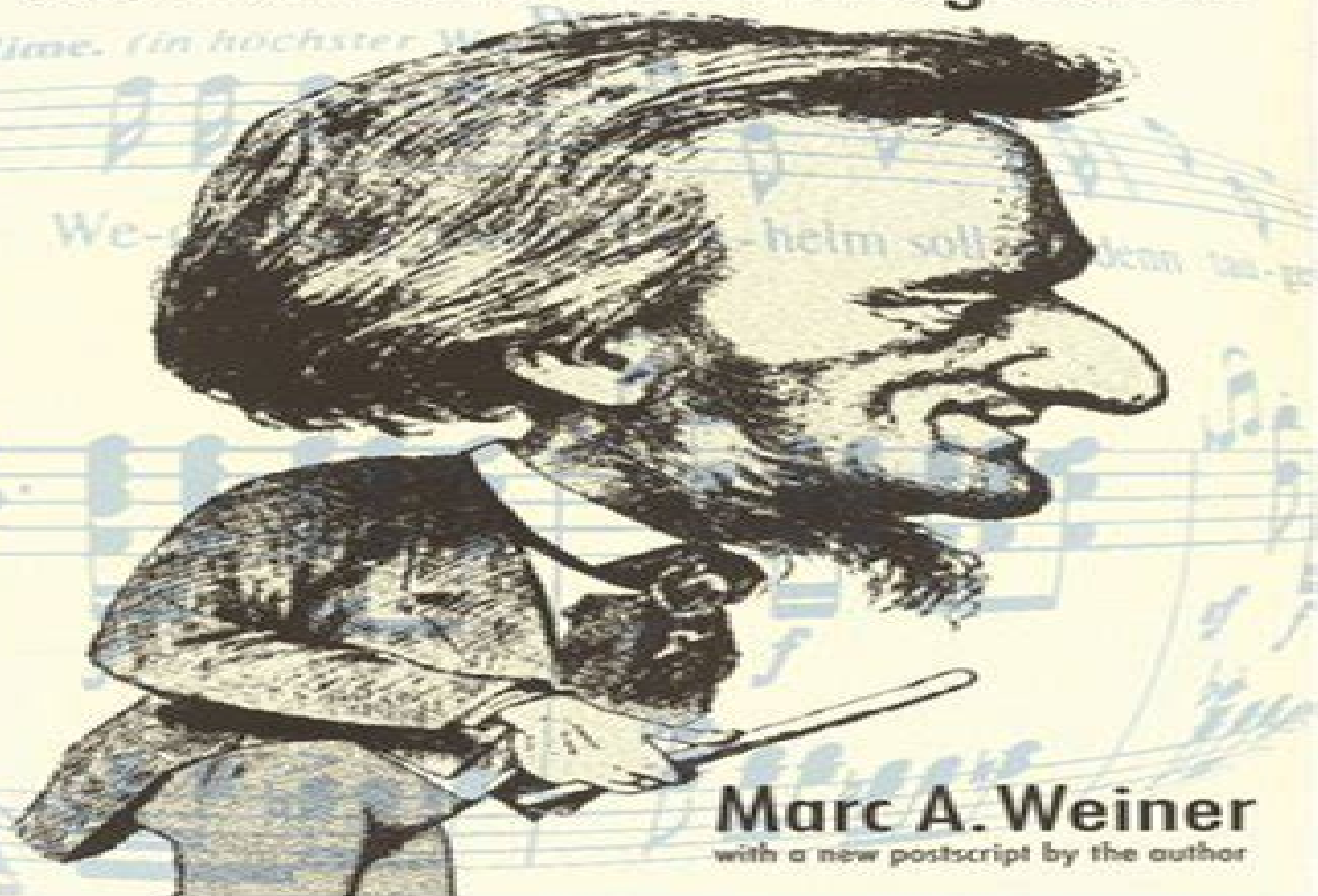


RICHARD WAGNER and the Anti-Semitic Imagination



Marc A. Weiner
with a new postscript by the author

Richard Wagner And The Anti Semitic Imagination

David J. Levin



Richard Wagner And The Anti Semitic Imagination:

