

MUSICI and MusMig

Continuities and Discontinuities

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1. Introduction

Today migration is often perceived as a phenomenon of the last 150 years; one thinks of those who left their country as a result of recruitment activities, due to wars, or to escape modern economical misery in search for a better life in other parts of the world. Such an example of migration from recent times is the large waves of immigration into the USA caused by the Nazi era in Germany. Yet migration was a natural part of life in the Early Modern Age. People took astonishing paths similar to those from recent history or current times. Even back then migration was a global phenomenon, bridging countries and continents as well as taking place locally, from one city to another. For example merchants traveled for months or even years and would often settle down for a longer time to do business. Journeymen, that is persons who just finished their apprenticeship, were on the road for training purposes and possibly never returned to their native homes. Religious communities emigrated and settled down in other regions.

Musicians have always been a highly mobile professional group. In the Early Modern Age particularly many musicians are known to have left their native places or places of activity either permanently or for a certain period of time. Their migration movements were not limited to single regions and countries but included all of Europe and the regions

beyond.¹ Currently, this phenomenon and its consequences are being investigated by interdisciplinary and international research groups. Up until 2012 the project “MUSICI. Musicisti europei a Venezia, Roma e Napoli” focussed on musicians who traveled to Venice, Rome and Naples between 1650 and 1750 with a wide variety of objectives and active in vastly different positions.² Now the project “MusMig. Music Migrations in the Early Modern Age: the Meeting of the European East, West and South”, launched in autumn 2013, continues to research migration movements of musicians, but has expanded the focus to the entire 17th and 18th centuries, revolving mainly around Northern and Eastern Europe.³

In this project the meaning of “migration” is not restricted to emigration or immigration, but embraces every movement in a territorial space. This provides, in contrast to topographic or cultural approaches, a perspective closer to historical facts oriented to dominions. Therefore musicians or opera companies that traveled to represent their musical work, Grand Tours in which musicians would take part, or musicians traveling for professional training purposes, are all part of the investigation for this project. The term “musician” is defined broadly as well. It comprises instrumentalists, singers, composers etc. as well as librettists, instrument makers and theorists of music.⁴ It is expected to be shown that music migrations have contributed considerably to the dynamics and synergy of the European cultural scene at large, stimulating innovations, changes of styles and patterns of musical and social behavior, and contributing to the cohesive forces in the common European cultural identity.

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- 1 See for example the anthologies GOULET/ZUR NIEDEN, 2015; EHRMANN-HERFORD, 2013; OTTENBERG/ZIMMERMANN, 2012; MAHLING, 2011; MÜNS, 2005; MEYER, 2003; STROHM, 2001; BRUSNIAK/KOCH, 2000.
 - 2 GOULET/ZUR NIEDEN, 2015. The project has been financed by Deutsche Forschungsgemeinschaft (DFG) and Agence nationale de la recherche (ANR) and was headed by Anne-Madeleine Goulet (Paris) and Gesa zur Nieden (Mainz).
 - 3 The project, financed by the European research initiative HERA (Humanities in the European Research Area), is headed by Vjera Katalinić (Zagreb) and unites researchers from Croatia, Poland, Slovenia and Germany.
 - 4 This musician concept implies, of course, also female personnel, especially singers.

