

RICHARD WAGNER AND THE JEWS



by Milton E. Brener

Richard Wagner And The Jews

Houston Stewart Chamberlain



Richard Wagner And The Jews:

Richard Wagner and the Jews Milton E. Brener, 2015-01-27 It is well known that Richard Wagner the renowned and controversial 19th century composer exhibited intense anti-Semitism. The evidence is everywhere in his writings as well as in conversations his second wife recorded in her diaries. In his infamous essay *Judaism in Music* Wagner forever cemented his unpleasant reputation with his assertion that Jews were incapable of either creating or appreciating great art. Wagner's close ties with many talented Jews then are surprising. Most writers have dismissed these connections as cynical manipulations and rank hypocrisy. Examination of the original sources however reveals something different: unmistakable, undeniable empathy and friendship between Wagner and the Jews in his life. Indeed the composer had warm relationships with numerous individual Jews. Two of them resided frequently over extended periods in his home. One of these, the rabbi's son Hermann Levi, conducted Wagner's final opera *Parsifal* based on Christian legend at Wagner's request; no one Wagner declared understood his work so well. Even in death his Jewish friends were by his side; two were among his twelve pallbearers. The contradictions between Wagner's antipathy toward the amorphous entity 'The Jews' and his genuine friendships with individual Jews are the subject of this book. Drawing on extensive sources in both German and English including Wagner's autobiography and diary and the diaries of his second wife, this comprehensive treatment of Wagner's anti-Semitism is the first to place it in perspective with his life and work. Included in the text are portions of unpublished letters exchanged between Wagner and Hermann Levi. Altogether the book reveals astonishing complexities in a man long known as much for his prejudice as for his epic contributions to opera.

Richard Wagner and the Anti-Semitic Imagination Marc A. Weiner, 1997-01-01 This book addresses one of the most hotly contested debates in contemporary cultural life: the question of how anti-Semitism figures in the operas of Richard Wagner. Until now scholars have generally acknowledged Wagner's anti-Semitism but have argued that it is irrelevant to the operas themselves. Marc A. Weiner challenges that traditional view by asserting that anti-Semitism is a crucial, pervasive feature in Wagner's operas. Weiner argues that the operas exemplify and contribute to a vast collection of images that are patently anti-Semitic and that were readily recognized as such by nineteenth-century German audiences. These images were associated particularly with the body. Through a careful examination of Wagner's music, libretti, and stage directions, Weiner reconstructs iconographies of corporeal images: iconographies of the eye, voice, smell, gait, and sexuality that were essential to the operas and were associated with anti-Semitism and the longing for an imagined German community.

The Darker Side of Genius Jacob Katz, 1986 Richard Wagner's anti-Semitism considered in the context of his time, place, and aspirations rather than in relation to his later appropriation by the Nazis.

The Ideas of Richard Wagner Alan David Aberbach, 1984-08-14 This book presents composer Richard Wagner's formative ideas in a systematic and coherent manner and examines their development and evolution as reflected in his prose, poetry, letters, and music dramas. As Wagner's political and religious ideas conditioned the works and music he wrote, considerable attention is now placed on the

development and evolution of his major thoughts showing how they evolved and became incorporated into his music

Judaism in Music Richard Wagner, William Ashton Ellis, 2008-10 Wilhelm Richard Wagner 1813 1883 was a German composer conductor music theorist and essayist primarily known for his operas later called music dramas Wagner's musical style is often considered the epitome of classical music's Romantic period due to its unprecedented exploration of emotional expression He transformed musical thought through his idea of Gesamtkunstwerk total artwork the synthesis of all the poetic visual musical and dramatic arts epitomized by his monumental four opera cycle The Ring of the Niebelung 1876 Wagner even went so far as to build his own opera house to try to stage these works as he had imagined them His literary friendship with Franz Liszt led to a long lived correspondence later compiled in the two volumes of Correspondence of Wagner and Liszt 1889 a book that was attributed to both musicians Among his other famous works are Tristan and Isolde which broke important new musical ground My Life in two volumes 1880 and The Flying Dutchman **Jewry in Music** David

Conway, 2011-12-15 David Conway analyses why and how Jews virtually absent from Western art music until the end of the eighteenth century came to be represented in all branches of the profession within fifty years as leading figures not only as composers and performers but as publishers impresarios and critics His study places this process in the context of dynamic economic political sociological and technological changes and also of developments in Jewish communities and the Jewish religion itself in the major cultural centres of Western Europe Beginning with a review of attitudes to Jews in the arts and an assessment of Jewish music and musical skills in the age of the Enlightenment Conway traces the story of growing Jewish involvement with music through the biographies of the famous the neglected and the forgotten leading to a radical contextualisation of Wagner's infamous Judaism in Music Richard Wagner and His World Thomas S. Grey, 2009-07-27

