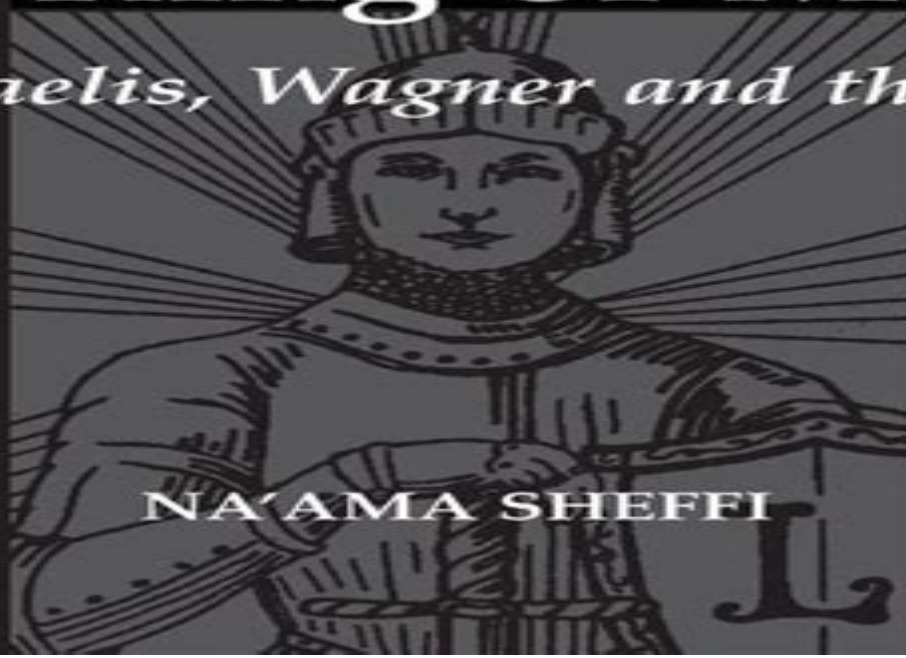




# The Ring of Myths

*The Israelis, Wagner and the Nazis*



NA'AMA SHEFFI

# Ring Of Myths Israelis Wagner And The Nazis

**Ewout van der Knaap**



## Ring Of Myths Israelis Wagner And The Nazis:

*The Ring of Myths* Na'ama Sheffi, 2001 Although the cancellation of a performance of the prelude to Wagner's *Meistersinger von Nurnberg* in 1938 was simply an impetuous response to the events of Kristallnacht in Nazi Germany over the years this incident became part of a wide pattern as the Wagner boycott was extended to other composers suspected of collaborating with the Nazis

Wagner's Meistersinger Nicholas Vazsonyi, 2003 Richard Wagner's *Die Meistersinger von Nurnberg* has been one of the most performed operas ever since its premiere in 1868 It was adopted as Germany's national opera Nationaloper not least because of its historical coincidence with the unification of Germany under Bismarck in 1871 The first section of this volume *Performing Meistersinger* contains three commissioned articles from internationally respected artists a conductor Peter Schneider a stage director Harry Kupfer and a singer Dietrich Fischer Dieskau all experienced in the performance of this unusually demanding 5 hour work The second section *Meistersinger and History* examines both the representation of German history in the opera and the way the opera has functioned in history through political appropriation and staging practice The third section *Representations* is the most eclectic exploring in the first place the problematic question of genre from the perspective of a theatrical historian The chronic issue of Wagner's chief opponent Eduard Hanslick and his musical and dramatic representation in the opera as Beckmesser is then addressed as are gender issues and Wagner's own utterances concerning the opera Contributors Nicholas Vazsonyi Peter Schneider Harry Kupfer Dietrich Fischer Dieskau Hans Rudolf Vaget Lutz Koepnick David B Dennis Klaus Van Den Berg Thomas S Grey Lydia Goehr Eva Rieger Peter H yng Nicholas Vazsonyi is Associate Professor of German and Comparative Literature University of South Carolina

