

## Introduction

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What musical past is represented by Ensemble Micrologus? What are its Middle Ages, its Renaissance? Imagined, accurate, probable, reconstructed, stylized...? Someone familiar with interpretations of early modern music and artistic activity of this music group may claim that such answers are formulated from a distorted perspective, as if looking at a museum cabinet.

Let's imagine a musician as a researcher. A researcher who administers music matter to their listeners and who looks for exploratory inspirations among living people and in contemporary forms of musical expression. According to our interviewee, Patrizia Bovi, a co-founder of Micrologus: *in this type of practice, music is brought up to date automatically*. Music notations from medieval codices are only one source, limited in itself. Without exaggeration, it can be said that genuine interpreters of early modern music do not aim to reconstruct but to bring it to life. They are honest and do not intend to renounce their individuality; they would even say *that doubts and not certainties are [their] best allies*.

Ensemble Micrologus is an famous Italian group who specialising in medieval music. Micrologus has been founded in 1984 by Patrizia Bovi (vocals, harp), Adolfo Broegg (lute, psaltery, citola), Goffredo Degli Esposti (flute, bombarde, bagpipes) and Gabriele Russo (viela, rebec, lyre). The group has researched its playing techniques through study of original sources and through vestiges in traditional music today. The musicians use reconstructions of early instruments<sup>60</sup>. (For more information: see *Ensemble Micrologus Official Site: www.micrologus.it*)

We can risk the claim that with the help of Patrizia Bovi we have presented Ensemble Micrologus as a laboratory of a profound avant-garde approach to music. We hope that you will consider our statement a research assumption, not a metaphor.

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<sup>60</sup><http://www.micrologus.it/>; <http://www.alternativeaddiction.com/>.