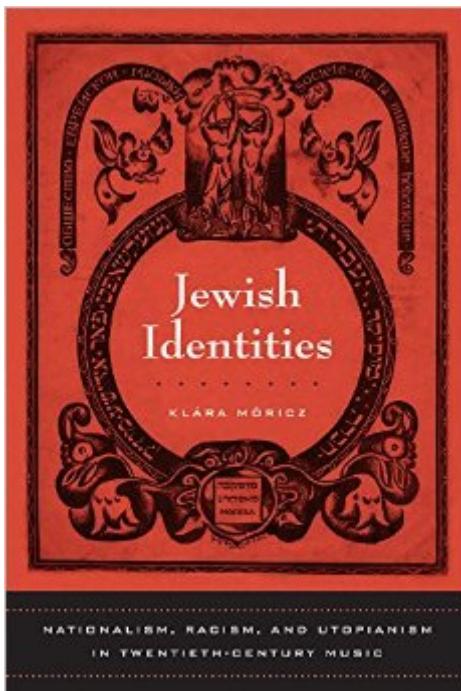


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Jewish Identities: Nationalism, Racism, And Utopianism In Twentieth-Century Music



Synopsis

Jewish Identities mounts a formidable challenge to prevailing essentialist assumptions about "Jewish music," which maintain that ethnic groups, nations, or religious communities possess an essence that must manifest itself in art created by members of that group. Klara Märicz scrutinizes concepts of Jewish identity and reorders ideas about twentieth-century "Jewish music" in three case studies: first, Russian Jewish composers of the first two decades of the twentieth century; second, the Swiss American Ernest Bloch; and third, Arnold Schoenberg. Examining these composers in the context of emerging Jewish nationalism, widespread racial theories, and utopian tendencies in modernist art and twentieth-century politics, Märicz describes a trajectory from paradigmatic nationalist techniques, through assumptions about the unintended presence of racial essences, to an abstract notion of Judaism.

Book Information

Hardcover: 468 pages

Publisher: University of California Press; 1 edition (February 5, 2008)

Language: English

ISBN-10: 0520250885

ISBN-13: 978-0520250888

Product Dimensions: 9.1 x 1.3 x 6.4 inches

Shipping Weight: 1 pounds (View shipping rates and policies)

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