Wagnerism Alex Ross, 2020-09-15 Alex Ross renowned New Yorker music critic and author of the international bestseller and Pulitzer Prize finalist *The Rest Is Noise* reveals how Richard Wagner became the proving ground for modern art and politics an aesthetic war zone where the Western world wrestled with its capacity for beauty and violence For better or worse Wagner is the most widely influential figure in the history of music Around 1900 the phenomenon known as Wagnerism saturated European and American culture Such colossal creations as *The Ring of the Nibelung* *Tristan und Isolde* and *Parsifal* were models of formal daring mythmaking erotic freedom and mystical speculation A mighty procession of artists including Virginia Woolf Thomas Mann Paul C zanne Isadora Duncan and Luis Bu uel felt his impact Anarchists occultists feminists and gay rights pioneers saw him as a kindred spirit Then Adolf Hitler incorporated Wagner into the soundtrack of Nazi Germany and the composer came to be defined by his ferocious antisemitism For many his name is now almost synonymous with artistic evil In *Wagnerism* Alex Ross restores the magnificent confusion of what it means to be a Wagnerian A pandemonium of geniuses madmen charlatans and prophets do battle over Wagner's many sided legacy As readers of his brilliant articles for *The New Yorker* have come to expect Ross ranges thrillingly across artistic disciplines from the architecture of Louis Sullivan to the novels of Philip K Dick from the Zionist writings of Theodor Herzl to the civil

rights essays of W E B Du Bois from *O Pioneers* to *Apocalypse Now* In many ways Wagnerism tells a tragic tale An artist who might have rivaled Shakespeare in universal reach is undone by an ideology of hate Still his shadow lingers over twenty first century culture his mythic motifs coursing through superhero films and fantasy fiction Neither apologia nor condemnation Wagnerism is a work of passionate discovery urging us toward a more honest idea of how art acts in the world *The Oxford Handbook of Music Censorship* Patricia Ann Hall, 2018 Addresses censorship as a worldwide issue from its earliest recorded form to the modern day Includes unique case studies of music censorship unfamiliar to Western audiences Documents censorship through a necessarily intersectional lens Oxford University Press *The Arts in Nazi Germany* Jonathan Huener, Francis R. Nicosia, 2007-09 Culture and the arts played a central role in the ideology and propaganda of National Socialism from the early years of the movement until the last months of the Third Reich in 1945 This volume s essays explore these and other aspects of the arts and cultural life under National Socialism Cover **The Trouble with Wagner** Michael P. Steinberg, 2018-11-26 In this unique and hybrid book cultural and music historian Michael P Steinberg combines a close analysis of Wagnerian music drama with a personal account of his work as a dramaturg on the bicentennial production of *The Ring of the Nibelung* for the Teatro alla Scala Milan and the Berlin State Opera Steinberg shows how Wagner uses the power of a modern mythology to heighten music s claims to knowledge thereby fusing not only art and politics but truth and lies as well Rather than attempting to separate value and violence or the good from the bad as much Wagner scholarship as well as popular writing have tended to do Steinberg proposes that we confront this paradox and look to the capacity of the stage to explore its depths and implications Drawing on decades of engagement with Wagner and of experience teaching opera across disciplines *The Trouble with Wagner* is packed with novel insights for experts and interested readers alike *Literary Narratives and the Cultural Imagination* María Odette Canivell Arzú, 2018-12-17 In *Literary Narratives and the Cultural Imagination* King Arthur and Don Quixote as National Heroes the author examines traditional Arthurian and Cervantine literary narratives to discuss how the two literary figures became paladins of their respective nations Whereas the former bestows upon the homeland a positive image of Britain based on military might a glorious past and a promise of return the latter contributes to a negative image of Spain based on a narrative of defeat and faded glory In the analysis of the political intentions behind the literature that gave wings to the rise as paragons of these very famous literary characters a semblance of the national imaginaries of the countries of their birth appears Indeed the tradition of Waterloo and the tradition of La Mancha are polar opposites in their Weltanschauung and they only have in common that both heroes Arthur and Quijote are depicted as paladins of justice benefactors and redeemers of their land of birth It is this idealized view of what is possibly the figment of a writer s or many different writers pen that astonishes the reader for behind it lies an intention to market for internal and external consumption both literary creations exceeding the boundaries of the creative fiction that invented them to transform them into myths and political symbols of their respective