Richard Wagner and the Anti-Semitic Imagination Marc A. Weiner, 1995 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 BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved 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 **Richard Wagner, Fritz Lang, and the Nibelungen** David J. Levin, 2014-12-25 This highly original book draws on narrative and film theory psychoanalysis and musicology to explore the relationship between aesthetics and anti-Semitism in two controversial landmarks in German culture David Levin argues that Richard Wagner's opera cycle Der Ring des Nibelungen and Fritz Lang's 1920s film Die Nibelungen creatively exploit contrasts between good and bad aesthetics to address the question of what is German and what is not He shows that each work associates a villainous character portrayed as non-Germanic and Jewish with the sometimes dramatically awkward act of narration For both Wagner and Lang narration or in cinematic terms visual presentation possesses a typically Jewish potential for manipulation and control Consistent with this view Levin shows the

Germanic hero Siegfried is killed in each work by virtue of his unwitting adoption of a narrative role Levin begins with an explanation of the book's theoretical foundations and then applies these theories to close readings of in turn Wagner's cycle and Lang's film He concludes by tracing how Germans have dealt with the Nibelungen myths in the wake of the Second World War paying special attention to Michael Verhoeven's 1989 film *The Nasty Girl* His fresh and interdisciplinary approach sheds new light not only on Wagner's Ring and Lang's *Die Nibelungen* but also on the ways in which aesthetics can be put to the service of aggression and hatred The book is an important contribution to scholarship in film and music and also to the broader study of German culture and national identity

The New Grove Guide to Wagner and His Operas Barry Millington, 2006-08-15 One of the most controversial figures in the history of ideas as well as music Richard Wagner continues to stimulate debate whenever his works are performed Drawing upon the scholarship of *The New Grove Dictionary of Opera* the most comprehensive dictionary of opera in the world Barry Millington offers a concise portable survey and guide which will make a welcome addition to the shelf of anyone who loves opera Millington has completely updated the original pieces and contributed four new chapters on Wagner including a summary of Wagner productions from 1876 to the present day a suggested listening and viewing guide complete chronology of Wagner's operas and a glossary of terms that will delight any opera goer In addition there are detailed entries on each of Wagner's operas a main biographical section and a group of separate articles on such topics as Leitmotif and Gesamtkunstwerk as well as a newly revised updated article on Bayreuth Complete with a new preface updated bibliography glossary and discography including first release dates of each recording *The New Grove Guide to Wagner and his Operas* furnishes both seasoned Wagner lovers and neophytes with all they require for an in depth appreciation of this unique historical figure

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

On Opera Bernard Williams, 2008-10-01 A lifelong opera lover Bernard Williams's articles and essays talks for the BBC contributions to the *Grove Dictionary of Opera* and program notes for the Royal Opera House Covent Garden and the English National Opera generated a devoted following This volume brings together these widely scattered and largely unobtainable pieces including two that have not been previously published It covers an engaging range of topics from Mozart

