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Das Judentum In Der Musik

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Der Musik Eine Kr

***This Companion provides an
overview and in-depth***

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***analysis of Wagner's Ring
using traditional critical
analysis alongside more
recent approaches.***

***Tradition in a modern age :
Bruckner and Mahler at the
fin de siècle -- Symphonic
idealism in crisis --***

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Symphonic conventions of a world past -- Sensuality and redemption -- The politics of tradition : Mahler and Bruckner, 1914-1933 -- Mahler's progressive legacy and the aestheticization of violence -- Bruckner's

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*nationalist legacy and the
aestheticization of space --
Symphonic traditions under
National socialism --
Symphonic ambitions and
Hindemith's Mathis der
Mahler symphony -- Symphonic
defeat.*

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Examines antisemitic viewpoints of some famous thinkers: Luther, Mircea Aliade, Lombroso, Wagner, Heidegger, Maurice Blanchot, Ezra Pound, De Man, Jean Genet are among them. Deals with antisemitism in

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**ch. 7 (p. 267-308), "The
Outmoded World of the Judaic-
Christian Tradition." In
"Das Judentum in der Musik"
(1850) Wagner denied the
capacity of Jews to have
deep emotional feelings in
music and art. Nevertheless,**

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their financial power gave them influence in musical life. Despite the assistance he received from Jewish friends and patrons, the supposed threat posed to Germany by the Jews became an obsession for Wagner, and

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*all his enemies were
identified with the Jews.
"Wagner's attitude toward
Jews was remarkably
inconsistent ... anti-Jewish
although not necessarily
anti-Semitic ..."*
Wagner's Parsifal

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*Wagner, the Arts, and
Utopian Visions in Fin-de-
Siecle Vienna
Nazi Interpretations of
Western Culture
The Diaries of Giacomo
Meyerbeer: The last years,
1857-1864*

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***Entry to the Profession from
the Enlightenment to Richard
Wagner***

Beyond Reason

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*t 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*

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*composers Giacomo Meyerbeer
and Felix Mendelssohn in particular.
It was published under a
pseudonym in the Neue Zeitschrift
fur Musik (NZM) of Leipzig in
September 1850 and was reissued
in a greatly expanded version under*

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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

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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

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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 prophete. Wagner was particularly enraged by the success of Le prophete in Paris, all the more

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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

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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

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*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*

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Judaeophobic context.

*Wagner's Ring is one of the
greatest of all artworks of Western
civilization, but what is it all about?
The power and mystery of Wagner's
creation was such that he himself
felt he stood before his work "as*

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though before some puzzle.” A clue to the Ring’s greatness lies in its multiple avenues of self-disclosure and the corresponding plethora of interpretations that over the years has granted ample scope for directors and will no doubt do so

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well into the distant future. One possible interpretation, which Richard Bell argues should be taken seriously, is the Ring as Christian theology. In this first of two volumes, Bell considers, among other things, how the composer's Christian

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*interests may be detected in the
“forging” of his Ring, looking at how
he appropriated his sources
(whether they be myths and sagas,
writers, poets, or philosophers) and
considering works composed
around the same time, especially*

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his Jesus of Nazareth.

The Jews have been an urban people par excellence, and their influence on the urban landscape is unmistakable. Who can imagine modern Vienna, Berlin, Warsaw, or New York, to name just a few

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examples, without their large, vibrant, and creative Jewish populations? Conversely, the urban experience has been a decisive factor in modern Jewish history. This new volume in the acclaimed Studies in Contemporary Jewry

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series is devoted to the theme of Jews and the modern city. It features essays on Orthodox Jewry in the city, Jewish-Christian relations, klezmer music, the impact of urbanization on German Jewry, the Jewish communities in New

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York and St. Petersburg, and the emergence of the first "Hebrew City" (Tel-Aviv). It also includes a discussion of the new prayer book of the Conservative movement in Israel. Like others in the series, this book presents current scholarship

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*in the form of a symposium, essays,
and book reviews by distinguished
experts in Jewish studies from
around the world. Published
annually by the Avraham Harman
Institute of Contemporary Jewry at
The Hebrew University of*

