



Music, Migration & Mobility

The Legacy of Migrant Musicians from Nazi Europe in Britain

Thursday, 3 December 2020

Co-hosted by the Austrian Cultural Forum

Meeting Agenda

- 9.45 Zoom call opens, informal chats possible in breakout rooms
- 10.00 Opening words by ACF Director Waltraud Dennhardt-Herzog and RCM Director Colin Lawson

Session 1—chaired by Colin Lawson (Royal College of Music)

- 10.15 Norbert Meyn (Royal College of Music)—
Trees have roots, humans have legs: foregrounding migration and mobility in performances
- 10.30 Beth Snyder (Royal College of Music)—
Negotiating Nationalisms: the foundation and early activities of the Anglo-Austrian Music Society
- 10.45 Q&A for Session 1
- 11.00 Short Break

Session 2—chaired by Richard Wistreich (Royal College of Music)

- 11.15 Peter Adey (Royal Holloway, University of London)—
'Where music flows like money': mobility, migration and magnetism at Glyndebourne
- 11.30 Nils Grosch (Salzburg University)—
'I don't want to wait until it is too late again': Push and pull factors for operatic concepts around Glyndebourne's émigrés
- 11.45 Q&A for Session 2

12.00 Short Break

Concert

12.15 With Ensemble Émigré and students from the Royal College of Music featuring works by Hans Gál, Egon Wellesz and Mátyás Seiber

Norbert Meyn, tenor
Catherine Hooper, soprano
Lucy Colquhoun, piano
Christopher Gould, piano
Jack Campbell, piano

13.00 Lunch Break

Session 3—chaired by Beth Snyder (Royal College of Music)

14.00 Florian Scheduling (University of Bristol)—
Performing migration: Mátyás Seiber's *Ulysses*

14.30 Alison Garnham—
Nationalism and internationalism in the post-war BBC

Panel Discussion—chaired by Norbert Meyn (Royal College of Music)

15.00 With project team members as well as:

Carolyn Stahrenberg (Bruckner University Linz)

Simone Gigliotti (Royal Holloway, University of London)

Erik Levi (Royal Holloway, University of London)

Michael Haas (ExilArte Center, University of Music and Performing Arts, Vienna)

16.00 Event concludes

Concert Programme

Selections from *Twenty-Four Preludes, vol. 1, op. 83 (1965)* by Hans Gál

3. Vivace
4. Quasi andantino, alla danza
5. Allegretto
6. Moderato
7. Andante
10. Grave
12. Con Moto

Performed by—Jack Campbell, piano

***Kirschblütenlieder, op. 8 (1911)* by Egon Wellesz**

1. Sehnsucht nach der Nachtigall
2. Der Blütenzweig
3. Blütenschnee
4. Leichtes Spiel
5. Blüten

Performed by—Catherine Hooper, soprano; Lucy Colquhoun, piano

Kirschblütenlieder (Cherry Blossom Songs)
texts translated from the Japanese by Hans Bethge

1 Sehnsucht nach der Nachtigall

Ich will den Frühlingswind, o Nachtigall
Mit weichen Blumendüften zu dir senden,
damit sie dir den Weg herüberweisen
in unsre Flur,
wir warten schon so lang.

2 Der Blütenzweig

Nimm diesen Blütenzweig
In jedem Blatte der zarten Blüten
schimmert hundertfach ein Liebeswort
aus unruhvoller Brust.
O weise meine Liebe nicht zurück.

3 Blütenschnee

Leise senkt sich Schnee auf uns herab,
und dennoch weht lauer Windhauch zart
an unsre Stirn.
Geschah ein Wunder denn?
O Welch ein Schnee, des Heimat nie der
Himmel war!
Es ist ja der holde, duftgeborne
Frühlingsschnee
Der Kirschenblüten.

1 Longing for the Nightingale

I want to send the spring wind to you, o
nightingale, with soft scents of flowers.
So they show you the way over here,
to our lands.
We have been waiting for so long.

2 The blossom branch

Take this blossom branch
In every petal of the tender flowers
There is a hundredfold reflection of a word
of love from a restless heart.
O do not reject my love.

3 Flower snow

Softly, snow falls down on us,
And yet a warm wind is blowing onto our
brow.
Did a miracle happen then?
What sort of snow is this, which never came
from the sky!
It is the wonderful, scent-born
spring snow
of the cherry blossoms.

