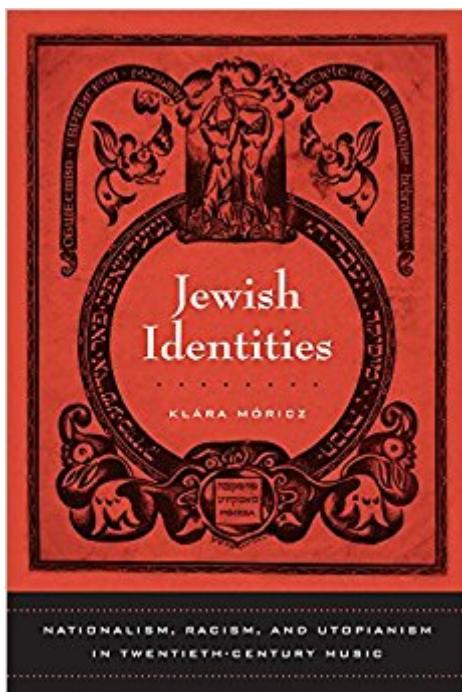


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Jewish Identities: Nationalism, Racism, And Utopianism In Twentieth-Century Music



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. Klára Márucz 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, Márucz describes a trajectory from paradigmatic nationalist techniques, through assumptions about the unintended presence of racial essences, to an abstract notion of Judaism.

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"This book makes a decisive and controversial contribution to the history of musical modernism. Márucz radically but thoroughly scrutinizes concepts of Jewish identity, and in doing so re-orders our understanding of 'Jewish music' as an outgrowth of nationalist, racist and utopian ideologies. The scholarship is superior in every respect. Jewish Identities is destined to become a seminal work in the reception history of European musical modernism. An absolutely outstanding and intellectually brilliant work." Harry White, author of *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970*

Klājra Māricz is the Valentine Visiting Assistant Professor of Music at Amherst College. She is the editor of a forthcoming volume of the Béla Bartók Complete Critical Edition and a member of the editorial board of the Journal of American Musicological Society.

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