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Jerusalem, Studies in

*Contemporary Jewry continues to
be an invaluable resource for
scholars of modern history and
culture.*

*Richard Wagners Antisemitismus
polarisiert bis heute. Dabei geht es*

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nicht um die Frage, ob Wagner Antisemit war, denn dies lässt sich anhand seiner Schriften eindeutig belegen. Vielmehr wird die Diskussion von der Frage bestimmt, ob antisemitische Tendenzen auch den musikalischen Werken

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*Wagners innewohnen. Sp.,testens
seit Adornos ?Versuch [?]ber
Wagner? ist diese schwierige Frage
kontrovers diskutiert worden. Die
pseudowissenschaftliche
Argumentation in Wagners
Schriften, Andeutungen von*

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prominenten Denkern wie Gustav Mahler, Alfred Einstein oder eben Theodor W. Adorno und nicht zuletzt die Verg"tterung Wagners und seiner Musik durch Adolf Hitler gaben das Brennmaterial, an dem sich die Diskussion in den 70er

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Jahren - nach einer Zeit, in der man mit werkimmanenter Deutung eine Kl.,rung zu verdr.,ngen suchte - mit voller Wucht entz[?]nden sollte. Die vorliegende Untersuchung hat das Ziel, die Diskussion [?]ber antisemitische Zerrbilder im ?Ring

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des Nibelungen? kritisch zu beleuchten. Eine Diskussion, die sich als sehr emotional und kontrovers herausstellt, auch weil, wie viele Wagner-Verteidiger immer wieder betonen, Wagner seine B[?]hnenfiguren nie offen als j[?]disch

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*oder gar als Judenkarikaturen
herausgestellt hat. Die Studie stellt
dabei die musikwissenschaftliche
Debatte in ihrer historischen
Gesamtheit dar, also von den
ersten Auff[?]hrungen des Ring bis in
die Gegenwart. Die Studie*

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*untersucht die Diskussion
hinsichtlich ihres Wesens und ihrer
Psyche und zeigt, wie sich einzelne
Argumentationslinien im Lauf der
Zeit ver„ndert und pr„zisiert haben.
The Ideas of Richard Wagner
The Genesis and Development of*

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*the Tetralogy and the Appropriation
of Sources, Artists, Philosophers,
and Theologians*

A Kingdom Not of This World

Das Judentum in Der Musik

Essays in Music and Culture

Symphonic Aspirations

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Beyond Reason relates Wagner's works to the philosophical and cultural ideas of his time, centering on the four music dramas he created in the second half of his career: Der Ring des Nibelungen, Tristan und Isolde, Die

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Meistersinger von N ü rnberg, and Parsifal. Karol Berger seeks to penetrate the “secret” of large-scale form in Wagner’s music dramas and to answer those critics, most prominently Nietzsche, who condemned Wagner for his putative

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inability to weld small expressive gestures into larger wholes.

Organized by individual opera, this is essential reading for both musicologists and Wagner experts. Typically regarded as reflecting on a culture in social, political, or

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psychological crisis, the arts in fin-de-si è cle Vienna had another side: they were means by which creative individuals imagined better futures and perfected worlds dawning with the turn of the twentieth century. As author Kevin C. Karnes reveals,

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much of this utopian discourse drew inspiration from the work of Richard Wagner, whose writings and music stood for both a deluded past and an ideal future yet to come. Illuminating this neglected dimension of Vienna's creative

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culture, this book ranges widely across music, philosophy, and the visual arts. Uncovering artworks long forgotten and providing new perspectives on some of the most celebrated achievements in the Western canon, Karnes considers

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music by Mahler, Schoenberg, and
Alexander Zemlinsky, paintings,
sculptures, and graphic art by Klimt,
Max Klinger, and members of the
Vienna Secession, and
philosophical writings by Nietzsche,
Schopenhauer, and Maurice

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Maeterlinck. Through analyses of artworks and the cultural dynamics that surrounded their creation and reception, this study reveals a powerful current of millennial optimism running counter and parallel to the cultural pessimism

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widely associated with the period. It discloses a utopian discourse that is at once beautiful, moving, and deeply disturbing, as visions of perfection gave rise to ecstatic artworks and dystopian social and political realities.