4 Leichtes Spiel

Nichts leichter als ein Mädchenherz beim
milden Duft der Kirschenblüten
Bis in die Tiefen zu betören
Durch Liebesgesang und Flötenspiel.

5 Blüten

Wie kommt es, daß die Blüten nimmermehr
aufhören meine Seele zu entzücken?
Ich habe längst mich von der ganzen Welt
zurückgezogen, alles ist mir gleich,
Wie kommt es aber, daß ich ganz beglückt
beim Anblick einer schönen Blüte bin?

4 Easy game

Nothing is easier than touching a girl's heart
Amidst the mild scent of cherry blossoms,
to touch it deeply
through songs of love and playing the flute.

5 Blossoms

How is it possible that blossoms never stop to
delight my soul?
I have long withdrawn from the world,
It is all the same to me,
But how come I am totally enthralled by the
sight of a beautiful flower?

To Poetry for Peter Pears (1952) by Mátyás Seiber

1. Invocation (Goethe, trans. Louis MacNeice)
2. Sonnet, Shall I compare thee to a summer's day (Shakespeare)
3. Tears (anon.)
4. Timor mortis (Williams Dunbar)
5. Invocation (Goethe, trans. Louis MacNeice)

Performed by—Norbert Meyn, tenor; Christopher Gould, piano

Participant Biographies

Colin Lawson is Director of the Royal College of Music.

He has an international profile as a period clarinetist and has played principal clarinet in most of Britain's leading period orchestras, notably The Hanover Band, The English Concert and the London Classical Players, with whom he has recorded extensively and toured worldwide.

Described as 'a brilliant, absolutely world-class player' (*Westdeutsche Allgemeine Zeitung*) and 'the doyen of period clarinetists' (*BBC Music Magazine*), he has appeared as soloist in many international venues, including London's major concert halls and New York's Lincoln Center and Carnegie Hall.

His discography comprises concertos by Fasch, Hook, Mahon, Mozart, Spohr, Telemann, Vivaldi and Weber, as well as a considerable variety of chamber music. His recording of Mozart's Clarinet Quintet with members of The Revolutionary Drawing Room reached the top 20 in the Classical Charts during 2012. In 2015 he released a recording of Mozart's Divertimenti, Arias and Nocturnes, in collaboration with students and colleagues from the Royal College of Music. Colin has published widely on historical performance practice and the history of the clarinet, especially for Cambridge University Press.

He is editor of *The Cambridge Companion to the Clarinet* and author of *Cambridge Handbooks to Mozart's Clarinet Concerto* and *Brahms's Clarinet Quintet*. He is co-editor of a series of *Cambridge Handbooks to the Historical Performance of Music*, for which he co-authored an introductory volume and written a book on the early clarinet. He is also editor of the *Cambridge Companion to the Orchestra* (2003) and co-editor of the *Cambridge History of Musical Performance* (2012).

Norbert Meyn is a professional singer, coach and project curator.

Born in Weimar in former East Germany, Norbert has been living in the UK since 1997. After a short period as a curator of international arts projects in the 1990s he chose a full-time career in music.

After graduating from the Guildhall School of Music & Drama he performed all over the world and recorded with vocal ensembles including the New London Consort, The Choir of the Enlightenment and London Voices. As a soloist he has sung with conductors including Roger Norrington, Simon Halsey, Howard Arman and John Eliot Gardiner and with companies including, The Opera Group, Pavilion Opera and The Continuum Ensemble. For 15 years he was a member of the extra chorus of the Royal Opera, Covent Garden.

Norbert has been designing and leading a range of practice-based research projects since 2004. His research interests are the performance practice of the German Lieder repertoire, the history of vocal pedagogy and the theme of music and migration, especially émigré musicians from Nazi-ruled Europe. Research outputs include a series of educational videos for singers, first recordings of songs by C.P.E. Bach, German pronunciation guides for singers (published by Choraline), the online resource 'Singing a Song in a Foreign Land', as well as a video documentary, first recordings and a performing edition of songs and chamber music by the émigré composer Peter Gellhorn. He is director of the research-lead professional Ensemble Émigré. Norbert is also much in demand as a coach for leading choirs and opera companies in the UK and beyond.

Beth Snyder is a Research Associate on the 'Music, Migration and Mobility' project. She is a graduate of New York University's doctoral programme in musicology, and also holds an

M.A. and B.A. in philosophy. Her doctoral thesis, which studied interactions between aesthetic discourse, musical praxis and utopian theory during the first decade of the GDR, was supported by a Mellon Dissertation Fellowship in the Humanities, a DAAD research grant and the NYU Torch Research Fellowship.

