

MUSIC, MIGRATION & MOBILITY

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Conference Abstracts (updated September 5, 2022)



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1. Adey, Peter – Music, Migration, Mobilities

Biography

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.

Abstract

In this intervention I discuss some of the approach which has been behind and progressed within the Music, Migration and Mobility: The Legacy of Migrant Musicians from Nazi-Europe in Britain project, funded by the AHRC. On the face of it, music and mobility should be happy bedfellows. Music, for Grosch (2018: 7) 'is mobile'; migration and mobility, 'the rule' of a transient phenomenon involving expressive, creative and entrained bodily movements. Music pulses and flows in spaces and atmospheres, and it may move listening and feeling subjects to move even more. Music's production may necessitate musicians moving to concerts, gigs, to recording studios, to dance halls and discos within and across borders. Of course we may bring music with us wherever we go. Some musicians have been forced to move to escape violent and oppressive circumstances, such as many of the musicians explored in our project. And yet, the relationship between music, migration and mobility has often been fraught, it has sometimes gone unacknowledged, and lacked critical empirical and conceptual insight, or methodological reflection - at least in some fields. Within classical music in particular, this has meant music and musicians have often been treated within national container-like boundaries, belonging to one musical culture or another, or assumed to have been exiled, and expected to return to the place where they apparently belong and will be embraced. Other domains within musicological research have been far more open to the mobility of musical lives. In this paper I discuss how the field of 'mobility studies', and its relationship with the concerns of migration, and an emerging but diverse body of writing on music that proved far more sensitive to mobility, provides a set of possibilities that allow us to try to surpass the fixities of musical nationalism, and offer more nuanced approaches to mobility, place, identity and culture *and* with non-movement or immobility.

2. Alders, Carine - 'Beethoven's symphonies are new music here'

The interplay between mobility and networks in the migratory experiences of Julius Hijman

Biography

Carine Alders graduated in English Language and Literature at the University of Amsterdam in 1987 and graduated cum laude in Musicology at Utrecht University in 2009. She worked with the Leo Smit Foundation as executive director for eleven years, building and launching a database on the life and music of suppressed composers in the Netherlands (www.forbiddenmusicregained.org) and publishing *Vervolgde componisten in Nederland* (Amsterdam University Press, 2015; published in German by Hentrich&Hentrich in 2020 and soon to be released in English by Toccata Press). She is presently working as a PhD candidate with the University of Amsterdam (funded by Mondriaan Fund), researching the effects of World War II on Dutch music history, with a special focus on suppressed composers. Combining recent theories on biography, heritage of conflict and war, exile, identity and social networks, she develops a theoretical framework to reconstruct a missing part of Dutch music history.

Abstract

Before 1933, mobility fueled the career of Dutch composer, pianist and advocate of new music Julius Hijman (1901-1969). He studied in Amsterdam, Vienna and Berlin and performed his music in concerts from Paris to Moscow. While living in Berlin, he worked with composers like Henry Cowell, Jerzy Fitelberg, Ernst Toch and Hans Pless in the Permanent Commission for International Exchange Concerts. Being Jewish, however, he left Berlin in 1933 and re-settled in Amsterdam. Opportunities for travel in Europe diminished and in 1939, Hijman – feeling stuck in Amsterdam – decided to try his luck in the United States, where he taught and lived in Houston, Kansas, Philadelphia and New York. Lack of funds limited his opportunities to travel to Europe after the war and it became increasingly difficult to maintain the network necessary for his music to be performed in Europe. After his death, his music manuscripts and personal documents were sent back to different institutions in the Netherlands, his correspondence is scattered.

For composers, networks are of paramount importance to get their music out into the world. With the help of biographical research and social network analysis and visualization (Scott, 2017), I will discuss how mobility built the network of Julius Hijman, but also how his network enabled mobility, and how the rise of fascism and World War II influenced access to mobility and, hence, career opportunities.

3. Camp, Gregory - Fiestas Wagnerianas: Transnational Film Music in Luis Buñuel's Mexico

Biography

Dr Gregory Camp is Senior Lecturer in Music Studies at the University of Auckland, where he teaches a variety of courses in musicology, music theory, and opera. His research focusses on Disney music and on film music of the 1950s. On Disney, he has published the article 'Mickey Mouse Muzak: Shaping Experience Musically in Walt Disney World' (Journal of the Society for American Music 11:1), and a chapter on Disney community singing is forthcoming in the Oxford Handbook of Community Singing. He has presented at international conferences on musicalising the South Pacific in Disney theme parks and on folksong in Disney's 1950s texts. On 1950s film he has recently published two monographs, both with Routledge: *Howard Hawks: Music as Communication in Film* (2020) and *Scoring the Hollywood Actor in the 1950s* (2021).

Abstract

The twenty films Luis Buñuel made during his Mexican exile between the late 1940s and early 1960s offer a fascinating picture of this transnational avant-garde director working within a studio system. Buñuel's negotiations between his own surrealist and symbolist style and the expectations of the Mexican film industry extend to the films' music. The films juxtapose European-influenced modernist scoring practices with traditional Mexican music to comment obliquely on mid-century Mexican society. Fellow Spanish exile Gustavo Pittaluga's Stravinskian scores for *Los olvidados* (1950) and *Subida al cielo* (1951) accompany scenes of Mexico, the former film using underscore for scenes of extreme urban poverty and the latter defamiliarising traditional rural musics through stylistic contrast. *Abismos de pasión* (1953), an adaptation of *Wuthering Heights* set in the Mexican countryside, uses arrangements of Wagner's *Tristan und Isolde* as its score in a dizzying example of transnationalism (an English story set in Mexico directed by a Spanish director scored with German music). In two of his films about the Mexican haute bourgeoisie (*Ensayo de un crimen* [1955] and *El ángel exterminador* [1962]) music becomes a marker of class, as 'highbrow' music articulates the characters' various perversions. Buñuel shows himself a canny mélomane as the music in his Mexican films outlines a unique social soundscape by embracing its mobility between continents, genres, styles, and classes.

4. Duffy, Michelle – Music Moves

Biography

Michelle Duffy is an Associate Professor in Human Geography at the University of Newcastle, Australia. Her research as a cultural geographer draws on post-structuralist, feminist understandings of the social, focusing on bodies, affect, embodiment and the senses. The broad context of her work is in understanding how interactions between people and place contribute to notions of community and identity. Michelle explores these interactions and processes through a focus on sound, music and bodily movement because of the ways sound mediates relations of the self and (human and non-human) others. Underpinning her work is consideration of the roles played by emotion, affect, feeling and experience in constituting a sense of belonging and alienation.

Abstract

Sound and music are not necessarily something that can be perceived in an instant, rather these are temporal events that unfold around and through the materialities of place, resonating within and through human and non-human bodies, atmospheres and objects, thus drawing our attention to the ways we are dis/connected and co-constituted. Sound (including music) is something more than simply a background to social life; it is integral how we perceive, move, feel and make sense of ourselves, our relationships, different places and events. In its inherent relationality, sound has the potential to both mobilise and enrich or constrain and deplete the practices, performances and experiences of our everyday lives. In this presentation, I wish to emphasise sound's capacity to reveal these relations as 'a conception of [sound] that emphasises its *being* and *doing* – its nonrepresentational, creative, and evanescent qualities' (Wood *et al.* 2007: 868, emphasis added). And I focus on the significance of listening as a methodological framework to offer insights to what sound does through mapping the increase or decrease in bodily capacities to act and be affected. In this presentation I would like to open up discussion not in terms of the meaning of sound, but rather to consider the relational qualities of sound. This then is a presentation that explores the entanglement of sound, mobility, place and politics.

5. Franzen, Michaela - Cultivating Cosmopolitanism: Reconstructing the Narrative of Sergei Prokofiev's Émigré Period

Biography

Michaela Franzen is a doctoral candidate in historical musicology at the University of Michigan. She completed her undergraduate work at Oakland University, receiving degrees in music education and vocal performance. Her research interests include twentieth-century Russian music, music and migration, and sound studies, and she has presented her work at various international conferences. Her dissertation examines Sergei Prokofiev's émigré period, rejecting former narratives of an inevitable Soviet return and querying the role of his Parisian context in his personal and compositional transformation, and the extent to which he found professional success in Paris. Michaela co-edits the online journal *Music and Politics in the Moment* and is a Diversity, Equity and Inclusion Ambassador at the University of Michigan.