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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

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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

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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

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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

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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

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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

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provided by the editor and David Breckbill, Mary A. Cicora, James Deaville, Annegret Fauser, Steven Huebner, David Trippett, and Nicholas Vazsonyi.

Illuminates the treatment of violence in the German cultural

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tradition between the French
Revolution and the Holocaust and
Second World War.
Antisemitism and Cultural Heroes
A Research and Information Guide
Richard Wagner and His World
Judentum in Der Oper

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Jewry in Music

An Examination and Analysis of His
Major Aesthetic, Political,
Economic, Social, and Religious
Thoughts : New Addendum, The
Ring of the Nibelung, an
Interpretive Guide

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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

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glossaries listing his
compositions and the
musical and theatrical
works he attended
throughout his life, as
well as a bibliography.
Studienarbeit aus dem

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Jahr 2002 im Fachbereich
Musikwissenschaft, Note:
1,7, Universität zu Köln
(Institut für
Musikwissenschaft),
Veranstaltung:
Hauptseminar: Richard

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Wagners "Tristan und

Isolde", Sprache:

Deutsch, Abstract:

Richard Wagner

veröffentlichte den

Aufsatz "Das Judentum in

der Musik" zwei Mal. Die

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erste Veröffentlichung
im Jahre 1850 erfuhr
eine weitaus geringere
Resonanz als die zweite
von 1869. Der Text gab
Anlass zu zahlreichen
kontroversen

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Diskussionen, vor allem,
was seinen berühmt-
berüchtigten Schluss
angeht. Ziel dieser
Arbeit ist es, den Text
zu analysieren und seine
Argumentationsstrukturen

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zu beleuchten. Dabei
soll zumindest
ansatzweise dargestellt
werden, inwiefern er auf
der einen Seite typisch
für seine Zeit ist und
was ihn auf der anderen

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Seite sehr besonders
macht - trotz aller
Verhaftetheit in den
zeitgenössischen
Kontext. Seine
Rezeptionsgeschichte
kann aus Platzgründen

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nur sehr eingeschränkt

behandelt werden. Es

soll aber deutlich

gemacht werden, dass

Wagner sich mit diesem

Text einen Platz in der

Geschichte des

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Antisemitismus

"gesichert" hat, ganz
unabhängig von der
Frage, inwieweit er
damit den Weg für die
spätere deutsche
Geschichte geebnet hat

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oder nicht.

Studienarbeit aus dem
Jahr 2012 im Fachbereich
Musikwissenschaft, Note:
2,0, Universität Leipzig
(Institut für
Musikwissenschaft),

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Veranstaltung: Die um
1810 geborenen
Komponisten, Sprache:
Deutsch, Abstract: Die
Rezeption Richard
Wagners ist eine sehr
vielseitige. Es

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existieren unzählige
Schriften, die sich mit
der Sonderstellung
Wagners Kompositionen,
seiner germanischen
Mythenwelt oder der
Bedeutung des

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**Musikdramas befassen.
Natürlich erscheint es
aus Sicht der
Musikwissenschaft am
sinnvollsten, das
musikalische Schaffen
dieses Komponisten zu**

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betrachten. Immerhin hat
Wagner die Oper in Form
seiner musikalischen
Dramen in neue Sphären
geführt und mutige
kompositorische Wege
beschritten. Aber der

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1813 in Leipzig geborene
Komponist hinterlässt
nicht nur abendfüllende
Opern wie Tristan und
Isolde oder die
Tetralogie Der Ring des
Nibelungen. Zu Wagners

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Gesamtwerk zählen neben
seinen Kompositionen
auch etliche
theoretische Schriften.
Diese sind zwar zu
großen Teilen auf dem
Gebiet der Künste

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angesiedelt, doch auch
politische Themen, vor
allem mit revolutionärem
Gehalt, werden
angesprochen. Eine noch
bis in die Gegenwart
diskutierte Publikation

