Music migrations in the early modern age: the meeting of the European East, West and South MusMig



Humanities in the European Research Area

2013-2016

Partners

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Object

- migration of musicians in the 17th and 18th c.; musicians = musical infrastructure:
 - Persons: composers, performers, teachers, instrument builders, copyists and publishers,
 - Artefacts: music scores, books and instruments
 - Transfer of ideas: styles and practice



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Main methods and goals

- input into the database + adequate computer programme \rightarrow creation of interactive maps \rightarrow timelines, intersections

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- - individual research (case studies) \rightarrow conferences \rightarrow proceedings
- analyses of the music sources \rightarrow identification of cultural transfer
 \rightarrow publication of music

Transfer of knowledge

- →the web page: (re)construction of the intercultural network presented through interactive maps
- →meetings and workshops:
 - <u>Mainz</u> (Music Migrations: from Source Research to Cultural Studies): April, 2014
 - <u>Zagreb</u> (Music Migrations and Cultural Transfer: People, Markets, Patterns, Styles)
 - <u>Warsaw</u> (Musical Encounters of European East, West and South)
- →publications: proceedings, individual articles, monographs, music material
- →concerts & exhibition

Music connecting people

- Baroque & Classicism: universal language of music beyond national borders (example: J. S. Bach)
- the transitional period: from "The King by the grace of God" to "The Artist by the grace of God" (example: J.J. Froberger <--> Ferdinand III; Giornovicchi <--> Stanislav August Poniatowski)
- multiethnic ensembles, owing to the migration possibilities (example: Mannheim orchestra)
- simultaneous migration of musical genres along social groups (examples: minuet & waltz)
- public performances (example: the theatre audience)

MusMig connecting 6 groups from 4 countries