Abstract

After emigrating to Paris in the wake of the Bolshevik Revolution and residing there for over fifteen years, Russian composer Sergei Prokofiev made the shocking choice to permanently return to the Soviet Union in 1936. This decision remained a leading point of scholarly contention for decades, with homesickness, destiny, and financial need serving as the prevailing explanations, until musicologist Simon Morrison definitively solved the mystery by demonstrating that Prokofiev considered his move to Moscow to be a mere relocation, a shift of headquarters from Paris to Moscow, as he fully anticipated maintaining his international career (Morrison, 2008).

The belief that Prokofiev's Soviet return was inevitable led to a "historiographical blind-spot" (Frolova-Walker, 2018) in scholarship that characterizes Prokofiev's émigré period with a narrative of failure. This narrative relies on ethnic boundaries, painting the composer as a lost Soviet artist fighting for survival in an unforgiving West. This paper reconstructs the narrative of Prokofiev's émigré period in light of Morrison's discoveries and recent theories of critical cosmopolitanism and mobility (Çağlar and Glick-Schiller, 2018; Cresswell, 2012). It examines Prokofiev's émigré period without limiting him along ethnic lines, but instead assessing the international relationships he cultivated and the cosmopolitan communities in which he interacted, redefining what Prokofiev considered success to be as a migrant composer and the extent to which he achieved it. The paper demonstrates that Prokofiev not only achieved professional success in Paris, but also both personal and creative renewal through the trials and opportunities he found as a mobile composer.

6. Gazit, Ofer - Ise Oluwa: Letta Mbulu and the migration of song

Biography

Ofer Gazit is a lecturer in Ethnomusicology at Tel Aviv University, Israel. He writes about transnational migration from a musical perspective, focusing on how musical categories can reinforce, subvert, or blur national and social boundaries. He currently leads a multi-year research project on the lives of West African migrant musicians in New York City, and recently completed the documentary film, *A Change in Tones: The Life and Music of Solomon Ilori*. His article "Passing Tones" was a finalist for Best Research in Recorded Jazz by the ARSC (2021) and his monograph *Jazz Migrations* is under consideration by Oxford University Press.

Abstract

In 1972, South African exiled singer Letta Mbulu recorded an old Yoruba christian hymn she remembered hearing back home, in Soweto. "(Oluwa) Many Rains Ago" would become the theme song to a defining moment in Black American culture of the 1970s, the television show *Roots*. Popular and Scholarly writing on South African musicians exiled in the U.S. has tended to highlight the political dimensions of Black voice, setting them apart from its spiritual and poetic dimensions. Based on archival material and interviews with Ms. Mbulu and other performers, this paper seeks to trace the heterophony of Black voices, languages, and imaginaries of Africa reflected in Ise Oluwa's migration to the US, from its first recording in 1962 by Nigerian drummer Solomon Ilori to its 1989 version by the vocal ensemble Sweet Honey in the Rock. Drawing on Audre Lorde's notion of the spiritual as political and Portia Maulstby conception of Black vocality I analyze the political, spiritual and poetic dimensions in Oluwa's multilingual texts, instrumentation, vocal practice and arrangement. Ultimately I argue for the inseparability of the spiritual and poetic from the political.

7. Goehr, Lydia - The Bust of Beethoven: Mobilities and Stabilities in the Films of David Lean

Abstract

David Lean's *Great Expectations* of 1946 credits the musical score to (my grandfather) Walter Goehr. This fact impacts my lecture without its being the central theme. The lecture explores the domestic and social mobilities--the brief and unexpected encounters—that destabilize and restabilize normative structures according to principles of form. One *great expectation* that breaks the rules is set against another that holds the rules in place. The thought-images (*Denkbilder*) of Lean's films juxtapose the *cutter* who directs, edits, and orchestrates with the *composer* or *carver* who likewise shapes and selects. For Lean, mobility ranges from adultery in marriage to the infidelity, disloyalty, disobedience, and betrayal of one's country. A *home-front* may defend a marriage, a country, an empire. Mobility means also adaptation and, with this, the fidelity of a film to a play or novel. For what, now, does the Bust of Beethoven stand (or sit on a shelf) in the making of family relations (from *Brief Encounter*, *Hobson's Choice* *A Happy Breed* to *Ryan's Daughter*)? What role has music ("classical" and light") and then the noise, accent, voice, and the voice-over in playing to film's capability to move beyond *barriers* of sound? A train, a plane, or an automobile not only speeds up passages otherwise taken by foot, but also reveals a postwar nation running on time or extending its long colonial limbs. To what do Lean's films contribute given the highly-strung tensions of using a foreign music for a British film industry whose sun sets itself on colony and empire?

Biography

Lydia Goehr is Professor of Philosophy at Columbia University. She is a recipient of Mellon, Getty, and Guggenheim Fellowships, and in 1997 was the Visiting Ernest Bloch Professor in the Music Department at U. California, Berkeley, where she gave a series of lectures on Richard Wagner. In 2012, she was awarded the H. Colin Slim Award by the American Musicological Society for an article on Wagner's *Die Meistersinger*. In 2002-3, she was the visiting Aby Warburg Professor in Hamburg and a fellow at the Wissenschaftskolleg zu Berlin. In 2005-6, she delivered the Royal Holloway-British Library Lectures in Musicology in London and the Wort Lectures at Cambridge University. In 2008, she was a Visiting Professor at the Freie Universität, Berlin (Cluster: "The Language of Emotions") and in 2009, a visiting professor in the FU-Berlin SFB Theater und Fest. In 2019, she was Visiting Professor at the University of Torino, and in 2020, a Mellon fellow at the Tate Museum in London. In 2022-23, she will be a fellow at the Max Planck Institute (Empirical Aesthetics) in Frankfurt. She is the author of *The Imaginary Museum of Musical Works: A n Essay in the Philosophy of Music*; *The Quest for Voice: Music, Politics, and the Limits of Philosophy* [essays on Richard Wagner]; *Elective Affinities: Musical Essays on the History of Aesthetic Theory* [essays on Adorno and Danto], and co-editor with Daniel Herwitz of *The Don Giovanni Moment. Essays on the legacy of an Opera* (2006). Her 2021 book from Oxford University Press is *Red Sea-Red Square-Red Thread. A Philosophical Detective Story*. And she is co-editor with Jonathan Gilmore of Blackwell's *A Companion to Arthur C. Danto* (2022).

8. Holden, Michael – (Story) Mapping Music, Migration, and Mobility

Abstract

This paper will outline the use of digital narrative maps within the Music, Migration, and Mobility project as a vessel by which to (re)tell the stories of refugee and migrant musicians fleeing Nazism on the continent. It will explore the notion of maps as platforms for narrative, and will focus in particular on the characteristics of ArcGIS's Storymaps programme – a web-based application hosted by ESRI, a geographical information system company. The programme couples GIS cartographies with text and media in order to allow users to create narrative maps. By way of illustration, the paper will include examples of storymaps produced as part of the Music, Migration, and Mobility project, on topics including the internment of so-called 'enemy aliens' during the Second World War in Britain, the international origins of the Glyndebourne festival opera, and the history and global touring activities of the Amadeus Quartet.

