

Workshop Preserving and Transforming Sound Memories

On 10th April 2018, members of the Cambridge, Prague, and Warsaw teams gathered in Prague for the first of a series of events associated with the Sound Memories project that spanned the course of the week. Co-ordinated by Lenka Hlávková (Prague team), Adam Mathias, Jan Ciglbauer and Antonio Chemotti offered a public workshop entitled ‘Preserving and Transforming Sound Memories: Motivations – Strategies – Techniques’ which introduced audiences to key research questions of our project: What mechanisms were available to musicians and scribes who sought to preserve musical materials once they became outdated or their performance context changed? What were the motivations for altering or transforming these pieces? How do different polyphonic settings of an older melody reveal different approaches to a musical past? The workshop was also presented on 13th April at the Institute of Art, Polish Academy of Sciences in Warsaw, organised by Paweł Gancarczyk (Warsaw team).

During both workshops Anonymous III (Associate Partner, Cambridge) and, in Prague, members of Schola Gregoriana Pragensis (Associate Partner, Prague) deftly provided live performances of musical examples. Led by David Eben (Prague team), the singers provided the scholars with a unique opportunity to directly compare different musical settings, and explore the implications such alterations have in performance.

Jan Ciglbauer was the first speaker during both workshops, presenting a paper in the workshop that explored issues surrounding a monophonic song – *Angelus ad virginem* – and its different transformations in central European sources. Through tracing the many different witnesses, both textual and musical, of this song, Ciglbauer demonstrated some of the ways in which musicians quoted and referenced well-known materials, while adapting them to suit particular stylistic preferences, local practices, and changing functions. Adam Mathias followed, speaking about a group of *clausulae* contained within the 13th-century Parisian source ‘F’, and exploring the creative ways in which 13th-century musicians performed portions of chant in measured polyphony. In order to follow these strategies and techniques of musical playfulness within this repertory, Mathias concentrated on a single chant, *Viderunt omnes*, demonstrating the remarkably different ways in which musicians handled this familiar material. The workshop concluded with a presentation by Antonio Chemotti, who looked at the case of a late medieval song preserved in different redactions. The 2-voice song *Martir Christi* is also found in Valentin Triller’s *Ein Schlesich Gesangbüchlein*, now with the words ‘Wohlauf last uns fröhlich singen’; the new text and an additional voice part cast this old song in a new light. Chemotti distinguished between different representations of a musical past within sources: *Martir Christi*, in its Latin 2-voice form as found in the Codex Specíálník, is evidence of an act of preservation through ‘reproduction’. By contrast, Triller’s refashioning of this song, Chemotti suggested, is an example how a musical past can be preserved through ‘transformation’.