to Wagner including essays on specific operas by those composers as well as Verdi Puccini Strauss Debussy Janacek and Tippett From publisher s description **Wagner and the Romantic Hero** Simon Williams,2004-06-24 Few major artists have aroused the ire and adulation of successive generations as persistently as Richard Wagner He was the centre of controversy during his lifetime and yet when he died he was the most idolized man in Germany The situation has not changed much since then Simon Williams explores the reasons for this adulation and antipathy by examining an aspect that may be a fundamental cause for this radical division in the reception of Wagner s work the phenomenon of heroism Williams analyses this heroism as a function of Wagner s theatre and music beginning with a definition and examination of the concept of the heroic The book also discusses all thirteen stage works by Wagner and the phenomenon of heroism and Wagner s adaptation of the figure of the Romantic hero Williams offers a theatrical musical and cultural re evaluation of one of the most enduring figures in the arts **Aubrey Beardsley and British Wagnerism in the 1890s** Emma Sutton,2002 Aubrey Beardsley and British Wagnerism in the 1890s is an interdisciplinary study of the influence of the operas writing and personality of Richard Wagner 1813 1883 on the work of Aubrey Beardsley 1872 1898 Examining Beardsley s drawings and prose of the 1890s the study considers the ways in which Wagner s works were appropriated by this seminal figure of the British decadent movement Despite recent critical interest in Beardsley and the fin de si cle and considerable research on Wagnerism Aubrey Beardsley and British Wagnerism in the 1890s is the first study in English to consider at length Wagner s presence in Beardsley s work Beardsley combined allusions to the German composer with many of the touchstones of decadent art the exotic the morbid the erotic and the mannered In exploring Beardsley s often iconoclastic versions or perversions of Wagner s work Aubrey Beardsley and British Wagnerism in the 1890s aims to investigate the role of Wagnerism with fin de si cle British culture in particular the relations between Wagnerism and contemporary decadence **Open Access Musicology** Louis Epstein,2023-07-18 Multimedia rich scholarly essays intended for students and teachers of music history and ethnomusicology **Key Cultural Texts in Translation** Kirsten Malmkjær,Adriana Șerban,Fransiska Louwagie,2018-05-15 In the context of increased movement across borders this book examines how key cultural texts and concepts are transferred between nations and languages as well as across different media The texts examined in this book are considered fundamental to their source culture and can also take on a particular relevance to other target cultures The chapters investigate cultural transfers and differences realised through translation and reflect critically upon the implications of these with regard to matters of cultural identity The book offers an important contribution to cultural approaches in translation studies with ramifications across different disciplines including literary studies history philosophy and gender studies The chapters offer a range of cultural and methodological frameworks and are written by scholars from a variety of language and cultural backgrounds Western and Eastern **Understanding Music** Roger Scruton,2016-02-25 With Understanding Music and The Aesthetics of Music 1997 Roger Scruton set a new standard of rigour and seriousness in the philosophy of music This

collection of wide ranging essays covers all aspects of the theory and practice of music showing the significance of music as an expression of the moral life The book is split into two parts the first is devoted to the aesthetics and theory of music and the second consists of critical studies of individual composers thinkers and works including essays on Mozart Wagner Beethoven s Ninth Jan cek Schoenberg Szymanowski and Adorno Understanding Music will appeal to specialists in philosophy and musicology and also to music lovers who wish to find deeper meaning in this mysterious art The Bloomsbury Revelations edition includes a new preface from the author [A Companion to Wagner's Parsifal](#) William Kinderman, Katherine Rae Syer, 2005 These essays demonstrating and exploring the abiding fascination of Wagner s controversial work **World Fascism** Cyprian Blamires, 2006-09-18 This book shows how during the 20th century evils such as totalitarianism tyranny war and genocide became indelibly linked to the fascist cause and examines the enduring and popular appeal of an ideology that has counted princes poets and war heroes among its most fervent adherents From the followers of Hajj Amin Al Husseini the Arab leader who met with Adolf Hitler in November 1942 to the murderous death squads of the Croatian Ustasha to certain members of the British Establishment fascism s heady brew of extreme nationalism and revolutionary violence has attracted followers from across all religions races and classes Now widely reviled fascism became an immensely powerful political force in Western Europe throughout the 1930s and into the 1940s How did civilized nations like Italy Germany Austria and others succumb to an ideology now regarded by the political mainstream as barbarous and beyond the pale World Fascism A Historical Encyclopedia covers all the key personalities and movements throughout the history of fascism and brings to light some of the ideology s lesser known aspects from Hindu extremists in India to the influential role of certain women in fascist movements How did an ideology which was openly boastful of its belief in violence come to seduce the elites of some of the most civilized nations on earth What can explain fascism s enduring appeal