Richard Wagner 1813 1883 aimed to be more than just a composer He set out to redefine opera as a total work of art combining the highest aspirations of drama poetry the symphony the visual arts even religion and philosophy Equally celebrated and vilified in his own time Wagner continues to provoke debate today regarding his political legacy as well as his music and aesthetic theories Wagner and His World examines his works in their intellectual and cultural contexts Seven original essays investigate such topics as music drama in light of rituals of naming in the composer's works and the politics of genre the role of leitmotif in Wagner's reception the urge for extinction in Tristan und Isolde as psychology and symbol Wagner as his own stage director his conflicted relationship with pianist composer Franz Liszt the anti French satire Eine Kapitulation in the context of the Franco Prussian War and responses of Jewish writers and musicians to Wagner's anti Semitism In addition to the editor the contributors are Karol Berger Leon Botstein Lydia Goehr Kenneth Hamilton Katherine Syer and Christian Thorau This book also includes translations of essays reviews and memoirs by champions and detractors of Wagner glimpses into his domestic sphere in Tribschen and Bayreuth and all of Wagner's program notes to his own works Introductions and annotations are provided by the editor and David Breckbill Mary A Cicora James Deaville Annegret Fauser

Steven Huebner David Trippett and Nicholas Vazsonyi *Wagner* Paul Lawrence Rose, 1992-01-01 It has long been acknowledged that Richard Wagner was a virulent antisemite yet the composer has also been characterized as an idealistic revolutionary and historians have puzzled over the paradox of these conflicting elements in his character In this fascinating book Paul Lawrence Rose argues that Wagner did not suddenly change from a progressive revolutionary into a reactionary racist for him as for many other Germans the idea of revolution always contained a racial and antisemitic core Rose approaches Wagner on varying levels so as to see him as he really was he places Wagner within the context of mid nineteenth century German revolutionary culture he studies the composer's whole range of theoretical and artistic works tracing his career and the evolution of his thought and he considers Wagner's personality and his personal relationships especially with those Jews who considered themselves his friends Rose demonstrates that Wagner's conversion to antisemitism dates not from 1850 the year in which his infamous essay *Judaism in Music* was published but from his conflict with the Jewish composer Giacomo Meyerbeer three years earlier over the Berlin production of *Rienzi* This affects our understanding of the genesis of the Ring operas In addition Rose offers fresh and stimulating interpretations of *Tristan und Isolde* *Die Meistersinger* and *Parsifal* based on an analysis of their revolutionary and antisemitic elements **Tradition, Community, and Nationhood in Richard Wagner's *Die Meistersinger von Nürnberg*** Christopher Kimbell, 2024-07-02 Since its premiere in 1868 Wagner's *Die Meistersinger von Nürnberg* has defied repeated upheavals in the cultural political landscape of German statehood to retain its unofficial status as the German national opera The work's significance as a touchstone of national culture survived even such troubling episodes as its public endorsement in 1933 as the most German of all German operas by Joseph Goebbels or the rendition in previous years by audiences at Bayreuth of both national and Nazi party anthems at the work's culmination This chequered reception history and apparent propensity for reinterpretation or reclamation has long fuelled debates over the socio political meanings of Wagner's musical narrative On the question of Beckmesser for instance heated arguments have surrounded the existence of antisemitic stereotypes in the work as well as their possible indication of a racial political dimension to Sachs's restoration of Nuremberg society Through a combination of musical textual analysis with critical theory this book interrogates the ideological underpinnings of *Die Meistersinger*'s narrative In four interconnected studies of the characters of Walther Sachs Beckmesser and Eva the book traces a critical potential within the opera's construction of provincial and national identities and problematizes existing discourse around its depiction of race and gender *The Darker Side of Genius* Jacob Katz, 2004 *Judaism in Music and Other Essays* Richard Wagner, 1995-01-01 Musical genius polemicist explosive personality that was the nineteenth century German composer Richard Wagner who paid as much attention to his reputation as to his genius Often maddening and sometimes called mad Wagner wrote with the same intensity that characterized his music The letters and essays collected in *Judaism in Music and Other Essays* were published during the 1850s and 1860s the period when he was chiefly occupied with the creation of *The*

Ring of the Nibelung Highlighting this collection is the notorious 1850 article Judaism in Music which caused such a firestorm that nearly twenty years later Wagner published an unapologetic appendix Other prose pieces include On the Performing of Tannhauser written while he was in political exile On Musical Criticism an appeal for a more vital approach to art undivorced from life and Music of the Future This volume concludes with letters to friends about the intent and performance of his great operas estimations of Liszt Beethoven Mozart Gluck Berlioz and others and suggestions for the reform of opera houses in Vienna Paris and Zurich The Bison Book edition includes the full text of volume 3 of William Ashton Ellis s 1894 translation commissioned by the London Wagner Society

