

It comes in waves

These comic panels explore the impact of migration on the lives of the people who arrived in the UK during the Second World War. They were created by the artist Giada Peterle, who has lived in the UK since she was a child. The panels are inspired by the book 'The Boat People' by the author of 'The Boat People'.

Comics by Giada Peterle

These comics are the result of a collaboration between the Music, Migration and Mobility research project, led by Dr. Giada Peterle of the University of York in Italy.

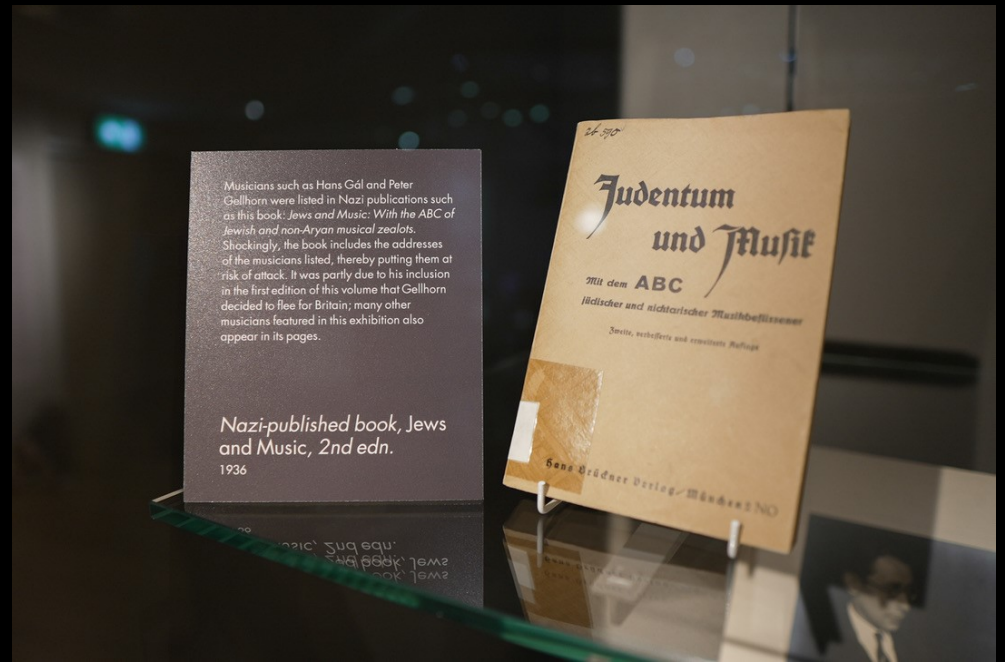
Dr. Peterle's work has been inspired by the story of the movement of emigrants from Italy to the UK during the Second World War. It explores the lives of those who were affected by the war, and the impact of migration on their lives. The work is based on the research of the project, and the stories of those who lived through the war.

In these images, words written in Italian or contained within the Lorenz spaces (Lorenz spaces) appear from the direction of home (Italy) or from the direction of the migration (UK). Scan the QR code below to read more of Dr. Peterle's work.

What's life?

The impact of migration on the lives of the people who arrived in the UK during the Second World War. The work explores the lives of those who were affected by the war, and the impact of migration on their lives. The work is based on the research of the project, and the stories of those who lived through the war.







Joseph Horowitz (1926-2022) was eleven when the Nazis marched into his native Vienna. He and his family fled to England via Italy and Belgium, fearing for their safety as Jews.

Horowitz would go on to study at Oxford University and then at the Royal College of Music, whilst during the war he taught music appreciation to the troops. Later, he became a renowned composer and educator, and would teach here, at the Royal College of Music, for most of his life. Horowitz produced this self-portrait as a young man.

Self-portrait by Joseph Horowitz
1947
Courtesy of Anna Horowitz



Nazi-published book, Jews and Music, 2nd edn.
1936

Medal
Photographic portrait of Peter Gellhorn
Courtesy of Henry Gellhorn

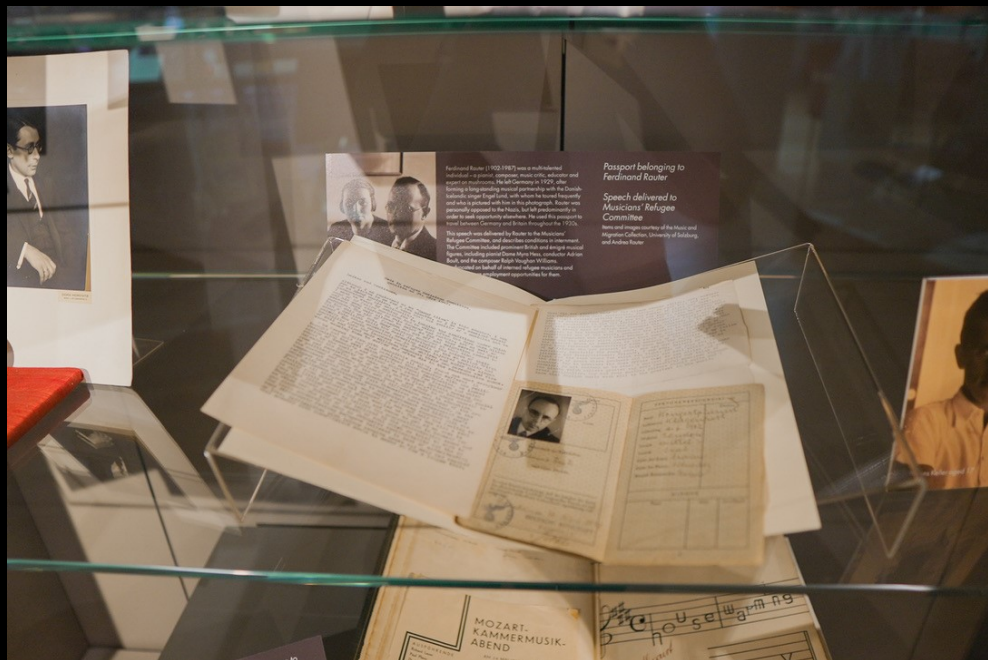
Opera glasses belonging to Hans Gröb
Courtesy of the Royal College of Music