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- die umstrittenste des
wagnerschen Schaffens
überhaupt - ist der
Aufsatz Das Judentum in
der Musik. Dass eine
ausgeprägte antijüdische
Attitüde die wohl

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markanteste unter

Wagners charakterlichen

Eigenschaften war, ist

kein Geheimnis. Somit

stellt besonders Das

Judentum in der Musik

seit mehreren

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Jahrzehnten die
Grundlage für
umfangreiche Forschungen
zahlreicher
Musikwissenschaftler
dar. Weil der
Antisemitismus unter

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Wagner einen relativ
kurzen zeitlichen
Abstand zu dem (mit
weitaus fataleren Folgen
verbundenen) des
deutschen
Nationalsozialismus

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aufweist - es vergehen
nur fünfzig Jahre
zwischen Wagners Tod und
der Machtübernahme
Hitlers -, erscheint es
zunächst plausibel, eine
direkte Verbindungslinie

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zwischen diesen beiden
Charakteren zu ziehen.
Ob es jedoch so einfach
ist, die politischen
Ergüsse eines mit
übermäßigem
Selbstbewusstsein

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ausgestatteten

Komponisten als direkten

Vorläufer für die

menschenverachtenden

Taten eines

größenwahnsinnigen

Diktators anzusehen, ist

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fraglich. Derartigen
Verbindungen
nachzugehen, soll auch
nicht das Ziel dieser
Arbeit sein. Zum einen
ist das Thema „Von
Wagner zu Hitler“ sehr

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emotiv behaftet, was
einen sachlichen Umgang
mit den historischen
Fakten in Verbindung mit
den sehr
unterschiedlichen
Meinungen erschwert5 und

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somit kein

zufriedenstellendes

Ergebnis liefern kann.

Zum anderen erachte ich

es als wertvoller,

direkt an den

Ursprüngen, nämlich dem

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biografischen Kontext

Wagners sowie seiner

Schrift 'Das Judentum in
der Musik', anzuknüpfen.

A volume of collected

essays which engage

Wagner's "Die

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**Meistersinger von
Nurnberg" from the
perspective of both
active performers and
academics in a wide
range of disciplines.
Das Judentum in Der**

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Musik

**Wagner's Meistersinger
Contemplating Violence
Richard Wagner and the
Jews**

**Richard Wagner and the
Anti-Semitic Imagination**

Page 85/182

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Beethoven Forum

Through historical and contemporary examples, this book critically explores the relevance and expressions of multicultural

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representation in western
European operatic genres
in the modern world. It
reveals their approaches
to reflecting identity,
transmitting meaning, and
inspiring creation, as

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well as the ambiguities
and contradictions that
occur across the time and
place(s) of their
performance. This
collection brings academic
researchers in opera

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studies into conversation with previously unheard voices of performers, critics, and creators to speak to issues of race, ethnicity, and culture in the genre. Together, they

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deliver a powerful
critique of the
perpetuation of the values
and practices of dominant
cultures in operatic
representations of
intercultural encounters.

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Essays accordingly cross
methodological boundaries
in order to focus on a
central issue in the
emerging field of
coloniality: the
hierarchies of social and

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political power that include the legacy of racialized practices. In theorizing coloniality through intercultural exchange in opera, authors explore a range of topics

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and case studies that
involve immigrant,
indigenous, exoticist, and
other cultural
representations and
consider a broad
repertoire that includes

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lesser-known Canadian
operas, Chinese- and
African-American
performances, as well as
works by Haydn, Strauss,
Puccini, and Wagner, and
in performances spanning

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three continents and over two centuries. In these ways, the collection contributes to the development of a more integrated understanding of the interdisciplinary

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fields inherent in opera,
including musicology,
sociology, anthropology,
and others connected to
Theatre, Gender, and
Cultural Studies.

Studienarbeit aus dem Jahr

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2002 im Fachbereich

Musikwissenschaft, Note:

1,7, Universität zu Köln

(Institut für

Musikwissenschaft),

Veranstaltung:

Hauptseminar: Richard

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Wagners "Tristan und
Isolde," Sprache: Deutsch,
Anmerkungen: In der Arbeit
geht es nicht um "Tristan
und Isolde," sondern um
den Text "Das Judentum in
der Musik" von Richard

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Wagner sowie um dessen Antisemitismus., Abstract: Richard Wagner veröffentlichte den Aufsatz "Das Judentum in der Musik" zwei Mal. Die erste Veröffentlichung im

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Jahre 1850 erfuhr eine weitaus geringere Resonanz als die zweite von 1869.