Dr Snyder has previously occupied positions as a Visiting Research Fellow and Associate Tutor in the University of Surrey's Department of Music and Media, Visiting Lecturer (of music) at Scripps College and (of philosophy) at California State University San Bernardino. Her research has been published in *The Journal of the American Musicological Society* and *Twentieth-Century Music*.

Her research is motivated by an interest in the political utility of music and, in particular, the roles played by music in producing and complicating constructions of identity. She is also interested in philosopher Ernst Bloch's provocative theory of music's significance, a theory that—in its emphasis on music's central role in the realisation of human potential and in the cultivation of communal life—offers an alternative to hedonic theories of aesthetic value.

Richard Wistreich is a scholar, teacher and singer, with wide-ranging research interests: in particular, vocal performance in Europe between 1500 and 1800. He has published widely on many aspects of the cultural history of singing, and travels widely to talk about his work to both music specialists and at interdisciplinary conferences. He is currently the co-editor of the *Cambridge History of Sixteenth Century Music*.

Richard is also an internationally renowned performer of both early and contemporary music. He has made concert, radio and television appearances worldwide, and recorded more than 100 CDs. In 1989 he co-founded the ensemble Red Byrd, dedicated to performing both old and new music, often side-by-side in the same concerts.

Peter Adey is Professor of Human Geography at Royal Holloway University of London, and works at the intersections of space, security and mobility across both cultural and political perspectives.

In 2011 Professor Adey was awarded a Philip Leverhulme Prize awarded to outstanding scholars who have made a substantial and recognised contribution to their particular field of study, at an international level, which he has used to support his continuing work on the politics and mobilities of evacuation in history which will result in book *The Way We Evacuate* (with Duke University Press).

He is former Chair of the Social and Cultural Geography research group of the Royal Geographical Society with the Institute of British Geographers, has published widely in academic journals and edited collections and is co-editor of the journal *Mobilities*. Among other volumes he is author of *Mobility* (2009, 2017 2nd edition); *Aerial Life: spaces, mobilities, affects* (2010); co-editor of the *Handbook of Mobilities* (2014) and co-editor of the Routledge Changing Mobilities book series with Monika Buscher.

Professor Adey has been the recipient of fellowships from the ESRC and AHRC, standard grants from the EPSRC-AHRC, ESRC, Agence National de la Recherche, the Leverhulme Trust and visiting fellowships from UCL, Durham University and the University of Melbourne.

Nils Grosch is University Professor of Musicology and Head of the Department of Art, Music, and Dance Studies at the University of Salzburg. After studying musicology, history and German in Bochum and Freiburg i.Br. he wrote his doctorate on *The Music of New Objectivity*. His habilitation degree followed in 2010 at the University of Basel on song, media change and popular culture in the 16th century.

His research and teaching focus in particular on music and migration, music and media, popular music theatre.

His previous research project, 'Music and Migration,' sets itself the goal of discussing concepts such as mobility, exile, identity and integration in musical migration research and to tap into the topics of different time periods and regions.

Among other things, he is the editor of the recently published anthology *Novembergruppe 1918: Studien zu einer interdisziplinären Kunst für die Weimarer Republik*.

Ensemble Émigré is a professional ensemble that brings together musicians and scholars to create innovative programmes of vocal and instrumental chamber music. It has a special interest in exploring music connected to migration and human mobility.

The ensemble aims to highlight and celebrate transcultural connections between people of different backgrounds and their expression in music. It is closely connected to research at the Royal College of Music and other partner organisations.

The ensemble supports and mentors young professional musicians and provides opportunities for them to work alongside established artists. The ensemble works with artists and academics from different disciplines and aims to commission new work.

The idea for the ensemble has grown from the 'Singing a Song in a Foreign Land' project at the Royal College of Music, which has been exploring and celebrating the work of composers and musicians who fled from the tyranny of National Socialism in Central Europe in the 1930s and 40s.

Catherine Hooper is a postgraduate student and RCM Scholar at the Royal College of Music, studying with Rosa Mannion and Andrew Robinson.