Passport belonging to Ferdinand Router

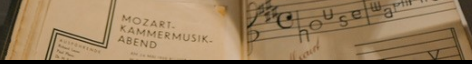
Speech delivered to Musicians' Refugee Committee

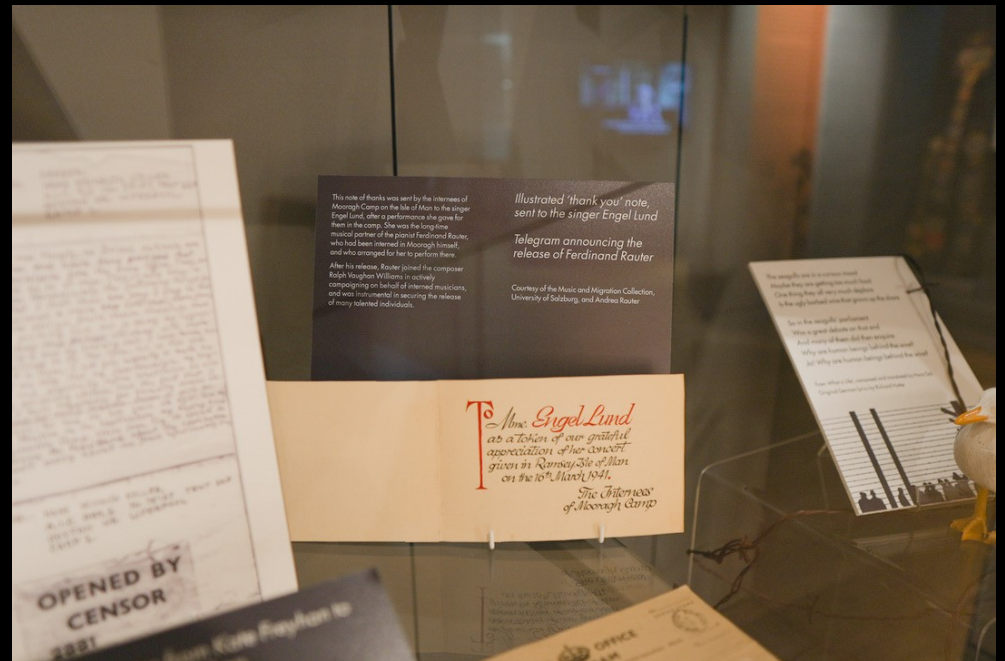
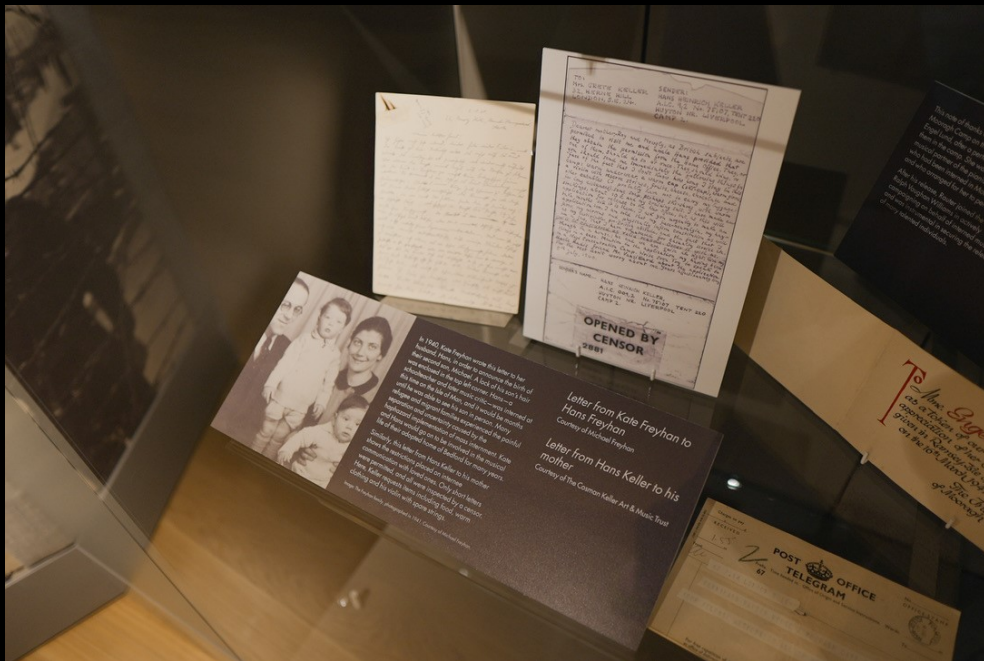
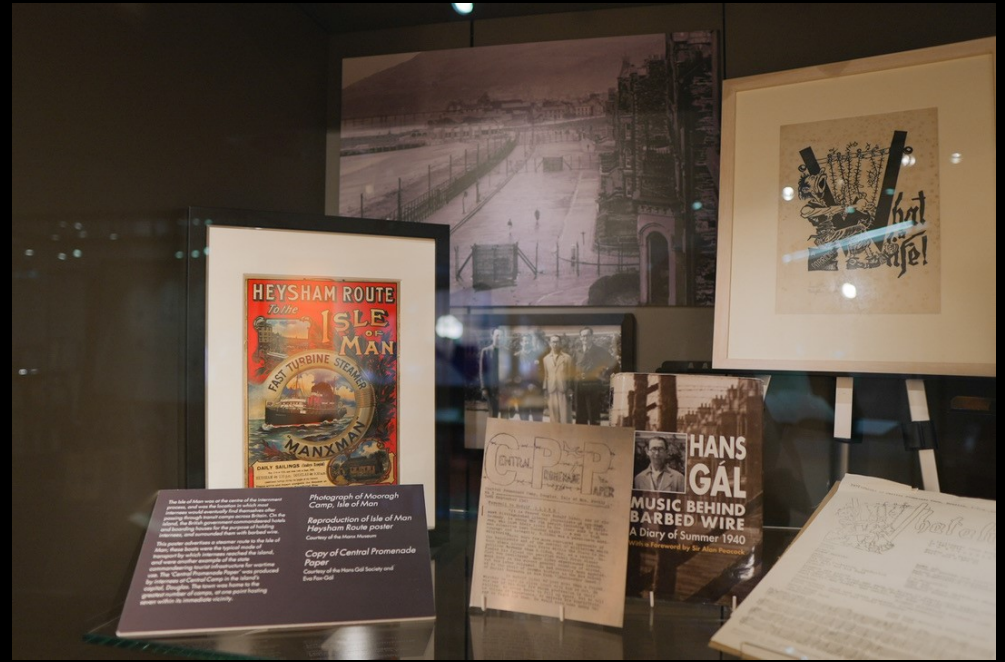
Photograph of Hans Keller's school class
Courtesy of the Royal College of Music



Passport belonging to Ferdinand Router

Speech delivered to Musicians' Refugee Committee







SICIANS

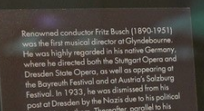
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JOHN CHRISTIE.