nations     On Repeat Elizabeth Hellmuth Margulis,2014 On Repeat offers an in depth inquiry into music s repetitive nature Drawing on a diverse array of fields it sheds light on a range of issues from repetition s use as a compositional tool to its role in characterizing our behavior as listeners and considers related implications for repetition in language learning and communication     *Etched in Flesh and Soul* Batya Brutin,2021-12-06 A series of numbers was tattooed on prisoners forearms only at one location the Auschwitz concentration camp complex Children parents grandparents mostly Jews but also a significant number of non Jews scarred for life Indelibly etched with a number into their flesh and souls constantly reminding them of the horrors of the Holocaust References to the Auschwitz number appear in artworks from the Holocaust period and onwards by survivors and non survivor artists and Jewish and non Jewish artists These artists refer to the number from Auschwitz to portray the Holocaust and its meaning This book analyzes the place that the image of the Auschwitz number occupies in the artist s consciousness and how it is grasped in the collective perception of different societies It discusses how the Auschwitz number is used in public and private Holocaust commemoration Additionally the book describes the use of the Auschwitz number as a Holocaust icon to protest warn and fight against Holocaust denial     **Uncovering the Holocaust** Ewout van der Knaap,2006 The articles in this book provide details and insightful observations on the political and social reception of Night and Fog They offer a new dimension to scholarship on the film and its place in the debate on memory and the Holocaust     **The Cambridge Companion to Wagner** Thomas S. Grey,2008-09-11 Richard Wagner is remembered as one of the most influential figures in music and theatre but his place in history has been marked by a considerable amount of controversy His attitudes towards the Jews and the appropriation of his operas by the Nazis for example have helped to construct a historical persona that sits uncomfortably with modern sensibilities Yet Wagner s absolutely central position in the operatic canon continues This volume serves as a timely reminder of his ongoing musical cultural and political impact Contributions by specialists from such varied fields as musical history German literature and cultural studies opera production and political science consider a range of topics from trends and problems in the history of stage production to the representations of gender and sexuality With the inclusion of invaluable and reliably up to date biographical data this collection will be of great interest to scholars students and enthusiasts     **Open Access Musicology** Louis Epstein,2023-07-18 Multimedia rich scholarly essays intended for students and teachers of music history and ethnomusicology     Transitional Justice Christine Bell,2016-02-17 This collection on transitional justice sits as part of a library of essays on different concepts of justice Yet transitional justice appears quite different from other types of justice and fundamental ambiguities characterise the term that raise questions as to how it should sit alongside other concepts of justice This collection attempts to capture and portray three different dimensions of the transitional justice field Part I addresses the origins of the field which continue to bedevil it Indeed the origins themselves are increasingly debated in what is an emergent contested historiography of the field that assists in understanding its contemporary quirks and concerns Part II

addresses and sets out parts of the tool kit of transitional justice which could be understood as the canonical research agenda of the field Part III tries to convey a sense of the way in which the field is unfolding and extending to new transitions tools theories of justice and self critique

