

Andrea Orzoff

**Music in Flight: Refugees, Exiles, Fugitives, and the Politics of Music in Latin America, 1933-1960**

Music in Flight offers the fascinating, diverse stories of the European musical refugees who fled Nazism for Latin America. Those stories are both musical and political. Outside their single overarching similarity – that they were almost all German-speakers from Central and Eastern Europe – the musicians I study formed a complicated diaspora. Some were refugees, fleeing Europe before they were targeted for deportation or violence. Some were exiles, who left by choice, for professional or personal reasons. Some, after the war, were fugitives who had collaborated with or directly served the Nazi cause.

These little-told stories have great historical consequence. They illustrate in small scale the global ramifications of the Holocaust; the interactions of Great Power and Latin American politics from the 1930s to the early Cold War; the development of Latin American urban centers; battles over musical modernism and professional shifts within the world of classical music; and the difficulties of transatlantic migration and remigration in the vexed middle of the violent twentieth century. European musical refugees in the United States, among them Igor Stravinsky and Arnold Schoenberg, have had their stories told and their work played. But the activities and influence of the European refugees in Latin America have barely been studied by historians, musicologists, or specialists on migration.

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