In the photograph on the left, we see Hans Gál and his sister Erna—a language coach and pianist—pictured at Glyndebourne in 1951. In the background is the director Carl Ebert.
In the photograph on the right, soprano Audrey Mildmay is pictured with the singer and vocal coach Jani Strasser, who acted as head of music at Glyndebourne.

Photographs of Hans and Erna Gál and Audrey Mildmay and Jani Strasser
Courtesy of the Glyndebourne Archives

Renowned conductor Fritz Busch (1890-1951) was the first musical director at Glyndebourne. He was highly respected in his native Germany, where he directed both the Stuttgart Opera and the Bayreuth Festival and at Austria's Salzburg Festival. In 1933, he was dismissed from his post at Dresden by the Nazis due to his political opposition to them. Thereafter, parallel to his work at Glyndebourne, he spent much time working in Copenhagen and Stockholm, and later in Buenos Aires. The conductor's last season at Glyndebourne between 1934 and 1937, and again in 1950 and 1951.



Fritz Busch's conducting baton
Courtesy of the Glyndebourne Archives

George Dyson, then director of the Royal College of Music, advised on many occasions in a later reply. As head of the Incorporated Society of Musicians he was concerned to persuade our British musicians when possible, to disregard the effect on them of wartime performance restrictions and military conscription.

FOREIGN MUSICIANS
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February 20. JOHN CHRISTIE.