She is supported by Olgarhythm and the Mario Lanza Educational Foundation. So far at RCM she has sung Alcina (Handel) in the RCM Opera Scenes, and looks forward to singing the roles of Countess (*Le Nozze di Figaro*) and Phyllis (*Iolanthe*) in this spring's opera scenes. During her undergraduate degree at the University of St Andrews, Catherine was heavily involved in the musical life of the university and town, and graduated with the Cedric Thorpe-Davie Prize for contributions to music. She sang four times with Byre Opera in St Andrews, most notably as the title role in Handel's *Xerxes*, Vixen Sharp-Ears in Janáček's *The Cunning Little Vixen*, and Miss Jessel in Britten's *The Turn of the Screw*.

Catherine founded and led the University of St Andrews Opera Society, with whom she sang Belinda (*Dido and Aeneas*), Juno (*Orpheus in the Underworld*) and Lieschen (*Coffee Cantata*), in an interactive production in a local coffee shop. During her postgraduate degree at Cambridge, Catherine sang with the Cambridge University Opera Society and Cambridge Baroque Ensemble.

Lucy Colquhoun graduated from the Royal College of Music, studying with Roger Vignoles. During her time at the College she won all the major prizes for piano accompaniment, including the Alisdair Graham Prize for Piano Accompaniment (English Song), the Joan Chissel Schumann Prize and the Titanic Memoriam Prize in the Lies Askonas Singing Competition. Lucy was also recipient of the Douglas and Hilda Simmonds Award, the Kendall Taylor Award, and a scholarship from the Honourable Society of the Knights of the Round Table. This year she was winner of the Ronald Tickner Trust Award as part of the Somerset Song Prize. Lucy continues to study privately with Roger Vignoles, supported by the Honourable Society of the Knights of the Round Table. She performs at the Purcell Room, Southbank Centre in May 2020 and has upcoming recitals at 22 Mansfield Street (Bob Boas) and St. John's Smith Square and the Royal Opera House with Angela Simkin. She has also broadcast live on BBC Radio 3's "In Tune".

Lucy has a keen interest in contemporary music having premiered instrumental chamber works and song cycles by Gary Carpenter, John Casken, Adam Gorb, Larry Goves and Andy Scott. She has received numerous scholarships to study on masterclasses in Oxford, Austria, Denmark and France and worked closely with composers Joseph Horowitz and Paul Paterson under the auspices of the Park Lane Group. Lucy is a Britten Pears Young Artist (*English Song Project*, BPO and *Singing Britten 2016 and 2017 and Slavic Song*), a Park Lane Group Young Artist and has been a Making Music Concert Promoters Group selected artist. Lucy has been selected for the final six duos in the Oxford Lieder Young Artists Platform with Peter Aisher and Julien Van Mellaerts.

Christopher Gould read music at Clare College, Cambridge before taking up a scholarship to the Royal Academy of Music to study accompaniment with John Streets, Malcolm Martineau and Gareth Hancock, supported by The Countess of Munster Musical Trust. On graduating he was awarded the Her Royal Princess Alice's Prize for outstanding contribution to the Royal Academy of Music and in 2001 he was made an Associate. He was the first young pianist to receive an award from The Geoffrey Parsons Trust in 1996; this was followed by the first prize in the two most prestigious accompaniment competitions: the Gerald Moore Award (1998) and the Wigmore International Song Competition (2001).

Christopher is staff pianist and coach on several international summer schools and divides his time between vocal coaching and a busy recital career. In the UK he has performed with such artists as Sarah Walker, Ann Murray, Lorraine Hunt Lieberson and Geraldine McGreevy at the Wigmore Hall, St Johns Smith Square, the Purcell Room and on BBC Radio 3. Concerts abroad have included recitals at the Aix-en-Provence Festival, the Opera House in Lille and in Italy, Israel and Japan. Recital projects include a tour of the UK with bass-baritone Andrew Foster-Williams performing 'Winterreise' in a multimedia presentation for Opera North.

Jack Campbell is a semi-finalist of the George Enescu piano competition 2020, which has been paused until May 2021. He is currently studying at the Royal College of Music in London, where his teachers include Peter Jablonski, Mengyang Pan and Jianing Kong. Jack has participated in masterclasses with Professor Vanessa Lata arche and Stephen Hough.

In BBC Young Musician 2016, Jack was the Keyboard Category winner and recipient of the Walter Todds Bursary. In November 2019, he performed Tchaikovsky's first piano concerto and neglected piano pieces by Laura Valborg Aulin at the Karlskrona International Piano Festival in Sweden.

Music that is currently close to Jack includes the works of Robert Schumann, Debussy and Ligeti. He is open to unfamiliar repertoire, including the works of Laura Valborg Aulin, George Enescu and Hans Gál.