Biography

Michael Holden is a Postdoctoral Research Associate on the Music, Migration and Mobility project. He completed his PhD in the Department of Theatre, Film, Television, and Interactive Media at the University of York, which was supported by the White Rose College for the Arts and Humanities. His PhD thesis, titled 'Mapping Memory: Cartography in Contemporary Holocaust Culture,' investigates the use of maps in cultural and aesthetic works that seek to represent the memory of the Holocaust. He has written on narrative cartography, internment, and Holocaust literature—particularly the work of W.G. Sebald—and his research interests include memory studies, the Holocaust, and genocide studies, as well as cartography and theories of space, particularly as they relate to literature and other aesthetic forms. He is principally interested in the notion of memory as a fluid, transnational, mobile phenomenon, and the ways in which this idea of memory finds expression in artistic works, especially via the medium of cartography

9. Hebden, Ellen - Women's Tufo Dancing, Discourses of Talent, and the Gendered Politics of Mobility in Mozambique

Biography

I hold a dual-degree PhD in Cultural Anthropology and Ethnomusicology with a Graduate Certificate in African Studies from the University of Wisconsin-Madison, and an MMus in Ethnomusicology with distinction from the University of London's School of Oriental and African Studies. Currently, I am Visiting Assistant Professor of Music and Anthropology at Kenyon College, in Gambier, Ohio, USA. My research addresses intersections of human mobility across form and scale—that is, how affective, sonic, and creative infrastructures built through long-term migratory processes mediate social, material and political mobility for groups at the margins of state power. My current book project, "Beauties in Motion: Performance, Affect, and the Gendered Politics of Mobility in Mozambique," is a study of rural women's mobility practices through their participation in an expanding network of competitive dance associations that perform tufo, a popular song-and-dance genre born of Arab migrations across the Indian Ocean, that is today emblematic of Mozambican femininity.

Abstract

In 2012, Mozambique's Ministry of Culture announced plans to nominate tufo, a popular women's song-and-dance genre, to be included on UNESCO's list of Masterpieces of the Oral and Intangible Heritage of Humanity. The broader policy objective was to safeguard tufo—considered 'at risk' of losing its original characteristics—by establishing professional performance standards. While the application was never submitted, the narrow conception of the genre outlined in the proposal contrasted from tufo as it is practiced at local and regional levels by a vast network of competitive dance associations. Drawing on twenty months of mobile ethnography and performance-based research with dance groups in Mozambique, I examine these competing ideas of tufo through discourses about talent. While at a policy level, talented groups are those that reinforce the heritage imaginary, local discourses reveal talent to be relationally defined, and includes a group's skills at moving across form and scale, from sonic and kinaesthetic configurations to their social and spatial movements. I follow one group, Red Star, as they prepare to travel to and perform at a carrama (festival) in a large urban center, to show how talent is understood as an embodied process that groups utilize as a way to navigate shifting terrains and avoid isolation. I argue that competing discourses of talent in tufo at the national and local levels are entangled with broader ideas about mobility and its gendered politics in post-colonial Mozambique, where women's movements, when left unregulated, pose a moral threat to state-supported notions of 'Mozambicanness.'

10. Heile, Björn - Decentring National History: The Role of Mobility and Migration in a Global History of Musical Modernism

Biography

Björn Heile is Professor of Music (post-1900) at the University of Glasgow. He is the author of *The Music of Mauricio Kagel* (2006), the editor of *The Modernist Legacy: Essays on New Music* (2009), (2009), co-editor (with Peter Elsdon and Jenny Doctor) of *Watching Jazz: Encountering Jazz Performance on Screen* (2016), co-editor (with Eva Moreda Rodríguez and Jane Stanley) of *Higher Education in Music in the Twenty-first Century* and co-editor (with Charles Wilson) of *The Routledge Research Companion to Modernism in Music*. He specializes in new music, experimental music theatre and jazz, with particular interests in embodied cognition, global modernism and cosmopolitanism. He is Principle Investigator of the research network 'Towards a Somatic Music: Experimental Music Theatre and Theories of Embodied Cognition' and is currently writing a book with the working title *A Global History of Musical Modernism* for Cambridge University Press.

Abstract

The historiography of modernist music has traditionally been dominated by two interlinked paradigms: 1) the notion of centres and peripheries, with the former located in 'the west' and the latter in Latin America, Asia and Africa, and 2) the concept of national traditions. Despite important work by Brinkmann and Wolff (1999), Levy and Scheduling (2010), Levitz (2012), Cohen (2012, 2014) and Moreda Rodríguez (2019), among others, migration still tends to be treated as an exception to the rule of nationhood with its comforting myths of belonging and tradition.

One of the reasons for the persistence of the nation- and Western-centred model may be methodological, namely the reliance on case studies by most of the above-mentioned authors. Although individual composer biographies can challenge the dominant paradigm, they can too easily be seen as exceptions that prove the rule, particularly in the case of the Holocaust and WWII, which are extraordinary historical events.

In my talk, I therefore want to focus on the 'normality of migration'. The corpus for this study is based on the composers performed at the Annual Festivals of the International Society of Contemporary Music. A large proportion of these composers experienced mobility and migration, including before and after WWII, and this also significantly included migration between the global North and South. What I will demonstrate is that, although mobility may not be the norm, neither is it an exception.

11. Horrocks, Sophie - Grand opera on the move: mobility and performance aesthetics in the French provinces

Biography

Sophie Horrocks is a third-year doctoral candidate at Durham University, UK. Her PhD project researches the working practices of touring troupes performing opera, vaudeville and spoken theatre across nineteenth-century France during the period 1824-64, and the relationship between provincial theatrical culture and the national imaginary. The project explores questions concerning patterns of artistic dissemination and musical mobility, power dynamics between the capital and the provinces, and the processes of taste formation and aesthetic criticism in provincial French towns. Sophie is generously funded by AHRC Northern Bridge and is supervised by Dr Katherine Hambridge

Abstract

From the 1830 onwards, French provincial opera troupes began to tentatively mount productions of grand opera, including groups of touring performers known as the troupes d'arrondissements. Itinerant troupes participated in the circulation of grand opera repertoire across regional France, with these performers' mobility in turn mobilising the development of the national profile, and performance practice, of titles such as *La Muette de Portici* and *Les Huguenots*. In this paper, I use the work of director Henri Delorme and his 1st troupe d'arrondissement, based in the Nord and Pas-de-Calais departments, as a springboard from which to question how the physical mobility of grand opera fostered particular ways of thinking about the mobility of the aesthetic and performative concepts behind this stage genre. I will firstly examine the means by which travelling troupes staged grand opera, before analysing the printed performance materials created for use by provincial directors such as Delorme, placing grand opera vocal scores and staging manuals in a wider context of 'adjusted' stage materials produced with the aim of regulating the mobility of performance practices across France. These materials will allow me to consider how itinerant troupe stagings of grand opera repertoire had the potential to concentrate or disrupt the usual power dynamics inherent in the relationship between France's centre and its peripheries, as well as the expected relationship between musical texts and performance in France at this time.

12. Hutzler, Louisa - Transculturality in Musical Practice. Artistic participation in multi-ethnic ensembles

Biography

Louisa Hutzler is a doctoral student at the Department of Musicology and Dance studies at University of Salzburg. Based in Leipzig since her musicology studies at University of Music and Theatre "Felix Mendelssohn Bartholdy", she is researching transcultural music-making practices in multi-ethnic ensembles in Leipzig and Frankfurt as part of her dissertation project. She also works in the field of music education with a transcultural profile.

Abstract

Musical practice in transcultural ensembles shows how social change through migration is perceived by musicians with and without migration biographies and translated into processes of musical change. When investigating the connections between artistic interaction and social structures within multi-ethnic ensembles, music provides a special approach to the theoretical understanding of these processes. The examination of the artistic work of transcultural music groups on the one hand raises questions about translation between musical systems as well as the meaning of cultural parameters of musical stylistics. On the other hand, the significance of the culture-specific background and the musical experiences of the actors is central. Based on my ethnographic research of the multi-ethnic chamber orchestra Bridges, I describe how these questions are negotiated in the concrete moments of musicking¹ and thus approach a new generation of "world musicians whose musical expression is also connected to postcolonial discourses. Ethnographic methods and the musical analysis of syncretic musical forms composed or arranged by the musicians themselves allow access to the interpretation of transcultural musical encounters. Bridges shows that the meaning of cultural roots, related original sound ideas and elements of musical language in the respective cultural attribution in different contexts of meaning are to a large extent the result of musical practice. In this way, the musical translation process can be traced on the basis of concrete musical examples. In this context the question of the significance of cultural mobility for these processes of musical change, which characterize a cultural transformation of migration societies in the urban areas of Europe, also arises.