2. MUSICI and MusMig

MusMig is in a certain sense a continuation of MUSICI and therefore is in the fortunate position to benefit from the experiences of the former project. But the projects are by no means identical; thus MusMig modified certain parameters in order to fit with the project's modified questions. MUSICI concentrated for example on three Italian cities (Venice, Rome, Naples) and their musical institutions, which supported the travel and work of "foreign" musicians.⁵ However, it should be noted that "foreign" musicians included those who came from the other cities studied in the project (that is, a musician from Venice was considered "foreign" in Rome). In addition the institutions could be broken down in a very detailed manner in the database structure. Yet due to MusMig's broader conception this detailed structure could not be replicated. MusMig must be able to systematize every institution in every local context: from a residence over an imperial city to a rural monastery. Whereas before MUSICI created a relatively detailed breakdown of the three cities' institutional employers, this is no longer possible because of the abundance of institutions to be considered in the territories investigated by MusMig. On a systematic level, a more general structure must enable the study of a broader range of places and institutions. Moreover in view of varied political frameworks, a further differentiation in the MusMig project is necessary to assure that different types of governments are also accounted for. Although Venice was a republic, Rome an ecclesiastical elective monarchy and Naples a territory dominated by a foreign power based on hereditary monarchy (Spain, France or Austria), the spectrum of MusMig is still much broader: from the Holy Roman Empire to electorates, duchies, prince bishoprics, imperial cities and other unique metropolises (like Leipzig, a city belonging to the electorate of Saxony, but having a special status as a trade fair town).

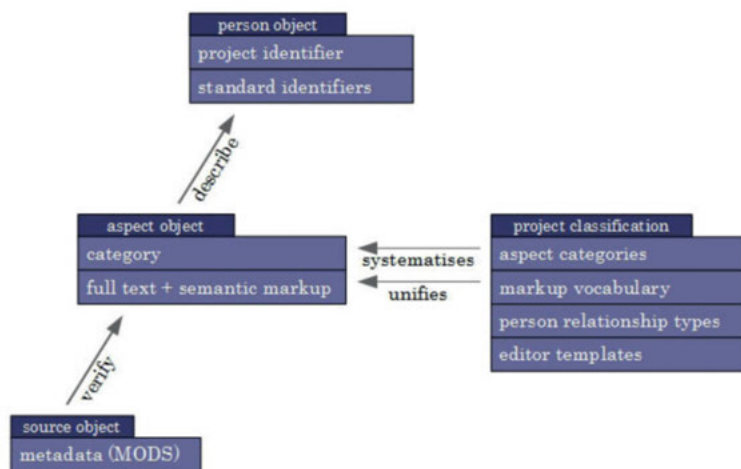
3. The data schemas of MUSICI and MusMig

Based on the experiences of the MUSICI project, the follow-up project MusMig started with the development of a data scheme in order to document information on migrating musicians. It is based on the Person

5 See also the database documentation in BERTI et al., 2013, and BERTI/ROEDER, 2015.

Data Repository (PDR) of the Berlin Brandenburg Academy of Sciences and Humanities, a project started in 2009 and financed by the German Research Foundation.⁶ PDR aims at creating a digital infrastructure for prosopographical research. It provides a flexible data scheme, a server environment, the client program “Archiv-Editor”⁷ and a selection of web services.

Figure 1: The data model of the Person Data Repository (image: Torsten Roeder, 2014).



The data model provided by the Person Data Repository (see figure 1) intentionally follows a very general concept, as it aims to be implemented by a number of greatly different projects. The cornerstone of the data model is the person object, to which any number of information can be correlated. A single piece of information is called an “aspect” and can, for example, consist of a name, a profession or a place of sojourn. Each aspect has to be verified by at least one source.⁸ Considering musicians, it could cover teacher and pupil relations, networks of patronage, partici-

6 Personendaten-Repository, <http://pdr.bbaw.de>, 19.03.2015.

7 Archiv-Editor, <http://pdr.bbaw.de/software/ae>, 19.03.2015, see also PLUTTE, 2011.

8 For bibliographic description of sources, the Person Data Repository uses the Metadata Object Description Schema (MODS). See <http://www.loc.gov/standards/mods>, 19.03.2015.

pation in concerts, composed works and more. Thus each person-object consists of an arbitrary amount of small bits of separate information. This means a person is less constituted by a classical data sheet, and more in a dynamic form, which is defined by all the information correlated to that person.⁹ Following this principle, the MUSICI project gathered 2,200 aspects on over 300 individualized persons. In the MusMig project this amount will be at least two times as high, due to the larger scale of the project.

