

# Music Migrations in the Early Modern Age: the Meeting of the European East, West and South (MusMig)

## Summary

The investigation of music migrations will offer insight into musico-cultural encounters in spatial terms (European East, West and South), and in temporal terms (17<sup>th</sup>-18<sup>th</sup> centuries, i.e. Baroque and Classicism). The term “musicians” is to be understood broadly and here denotes not only composers, performers, writers on music issues, but also other professions related to music. It is expected to be proved that music migrations have considerably contributed to the dynamics and synergy of the European cultural scene at large, stimulating innovations, changes of styles and patterns of musical and social behaviour, and contributing to the cohesive forces in the common European cultural identity.

The basic investigation will supply concrete data on migrating musicians. Based on these facts, a theoretical



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Princess Terese Kunegunde Sobieska, a music lover and mecene, in exile in Venice, 1715

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Primi Chori. A S. 17 CANTUS

O Sancte Spiritus  
 Quae coeli Panis  
 dis o  
 stium, Quae coe  
 na affert coelica: Sathan premit herb  
 li pandis ostium, Bella praemunt hosti  
 lia, Minus premit hosti  
 Bella praemunt Hosti  
 lia, Da robur Da ro  
 bur fer au  
 xilium, Da ro  
 bur fer  
 lium fer  
 auxilium.

Primi Chori, A S.

Antate Domino Canticum novum Cante

Canticum novum; Canticum novum Cantate Domino Cantate Domino

Asprilio Pacelli, *Sacrae cantiones*, Venetiis 1608, a page from the Cantus partbook.  
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framework will emerge within which it will be possible to form a network of migrating musicians (individuals or groups), and their routes and goals; secular and sacral centres with centripetal attractiveness; the cultural transfer of certain musical forms and styles; individual and social migrational motives (ideological, economic, political, etc.). Based on these general issues, concrete illustrations and argumentation will be given through selected case studies. Consequently, these insights will offer a deeper understanding of the relations between the musical universalism and individual, regional and national particularities.

The academic and scholarly circles will be supplied with new, hitherto unknown, relevant and critically

elaborated data and ideas, which would enable their implementation in the more general surveys in musicological and cultural areas. In order to keep the audience at large informed about the final research results, various public events will be organised: a series of concerts and an exhibition; project meetings and workshops; an on-line accessible data base and interactive maps; open access and printed proceedings, monographs, critical editions of texts, articles in journals; and the publication of music material with introductory studies, mostly ready-to-play and record.