13. Kielman, Adam - Producing Worlds: Musical Cosmopolitanism and New Mobilities in Southern China

Biography

Adam Kielman is Assistant Professor of Music in the field of ethnomusicology at The Chinese University of Hong Kong, and is the author of *Sonic Mobilities: Producing Worlds in Southern China* (University of Chicago Press, 2022). He holds a PhD (2016) and MA (2011) in ethnomusicology from Columbia University, where he also received a BA (2004) in East Asian Studies. His research examines evolving forms of musical creativity and modes of circulation in southern China as they relate to shifts in conceptualizations about self, publics, state, and space. He has published articles in the journals *Sound Studies*, *Popular Music and Society*, and *International Communication of Chinese Culture*. His broader research interests include popular musics of East Asia, music and mobility, music and language, music and technology, jazz and improvised music, and sound studies.

Abstract

This paper explores new forms of connectedness and ways of imagining space in contemporary China through an ethnographic focus on a cohort of musicians who have moved from smaller cities and rural areas to China's third-largest city, Guangzhou. These musicians selectively draw on transnational genres of popular music and Chinese folk musics, and sing in local dialects about urban/rural difference, migration, their hometowns, and broader changes in Chinese society. Increasingly successful, these bands have become central to a new business model adopted by one of China's largest record companies, which seeks to integrate traditional industry approaches with new strategies and media that cater to an increasingly mobile citizenry. Inspired by a "new mobilities paradigm" in the social sciences (Urry 2007), anthropology's increasing attention to movements and migrations (Clifford 1997), and scholarship on mobilities and translocality in contemporary China (Oakes and Schein 2006), I propose two kinds of mobilities—actual and vicarious—which I argue are connected and mutually constituted, in part, through emergent forms of musical creativity and modes of circulation. Drawing on multiple and sometimes contradictory understandings of musical cosmopolitanism as a process of knowledge making (Feld 2012, Regev 2011, Skinner 2015, Turino 2000), I discuss the ways that global popular musics serve as palettes that musicians selectively draw on as they create music reflective of their own lives and mobilities, and grapple with shifting ways of understanding space, place, where they are from, where they are going, China's place in the world, and the world's place in China.

14. Kollinger, Franziska - "Oh, Germany, oh Germany, Du tust mir manchmal weh..." Musical Mobilities in the Mirror of multiple transcultural interactions

Biography

Franziska Kollinger studied musicology and German language and literature in Göttingen and Berlin. She received her doctorate in 2017 with a thesis on French composer Georges Auric and his stage and film music in the mirror of cultural and social historical developments in 1930s France (= Von der Bühne zum Film, Stuttgart: Franz Steiner 2019). As a musicologist, she has been researching, teaching, and publishing since 2014 in research projects and at institutes in Germany and abroad on the cultural and social history of music, on music history as media history, as well as on film and stage music in 20th Century. She is currently developing the research project "Music in Motion", which deals with the (cultural) mobility of musicians and musics in 20th century France. Since 2022 she has also been a research associate at the Research Center for Musical Theatre (University of Salzburg).

Abstract

"Oh Germany, Oh Germany, sometimes you hurt me..." – with these words accompanied by staccatocascades on the piano, the trailer for Cem Kaya's 2022 documentary film essay LOVE, DEUTSCHMARKS AND DEATH (Orig. LIEBE, D-MARK UND DER TOD) ends. No less than these three catchwords that give the film its title are up for debate when Kaya tells an alternative German music history of the last 60 years in 90 minutes; namely that of the migrated Turkish guest workers who came to Germany in 1961 through the recruitment agreement with Turkey and transferred, transformed, integrated their music into the new habitat... The contribution is dedicated to this pattern of musical cultural movement and shows how essential it is to grasp and discuss cultural and explicitly musical phenomena under the angle of migration and mobility, in order to understand them in their dynamic state. Using the approach of cultural mobility (Greenblatt et al. 2010), the paper asks for the aesthetic, historical and personal reference systems and entanglements that can explore the potential of a transnational understanding of music, with the aim of overcoming politically coloured and cultural attributions. Instead, the focus on mobility makes it possible – according to my thesis – to recognise the processuality of cultural-historical phenomena. Ultimately, this counteracts a (also inter-)national interpretation of music history that reduces the historical context to political influence and, in contrast, undermines individually motivated social and cultural interaction.

15. Kutschke, Beate - Do musical forms migrate? – A digital reconstruction of mobility

Biography

Beate Kutschke is a Privatdozentin at the University of Salzburg. She taught at various universities at home and abroad. In her research, she pursues a culturologically-oriented approach to music. Her research interests include 'music and protest around 1968', avantgarde and postmodern music, ethical questions in baroque opera, the concept of heroism in music, music aesthetics and semiotics. In her fourth monograph (forthcoming), she reconstructs the history of selected corpora of popular music in eighteenth century Europe with the help of computer-assisted music analysis.

Abstract

Since at least 'Galileo's ship', i.e. his 1632-discussion of the relationship between objects, local and universal motion and stasis, it is scientific consensus that motion is a relative concept. Who of two individuals, one at the shore and one in a ship, moves and who remains stationary depends on the perspective. From a physical point of view, both individuals can rightly claim to be stable and to observe changing environments: ships on the horizon vs. vegetation at the shores.

This paper focuses on a particular musical form being the stable element (from the perspective of the investigator): the small rounded two/three-part form (AA(')BA('')). This form has been known in European music at least since late medieval times. Used in both modal and major-minor tonal music, it played a prominent role in popular music in early eighteenth-century London and migrated through various genres of popular music to Central Europe in the course of the eighteenth century, including Vienna and the Viennese classics in the decades around 1800. These are the findings of a study the analytical data of which were collected with the assistance of computer software. In the paper, I will discuss the benefits and challenges of developing and using digital tools for the statistical analysis and visualisation of the mobility of musical forms. In this context, I will also pursue the question of how far 'Galileo's ship' has been significant in previous music-historical research and what impact it could have on the mobility paradigm within and without musicological studies.

16. Lipp, Danièle - Patterns and Networks in Migration and Mobility of Female Singers: The Imperial Court in Vienna between 1712–1740

Biography

Danièle Lipp (*1963) studied Music (harp, solfeggio) at the conservatory del Liceu in Barcelona and completed her master's degree in Musicology at the University of Vienna with a diploma thesis entitled *Musical Life at Charles's III court at Barcelona during the Spanish War of Succession (1705-1713)*. She has published various articles about the members of the Royal Chapel in Barcelona, e.g. their migration to the Imperial court, the circulation of musical scores between Italy, the Royal court and Vienna and about the composer Giuseppe Porsile. In her current research for her PhD she focuses on Italian members at the Imperial Music Chapel in Vienna (1712-1740), their biographies, migration and network patterns.

Abstract

This paper offers an insight into migration, mobility patterns and networks of Italian musicians, especially female singers, at the Viennese Imperial Court under Charles's VI reign between 1712–1740.

Migration and mobility, of not only artists (e.g., Antonio Caldara, Family Galli Bibiena, Francesco Borosini), but also objects (such as scores, musical instruments, stage design) have strongly shaped musical life at the Viennese court during this time. Musicological research however has yet to systematically attend to the fact that during Charles's reign also almost a third of the members of the Imperial Music chapel were Italians. In this paper, I focus on the migration and mobility of these Italian musicians and their specific influence on musical life in Vienna. A detailed study of their biographies, professional and familial networks by analysing partially unpublished documents from various archives and libraries such as the Austrian Haus-, Hof- und Staatsarchiv in Vienna, the Austrian National Library and Viennese parish archives, reveals interesting facts about their diverse migration and mobility patterns. After introducing these patterns, I present the trajectories of several female Italian singers, especially Anna and Rosa d'Ambreville, Barbara Pisani, Anna Lisa Badia and Lucrezia Panizza, who were employed at the music chapel. Based on these examples, I analyse the role of gender concerning mobilities and individual networks and question an essentialist understanding of national identity. The research will contribute to a better understanding of the impact of migrant musicians on cultural change.