Judenthum in Der Musik Richard Wagner, 2014-04-14 Das Judenthum in der Musik German Jewishness in Music but normally translated Judaism in Music spelled after its first publications according to modern German spelling practice as Judentum is an essay by Richard Wagner which attacks Jews in general and the composers Giacomo Meyerbeer and Felix Mendelssohn in particular It was published under a pseudonym in the Neue Zeitschrift f r Musik NZM of Leipzig in September 1850 and was reissued in a greatly expanded version under Wagner s name in 1869 It is regarded by some as an important landmark in the history of German anti semitism

Richard Wagner Houston Stewart Chamberlain, 1900 [Drama and the World of Richard Wagner](#) Dieter Borchmeyer, 2003-11-30 Richard Wagner continues to be the most controversial artist in history a perpetually troubling figure in our cultural consciousness The unceasing debate over his works and their impact for and against is one reason why there has been no genuinely comprehensive modern account of his musical dramas until now Dieter Borchmeyer s book is the first to present an overall picture of these musical dramas from the standpoint of literary and theatrical history It extends from the composer s early works still largely ignored to the Ring Cycle and Parsifal and includes Wagner s unfinished works and operas he never set to music Through lively prose we come to see Wagner as a librettist and as a man of letters rather than primarily as musical composer Borchmeyer uncovers a vast field of cultural and historical cross references in Wagner s works In the first part of the book he sets out in search of the various archetypal scenes opening up the composer s dramatic workshop to the reader He covers all of Wagner s operas from early juvenilia to the canonical later works The second part examines Wagner in relation to political figures including King Ludwig II and Bismarck and importantly in light of critical reactions by literary giants Thomas Mann whom Borchmeyer calls a guiding light in this exploration of the fields that Wagner tilled and Nietzsche whose appeal to philology is a key source of inspiration in attempts to grapple with Wagner s works For more than twenty years Borchmeyer has placed his scholarship at the service of the famed Bayreuth Festival With this volume he gives us a summation of decades of engagement with the phenomenon of Wagner and at the same time the result of an abiding critical passion for his works

Twilight of the Wagners Gottfried Wagner, 2000-05-12 Wagner chronicles his family s itinerary with National Socialism from his great grandfather s anti Semitic pamphlets to his father s uncle s and grandparents close relationship with Adolf Hitler The discovery of his family s past led him on a crusade to examine the

hatred and racism he knew growing up in Bayreuth 16 page photo insert **Richard Wagner for the New Millennium** M. Bribitzer-Stull, A. Lubet, G. Wagner, 2007-09-17 Please note this is a Palgrave to Order title PTO Stock of this book requires shipment from an overseas supplier It will be delivered to you within 12 weeks A central concern of this study is the relationship between Wagner the artist and Wagner the social phenomenon Many of the essays within explore the most difficult yet most crucial issue in Wagner studies the impact of the composer's problematic world view and complex personal life on his musical dramatic creations **Richard Wagner** , *The Life of Richard Wagner* Ernest Newman, 2014-03-20 Newman's Life of Wagner published between 1933 and 1947 the culmination of forty years research is a classic biography

German-Jewish History in Modern Times: Emancipation and acculturation, 1780-1871 Mordechai Breuer, 1996 This four volume collective project by a team of leading scholars offers a vivid portrait of Jewish history in German speaking countries over nearly four centuries This series is sponsored by the Leo Baeck Institute established in 1955 in Jerusalem London and New York for the purpose of advancing scholarship on the Jews in German speaking lands *Jewish Contiguities and the Soundtrack of Israeli History* Assaf Shelleg, 2014-10-15 Jewish Contiguities and the Soundtrack of Israeli History unfolds the cultural itineraries of modern Jewish and Israeli art music Extending from modern Jewish art music in Europe through its dislocation to British Palestine and Israel the book captures the tensions between national rhetoric and nationalized theological tropes through the way they have been recorded in art music Author Assaf Shelleg begins with the prehistory of Israeli art music in central and Western Europe He introduces the reader to the various aesthetic dilemmas in the history of modern Jewish art music ranging from auto exoticism to Jewish self hatred Moving on to consider the Hebrew culture he discusses the institutionalization of art music in British Palestine and the dilution of romanticist nationalism during the interregnum of Israeli statehood Delving into the proliferation of styles in the 1950s and 60s Shelleg examines the collapse of traditional Hebrew templates and the concomitant surge of linear compositional devices inspired by Arab Jewish music By the 1970s he reveals Israeli composers saw musical Judaism as a cultural discourse that transcended the nation they deterritorialized the national discourse at the same time that religious Zionist circles had been translating theology into politics Shelleg unearths the various cultural constraints and dialectics that played a pivotal role in the dislocation of modern Jewish art music to Israel and looks at the Jewish undercurrents of Hebrew culture and how Jewish secularized concepts outgrew their national functions Jewish Contiguities and the Soundtrack of Israeli History will be essential reading for scholars of Jewish and Israeli music culture and history

Decoding **Richard Wagner And The Jews**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Richard Wagner And The Jews**," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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Richard Wagner And The Jews Introduction

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