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978-1-107-01538-8 - Jewry in Music: Entry to the Profession from the Enlightenment to Richard Wagner

David Conway

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Jewry in Music

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 new and radical contextualisation of Wagner's infamous 'Judaism in Music'.

DAVID CONWAY is an Honorary Research Fellow at the Department of Hebrew and Jewish Studies, University College London. He has published articles in *Slavonic and East European Studies*, *European Judaism* and *Jewish Historical Studies*, and is a contributor to *The Wagner Journal*. He is the founder and director of the international music festival 'Levočské babie leto' (Indian Summer in Levoča), Slovakia.

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Il n'y a que trois 'B' dans la musique – Bach, Beethoven et Brahms – les autres sont cretins.

attributed to the pianist and conductor
Hans von Bülow (1830–94)

Il n'y a que trois 'M' dans la musique – Mendelssohn, Meyerbeer et Moszkowski – les autres sont chrétiens.

attributed to the pianist and composer
Maurice Moszkowski (1854–1925)

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no means least, my thanks for the enthusiasm and commitment of Vicki Cooper and Becky Taylor at Cambridge University Press.

This book has been in the making from the time when, as a child beginning to attend concerts and operas in London, I began to glance during the boring bits at the names of patrons and orchestral players in the programme (and indeed at the audiences), and wonder why and how it was that so many of my co-religionists seemed so closely associated with music. Frequently during my writing and researches I have thought of my early teacher, Newnham Worley, who introduced me not only to music, but also to the world of intellectual exploration. Hoping that it is worthy, I dedicate this study to his memory.

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A note on translations and text

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Abbreviations

<i>EJ</i>	G. Wigoder <i>et al.</i> (eds.). <i>Encyclopaedia Judaica</i> . 16 vols. Jerusalem: Keter, 1971.
<i>GMO</i>	L. Macy (ed.). <i>Grove Music Online</i> , www.oxfordmusiconline.com .
<i>JE</i>	C. Adler <i>et al.</i> (eds.). <i>Jewish Encyclopedia</i> . 12 vols. New York: Funk and Wagnalls, 1906.
<i>NZfM</i>	<i>Neue Zeitschrift für Musik</i> .
<i>ODNBO</i>	L. Goldman (ed.). <i>Oxford Dictionary of National Biography Online</i> , www.oxforddnb.com .