In order to maintain the sometimes very helpful character of the classical data sheet, it is possible to assign each aspect to a biographical category. Categories are groups of semantically comparable information, like date of birth and death, education, employments, journeys, compositions, etc. (as displayed by the example in figure 2). The categories can later be used to construct a data sheet or a systematic biography. Fitting to the generic approach of the Person Data Repository, the categories can be defined by the project itself. Furthermore, the system allows not only the definition of project-specific categories, but also a general mapping

Figure 2: Example of aspects for George Frideric Handel. The dark boxes display the respective categories (image: Torsten Roeder, 2014).



9 See also WALKOWSKI, 2009, p. 3, <http://nbn-resolving.de/urn:nbn:de:kobv:b4-opus-9221>, 19.03.2015.

to standard categories (e.g. CIDOC CRM),¹⁰ thus creating comparable data amongst different projects. Usually, the perspective of the individual research project is priority, so the choice of categories – excepting those most basic such as “name” – will primarily support the single project’s approach.

The category scheme that has been composed for the MusMig project is similar to the scheme for the MUSICI project, which is publicly available and documented at the database website¹¹ and is also presented and discussed in the final volume of the MUSICI project.¹² The categories of both projects contain on the one side very general basic categories, like biographical data, names and genealogical information. On the other side they are extended and designed in a way that allows examination of the more specific structures of the migrating musicians’ biographies, and thus supports the investigation of typical careers of education and employment, production of compositions, relationship-networks and reception. Despite the similar approaches of MUSICI and MusMig, there are some different usage practices, due to the very different scopes of the projects. Consequently, on the technical level as well there are continuities and changes in this move from MUSICI to MusMig.

A key to database supported research is semantic enrichment of data. In the Person Data Repository, every single aspect consists of freely composed text, usually a small number of words or a phrase, which is then enriched by semantic information. Figure 3 shows an example of an aspect: “In 1698 he played for the prince-electors in Berlin” (this describes an event in the life of George Frideric Handel). The information found within such a phrase, such as names, dates, places and organizations, is recorded with XML markup, which forms the basis for systematic research. The XML, although still human-readable for anyone familiar with its structure, is for usability purposes hidden by the Archiv-Editor. Instead the various information types are simply highlighted with different colors. In the above example one finds a date, a place name and a person name, which are tagged respectively as “persName”, “place-Name” and “date”. Additional information, such as the specification that a placeName is a country, is represented in XML with attributes.

10 CIDOC CRM (Comité international pour la documentation/Conceptual Reference Model), <http://www.cidoc-crm.org>, 19.03.2015.

11 BERTI et al., 2013, <http://www.musici.eu/database>, 19.03.2015.

12 See BERTI/ROEDER, 2015.

Figure 3: Semantic markup in XML. The complex, semantically enriched XML format is simplified in the editor view (image: Torsten Roeder, 2014).



In addition to the already described categories, the MusMig classification also comprises a hierarchic vocabulary which helps to specify the information recorded (such as with the attributes “type”, “subtype” and “role”). In this way the place name “Berlin” from the example can be attributed as “settlement / city”, the date (“1698”) can be attributed as a musical performance: “event / musical”, and the “prince-elector” can be tagged as person. In addition the “prince-elector” – without him being named explicitly – can be connected to an existing entry in the database with the *ana* (analysis) attribute. Alternatively, persons can be identified with a standard identifier provided by a library, such as GND, VIAF or LCNAF,¹³ in the *key* attribute. As the semantic XML markup is embedded directly in the source text, it is also possible to record more than one person (or places, dates, organizations) within one aspect (the identities would be distinguished by appropriate *ana* or *key* attributes). This is important for migration processes between places and for relationships between persons or organizations.

If a researcher later wished to compose a systematic list of all performances in 1698, or all performances in Berlin, or all performances with the prince-elector, the data could be retrieved easily by filtering (supported by appropriate search masks in the database interface). This method can also be used

13 GND = Gemeinsame Normdatei, see <http://www.dnb.de/gnd>, 19.03.2015; VIAF = Virtual International Authority File, see <http://viaf.org>, 19.03.2015; LCNAF = Library of Congress Name Authority File, see <http://id.loc.gov/authorities/names>, 19.03.2015.

in order to generate chronological views, geographical displays or statistical evaluations.