17. Liu, Lu & Chilvers, Alex - Mobility and Music Skills: Conservatory Training for the transnational Asia Pacific

Biography

Dr Alex Chilvers is Academic Fellow (Aural Perception) at the Sydney Conservatorium of Music, the University of Sydney. He has published musicological research exploring the music of Polish composers Karol Szymanowski and Henryk Górecki, and critiquing political interpretations of their folkloric compositions. He is an Honorary Postdoctoral Fellow in the Department of Psychological Sciences at Macquarie University, where he is involved in projects investigating the social benefits of intercultural music engagement. He is an active composer within the Australian new music scene, and collaborates regularly with period instrument specialists.

Dr Lu Liu 刘璐 (also known as Lulu Liu) is a China-trained pipa performer and Australia-trained scholar who received her PhD from the University of Sydney in 2019 for a thesis entitled 'The Chinese pipa and its music, from conservatory to concert hall and beyond: Case studies of pedagogues, popularisers and promoters.' She has several publications based on her doctoral research, and frequently performs new pipa works by contemporary composers. She currently coordinates and teaches within the Sydney Conservatorium of Music (SCM) Chinese Music Ensemble, as well as teaching pipa principal study undergraduate and postgraduate students and acting as SCM's senior advisor for Chinese music strategy.

Abstract

We present findings from an aural skills pilot program that centres student mobility and positions traditional East Asian musical knowledge alongside typical Western pedagogies. Despite the increased mobility of students, teachers, and researchers across the higher education sector, music colleges and conservatories in the West remain firmly rooted in a narrow understanding of music informed by Western European traditions. As Philip Ewell claims, the modern-day teaching of music theory is essentially informed by assumptions of white superiority (Ewell, 2021). Many progressive pedagogues have sought to correct this cultural bias with the conscientious diversification of their curricula (Hess, 2019; Walker, 2020). Beyond mere prescriptive diversification, evidence suggests that collectivist activities, which draw on students' backgrounds and encourage "we-mode" thinking (Bradley, 2021), facilitate more authentic forms of cultural exchange.

At the Sydney Conservatorium of Music, one in six of our students was born in East Asia before travelling to Australia – either in childhood or specifically for tertiary study – and many others are destined to pursue future opportunities within the wider Asia Pacific region. In response to this, we have designed and tested a series of educational activities in which the origin cultures of our students are better represented while a broader set of practical skills are developed. Drawing on interview data and intercultural music engagement research, we explore our program's multifaceted impact on both students and staff. We then propose methods for embracing student mobility and directing its benefits into preparing graduates for mobile careers in the music profession.

18. Mailes, Alana - English Madrigals on the Jesuit Stage: Musical Theatre and Confessional Mobility at the English College in Rome

Biography

Alana Mailes is the Thole Research Fellow in Music at Trinity Hall, University of Cambridge. Her research explores the role of early modern musical transculturation within broader histories of mobility, statecraft, espionage, commerce, confessionalism, and empire, with a focus on the music of Italy, Britain, and Ireland. Her publications have appeared in *Early Music* and *Early Music History*, and she was awarded the Paul and Andrew W. Mellon Rome Prize in Renaissance and Early Modern Studies for her doctoral dissertation research. She holds a PhD in Historical Musicology from Harvard University; an MPhil in Music Studies from Clare College, University of Cambridge; and a BA in Music and Italian Studies from the University of California, Berkeley. She is also an enthusiastic performer of early music.

Abstract

In the Carnival season of 1614, the English ambassador Dudley Carleton scornfully informed the Archbishop of Canterbury that English Jesuits in Rome had recently “entertained all spectators with a ridiculous tragidie of theyr owne countrie...uppon the old theme of persecution wherin they doe exceedingly tempt his Majesty’s clemency to turne fictas in Veras tragedias...” This controversial Latin tragicomedy, *Captiva Religio*, portrayed the maltreatment of recusant Catholics in Protestant England, eliciting foreign sympathy for their plight. Its performance for Roman cardinals abounded with music, from diegetic song to mimed satyr dances. *Captiva Religio* was one of several dramas at the Jesuit English College in Rome to showcase a rich variety of vocal and instrumental music; two Latin martyr plays even featured madrigals by Thomas Morley and John Wilbye. Drawing on seventeenth-century sources in the Venerable English College Archives, I reconstruct dramatic music at the college in the early Stuart period, analyzing English Jesuit theatre through the new interpretive lens of confessional mobility (Liesbeth Corens 2019), which eschews a traditional emphasis on English Catholic victimhood and exile, considering instead that the often-voluntary peregrinations of English Catholics throughout foreign lands fostered borderless communities instrumental to the Counter-Reformation. By deploying English musical repertoires in service to the Catholic martyr’s cause, I argue, English Jesuits were uniquely positioned to build cultural, social, and political networks between Britain and Continental Europe. Moreover, retaining a connection to English musical culture prepared the college’s seminarians for social re-integration and thus effective conversion efforts on their return missions across the English Channel.

19. Meyn, Norbert & Kuby, Helen – Music and Migration – Developing Artistic Citizenship Through Research-Led Performance Projects in Conservatoires

Biographies

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 CPE 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.

Helen Kuby is a french horn player, researcher and workshop facilitator, whilst completing an MSc in Performance Science at the Royal College of Music. After completing her Masters in French Horn at the Royal Academy of Music, she was awarded an Open Academy Fellowship and a position with the London Sinfonietta Academy. She now freelances across London with orchestras including Bath Festival Orchestra, Orchestra for the Earth, London Young Sinfonia and ANONIMI. As a keen educator, Helen teaches the horn at the Junior Royal Academy of Music. Co-founded by Helen, she also works as a teacher, researcher and active listener on the Healthy Young Musician programme at the Junior Royal Academy of Music. The course combines research, teaching, mental skills training, Alexander Technique and other performance techniques to support the health and wellbeing of young musicians. Helen's research on the MSc seeks to expand knowledge on this area to develop educational practice for adolescent musicians. As an education workshop facilitator, Helen currently works as the Education Manager for the Bath Festival Orchestra. In addition to this, she has worked on the RPS Award Winning 'Sound Young Minds' with the City of London Sinfonia, English National Opera, Wigmore Hall, Royal Academy of Music and the Primary Shakespeare Company. Helen joined the Music, Migration & Mobility team in 2021 as Research Coordinator.

Abstract

This presentation explores how research about migration and mobility can inform performance projects within a conservatoire setting and contribute to the development of artistic citizenship in student musicians. It engages with the new conceptual framework 'Musicians as Makers in Society' (Gaunt et al, 2021), which highlights the relationship between the individual identities, the craft and artistry and the engagement in society of musicians in conservatoires. It identifies challenges and opportunities that arise from linking historical research with artistic practice, performing non-canonical repertoires and questioning value systems related to western classical music.

We will discuss two different projects that took place at the Royal College of Music in 2020 and 2022, focusing on works of composers who emigrated from Nazi-Europe in the 1930s. The researchers provided detailed historical context about this little-known repertoire and asked the performers to consider the multiple transnational affiliations of these migrant composers while rehearsing and performing their music. Participating students kindly agreed to be interviewed after each of these projects and gave an insight into their experience.

Findings suggest that while musical practice often makes do without deeper historical or societal awareness, approaching the repertoire and its historical context through the lens of a potent theme in contemporary society such as migration has a stimulating effect on the artistic imagination of musicians and can lead them to reflect about their own identities, highlighting the potential of partnering societal and artistic values for strengthening the agency of musicians in contributing to wider society through their artistic practice.

20. Paolominos, Simón - Performance of Migrant Latinity and Migratory Aesthetics in LaSmala

Biography

I am a Chilean sociologist and musicologist currently residing in the UK, where I am studying a PhD degree in Music at the University of Bristol. My research interests include cultural policies, popular music studies and migration studies. I have researched and taught these subjects at the University of Chile and University Alberto Hurtado, and worked as analyst at the Ministry of Cultures, Arts and Heritage in Chile. My current research addresses the practices of migrant musicians in Chile and the diverse narratives, representations, and performances that emerge around them. My research explores how these narratives, representations, and performances both reinforce and challenge notions of nationality, race, gender, and border, involving a critical reading of transnational, postnational, postcolonial and intercultural approaches to cultural diversity and exchange, especially in the context of contemporary global and regional migration flows.