Der Text gab Anlass zu zahlreichen kontroversen Diskussionen, vor allem, was seinen berühmt-

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beruchtigten Schluss
angeht. Ziel dieser Arbeit
ist es, den Text zu
analysieren und seine
Argumentationsstrukturen
zu beleuchten. Dabei soll
zumindest ansatzweise

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dargestellt werden,
inwiefern er auf der einen
Seite typisch für seine
Zeit ist und was ihn auf
der anderen Seite sehr
besonders macht - trotz
aller Verhaftetheit in den

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zeitgenössischen Kontext.
Seine Rezeptionsgeschichte
kann aus Platzgründen nur
sehr eingeschränkt
behandelt werden. Es soll
aber deutlich gemacht
werden, dass Wagner sich

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mit diesem Text einen
Platz in der Geschichte
des Antisemitismus
"gesichert" hat, ganz
unabhängig von der Frage,
inwieweit er damit den Weg
für die spätere deutsche

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Geschichte geebnet hat
oder nicht."

Diseases and Diagnoses
discusses why such social
problems as addiction,
sexually transmitted
diseases, racial

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predisposition for
illness, surgery and
beauty, and
electrotherapy, all of
which concerned thinkers a
hundred years ago, are
reappearing at a

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staggering rate and in diverse national contexts. In the twentieth century such problems were viewed as only historical concerns. Yet in the twenty-first century, we

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once again find ourselves
confronting their
implications. In this
fascinating volume, Gilman
looks at historical and
contemporary debates about
the stigma associated with

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biologically transmitted diseases. He shows that there is no indisputable way to measure when a disease or therapy will reappear, or how it may be perceived at any given

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moment in time.

Consequently, Gilman focuses on the socio-cultural and political implications that the reappearance of such diseases has had on

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contemporary society. His approach is to show how culture (embedded in cultural objects) both feeds and is fed by the claims of medical science- as for example, the

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reappearance of "race" as a cultural as well as a medical category. If the twentieth century was the "age of physics," in the latter part of the past century and certainly in

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the twenty-first century
biological concerns are
recapturing central stage.
Achievements of the
biological sciences are
changing the public's
sense of what constitutes

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cutting-edge science and
medicine. None has
captured the public
imagination more
effectively than the
mapping of the human
genome and the promise of

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genetic manipulation, which fuel what Gilman calls a "second age of biology." Although not without controversy, the role of genetics appears to be key. Gilman puts

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contemporary debates in
historical context,
showing how they feed
social and cultural
concerns as well as
medical possibilities.

Richard Wagner: A Research

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and Information Guide is
an annotated bibliography
concerning both the nature
of primary sources related
to the composer and the
scope and significance of
the secondary sources

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which deal with him, his compositions, and his influence as a composer and performer.

Wagner contra Nietzsche
Volume XV: People of the City: Jews and the Urban

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Challenge

Coloniality, Culture,
Performance

Das Judentum in Richard
Wagners "Ring des
Nibelungen": Eine
kritische

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Diskussionsgeschichte
Diseases and Diagnoses
An Appreciation in the
Light of His Theological
Journey

**Famous "Ring" Trilogy
composer Richard Wagner**

Page 120/182

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argues in this essay that Jewish involvement in European culture always had a negative and distorting impact. Jews, Wagner wrote, did not have the European "folkish soul" required to

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create genuinely European art, and, as a result, were only imitators who crassly deformed all that they produced. As a result, he said, all art-be it musical or otherwise-from Jewish

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**sources was always shallow
and a mockery of true art.
Along the way, he discusses
the Jewish type, and their
broader influence in society.
First published in 1850,
"Judaism in Music" created a**