The following example (figure 4) demonstrates how this was implemented in the MUSICI database. The structure of the aspects indicates that the researchers followed different practices in collecting the data (the aspect of Johann Adolf Hasse contains more than one sojourn, while the other four aspects contain exactly one), and thus the format is not always consistent. To avoid similar situations in the MusMig database, it is planned to utilize templates with predefined text patterns and basic data sheets with predefined categories.

Figure 4: Research example from the MUSICI database (extract), displaying search results for “place = Rome, time = 1725, category = sojourn”. The relevant aspect is displayed below the name of the musician (image: BERTI et al., 2013).



8	Nome: Antonio Dankey Risultato: Roma, 1709-1732, almeno. Categoria: Permanenza
9	Nome: Urbano Fraus Risultato: Roma, 1715-1729, almeno. Categoria: Permanenza
10	Nome: Michele Surignach Risultato: Roma, 1722-1759. Categoria: Permanenza
11	Nome: Euberto Ignazio Loyselet Risultato: Roma, prima del 1720 - dopo 1735. Categoria: Permanenza
12	Nome: Johann Adolf Hasse Risultato: Venezia:1) Carnevale – luglio 1730.2) Primavera 1731.3) Carnevale – maggio 1732.4) Probabilmente 1733.5) 1734 – 1736.6) Autunno 1738 – carnevale 1739.7) Estate 1744 – estate 1745.8) Autunno 1746.9) Probabilmente inverno 1748 – primavera 1749.10) Probabilmente estate 1753.11) 1756 – estate 1758.12) Autunno 1764.13) 1773 – 1783. Napoli:1) 1722/ 1724 – 1733.2) Autunno 1732.3) Autunno 1758. Roma:1) Gennaio 1732. Categoria: Permanenza

The following examples will demonstrate in which way persons and places are relevant for the MusMig project and its database.

4. Music and dynasty. Migration of musicians in dynastic contexts

This subproject will investigate a group of German royal households or “courts” unified by a dynastic tie and merged over time due to dynastic successions: these are the courts of the Wittelsbachs in Munich and the Wittelsbach branches Pfalz-Neuburg, Pfalz-Sulzbach and Pfalz-Zweibrücken.¹⁴ These courts to some extent cooperated closely in terms of politics and their militaries, due to the so called “Wittelsbachische Hausunion” (union of the houses of Wittelsbach) from 1724.¹⁵ The research regarding these courts will focus on three aspects:

1. Did the very close dynastic ties and the political and military co-operations facilitate the migration of musicians and, in connection with the latter, cultural exchange?
2. Were music migrations caused by the various successions, for instance through dismissals of musicians or dislocations of the court?
3. How did musicians with different local origins manage to fit to specific courtly profiles, as seemed to be the case in Mannheim (with Bohemian musicians) and in Munich (with Italian musicians)?

While the first and second aspects investigate possible inland migrations produced by the exchange of musicians and by the relocation of residences, the third aspect focuses on questions regarding the recruitment of musicians. The sources for this research are mostly account and

14 In 1716 Karl Philip of Pfalz-Neuburg succeeded his brother Johann Wilhelm; in 1742 Karl Theodor of Pfalz-Sulzbach succeeded Karl Philipp. In 1777 Karl Theodor became, as the successor of the Bavarian Wittelsbach, Elector of Bavaria. After his death in 1799 the Electorate of Bavaria went to Maximilian Joseph of Pfalz-Zweibrücken.

15 Cf. KRAUS/SCHMID 1988, p. 517. Cf. the house treaties (Hausverträge) of 1724, 1728, 1734, 1746, 1747, 1761, 1766 and 1774 in D-Mhsa, Geheimes Hausarchiv, Hausurkunden 1773, 1774, 1787-1790, 1841, 1843-1850, 1852-1853, 1855-1856, 1856-1859, 1872. Documents regarding the house treaties and succession agreements between Pfalz-Sulzbach and Pfalz-Zweibrücken can be found in D-Mhsa, Geheimes Hausarchiv, Korrespondenzakten 504, 746, 1281-1282, 1689.

salary books preserved for the courts. These documents primarily provide data on employment periods and the amount of salary received, although sometimes more information can be found. Moreover court calendars, which began to be published in the early 18th century, offer valuable data, often giving a complete overview of the courtly household.