Abstract

This paper explores one of the many ways in which migration is performed through musical practice in Chile, focusing on the work of (trans)national band LaSmala, active between 2010 and 2019. LaSmala was formed in 2010 in France by Spanish singer/songwriter Carlos Lobo and French-Moroccan percussionist Samir El Khomsi. In 2012 the band, by then composed mainly by European musicians, decided to travel across Latin America to enrich their musical vocabulary. The band expanded to include musicians of Latin American and African heritage before settling in the city of Valparaíso. European musicians, although technically migrant, experience a privileged situation apart from the mainstream migratory flows in Chile, the latter characterised by Latin American and Caribbean individuals and communities that relocate in search of a better life. To deal with the unequal migratory trajectories of their members and the general context of migration in Chile, LaSmala negotiate and constantly rebuild their migrant identity through the performance of Latinity as a reimagined common cultural background. Based on an analysis of media, press, and musical examples, the paper argues that LaSmala's performance of migrant Latinity can be interpreted as an example of what Mieke Bal characterises as a migratory aesthetic: a logic of exchange and overlapping of cultural elements that refer to diverse experiences of time and space which contain the traces of human mobility. Consequently, migratory aesthetics would challenge and reproduce power relations based on national and regional identity, while redefining our understanding of what it means to be migrant.

21. Sagesser, Marcel - Of Scrolling & Mixing: Simulated Motion in Web Audio as Practice-Informed Scholarship

Biography

Marcel Zaes Sagesser, also known under the artist name Marcel Zaes, Assistant Professor of the School of Design at Southern University of Science and Technology, is an artist and researcher in sound, digital media and music composition. He holds a PhD in Computer Music and Multimedia from Brown University. Both his research and his artistic practice focus on the manifold ways in which humans craft their relationships with sounding technologies. His work is located at the intersection of sonic materiality, the technologies of sound (re)production, digital rhythm machines, and popular culture. As an artist, he often deploys rhythm machines to craft moments of togetherness, hesitation, and doubt. Producing installations, concert works, and video works, he holds an extensive international gallery and concert record, has published twelve music albums to date, has been awarded a number of grants and art prizes, and he has repeatedly been an artist in residence.

Abstract

The author's "#otherbeats" [otherbeats.net] is an artistic sound project on the web made with participatory sound recordings. The author organized and made playable the collected ephemera as a way of creating an unconventional sound archive. Its primary mode of organization is the "crossfader," which lets the user create their own mix by scrolling across the website. Josh Kun writes, "The crossfader is an anti-assimilation technology . . . (it) chooses the mix over the melt, the many over the one"¹ - an approach that "#otherbeats" is deeply indebted to, since it makes room for every single ephemeron to be heard as well as it crafts the possibility of an "ensemble" of several sound sources. The key technology it provides its user with is motion; it uses scrolling as a simulation of real-world motion that gives rise to an interactive, dynamic sound world rather than a static one.

In this paper, the author discusses this web audio project as a method of writing experimental scholarship through an interdisciplinary practice informed by oral history, archive building, and game play; he argues that methodologies that incorporate the corporeality of the sonic dimension proper when attending to the object of study bring us to additional knowledge. In this sense, the author argues that "#otherbeats" may teach a particular mode of listening-as-attending-to-plurality to its user - a modality useful also in ubiquitous everyday situations.

¹Kun, "On Loop and in the Crossfade: Music in the Age of Mass Persistence," CTM Magazine 2019.

22. Santos, Caetano - Kalfou danjere (Dangerous crossroads): the (necro)political aesthetic of migration of the Haitian exodus from Brazil during the Covid-19 pandemic"

Biography

Caetano Maschio Santos is currently a DPhil candidate at the Faculty of Music of the University of Oxford and Merton College. He holds two BAs by the Federal University of Rio Grande do Sul, Brazil (History and Popular Music, *hons*) and a Master of Arts degree (Ethnomusicology, *hons*) at the same institution. A holder of the prestigious Stuart Hall Studentship (co-sponsored by the Clarendon Fund, Merton College, and the Stuart Hall Foundation), his research deals with the musical endeavours of Brazil's Haitian diaspora, analysing the relationships of music and migration, race, translation, and intercultural conviviality through collaborative ethnographic engagements centred on music making, social mediation, and cultural advocacy. His writings have appeared on journals such as *Ethnomusicology Ireland* and *Society for Ethnomusicology's Student News*, besides earlier publications in Brazil journals.

Abstract

The disastrous mishandling of the Covid-19 pandemic by populist Brazilian president Jair Bolsonaro has contributed to a dramatic death toll, having been equated by some to a manifestation of Mbembe's idea of necropolitics (Mbembe 2003). The dire context of the pandemic in Brazil has also brought further adversity for Haitian migrants, already a significantly vulnerable Black diasporic minority due to a combination of racial prejudice, xenophobia, and economic exploitation. In connection with political developments in the USA and drastic economic recession, such scenario acted as a springboard to a veritable exodus of Haitians towards North America, in search of better lives, in a conjuncture that evinces the operation of (necro)power in determining different regimes of mobility (Glick Schiller and Salazar 2013) and came to bear on musical phenomena. This paper aims to present and critically analyse the ways in which the impacts of the Covid-19 pandemic, international political developments, and populist politics have impacted Haitian migrant artists and the Haitian diasporic music scene in Brazil. Drawing on ethnographic data and interviews with Haitian artists who live (or lived) in Brazil until the beginning of the pandemic, I consider the significant waning of the Haitian music scene in Brazil and particularities of the connected exodus through the long and dangerous route connecting South America to the USA through frames of silence and silencing (Ochoa Gautier 2015), in hopes of evincing a particular political aesthetics of migration (Bohlman 2011) in the intersection of necropolitics, pandemics and racialized regimes of mobility.

23. Scheduling, Florian – Thinking Migration Between Dichotomy and Dialectic

Biography

Florian Scheduling is Senior Lecturer in Music at the University of Bristol. His main research area is music and migration, with a focus on the displacements caused by the catastrophes that characterise the 20th century. He has published widely on migratory musics in all its forms, ranging across functional, popular, and art musics. His first book, *Music and Displacement: Diasporas, Mobilities and Dislocations in Europe and Beyond*, was named Outstanding Publication of the Year by *Choice Magazine*. His second book, *Musical Journeys: Performing Migration in 20th-century Music*, received the Royal Musical Association/Cambridge University Press Monograph Prize 2020.

Abstract

Researching migrations and migratory musics seems to conjure up numerous dichotomies of seemingly contradictory chasms and paradoxes. Are migrants part of nations or apart from nations? Should we imagine migration through the lens of nationalism, narrate it as the Other to nationalism—or argue that it undermines nationalist methodological approaches altogether? Are migration and mobility framed by static points, such as dichotomies like home and exile—or is it more productive to highlight migratory journeys and mobile spaces, thus challenging thinking that relies on notions of fixed places? And what about power and its hierarchies and centrality versus marginality? Do we, as researchers, follow political-ethical imperatives to emphasise unequal distributions of power that seek to prevent migrant voices from being heard and from participating in discourses of citizenship—or do we instead foreground approaches that resist migrants' victimisations and unvoicements, in order to empower their voices through our research? And do we focus on the individual or the collective? Can a focus on individual migrants rise above myopic biography? Do approaches that highlight collective migratory movements essentialise and silence individual voices? Finally, how can we think of migratory musics? Is migration a necessary condition for migratory art? Do all migrant artists make migratory art, or can migratory aesthetics be a performative act? This talk will not answer these questions. Rather, I suggest that such dichotomies have the potential to allow us to imagine migration as a multitude of dialectics. Beyond enabling a diverse and heterogeneous engagement with migration itself, embracing the migratory dialectic might even allow us to destabilise perceived stasis and fixities

24. Snyder, Andrew – Baby Music Classes, Cultural Infrastructure, and Expatriate Immigration in an Internationalizing Lisbon

Biography

Andrew Snyder is currently a postdoctoral researcher in the Instituto de Etnomusicologia at the Universidade Nova de Lisboa, having completed his PhD in ethnomusicology at the University of California, Berkeley. With an interest in the intersections of public festivity and social movements, he has written about alternative brass band movements in Rio de Janeiro, New Orleans, and San Francisco in his forthcoming book, *Critical Brass: Street Carnival and Musical Activism in Olympic Rio de Janeiro* (Wesleyan University Press); two co-edited volumes entitled *HONK! A Street Band Renaissance of Music and Activism* (Routledge, 2020) and *At the Crossroads: Music and Social Justice* (Indiana University Press, 2021); and articles in *Latin American Music Review*, *Journal of Popular Music Studies*, *Ethnomusicology*, *Journal of Festive Studies*, *Luso-Brazilian Review*, and *Yearbook for Traditional Music*. This presentation is reflective of new projects focused on music and immigration in Lisbon.