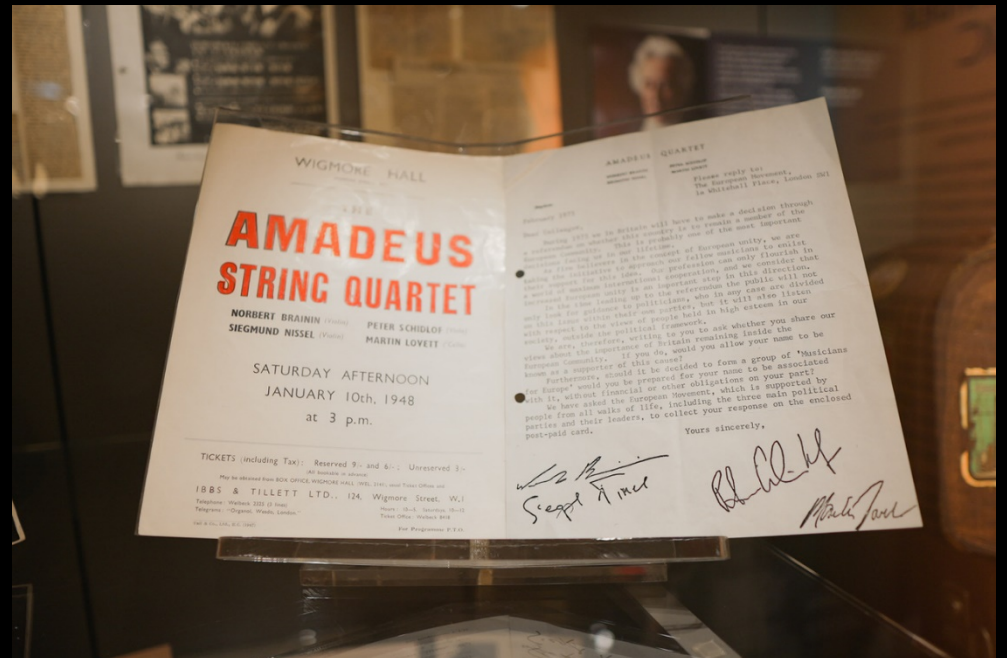


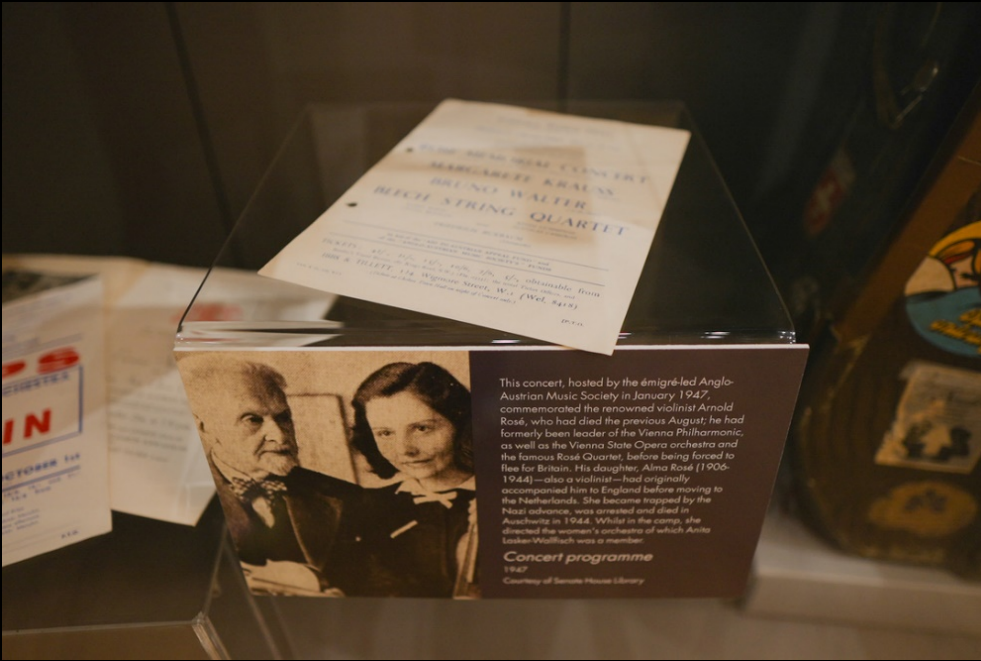
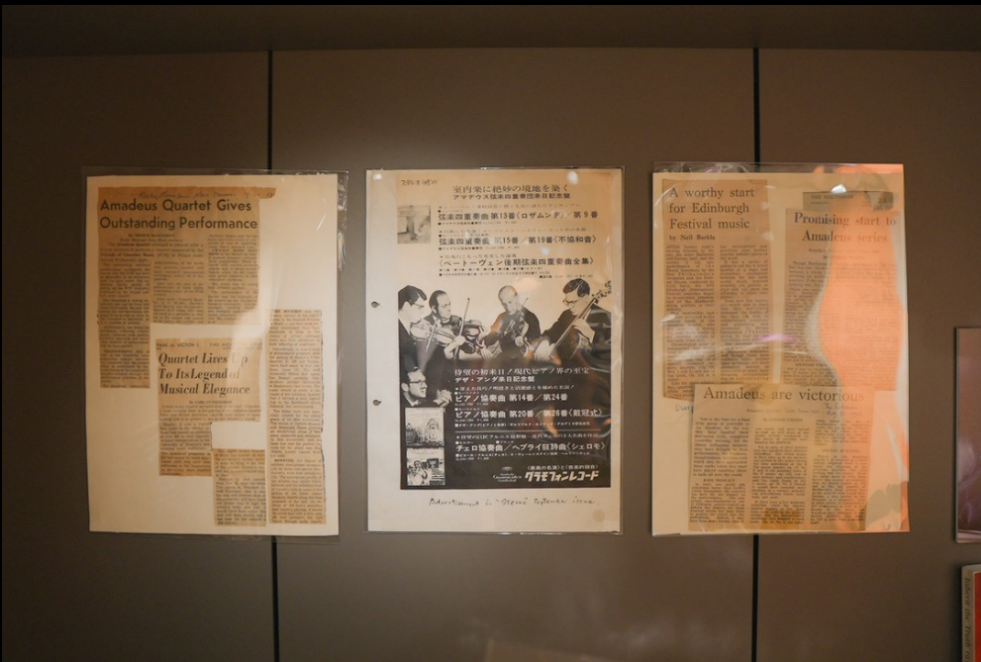
Sketch by Milain Claman
1942
Flyer for the first Edinburgh International Festival
1947
This sketch was provided by the German agent in London (Germany 1937-1945) and depicts the site chosen for the Edinburgh International Festival in 1947.
The intended purpose of the poster is to show the site of the festival and the fact of its being in Edinburgh, the heart of Scotland, the centre of the country, and the fact of its being in a beautiful and historic town.

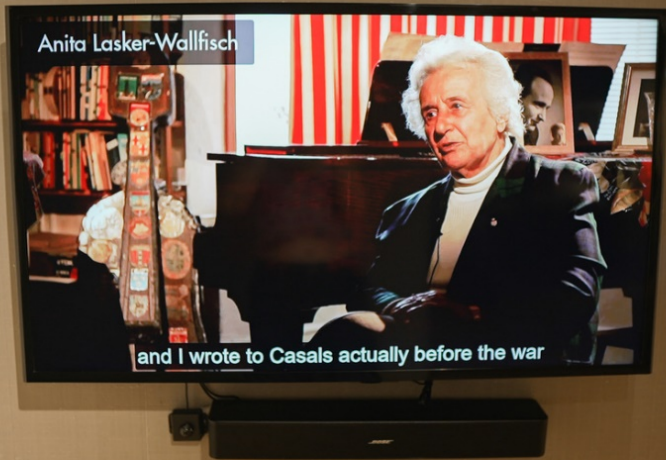


Karl Rankl
This portrait was provided by the German agent in London (Germany 1937-1945) and depicts the site chosen for the Edinburgh International Festival in 1947.

Exhibition area containing various documents, including a sketch of a man, a photograph of a man, and several newspaper clippings. One clipping is titled 'CONTENT: GARDEN REVERIES TO SIR THOMAS BEECHAM' and another mentions 'Karl Rankl'.







Oral Histories

The Music, Migration, and Mobility project team, and other Royal College of Music colleagues, have conducted interviews with a number of individuals who come to Britain from Nazi Europe and those who were connected with them, such as family members, former pupils, and colleagues.

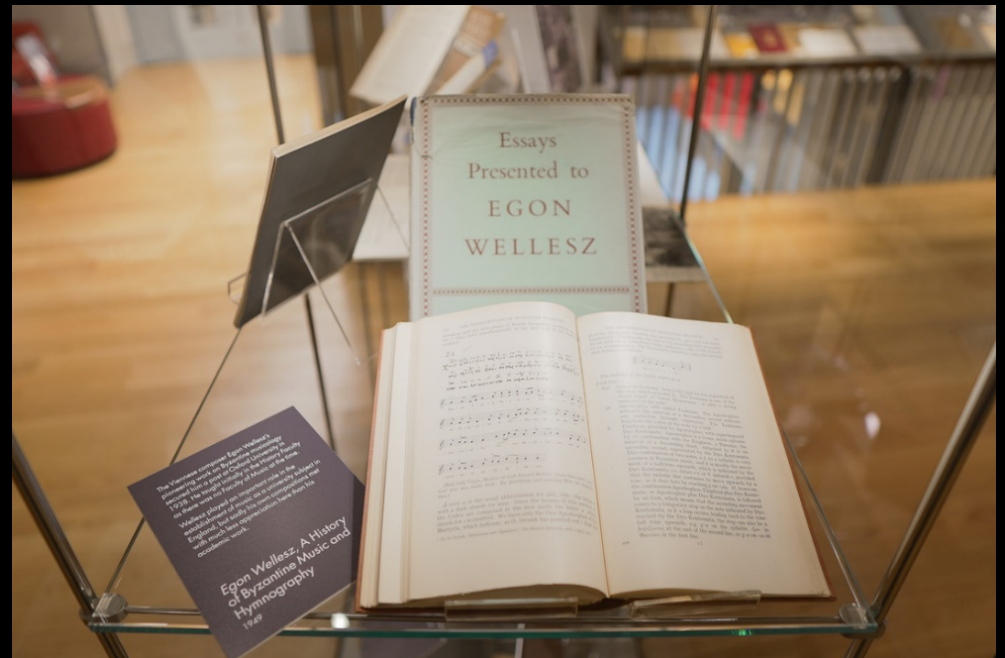
Within the project's digital resources, you will find interviews with:

