

Sophie Fetthauer:

Musiker und Musikerinnen im Shanghaier Exil 1938–1949.

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(= Musik im "Dritten Reich" und im Exil, Vol. 21)

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Musik im „Dritten Reich“
und im Exil – Band 21

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*Sophie Fetthauer: Musicians' Exile in Shanghai,
1938–1949*

More than 450 musicians were among the approximately 18,000 mostly Jewish refugees from Germany and Austria who fled from Nazi persecution to Shanghai since 1938. For most of them, the Chinese port city, which was first partially and later completely occupied by the Japanese army, was not a preferred destination. Due to the war, however, Shanghai did not exercise immigration controls.

For the period before the Communists came to power in 1949, the Shanghai exile was an exceptional case in political, cultural and socioeconomic terms. The 3.5 million inhabitants of the city were predominantly Chinese, but there were extraterritorial settlements of French, British and Americans, and there were also numerous other groups of foreigners, including refugees of the Russian revolution, Germans living abroad and members of the Baghdadi-Sephardic and Russian-Ashkenazi Jewish communities. The situation was marked by temporary ghettoization, destructions of war, and shortages.

Against this complex background, this volume is the first comprehensive examination of the conditions of the professional spheres of activity, the (sub) cultural developments, and the adaptation and demarcation of the musicians who fled to Shanghai. Some of them were integrated into the established, mostly Western-influenced concert, stage and entertainment venues as well as into the musical education system. In addition, the refugee community developed its own musical life in the Hongkou district. The degree of integration into "city life" thus varied greatly. Some adapted to the circumstances and were able to engage in a productive exchange with long-established colleagues or students. Others remained attached to the musical life of a refugee culture. Some aspired in both directions, others had to give up their musical career entirely.

Topics covered include: the role of aid organizations in preparing the exile • popular music scene • trade union involvement • classical music scene and institutionalization • the Shanghai Municipal Orchestra • stage productions • Jewish cantors in synagogues and concerts • music educators and Chinese student circles • activities of composers • migration and rehabilitation after the end of the war.

Musik im “Dritten Reich” und im Exil

series editor: Peter Petersen

The series “Music in the ‘Third Reich’ and in Exile” is dedicated to studies on the music and music culture of the Nazi system as well as that of its victims and opponents in the concentration camps, in the resistance and in exile. Different facets and thematic approaches taken into account include the history of composition, reception and institutions, biographies, contemporary witness accounts, etc. The series also engages with continuities and disruptions in fascist structures and mentalities before 1933 and after 1945, as well as oppositional movements and attitudes.

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