*A Knight at the Opera* Leah Garrett, 2011 *A Knight at the Opera* examines the remarkable and unknown role that the medieval legend and Wagner opera Tannhuser played in Jewish cultural life in the nineteenth and early twentieth centuries The book analyzes how three of the greatest Jewish thinkers of that era Heinrich Heine Theodor Herzl and I L Peretz used this central myth of Germany to strengthen Jewish culture and to attack anti-Semitism Readers will see how Tannhuser evolves from a medieval knight to Peretz's pious Jewish scholar in the Land of Israel The book also discusses how the founder of Zionism Theodor Herzl was so inspired by Wagner's opera that he wrote *The Jewish State* while attending performances of it *A Knight at the Opera* uses Tannhuser as a way to examine the changing relationship between Jews and the broader world during the advent of the modern era and to question if any art even that of a prominent anti-Semite should be considered taboo

*Tango of Death: The Creation of a Holocaust Legend* Willem de Haan, 2022-10-24 A legend that captures the imagination of audiences and shapes representations of the Holocaust is that in Nazi concentration camps Jewish musicians were forced to play a Tango of Death as men women and children made their way to the gas chambers This book traces the origins of this legend to a little known concentration camp in Ukraine where musicians were forced to perform a Jewish tango at executions before they themselves were murdered By reconstructing the creation of this legend the book shows how the actual history is hidden distorted or even lost altogether

**Israel: the First Hundred Years** Efraim Karsh, 2014-02-25 The Zionist Movement was born in the wake of Jewish emancipation in Western Europe and at a time of increased persecution in Eastern Europe This volume addresses the intellectual social and political ramifications of Jewish settlement in Eretz Israel before the creation of the State of Israel

**Antisemitism** Susan Sarah Cohen, 1987

*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

Tribbschen 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.

**Historical Dictionary of Opera** Scott L. Balthazar, 2013-07-05. Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances. On the other hand, it has enjoyed periods in the past when more operas were produced to greater acclaim. Those periods inevitably have pride of place in this Historical Dictionary of Opera, as do exceptional singers and others who combine to fashion the opera, whether or not they appear on stage. But this volume looks even further afield, considering the cities which were and still are opera centers, literary works which were turned into librettos, and types of pieces and genres. While some of the former can be found on the web or in other sources, most of the latter cannot, and it is impossible to have the whole picture without them. Indeed, this book has an amazingly broad scope. The dictionary section, with about 340 entries, covers the topics mentioned above but obviously focuses most on composers, not just the likes of Mozart, Verdi, and Wagner, but others who are scarcely remembered but made notable contributions. Of course, there are the divas, but others, singers as well, and some of the most familiar operas, *Don Giovanni*, *Tosca*, and more. Technical terms also abound, and reference is made to different genres, from *antimasque* to *zarzuela*. Since opera has been around so long, the chronology is rather lengthy, since it has a lot of ground to cover, and the introduction sets the scene for the rest. This book should not be an end, but rather a beginning, so it has a substantial bibliography for readers seeking more specific or specialized works. It is an excellent access point for readers interested in opera.

[German as a Jewish Problem](#) Marc Volovici, 2020-07-14. The German language holds an ambivalent and controversial place in the modern history of European Jews, representing different, often conflicting, historical currents. It was the language of the German classics, of German Jewish writers and scientists, of Central European Jewish culture, and of Herzl and the Zionist movement. But it was also the language of Hitler, Goebbels, and the German guards in Nazi concentration camps. The crucial role of German in the formation of Jewish national culture and politics in the late nineteenth century has been largely overshadowed by the catastrophic events that befell Jews under Nazi rule. *German as a Jewish Problem* tells the Jewish history of the German language, focusing on Jewish national movements in Central and Eastern Europe and Palestine/Israel. Marc Volovici considers key writers and activists whose work reflected the multilingual nature of the Jewish national sphere and the centrality of the German language within it, and argues that it is impossible to understand the histories of modern Hebrew and Yiddish without situating them in relation to German. This book offers a new understanding of the language problem in modern Jewish history, turning to German to illuminate the questions and dilemmas that largely defined the experience of European Jews in the age of nationalism.

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