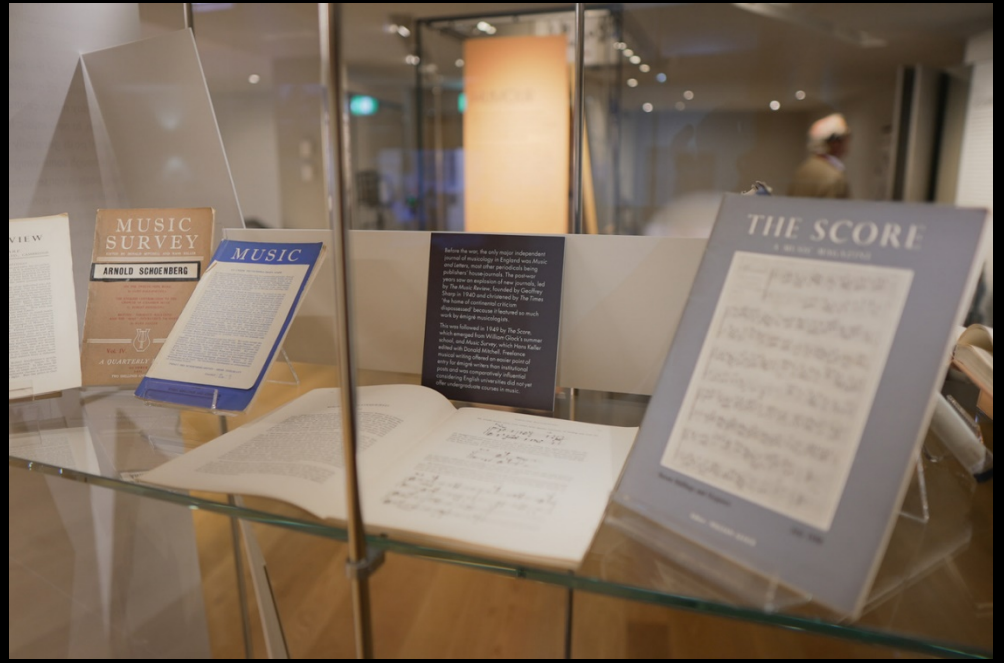
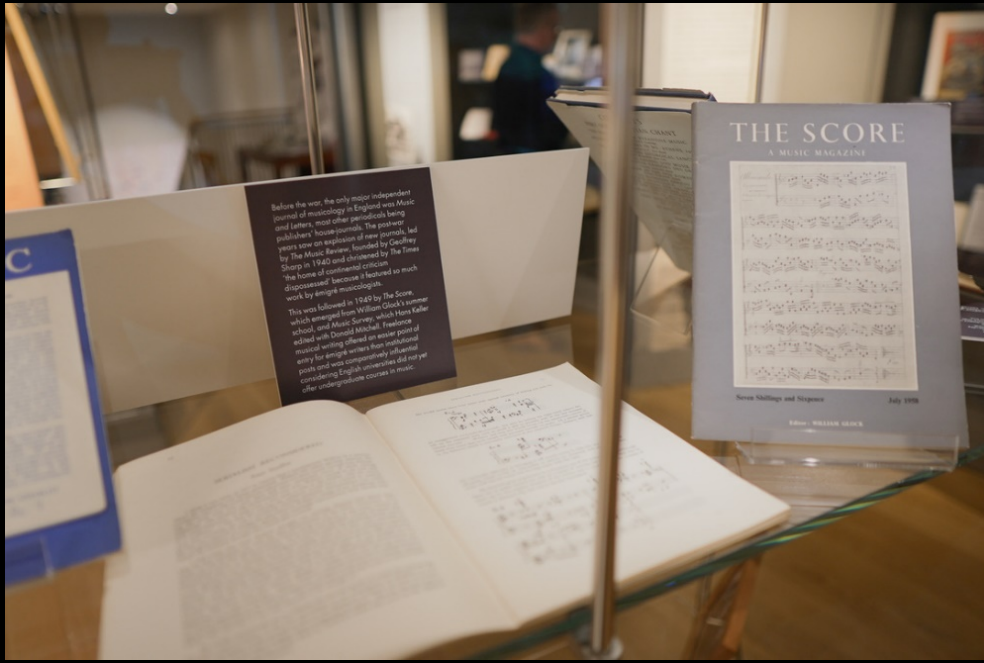
Musicologists: **Doree Janet Baker**, musicologist **John Bergoglio**, radio producer **Leo Black**, composer **Erika Fox**, former academic and daughter of Hans Gál, **Eva Fox-Gál**, singer **Gertrude Frank**, dancer and message therapist **Mary Giffiths** and musician **Benjamin Giffiths** (brother of composer Peter Giffiths), composer **Alexander Goehr** (son of composer Walter Goehr), flautist, composer, and conductor **Michael Grawert**, composer and educator **Joseph Horowitz**, singer, conductor, and broadcaster **Bernard Kettle**, chairman of the Anglo-American Music Society, cellist **Anita Lasker-Wallfisch**, cellist **Martin Lovatt**, former teacher **Andreas Rauber** (daughter of the pianist and educator Ferdinand Rauber), singer **Laura Stark**, former lawyer and chair of the Mayak Sefer Trust, **Julia Seiber Boyd** (daughter of composer Milya Seiber), historian and broadcaster **Daniel Snowman**, artist and publisher **Ingrid Spring** (brother of Fritz Spring), RCA Professor of Recorder **Rosa Winters**.