The following examples present three migratory musicians within the Wittelsbach dynasty: the composer Johann Christoph Pez (1664-1716), the castrato Valeriano Pellegrini (ca. 1663-1746) and the well-known flutist Johann Baptist Wendling (1723-1797).

Johann Christoph Pez received his musical training in Munich and began to work for the Munich court in 1688, before being sent to Rome shortly after by Elector Max Emanuel for further studies.¹⁶ Between 1692 and 1694 he resided again at the court in Munich where, however, musical life had been reduced to a minimum. This was due to Max Emanuel's function as governor of the Spanish Netherlands which caused the relocation of his residence to Brussels. This development was certainly the crucial factor behind Pez's employment in Bonn at the court of the Elector of Cologne, Joseph Clemens, who was Max Emanuel's brother.¹⁷ During the War of the Spanish Succession Pez left Bonn and returned to the Munich court in 1702. At this time the court had increased in importance because Max Emanuel had returned from the Spanish Netherlands to his former residence. In Munich Pez received a waiting salary until a suitable position in the court chapel should become vacant.¹⁸ After Max Emanuel fled from Bavaria in 1704, he undertook the task of instructing the princes in music during the Austrian occupation¹⁹ and remained in

16 On Pez's biography, here with additional information, cf. RAMPE/BERBEN, 2005; ROCHE, 2001.

17 D-Mhsa, Hofzahlamt 732, Besoldungsbuch 1694, fol. 61v: „Vermög Sig[nat] aus Brüssl [...] dato 18. Martj 1695. ist dem Pöze[n] d[a]ß 4. quartal diss iahrs, weil Er hernach in Chur Cöllnische dienst kome[n], [ver] wiligt word[en].“

18 D-Mhsa, Hofzahlamt 741, Besoldungsbuch 1702, fol. 77v: „gewest Chur=Cöllnischer Capellmaister, ist vermög ordonanz, in die Churfürstl: dienst aufgenom[m]men = und ihn in dessen Zum Warthgelt, bis er völlige instalirt wurde, vom .1. [Septem]b[e]r diss iahrs angeschafft worden“.

19 D-Mhsa, Hofzahlamt 745, Besoldungsbuch 6 June-31 December 1705, fol. 75v: „musico so Ihro d[u]r[chlauch]t: den Churprinzen instruiert“; Hofzahlamt 746, Besoldungsbuch 1706, fol. 59r: „Instructore bei denen ältern duchleichtigen .3. Prinzen“. Cf. also ISER, 2000, p. 97.

Munich until the boys were exiled in 1706 to Klagenfurt and Graz.²⁰ Subsequently, Pez found employment at the Duke of Württemberg's court in Stuttgart. Pez left the Catholic dynasty of the Wittelsbach in order to serve a Protestant employer, a shift of focus which from a confessional point of view created numerous problems.²¹

Valeriano Pellegrini is an example of the classical type of a traveling singer (castrato) holding permanent positions at courts in addition to temporary opera engagements in various cities. Pellegrini was probably born in Bologna and was at times a member of the Papal chapel in Rome.²² After opera engagements in Vienna (1699), Mantua (1700), Genoa and Piacenza (1701), Max Emanuel employed him at his court, just after returning from Brussels in 1702. Pellegrini remained in Munich until 1705/06, when he left the city because of the War of the Spanish Succession and entered the service of Elector Palatine Johann Wilhelm von der Pfalz in Düsseldorf, a member of the Wittelsbach branch Pfalz-Neuburg.²³ Pellegrini remained in his service until Johann Wilhelm's death in 1716, functioning as his agent (he bought a collection of medals and paintings) and was additionally engaged by opera houses in Venice (1709) and London (1712-1713), mainly performing works by George Frideric Handel.²⁴ In 1716 he entered the service of Johann Wilhelm's successor, his brother Karl Philipp, and moved with the latter to his new residence, Mannheim. Pellegrini spent the latter years of his life again in Rome.