Jack is a keen collaborative pianist, and has worked in a piano duo, with several singers and with a cellist. He has appeared in RCM vocal competitions and briefly at the Wigmore Hall.

Besides playing the piano, Jack has also written compositions for strings, voice, live electronics and piano. His current focus is *A solitude of space*, songs of isolation to poems by Emily Dickinson, which may be partly performed in 2021.

Florian Scheduling is a Senior Lecturer in Music at the University of Bristol. He is a cultural historian of music and migration, especially the displacement of European musics and musicians caused by the catastrophes that characterise the 20th century.

Dr. Scheduling's publications address migratory musics in all its forms. He is interested in historiographies of exile studies and have addressed the Jewish musical modernity, mobility, and migratory heterotopia. His work has been published in numerous edited collections, journals, encyclopedias, and elsewhere.

His most recent book, *Musical Journeys: Performing Migration in 20th-century Music* explores concepts of migratory musical culture and aesthetics and links these to wider socio-cultural backgrounds. Zooming in on specific migratory moments, he tackles themes such as institutionalization, nationalism, displacement, modernism, and Jewishness, and uncovers the potential of seemingly marginalized migratory musics to inform dominant historiographical narratives.

Dr. Scheduling's first book, *Music and Displacement: Diasporas, Mobilities and Dislocations in Europe and Beyond*, co-edited with Erik Levi, has been described as 'a significant contribution to the burgeoning literature on the relationship of music to place and displacement.' It explores the significance of displacement for musical landscapes and music history from a wide variety of angles and case studies, incorporating art, popular, folk, and jazz music and interacting with areas such as gender and post-colonial studies, critical theory, migration, and diaspora.

Alison Garnham is a cultural historian and the biographer of Hans Keller. Her books include *Hans Keller 1919-1985: A musician in dialogue with his times*, *Hans Keller and Internment*, *Hans Keller and the BBC* and several edited collections of Keller's work. She has also worked extensively on the history of broadcasting, including the Proms, the European Broadcasting Union, the Third Programme and the legacy of William Glock. She is currently Visiting Research Fellow at Goldsmiths, University of London.

Erik Levi is Visiting Professor in Music at Royal Holloway, having formerly been Professor of Music and Director of Performance there up to 2015.

He studied in the Universities of Cambridge and York and at Berlin Staatliche Hochschule für Musik. An extremely versatile musician, he has interests both in the academic and practical aspects of music, having become a worldwide authority on German music of the 20th century especially during the Nazi era with the pioneering books *Music in the Third Reich* (1994) and *Mozart and the Nazis* (2010).

He has also worked as a professional accompanist, appearing at the South Bank and Wigmore Hall, the Aldeburgh Festival and on over thirty BBC Recordings. A frequent broadcaster for BBC Radio 3, he also works regularly as a music journalist writing articles and CD reviews for *BBC Music Magazine* and *International Piano*.

Erik Levi is also Academic Director of the International Centre for Suppressed Music at Royal Holloway, and has organised a number of conferences on topics that include music and national identity in the 1930s, the composition class of Franz Schreker, music and displacement, the impact of Nazism on twentieth-century music, Hanns Eisler and England and most recently music under German occupation during the Second World War.

The research students he has supervised have submitted PhDs on a wide range of topics including the use of *Kitsch* and popular culture in opera during the Weimar Republic, Paul Bekker, Alfredo Casella and Italian Fascism, the music of Mátyás Seiber, the musical press in Franco's Spain, Music during the First World War in Britain, and Alan Bush and the London Labour Choral Union.

Carolyn Stahrenberg is Professor of Music at Anton Bruckner Privatuniversität in Linz.

Before undertaking doctoral research in historical musicology, she studied school music and German studies at the Academy of Music, Theater and Media in Hannover (HMTM) as well as the University of Hannover, concluding these studies with the Second State Examination. In 2011 she was awarded her doctorate for a thesis on popular music in Weimar-era Berlin.

Whilst completing her doctoral studies, she worked as a research assistant at the Research Centre for Music and Gender Studies at HMTM Hannover under the direction of Susanne Rode-Breyman. After that she worked at the Centre for Popular Culture in Freiburg (formerly the German Folk Song Archive), at the Alpen-Adria-University in Klagenfurt and at the Institute for Music Studies at the University of Innsbruck. Carolin has also lectured (on popular music) at the University of Basel and at Salzburg University.

