

RICHARD WAGNER AND THE JEWS



by Milton E. Brener

Richard Wagner And The Jews

Richard Wagner



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 Included in the text are portions of unpublished letters exchanged between Wagner and Hermann Levi.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 und die Juden* Dieter Borchmeyer, Ami Maayani, Susanne Vill, 2016-12-13 *Wagner und die Juden* Sind Wagners musikalischen Werke frei von antisemitischen Tendenzen? Dieser Frage wird in dem Band biographisch, historisch, ideologiegeschichtlich, politologisch und musikalisch auf umfassende Weise nachgegangen. Gewiss, es ist viel Hitler in Wagner. Thomas Mann **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. *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. **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, 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.

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*. **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

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

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Juden ,1967 Freispruch für Richard Wagner? Bernd Weikl, Peter Bendixen, 2012 **Zeitschrift für die Geschichte der Juden** **Judaism in Music** Richard

Wagner, K. Freigedank, 2012-08-31 Support Public Domain like and share <http://facebook.com/BookLiberationFront> Das Judentum in der Musik German Jewishness in Music but normally translated Judaism in Music spelled after its first publications 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 für Musik NZM of Leipzig in September 1850 and was reissued in a greatly expanded version under Wagners name in 1869 It is regarded by many as an important landmark in the history of German antisemitism The first version of the article appeared in the NZM under the pseudonym of K Freigedank K Freethought In an April 1851 letter to Franz Liszt Wagner gave the excuse that he used a pseudonym to prevent the question being dragged down by the Jews to a purely personal level At the time Wagner was living in exile in Zurich on the run after his role in the 1849 revolution in Dresden His article followed a series of essays in the NZM by his disciple Theodor Uhlig attacking the music of Meyerbeer's opera Le prophète Wagner was particularly enraged by the success of Le prophète in Paris all the more so because he had earlier been a slavish admirer of Meyerbeer who had given him financial support and used his influence to get Wagners early opera Rienzi his first real success staged in Dresden in 1841 Wagner was also emboldened by the death of Mendelssohn in 1847 the popularity of whose conservative style he felt was cramping the potential of German music Although Wagner had shown virtually no sign of anti Jewish prejudice previously despite the claims by Rose in his book Wagner Race and Revolution and others he was determined to build on Uhlig's articles and prepare a broadside that would attack his artistic enemies embedded in what he took to be a populist Judaeophobic context

Richard Wagner and German Opera Donna Getzinger, Daniel Felsenfeld, 2004 One of the most controversial composers of the nineteenth century Richard Wagner thoroughly revolutionized the art of opera His introduction of musical and dramatic devices transformed the way opera was composed and performed and has had a lasting impact on stage design lighting and even the way audiences experience theater But Richard Wagner also had a dark side A passionate man who spent money with abandon he seduced the wives of close friends and benefactors fled from his creditors and flaunted his influence over kings Most unsettlingly he had a deep and unwavering disdain for Jews Wagner advocated German nationalism and spouted his political views as vehemently as he did his ideas about music His powerful musical legacy will be forever complicated by his fiercely held political beliefs Richard Wagner and German Opera recounts the compelling story of his life in vivid prose and colorful illustrations Book jacket

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 in Bayreuth, 1876-1976** Hans Mayer, 1976 The Musical World, 1876

Richard Wagners Antisemitismus Epistemata Literaturwissenschaft Bd. 95 € 22,50 / Sfr 40,90 Dieter David Scholz, 1993 Surveys the debate about Wagner's antisemitism which began with the publication of his *Das Judentum in der Musik* 1850 and still rages today Warns against the tendency to see Wagner's ideas in the light of the use made of them by the Nazis Suggests that the diaries of his wife Cosima show that she was a much more bigoted antisemite than her more open minded husband and that she subtly influenced him Wagner's antisemitism as reflected both in his private conversation recorded in Cosima's diary and in his writings passed through several stages denial that Jews can participate creatively in German culture regret that German culture is not yet sufficiently mature to assimilate Jewish contributions without damage to itself hatred of Jews as representatives of capital and toward the end of his life a rejection of racism and a vision of reconciliation and redemption which would include Jews as well as Christians After Wagner's death the Bayreuth circle fostered a nationalistic antisemitic ideology which distorted Wagner's thought and his daughter in law Winifred put the Wagner legacy wholly at the disposal of the Nazis **Richard Wagner** Robert W. Gutman, 1968 *Judentum in Der Musik* Richard Wagner, 2014-04-14 *Das Judentum 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 für 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

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Richard Wagner And The Jews Introduction

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