The flutist Johann Baptist Wendling switched from being of service to the court of Duke Christian IV von Pfalz-Zweibrücken to that of Elector Karl Theodor von der Pfalz in 1752, apparently due to the former's pedagogical competence and his reputation. Wendling had been Duke Christian IV's flute teacher and fulfilled the same duties during his new employment at the Mannheim court of the Wittelsbach branch Pfalz-

20 On the princes' sojourn in Klagenfurt and Graz cf. ZEDLER, 2012.

21 Cf. OWENS, 2011, pp. 167-172.

22 On Pellegrini's biography cf. MARX, 2008; DEAN/ROSSELLI, 2001.

23 On the employment in Munich, not mentioned in the *New Grove* cf. D-Mhsa, Hofzahlamt 741, Besoldungsbuch 1702, fol. 77r, and Hofzahlamt 744, Besoldungsbuch 1705, fol. 75r, and OVER, 2007, p. 274. On his employment in Düsseldorf cf. EINSTEIN, 1908, p. 409.

24 *Agrippina* (Venice 1709/10), *Il pastor fido*, *Teseo*, maybe *Lucio Cornelio Silla* (London 1712-13).

Sulzbach.²⁵ While being in the service of Duke Christian and Elector Karl Theodor he did numerous concert tours, for example to Paris, London and Berlin. When Karl Theodor succeeded Max III Joseph of the Wittelsbach and became Elector of Bavaria, thus relocating to Munich, Wendling moved along with the Mannheim court to Munich and continued his service there.²⁶

5. Visualization

As demonstrated in chapter 3, the data model of the MusMig database allows filtering, grouping and sorting of information using different parameters. Usually, a search is performed as a full text search, and the output of the results is displayed as a linear list. Yet there are different and more sophisticated methods available. Through semantic filters which determine the type of information that is actually searched for and by appropriately choosing a visualization method, the selection and the output of the material can be refined to serve specific research interests.

Some visualization methods are fairly common and are able to give a general overview of the available data or its distribution in the database corpus. Some examples are: timelines order information by the proportion of their chronological distance. Maps spread the information (presuming it has been enriched with geospatial data) on a two-dimensional spherical projection. Tables order data chessboard-like using two independent parameters. Tree diagrams allow the visualization of hierarchic relationship structures. Such visualizations can be created dynamically and generically, as the method is mostly independent from the semantic details within the data.

In the MUSICI database this was realized with the help of a relatively simple visualization programming interface provided by Google.²⁷ With this tool, it is possible to process filtered sets of aspects from the database automatically, and return a pie chart, a bar chart, a geographical chart or

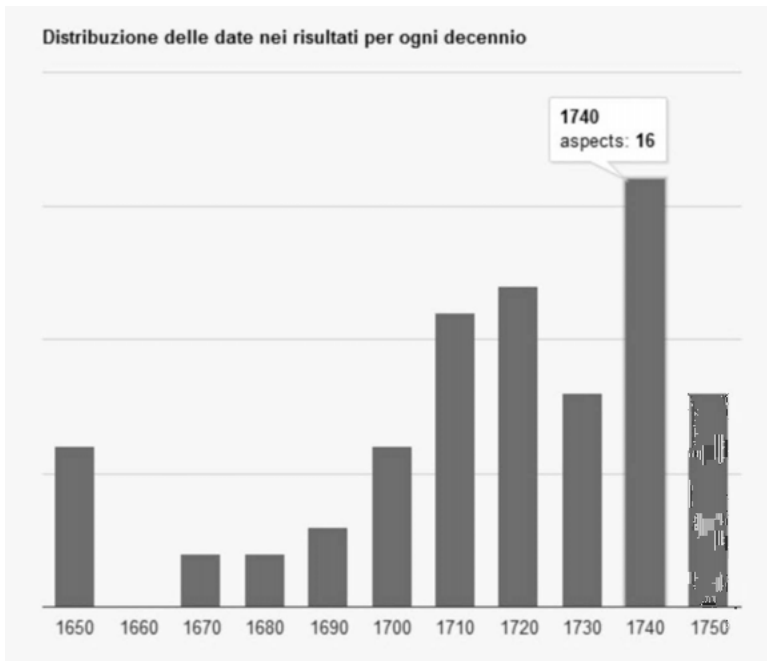
25 PELKER, 2007; GUNSON, 2001. Also PELKER, 2011; PELKER, 2002; GUNSON, 2002.