Wagner's Ring Cycle and the Greeks Daniel H. Foster, 2010-02-04 Through his reading of primary and secondary classical sources as well as his theoretical writings Richard Wagner developed a Hegelian inspired theory linking the evolution of classical Greek politics and poetry This book demonstrates how by turning theory into practice Wagner used this evolutionary paradigm to shape the music and the libretto of the Ring cycle Foster describes how each of the Ring s operas represents a particular phase of Greek poetic and political development Das Rheingold and Die Walk re create epic national identity in its earlier and later stages respectively Siegfried expresses lyric personal identity and Gtterdämmerung destructively culminates with a tragic comedy about civic identity This study sees the Greeks through the lens of those scholars whose work influenced Wagner most focusing on epic lyric and comedy as well as Greek tragedy Most significantly the book interrogates the ways in which Wagner uses Greek aesthetics to further his own ideological goals *The Diaries of Giacomo Meyerbeer: The last years, 1857-1864* Giacomo Meyerbeer, 1999 Volume 4 is devoted to the last years 1857 64 while age and declining health saw a waning of the composer s personal optimism It contains a series of glossaries listing his

compositions and the musical and theatrical works he attended throughout his life as well as a bibliography **Wagner's Parsifal** William Kinderman, 2013-07-02 William Kinderman's detailed study of Parsifal described by the composer as his last card explores the evolution of the text and music of this inexhaustible yet highly controversial music drama across Wagner's entire career and offers a reassessment of the ideological and political history of Parsifal shedding new light on the connection of Wagner's legacy to the rise of National Socialism in Germany The compositional genesis is traced through many unfamiliar manuscript sources revealing unsuspected models and veiled connections to Wagner's earlier works Fresh analytic perspectives are revealed casting the dramatic meaning of Parsifal in a new light Much debated aspects of the work such as Kundry's death at the conclusion are discussed in the context of its stage history Path breaking as well is Kinderman's analysis of the religious and ideological context of Parsifal During the half century after the composer's death the Wagner family and the so called Bayreuth circle sought to exploit Wagner's work for political purposes thereby promoting racial nationalism and anti-Semitism Hitherto unnoticed connections between Hitler and Wagner's legacy at Bayreuth are explored here while differences between the composer's politics as an 1849 revolutionary and the later response of his family to National Socialism are weighed in a nuanced account Kinderman combines new historical research sensitive aesthetic criticism and probing philosophical reflection in this most intensive examination of Wagner's culminating music drama

Sound Matters Nora M. Alter, Lutz Koepnick, 2005-12-01 The sounds of music and the German language have played a significant role in the developing symbolism of the German nation In light of the historical division of Germany into many disparate political entities and regional groups German artists and intellectuals of the 19th and early 20th centuries conceived of musical and linguistic dispositions as the nation's most palpable common ground According to this view the peculiar sounds of German music and of the German language provided a direct conduit to national identity to the deepest recesses of the German soul So strong is this legacy of sound is still prevalent in modern German culture that philosopher Peter Sloterdijk in a recent essay did not even hesitate to describe post wall Germany as an acoustical body This volume gathers the work of scholars from the US Germany and the United Kingdom to explore the role of sound in modern and postmodern German cultural production Working across established disciplines and methodological divides the essays of Sound Matters investigate the ways in which texts artists and performers in all kinds of media have utilized sonic materials in order to enforce or complicate dominant notions of German cultural and national identity **The Occult Arts of Music**