Prof Stahrenberg has researched the music culture of the Weimar Republic and popular music theatre, as well as undertaking externally-funded research on émigré music educators. In this context, she has guest lectured and researched in London, Colombia and at UC Berkeley.

Her publications include an edited volume on operetta *Im Weißen Rössl*, as well as reception histories of violinists and numerous scholarly essays and encyclopedia articles. She has also contributed to a series of concert programmes for various opera houses and the Salzburg Festival.

In addition to her scholarly work, Carolin was, for many years, a member of the Lower Saxony Youth Orchestra and the Hanover Youth Vocal Ensemble, touring and competing with those ensembles both within Germany and abroad. Her experiences in those ensembles have led her to reflect on music as a cultural, communicative and social practice, and to think more deeply about the integration of musicians with their social contexts (in both historical and contemporary situations).

Michael Haas studied piano at the Municipal Conservatory and the Vienna Music Academy (now Music University).

He offers more than 35 years' of experience as a recording and executive producer. From 1977 to 2000 he worked for Universal Music Group's London/Decca and the Sony Classical labels. His projects have been recognized with a number of major recording awards, including four Grammys and the first ever Grammy Latinos. While at London/Decca, he spent more than a decade as producer for Georg Solti before joining Sony to work with Claudio Abbado and the Berlin Philharmonic. In 1994, he was appointed Vice President of A&R at Sony Classical in New York. Since 2000 he has continued to produce recordings released by major and independent labels, including Deutsche Grammophon, EMI and Opera Rara.

His most highly regarded work has been in the recovery of music lost during the Nazi era in Europe, including London/Decca's recording series *Entartete Musik* of works thought lost, forgotten or destroyed. The series won a number of major awards and launched many young artists.

From 2002 to 2010, Haas continued the recovery of composers lost during the years of the Third Reich with the exhibition series *Musik des Aufbruchs* (Music in Transition) as Music Curator at the Jewish Museum in Vienna. He curated dedicated exhibitions on the lives and works of Hans Gál, Egon Wellesz, Erich Zeisl, Erich Wolfgang Korngold, Hanns Eisler and Ernst Toch.

Now independent, Haas spends much of his time focusing on the recovery of music lost during the years of the Third Reich. He is director of the Jewish Music Institute's International Committee of Suppressed Music, which is based at SOAS, University of London. He is also honorary research associate at the Department of Jewish and Hebrew Studies at University College London (UCL). He is co-chairman of ExilArte, based at the Music University of Vienna and acts as consultant with the City of Vienna's prestigious Music Collection, advising on the recovery of Austria's exile composer estates. He is also recording producer for ExilArte's series of Exile Austro-Czech-Hungarian composers released on Vienna's Gramola label.

Simone Gigliotti is Senior Lecturer in Holocaust Studies in the Department of History. At Royal Holloway, she is affiliated with the Holocaust Research Institute, the Centre for the GeoHumanities, and the Centre for Oratory and Rhetoric.

Her research focuses on the victim and survivor experience in oral, written, visual and geographical accounts, and exploring how these accounts often intersect with, and differ from, perpetrator, humanitarian and other witnessing perspectives.

Her current projects include a monograph about Jewish refugees and displaced persons from Nazi-era to post-war Europe that brings together a disparate range of historical sources, geographic literature, and cinematic imagery, *Enough of this Europe: the Holocaust and the Cinema of the Displaced*, among book chapters and journal articles. She is finalising two co-edited projects for publication in 2020: *The Wiley Companion to the Holocaust* and *The Holocaust in the 21st Century: Relevance and Challenges in the Digital Age* (Lessons and Legacies, Volume XIV).

'Music, Migration & Mobility' Project Partners

Salzburg University
Royal Holloway, University of London
Glyndebourne
Austrian Cultural Forum
German Historical Institute
Senate House Library, University of London
Migration Museum Project
Manx National Heritage Museum
Leo Baeck Institute London

Future Project Events

January-June 2022

'Music & Migration' Exhibition—Senate House Library, University of London

This event will be curated by Dr. Beth Snyder and other members of the project's research team in collaboration with Andrea Meyer-Ludowisy and Dr. Maria Castrillo.

February 2022

'Music, Migration & Mobility' International Conference—London

This international conference will be hosted jointly by the Royal College of Music and the German Historical Institute, London.

For more information on these and other upcoming project-related events, please visit us at:

musicmigrationmobility.com