26 Wendling and his wife received a reimbursement of their relocation expenses in 1780. D-Mhsa, Hofzählamt 192 (Jahresrechnung 1780); Hofzählamt 2153 (receipts).

27 Google Charts, <https://developers.google.com/chart>, 19.03.2015.

even a timeline.²⁸ The following example (figure 5) shows the distribution of all aspects related to sojourns in Venice over the decades from 1650 to 1750. It is easy to see that there was a peak in the 1740s, and that there was apparently no data for the 1660s in the database. This kind of result reveals possible areas of investigation for researchers, that is, specifically to find reasons for these phenomena. It should be mentioned that the database does not necessarily reflect the historical reality one-to-one – it reflects simply the data in the database, which is but an extract from a vast amount of available sources. Although the corpus is composed to be as representative as possible, it is still a selection.

Figure 5: Temporal distribution of all data concerning sojourns in Venice in the MUSICI database. The information above the bar shows the number of available data on the peak in the 1740s (image: BERTI et al., 2013).



28 By including the SIMILE timeline widget by the MIT, see <http://www.simile-widgets.org/timeline>, 19.03.2015.

This visualization approach aims to provide a variety of views from the same set of data, thus opening up more perspectives on the material. The next example (figure 6) displays exactly the same information as above (all sojourns in Venice), but with a geographical display. Every dot on the map represents an aspect which contains both information on Venice and on another city outside of Venice, which implies relationships between Venice and those other places, e.g. migration movements of musicians. The researcher's attention could especially be attracted by the dots outside of Italy (Bergedorf, Grenoble and Sibenik/Sebenico).

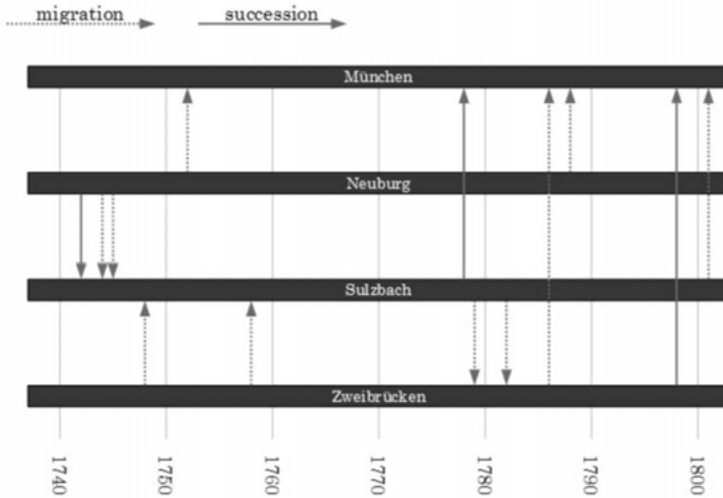
Figure 6: Spatial distribution of all aspects related to Venice in the MUSICI database. The information in the box (above the most northern dot) shows that there is one database entry concerning Bergedorf (the birthplace of Johann Adolf Hasse), while the majority of locations related to Venice are gathered around northern Italy (image: BERTI et al., 2013).