David Huckvale, 2013-10-10 Occult traditions have inspired musical ingenuity for centuries From the Pythagorean concept of a music of the spheres to the occult subculture of 20th century pop and rock music has often attempted to express mystical states of mind cosmic harmony the demonic and the divine nowhere more so perhaps than in the music for films such as The Mephisto Waltz The Devil Rides Out Star Trek Close Encounters of the Third Kind The Omen and The Exorcist This survey explores how such film music works and uncovers its origins in Pythagorean and Platonic ideas about the divine order of the

universe and its essentially numerical musical nature Chapters trace the influence of esoteric Freemasonry on Mozart and Beethoven the birth of demonic music in the 19th century with composers such as Weber Berlioz and Liszt Wagner s racial mysticism Schoenberg s numerical superstition the impact of synesthesia on art music and film the effect of theosophical ideas on composers such as Scriabin and Holst supernatural opera and ballet fairy music and finally popular music in the 1960s and 70s

Classical Music in Weimar Germany Brendan Fay,2019-10-03 From Hitler s notorious fondness for Wagner s operas to classical music s role in fuelling German chauvinism in the era of the world wars many observers have pointed to a distinct relationship between German culture and reactionary politics In Classical Music in Weimar Germany Brendan Fay challenges this paradigm by reassessing the relationship between conservative musical culture and German politics Drawing upon a range of archival sources concert reviews and satirical cartoons Fay maps the complex path of classical music culture from Weimar to Nazi Germany a trajectory that was more crooked uneven or broken than straight Through an examination of topics as varied as radio and race to nationalism this book demonstrates the diversity of competing aesthetic philosophical and political ideals held by German music critics that were a hallmark of Weimar Germany Rather than seeing the cultural conservatism of this period as a natural prelude for the violence and destruction later unleashed by Nazism this fascinating book sheds new light on traditional culture and its relationship to the rise of Nazism in 20th century Germany

Hans Christian Andersen and Music AnnaHarwell Celenza,2017-07-05 Hans Christian Andersen was the most prominent Danish author of the nineteenth century Now known primarily for his fairy tales during his lifetime he was equally famous for his novels travelogues poetry and stage works and it was through these genres that he most often reflected on the world around him With the bicentennial of Andersen s birth in 2005 there is still much about the writer that is not yet common knowledge This book explores a single aspect of that void his interest in and relationship to the musical culture of nineteenth century Europe Why look to Andersen for information about music To begin Andersen had a musical background He enjoyed a brief career as an opera singer and dancer at the Royal Theater in Copenhagen and in later years he went on to produce opera libretti for the Danish and German stage Andersen was also an avid music devotee He made thirty major European tours during his seventy years and on each of these trips he regularly attended opera and concert performances recording his impressions in a series of travel diaries In short Andersen was a well informed listener and as this book reveals his reflections on the music of his age serve as valuable sources for the study of music reception in the nineteenth century Over the course of his life Andersen embraced and then later rejected performers such as Maria Malibran Franz Liszt and Ole Bull and his interest in opera and instrumental music underwent a series of dramatic transformations In his final years Andersen promoted figures as disparate as Wagner and Mendelssohn while strongly objecting to Brahms Although such changes in taste might be interpreted as indiscriminate by modern day readers this study shows that such shifts in opinion were not contradictory but rather quite logical given the social and cultural climate of the age

Unveiling the Power of Verbal Art: An Emotional Sojourn through **Richard Wagner And The Anti Semitic Imagination**

In some sort of inundated with screens and the cacophony of immediate conversation, the profound power and psychological resonance of verbal beauty usually fade into obscurity, eclipsed by the regular onslaught of sound and distractions. Yet, set within the lyrical pages of **Richard Wagner And The Anti Semitic Imagination**, a charming perform of literary brilliance that pulses with natural emotions, lies an remarkable trip waiting to be embarked upon. Written by a virtuoso wordsmith, this mesmerizing opus manuals viewers on a mental odyssey, gently exposing the latent possible and profound impact embedded within the complex web of language. Within the heart-wrenching expanse of this evocative evaluation, we will embark upon an introspective exploration of the book is key themes, dissect its charming writing fashion, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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