Abstract

Especially focusing on relatively poorer communities in richer countries, scholars have shown how music of migrant communities can strengthen community relationships and a sense of cultural home in diaspora. By contrast, this paper focuses on the role of music in building community for “expats,” a term that generally designates a more privileged migrant profile that might build community less through ethnic identity but rather with other international residents of similar class status. The advent of remote work, accelerated by the pandemic, has expanded opportunities for families to move to countries with inviting climates but less dynamic economies. Portugal in particular, a country whose tourism sector boomed in the 2010s, has offered incentives for expat immigration. But moving to a foreign country is a vulnerable and potentially alienating act, requiring expats to build their own cultural infrastructure if they do not feel equipped to fully integrate into local culture or navigate local institutions. By exploring baby music classes at Lisbon’s Music Room, a private music school run in English and marketed to expats, I argue that the city’s emergent expat cultural infrastructure plays a crucial role in attracting and maintaining expat community in Lisbon. It does not, however, have a unidirectional function in either integrating expats into local communities or maintaining an expat bubble, but can do either in varying cases. The school forges a site of encounter that produces differing results based on the cultural competencies and interests of different expats, whose desires are not reducible to the term.

25. Snyder, Beth & Grosch, Nils - The Glyndebourne Émigrés 1934-1938: Artistic Mobility and Cosmopolitan Utopia

Biographies

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*.

Beth Snyder is an Assistant Professor of Music History at the University of North Texas. Formerly, she served as Research Associate on the UK Arts and Humanities Research Council-funded 'Music, Migration and Mobility' project based at the Royal College of Music. She is a graduate of New York University's doctoral programme in musicology, and also holds an MA and BA in philosophy. 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. Dr Snyder's work is motivated by an interest in the intersections between music and politics, as well as philosopher Ernst Bloch's provocative theory of music's significance.

Abstract

Soon after seizing power in 1933, the Nazi regime pursued both a racist and anti-modern cultural policy and the expulsion of important opera creators working in Germany. These inhospitable conditions fuelled thoughts amongst some persecuted opera professionals about internationalising the performance system and the performative aesthetics of musical theatre.

Against this backdrop, the newly founded Glyndebourne Opera Festival secured the cooperation of a number of these individuals who had honed their craft in Germany prior to 1933. Three of these were opera manager Rudolf Bing, conductor Fritz Busch, and director Carl Ebert. Whilst still resident in Germany and Austria, they had already planned and taken preliminary steps toward establishing an organisation that would internationalise opera culture, work they continued at Glyndebourne.

Investigating the creative and managerial labour of these individuals—both before and during their tenure at Glyndebourne—affords an opportunity to challenge conventional narratives of artists' exile since their emigrations and mobilities resulted from complex intersecting push and pull factors. Further, approaching the Glyndebourne project as a whole from the perspective of mobility studies allows us to explore a tension between the marketing of the Festival, on the one hand, as a 'transplanted' concept with roots in Salzburg, and, on the other, as representative of a transnational opera culture.

Part of Busch and Ebert's approach to opera production at Glyndebourne entailed searching far and wide (and beyond Britain) for the best singers available. And key to their production strategy at Glyndebourne during these pre-war years was the privileging of ensemble (both in acting and music-making) over individual performance. It was a strategy pursued via close collaboration between Ebert, Busch and the artists, lengthy rehearsal periods, and a preference for re-engaging singers from season to season.

Central to the creation of seamless ensemble during these early seasons was a small group of non-British-born female singers, including Irene Eisinger and Ina Souez. We explore the activities, then, of Busch, Ebert and Bing, but also these women, who were integral to the early success of the Glyndebourne project. We investigate the reception of their work by British music journalists, musicologists, and musicians, paying particular attention to the ways that critical contentions with their presence on the Glyndebourne stage were framed within larger debates about Glyndebourne as a site, alternately, of national cultural aspirations and of cosmopolitan creative utopia.

26. Toltz, Joseph & Boucher, Anna - Material mobilities: stories form the first collection of Holocaust songs

Biography

Joseph Toltz is a researcher and administrator at The University of Sydney. From 2014-2018 he was co-Investigator on "Performing the Jewish Archive", a UK Arts & Humanities Council large grant, for which he directed the festival "Out of the Shadows: rediscovering Jewish music and theatre" in Sydney. A former fellow at the Mandel Center for Advanced Holocaust Studies at the United States Holocaust Memorial Museum, he is co-authoring a book on the first collection of Holocaust songs (Manchester University Press, 2023), working with the ExilArte Zentrum (Vienna) on the Austrian-Jewish refugee composer, Wilhelm Grosz, and is composing a song cycle based on musical memories of Guta Goldsetin, child survivor of the Łódź Ghetto (Poland). In 2022 the work will be premiered in Łódź at the Marek Edelman Dialogue Center, with a documentary about the process directed by renowned filmmaker, Tim Slade.

Dr Anna Boucher is currently an Associate Professor in Public Policy and Comparative Politics at the University of Sydney. Her tertiary education is in political science, law and research methods at the University of Sydney and the London School of Economics and Political Science and she holds six qualifications in these fields. She is a former Commonwealth Scholar to the UK and has published three books on immigration topics. She has worked on key immigration issues including skilled immigration, migrants in the labour market, migration and unemployment effects, migration and diversity, population politics and immigration data. Her work is applied and she is a frequent media commentator and government advisor on these topics. She is also an admitted solicitor of the Supreme Court of NSW, having undertaken her Diploma in Practical Legal Training at the College of Law, with a placement at Clayton Utz law firm (Sydney) where she worked in the pro bono section.

Abstract

The aftermath of the Holocaust led to large-scale outward migration of European Jews across the globe. While this human emigration is well documented by historians and social scientists, the accompanying migration of musical notation, texts and knowledge that accompanied this mass movement of Jewish refugees is still in the process of emerging from the estates of survivors.

This paper will reveal stories of wartime and post-war mobility that emerged during research on a small Yiddish songbook. One of the copies of this 1945 pamphlet, *Mimaamakim: folkslider fun lagern un getos in poyln* (Out of the depths: folk songs from the camps and ghettos in Poland) travelled from Bucharest via Poland to Sydney, Australia, where it sat, sandwiched in between sheets of Schubert lieder, until the passing of its owner in 2013. Since then, the researchers have travelled to archives in the United States and Israel in order to trace the post-war histories and mobilities of the contributors. These stories demonstrate that, contrary to contemporary readings of Holocaust survivor migration that cast such migration as supported by robust and established international rules, such migration was often ad hoc, undocumented, dangerous and permitted on discretionary grounds. The research into this rare pamphlet reveals the power of musical material objects to inform and nuance our understandings of post-war mobility, the process of codifying oral musical traditions into a fixed format, and the ability of those traditions to communicate and perpetuate wartime experiences in a quasi-juridical, emotional and personal fashion.