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storm which forever earned him the hatred of the Jewish lobby in Germany and elsewhere. Originally issued under a pseudonym, Wagner republished the book in 1869, along with a

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supplement, under his own name. In the supplement, Wagner discusses the reaction to the original essay's publication, and goes on to discuss how the Jews controlled the major

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newspapers and theaters of his day, and how the media turned against him after the 1850 essay saw the light of day. This edition also contains Wagner's 1878 essay "What is German,"

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**which contains further
remarks on Jewish activities
within Germany.**

**No-one doubts that Gustav
Mahler's tenure at the
Vienna Court Opera from
1897-1907 was made**

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**extremely unpleasant by the
antisemitic press. The great
biographer, Henry-Louis de
La Grange, acknowledges
that 'it must be said that
antisemitism was a
permanent feature of**

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Viennese life'.

**Unfortunately, the focus on
blatant references to
Jewishness has obscured the
extent to which 'ordinary'
attitudes about Jewish
difference were prevalent**

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**and pervasive, yet subtle
and covert. The context has
been lost wherein such
coded references to
Jewishness would have been
immediately recognized and
understood. By**

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**painstakingly reconstructing
'the language of
antisemitism', Knittel
recreates what Mahler's
audiences expected, saw,
and heard, given the biases
and beliefs of turn-of-the-**

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**century Vienna. Using
newspaper reviews,
cartoons and memoirs,
Knittel eschews focusing on
hostile discussions and
overt attacks in themselves,
rather revealing how and to**

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**what extent authors call
attention to Mahler's
Jewishness with more subtle
language. She specifically
examines the reviews of
Mahler's Viennese
symphonic premieres for**

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their resonance with that language as codified by Richard Wagner, though not invented by him. An entire chapter is also devoted to the Viennese premieres of Richard Strauss's tone

**poems, as a proof text
against which the reviews of
Mahler can also be read and
understood. Accepting how
deeply embedded this way
of thinking was, not just for
critics but for the general**

population, certainly does not imply that one can find antisemitism under every stone. What Knittel suggests, ultimately, is that much of early criticism was unease rather than

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**'objective' reactions to
Mahler's music - a new
perspective that allows for a
re-evaluation of what makes
his music unique, thought-
provoking and valuable.
Collecting the best of**

Page 137/182

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**international Beethoven
studies, Beethoven Forum
promotes and sustains the
high level of scholarship
inspired by Beethoven's
extraordinary works.
Where did the idea to**

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**eliminate European Jewry
originate? This study
embarks upon an historical
exploration of this question,
identifying its Biblical
origins and its expression
throughout German history.**

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**Even a cursory glance at
National Socialist
propaganda reveals the Nazi
belief that a utopian
Germany would rise from
the ashes of Europe's Jews.
In tracing the ideological**

Page 140/182

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**roots of the Final Solution,
James investigates how
German nationalism came to
incorporate aspirations to a
perfect nation and why such
expectations were
intimately connected with**

**the desire for an end to all
Jews. The aggressive
nationalism and anti-
Semitism of the National
Socialists were not solely
the products of Hitler's
fanaticism. Rather, themes**

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**of national redemption and
the elimination of the Jews
are present throughout
recent German history and
have their origins in the
Bible as well as in the
earliest German patriotic**

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writings of the twelfth century. By tracking these ideas back through their various sources, James places the Holocaust squarely within its historical and cultural context.

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**The Cambridge Companion
to Wagner's Der Ring des
Nibelungen
Opera in a Multicultural
World
Self-Promotion and the
Making of a Brand**

Page 145/182

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Erne Kr

2001

**das Judentum in der Musik,
1850**

**Studies in Contemporary
Jewry**

Please note this is a 'Palgrave to Order'
title (PTO). Stock of this book requires

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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

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problematic world view and complex personal life on his musical/dramatic creations.