After implementing rather generic visualizations in the MUSICI database, the MusMig project aims to develop more individual visualizations which support the work of single researchers. Such visualizations, which deviate from the usual patterns and combine aspects of a greater variety as well as dimensions in parallel views, are less common but potentially

very effective.²⁹ They allow focus on very specific questions, but they also require more elaboration and are highly complex in their implementation. The following two examples are drafts which are oriented on the historical examples given above.

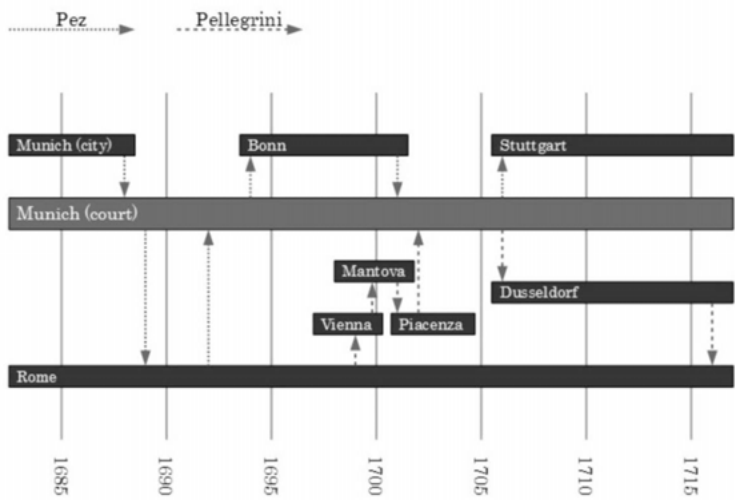
Figure 7: Parallel visualization of succession and migration movements (image: Torsten Roeder, 2014).



The basic scheme of the first draft (figure 7) corresponds to a simple time line. Above, the places of four courts are displayed as horizontal bars. Their geographical quality is converted to a line in order to support a parallel chronological view. These lines that represent places are connected by arrows, each of which depicts a moving person or a change of court. Each dotted line describes a musician who migrated from place A to place B, and each solid line represents the succession of a ruler. Thus it is possible at a glance to discover successions that probably involved immigration or emigration movements. It can also give an impression of the comparative attractiveness of the four courts over the decades. It is again up to the researcher to investigate further the phenomena revealed by the visualization.

²⁹ This is soundly demonstrated in ROSENBERG/GRAFTON, 2012.

Figure 8: Compared itineraries of Pez and Pellegrini
(image: Torsten Roeder, 2014).



With a very similar method it is possible to compare the biographies of musicians and their individual relationship to a certain court. This draft (figure 8) focuses on the court of Munich and on the two biographies of Johann Christoph Pez and Valeriano Pellegrini. Migration movements are again displayed as arrows, the dotted line representing Pez and the dashed line representing Pellegrini. It becomes visible that the court of Munich played an important role in both biographies during the early 1700s: Both were engaged at nearly the same time by Max Emanuel (1701 and 1702) and left the court after he fled (1706). It would be of great interest to include other musicians' biographies in this comparison and to conduct further musicological research on the period during the War of the Spanish Succession.

Given these examples, it is planned to develop a set of inspiring visualizations that are able to support the specific approaches of the individual projects. This would give the researchers and all potential database users a unique and focused view on the one side, and more exploratory perspectives on the other side.

6. Summary

Despite all similarities that seem to place MUSICI and MusMig on the same level, significant differences can be observed. MusMig can thus be seen not only as a mere extension of MUSICI and neither MUSICI as a preliminary study of the extensive MusMig, but they are two projects with independent research approaches, which touch each other in essential, both methodological and substantive points and relate to each other. The continuities and discontinuities are also reflected in the digital representations of the two closely related projects which are based on a common data model, but pursue individual classification and implementation approaches.³⁰

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30 A German version of this article has been published in *Grenzen und Möglichkeiten der Digital Humanities*, ed. by CONSTANCE BAUM and THOMAS STÄCKER (Sonderband 1 [2015] der *Zeitschrift für Digital Humanities*), www.zfdh.de, 19.03.2015.

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