27. Vad, Mikkel - Homecomings of the US Jazz Diaspora

Biography

Mikkel Vad is a musicologist specializing in transnational jazz history, twentiethcentury music, and the cultural geography of music. He recently defended his PhD in Comparative Studies in Discourse and Society at the Department of Cultural Studies & Comparative Literature at the University of Minnesota. His research and publications focus on questions of race, cultural memory, media, and cultural belonging. He teaches problem-based courses on cultural theory, historiography, media studies, and music where students learn to think critically about music and the arts across genres, time periods, and cultures.

Abstract

The jazz diaspora is marked by routes of dissemination that not only go from the United States, but also back to the United States. This paper examines the stories of American jazz musicians who moved abroad and joined the jazz diaspora, so to speak, but later returned home to the United States. This shows that, though the jazz diaspora is defined through the music's global mobility and migration, it is also a phenomenon that exists within the United States.

Taking Bud Powell and Dexter Gordon as case studies, the paper draws on American jazz magazines and promotional material from the 1950s, 60s, and 70s, supplemented with accounts from European critics and American expat musicians, in order to write a reception history of the European expat lives and subsequent homecomings of US jazz musicians. A comparative analysis shows that US narratives of emigration and return centred on failed journeys (in the case of Powell) and the heroic return of the prodigal son (in the case of Gordon). By focusing on the homecomings of such American musicians, the US press contributed to the idea of Europe as a privileged site for the jazz diaspora (often representing West-European audiences as colorblind and receptive to the status of jazz as an art form), while also confirming the central place of the United States in the jazz world.

By studying the US reception of musicians who went abroad and returned home, the paper concludes that the idea of the jazz diaspora was not only formed in local scenes outside the United States but was co-constituted by US discourses of the global presence of US jazz musicians.

28. Vaizman, Tal - From Isolation to Socialization: Music and Mobility in the Streaming Age

Biography

Tal is in the process of submitting his PhD thesis at the University of Haifa, dealing with the music-listening habits of teenagers. He has a Masters in musicology (University of Haifa) and bachelor's degrees in history and philosophy (Tel Aviv University) and in music (University of Haifa). Tal teaches the course "Popular Music in Israel" at The Open University of Israel. He is a musician; composer, arranger, multi-instrumentalist, singer, music educator, teaching high school and middle school. Academic interests include holistic approaches from fields like psychology, education, musicology, sociology, cultural studies, and history. Researches include the use of online music tutorials and their impact on amateur musicians' music self-efficacy; music teachers' accommodation to instrument-teaching during COVID-19 lockdowns; Americanization of Israeli rock music; music mentoring – exposing others to new content; algorithmic vs. human musical influencing. Tal also published a textbook teaching music arranging for bands and orchestras.

Abstract

Only a little over a decade ago, the MP3 was in such common use that Sterne (2006) referred to it as a "cultural object" affecting the mobility of music, while Bull (2007) referred to the era as the first time in history in which almost every modern person from developed countries can create their own private audio world. By using music players while moving around in the city, users can design the space, location, others, and themselves (Simun, 2009; Lasen, 2018). Interviews with 37 Israeli teenagers (ages 14-18) were held in 2020, shortly after the first lockdown due to COVID-19, exploring listening in the streaming age – privacy vs. socialization. Participants discussed music in everyday life: favorite music apps, devices, listening situations and opportunities, company, and influences, as well as the effect of demobilization and social distance. Results suggest, among else, that listening "on the go", is no more a state of isolating oneself from surroundings, now that the listening device, the phone, is also the communication device. Listening, participants said, is frequently accompanied by social media use, making the consumer more approachable than in the days of mp3 players, but perhaps also less immersed in listening. In order to delve into the music, participants reported having to create the right setting. Participants described listening with peers using a portable JBL as being most frequent, meaning that portability, is now an attribute of not only music players but of speakers as well, making the mobility of music both social and affordable.

29. Voithofer, Monika - Transnational Experimentalism in Italy in the 1960s: Influences, Interactions and Networks

Biography

Monika Voithofer holds a Postdoc Position at the Department of Musicology at the University of Vienna. She studied Musicology and Philosophy in Graz and Vienna and completed her M.A. at the University of Music and Performing Arts Graz with an award-winning thesis on the role of female artists within the International Society for Contemporary Music (ISCM). In her dissertation, completed in 2021, she scrutinized conceptual music and its entwined history with conceptual art practices from a transatlantic perspective. To this end, she pursued research at several institutions located in London (CRMEP, Kingston University), New York City (NYPL for the Performing Arts and MoMA-Archives) and Chicago (Northwestern University). Her academic work is focused on music aesthetics, twentieth century avant-gardes and contemporary music and art in the twenty-first century.

Abstract

Fluxus, the Happening and Minimal Music refer to differentiated compositional techniques, emergent during the late 1950s and especially in the 1960s and 1970s, that are usually brought together under the term “Experimental Music”. Recent research has shown that Experimental Music was able to first constitute itself as a tradition in 1960s West Germany. It was only in the FRG that U.S. composers were able to find the structural possibilities to make a living from their art, especially with the help of generous exchange and support programs. Beginning at the “zero hour”, West Germany consistently promoted transatlantic cultural exchange and launched a canon of what contradictorily was – and continues to be – identified as U.S. music. One fact that has received little attention in these narratives is that many of the composers discussed lived, studied and worked in Italy at this time. Composers such as Frederic Rzewski, Christian Wolff or Alvin Lucier speak of important artistic impulses that they experienced for their artistic development during their stays in Italy. This paper investigates structures, networks and teachers of experimental composers in Italy in the 1960s. Revealing processes of transatlantic cultural transfer, it focuses not exclusively on U.S. composers in Italy, but also on composers within Europe (e.g. Cornelius Cardew, Nicolaus A. Huber or Kurt Schwertsik) who worked in Italy in the 1960s. Engaging with Brigid Cohen’s model of modernism’s cosmopolitanism, this article sheds a light on important international networks, mobility, and artistic production of composers in Italian centers of Rome, Venice and Flor

30. Whitfield, Sarah – ‘It was only the Wigmore Hall’: Mapping Maria Lidka’s musical life in Britain

Biography

Sarah K. Whitfield is a music and theatre historian, researcher and practitioner. She uses digital research methods alongside traditional archival research to challenge established narratives, focusing on uncovering the work that under-represented and minoritised figures do and have done in the arts. She has expertise in exploring transnational cultural production.

Sarah's books include the co-authored *An Inconvenient Black History of British Musical Theatre: 1900-1950* (with Sean Mayes) and the edited collection *Reframing the Musical: Race, Culture and Identity*. She has published widely on collaborative practice in music, musical theatre, film musicals, and on Queer fan studies. Her PhD focused on Kurt Weill's work in US musical theatre.

Sarah has presented her work internationally, including at a concert at Wigmore Hall around her research, on BBC Radio 3's 'Music Matters', the New York Public Library and the British Library. As a dramaturg, she has collaborated and advised on a range of projects from opera to site-specific immersive theatre to West End musicals.

Abstract

‘True it was only the Wigmore Hall, but everything must have a beginning. The concert was given on Saturday afternoon by Walter Goehr, with a small orchestra led by Maria Lidka.’ Liverpool Daily Post, 19 April 1943

The advent of digitised full-text searchable physical resources, like the British Newspaper Archive (BNA) or [Archive.org](https://www.archive.org)'s extensive music collections, has created new possibilities for music historians, in particular for those working on minoritised music practitioners. The ability to easily search ‘digital historical representations’ opens the possibility of exploring ‘materials that no individual could ever possibly digest in a lifetime’ (Sternfeld, 2011). In my previous work on Black music practitioners in Britain from 1900-1950 (Mayes and Whitfield 2021), searching multiple databases dramatically challenged the established history of the mobility of Black musical traditions. In this paper, I demonstrate how these searches can be used to create georeferenced datasets and maps through a case study around Maria Lidka (1914-2013), violinist and migrant musician. Julia Raab Hansen has addressed Lidka's career and importance (1996, 2009) and this paper builds on that approach by tracing Lidka's performances across the UK during the 1940s, from Wigmore Hall to a Girl Guides Hut in Stirling. It shows how this research process can reveal new information, in this case, Lidka's active role in the dissemination of European and contemporary music repertoire, as well as the extensive role of women musicians in her professional network.