Since his death in 1847, Felix Mendelssohn's music and personality have been both admired and denigrated to extraordinary degrees. In this valuable book Clive Brown weaves together a rich

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array of documents—letters, diaries, memoirs, reviews, news reports, and more—to present a balanced and fascinating picture of the composer and his work. Rejecting the received view of Mendelssohn as a facile, lightweight musician, Brown demonstrates that he was in fact an innovative and highly cerebral

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composer who exerted a powerful influence on musical thought into the twentieth century. Brown discusses Mendelssohn's family background and education; the role of religion and race in his life and reputation; his experiences as practical musician (pianist, organist, string player, conductor) and as teacher

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and composer; the critical reception of his works; and the vicissitudes of his posthumous reputation. The book also includes a range of hitherto unpublished sketches made by Mendelssohn. The result is an unprecedented portrayal of the man and his achievements as viewed through his own words and those of his

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contemporaries.

Parsifal, Wagner's final opera, is considered by many to be one of the greatest religious musical works ever composed; but it is also one of the most difficult to understand and many have questioned whether it can be considered a "Christian" work at all. Added to this is

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the furious debate that has surrounded the composer as an anti-Semite, racist, and inspiration for Hitler. Richard Bell addresses such issues and argues that despite any personal failings Wagner makes a fundamental theological contribution through his many writings and ultimately in Parsifal which, he

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argues, preaches Christ crucified in a way that can never be captured by words alone. He argues that Wagner offers a vision of the divine and a "theology of Good Friday" that can both function as profound therapy and address current theological controversies.

The 1869 version, together with the

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preface and postscript of the 1869 version
Pp. 197-356 contain reactions of Wagner's
contemporaries.

Tainted Greatness

Inhumanities

Richard Wagner for the New Millennium

Richard Wagner und das Judentum

Richard Wagner und 'Das Judentum in der

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Musik'

Judentum in Der Musik

"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

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Das Judentum In Der Musik
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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

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important landmark in the history of German anti-semitism.

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

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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.

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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 new and radical

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contextualisation of Wagner's infamous
'Judaism in Music'.

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

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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

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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,

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gait, and sexuality - that were essential to the operas and were "associated with anti-Semitism and the longing for an imagined German community".

All modern artists have had to market themselves in some way. Richard Wagner may just have done it better than anyone else. In a self-promotional effort that

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began around 1840 in Paris, and lasted for the remainder of his career, Wagner claimed convincingly that he was the most German composer ever and the true successor of Beethoven. More significantly, he was an opera composer who declared that he was not composing operas. Instead, during the 1850s, he

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mapped out a new direction, conceiving of works that would break with tradition and be literally 'brand new'. This is the first study to examine the innovative ways in which Wagner made himself a celebrity, promoting himself using every means available: autobiography, journal articles, short stories, newspaper announcements,

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letters, even his operas themselves.

Vazsonyi reveals how Wagner created a niche for his works in the crowded opera market that continues to be unique.

Theology of Wagner's Ring Cycle I

Richard Wagners "Das Judentum in der Musik"

Einordnung und Analyse von Richard

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Wagners "Das Judentum in der Musik"

Judaism in Music

The Second Age of Biology

Performance, History, Representation

Revealing account of how Nazi

Germany manipulated and

mobilized European literature,

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philosophy, art and music to support its ideological ends. This work includes international secondary literature on anti-Semitism published throughout the world, from the earliest times to the present. It lists books, dissertations,

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and articles from periodicals and collections from a diverse range of disciplines. Written accounts are included among the recorded titles, as are manifestations of anti-Semitism in the visual arts (e.g. painting, caricatures or film), action

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taken against Jews and Judaism by discriminating judiciaries, pogroms, massacres and the systematic extermination during the Nazi period. The bibliography also covers works dealing with philo-Semitism or Jewish reactions to

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*anti-Semitism and Jewish self-hate.
An informative abstract in English is
provided for each entry, and
Hebrew titles are provided with
English translations.
It is well known that Richard
Wagner, the renowned and*

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*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*

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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

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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

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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

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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

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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

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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

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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.

"Das Judentum in der Musik" von

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*Richard Wagner. Einordnung und
Analyse*

*German Music and Politics,
1900-1945*

*German Nationalism and the
Holocaust*

Entstehungskontext, Reaktionen,

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Inhalte

eine kritische Dokumentation als

Beitrag zur Geschichte des

Antisemitismus

A Portrait of Mendelssohn