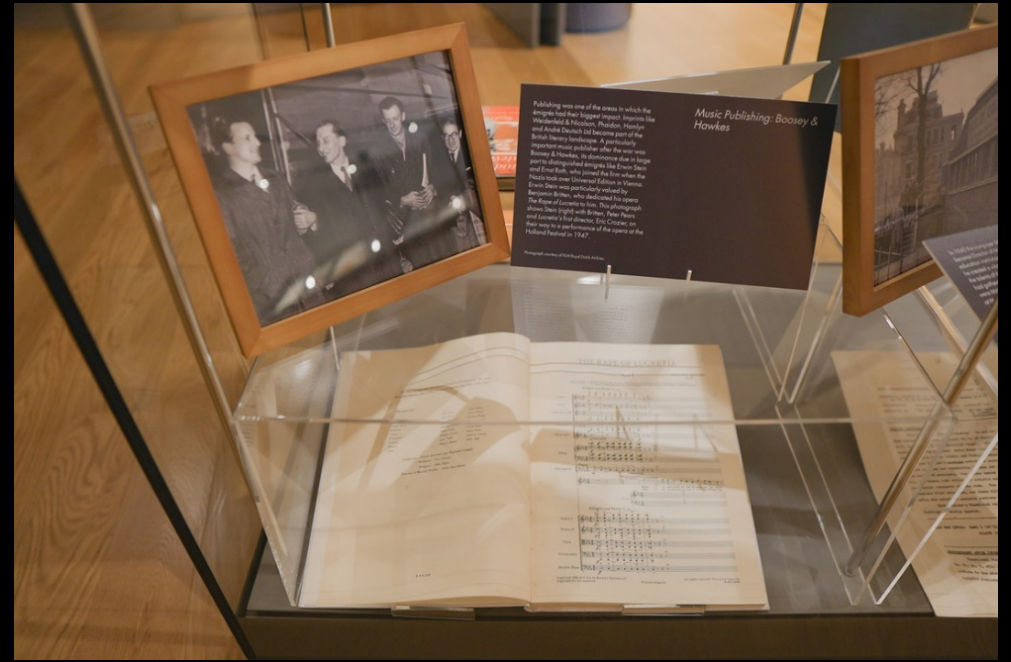
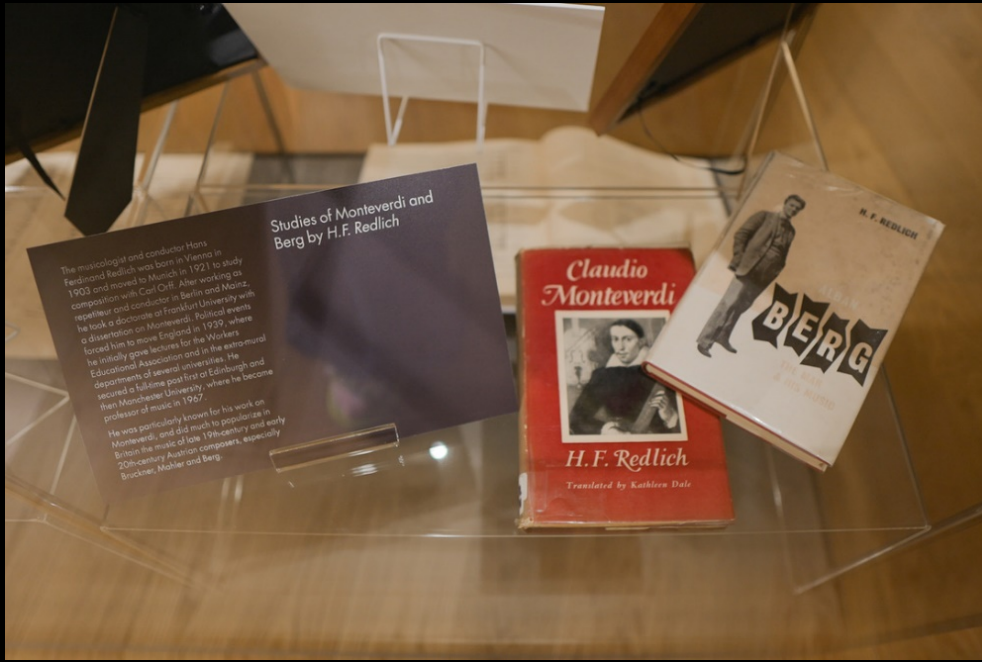
This video contains excerpts from a number of these interviews, conducted in conversation with curator Nilsbar Meyer, unless otherwise stated.

