skill obtained by careful study of Mozarts own examples and of a number of present day masters of historical improvisation, in particular American pianist Robert Levin.

Vivaldi: Violin concerto opus 7 no. 8 (RV 299)

Bach: Keyboard arrangement of Vivaldi RV 299, BWV 978

Bach/Westergaard a la Vivaldi: Imagined original concerto movement as foundation for:

Bach/Westergaard: Prelude BWV 853/1 from The Well Tempered Clavier 1 with added ornaments.

Composing and performing through transcription and arrangement was central to the baroque musician and this workshop activity reflect the careful study of Bach’s elaboration in turning music in the Italian style into idiomatic keyboard music in his own so called mixed style. Then follows the reverse exercise of trying to strip a piece of Italianate Bach down to an imagined Italian original in its customary “thin notation” lacking the ornamentation that would always constitute a performance. And then finally reconstructing the same piece from the stripped-down version, trying to think like Bach, the extemporizer.

Johann Sebastian Bach (1685-1750): Allemande from cello suite No. 6 in D Major BWV1012

Using a process that I call *Transformation*, I have deconstructed movements of J.S. Bach’s solo cello suites into figured bass and fundamental melody. The process is an attempt to enter the mind of 18th century musicians and an attempt to achieve a freer understanding of the notated score. The process can be used as a practicing tool, but it has turned out to be working also in performance. As an example of *Transformation*, you will hear the fundamental melody played with Basso Continuo accompaniment in the first half of the Allemande. Then the actual solo movement: First, the incorporated cello part (fundamental melody + involuntary ornaments + basso continuo) then repeated with Bach’s actual notation. Then repeat of the process in the second half of the Allemande.

Viggo Mangor (1953-): Giga from Suite “La Vecchia” for 5-stringed cello (2020) (Arr. Møldrup/Mangor)

This is an example of what I call *Reverse Transformation* - which is *Transforming* music back from a multi-voiced reality, in this case two layers (solo part+Basso Continuo) becomes one: an incorporation, something that sounds just like it was originally thought out to be a composition for solo cello. Musicians may want to start transforming it back in 3 or more layers - I would really recommend the process!