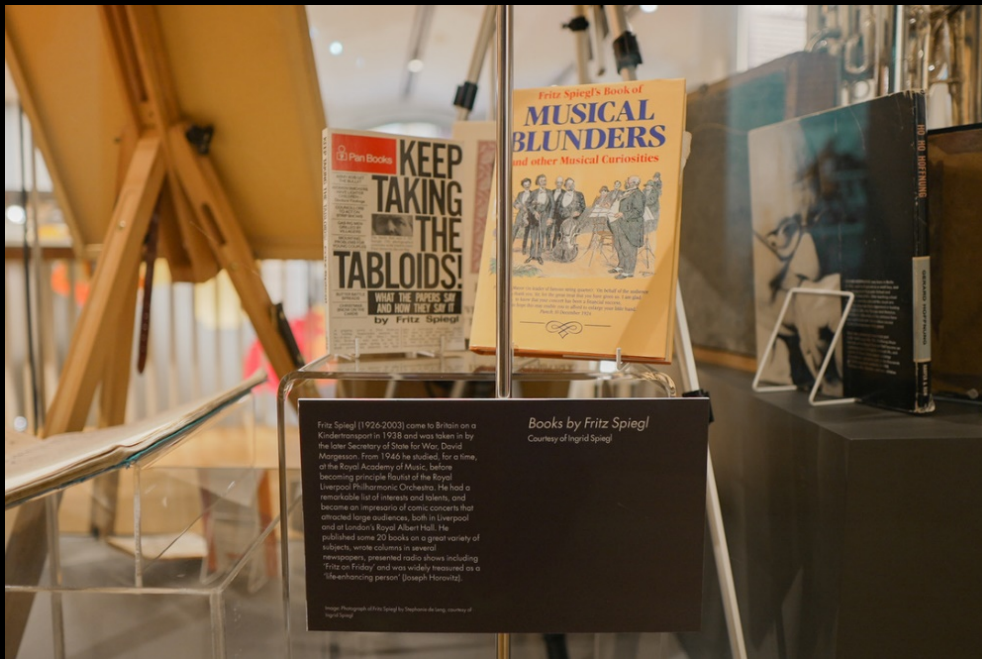
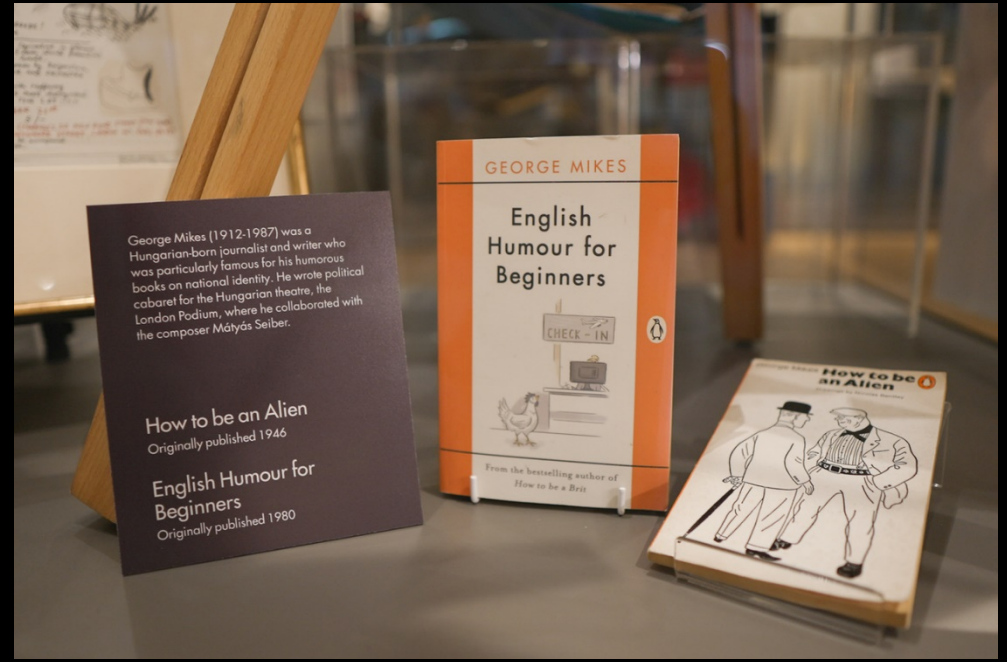
Anita Lasker-Wallfisch
Alexander Goehr
Eva Fox-Gál
Joseph Horowitz in conversation with Pamela Thompson and John Wilson
Leo Black in conversation with Fanny Gibbs
Julia Seiber Boyd
Peter Giffiths in conversation with Martin Anderson and Betty Sagar Collick
Erika Fox
Bernard Kettle
Doree Janet Baker
Ferdinand Rauber, Clara Rauber, and Engel Land
(Historical footage, reproduced with the kind permission of Andreas Rauber and Gidon Poni)
Ingrid Spring

You can explore our project webpages on the tablets in the U.S. East Learning Space, around the corner from this booth.





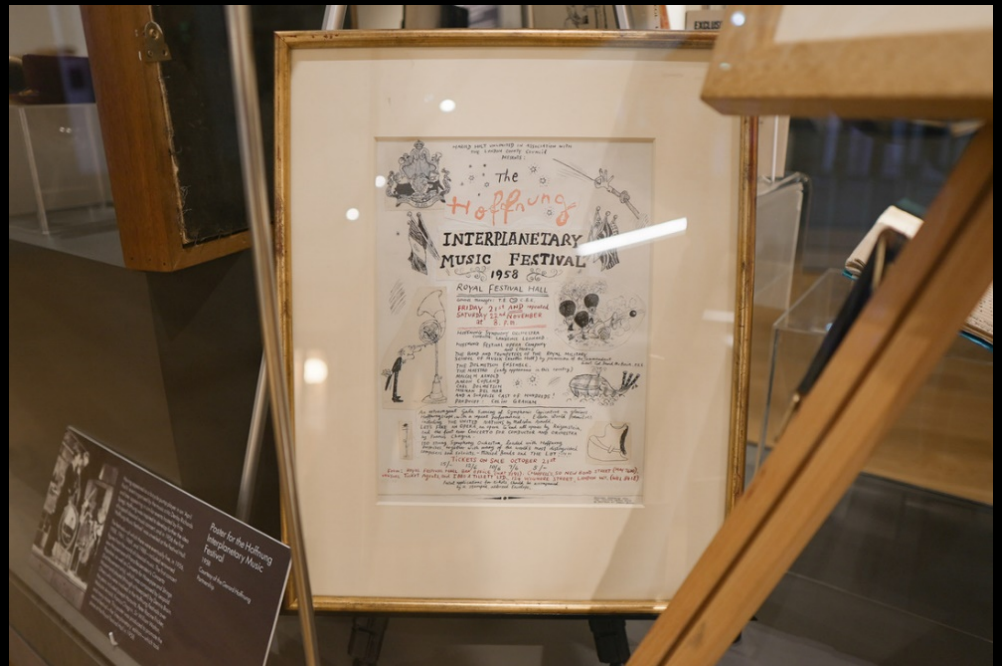






Artist and musician Gerard Hoffnung (1925-1959) was born to Jewish parents in Berlin. He travelled with his mother to be educated in London, while his father travelled to Palestine for work. Gerard studied at art school, and would spend some time working as an art teacher and as an artist for advertisements, magazines, and newspapers. He became famous for his humorous musical cartoons, which he published in

Euphonium with beer tap
Courtesy of the Gerard Hoffnung Partnership



Poster for the Hoffnung Interplanetary Music Festival
Courtesy of the Hoffnung Partnership



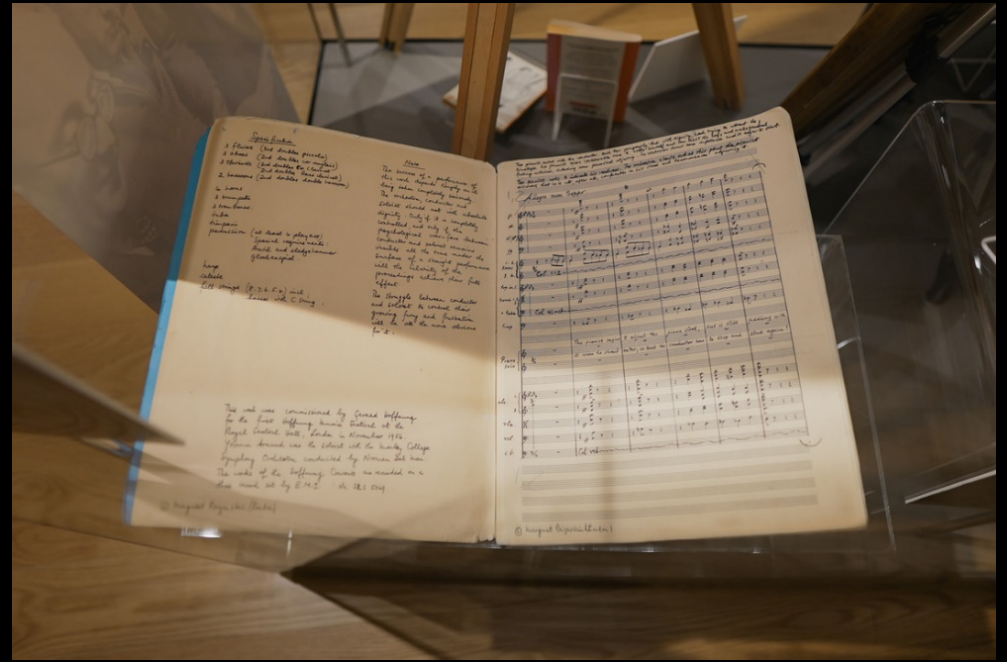
Having appeared on a bicycle pump player in an April Fool's event organized by the music critic Derby Edwards and later appearing in similar events hosted by Fritz Spang, Hoffnung was inspired to develop the idea of a grand classical music concert, and in 1956 the first Hoffnung Music Festival was created at the Festival Hall.

The festivals—of which there were eventually five, in 1956, 1958, 1961, 1969, and 1988—included renowned figures from the world of classical music. The first concert saw the presence of Franz Beethoven's Concerto No. 5, as well as Concerto for Horn and Strings (El Niño's work), which was composed by Leopold Mozart and played through a trumpet by Dennis Brain. Other soloists were involved in the Hoffnung Festivals over the years included Joseph Horowitz, Peter Ruzic Ficker, Malcolm Arnold, Ernest Chagnon, Sir William Viner, and many more. This poster was produced to promote the second festival—the Interplanetary addition—which took place at the Royal Festival Hall in 1958.

Poster for the Hoffnung Interplanetary Music Festival 1958
Courtesy of the Gerard Hoffnung Partnership

There are also
English Horns by
Dennis Brain

English Horns by Dennis Brain

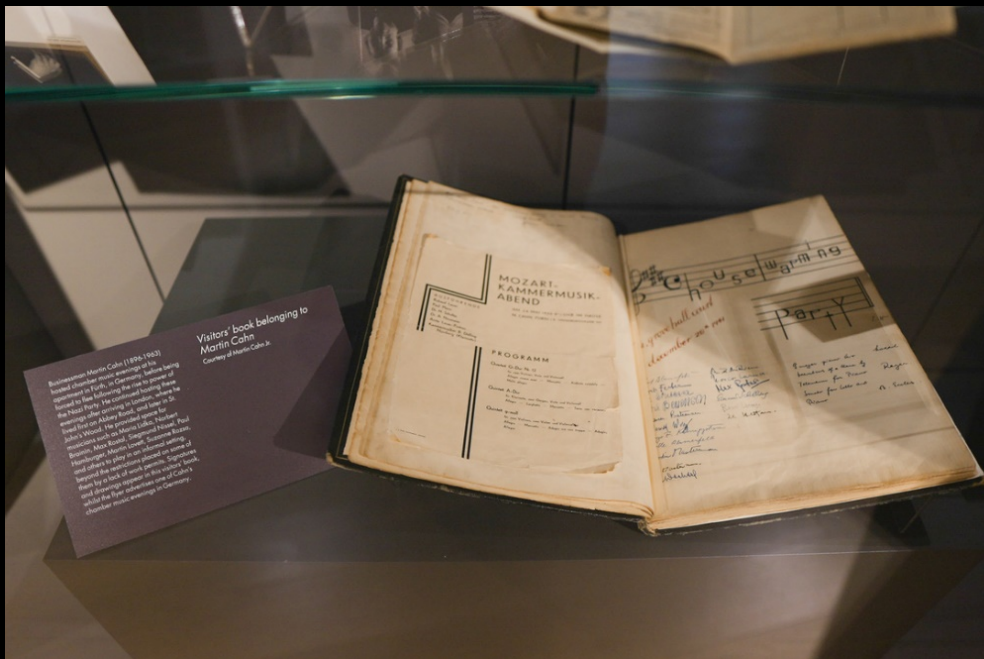


Interplanetary Music Festival
The essence of a performance of any kind depends largely on the conductor, and it is not surprising that the Hoffnung Festivals were conducted by some of the most distinguished conductors of the time. The Hoffnung Festivals were conducted by Sir William Viner, Sir Malcolm Arnold, Sir Ernest Chagnon, Sir Joseph Horowitz, Sir Peter Ruzic Ficker, and many more. The Hoffnung Festivals were held at the Royal Festival Hall in London, and were a great success. The Hoffnung Festivals were held in 1956, 1958, 1961, 1969, and 1988.

The work was commissioned by Gerard Hoffnung for the first Hoffnung Music Festival at the Royal Festival Hall, London, in November 1956. It was first performed on the radio on the same date. The work of the Hoffnung Festivals was recorded on a 78 rpm record, cat. no. E.H.F. 10, in 1958.



Hoffnung's
MUSICAL BOX



Businessman Martin Cahn (1895-1963) was a supporter of the Hoffnung Festivals. He was a member of the Hoffnung Partnership and was instrumental in the development of the Hoffnung Festivals. He was a great supporter of the Hoffnung Festivals and was instrumental in the development of the Hoffnung Festivals. He was a great supporter of the Hoffnung Festivals and was instrumental in the development of the Hoffnung Festivals.

Visitors' book belonging to Martin Cahn
Courtesy of Martin Cahn

MOZARTI KAMMERMUSIK ABEND
PROGRAMM
1. Mozart: Concerto for Piano and Violin in D major, K. 415
2. Mozart: Concerto for Piano and Violin in D major, K. 415
3. Mozart: Concerto for Piano and Violin in D major, K. 415
4. Mozart: Concerto for Piano and Violin in D major, K. 415
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10. Mozart: Concerto for Piano and Violin in D major, K. 415





