



### **Jour fixe Kulturwissenschaften**

**Donnerstag, 10. März 2011 / 16.30 Uhr /**

**Ort: Bibliothek Kommission für Musikforschung. Postgasse 7–9 (3. Stock), 1010 Wien**

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### **Essentialism, Orientalism, and Musical Identity in Goldmark's *Die Königin von Saba* David Brodbeck (University of California, Irvine)**

Carl Goldmark's rise from modest circumstances as the son of a Hungarian cantor to later prominence as a highly regarded composer in the Imperial Capital marks him as the very model of the late-nineteenth-century acculturated Jew — an exemplary representative of a social group that, in the words of historian Marsha Rozenblit, “rapidly modernized, shed Jewish particularisms, and embraced German culture, liberal politics, and Habsburg dynastic loyalty.” That Goldmark's status as a Jew should figure in the critical reception of his first opera, *Die Königin von Saba* (1875), is not surprising, especially given the work's basis in the familiar biblical story. I explore this issue against a backdrop of changing liberal ideology, whereby the German nationalism that had been part and parcel of the liberal project in Austria from its beginnings in the years leading to the failed revolution of 1848 — when it was primarily a matter of assumed cultural superiority and so was a ideology that could be shared by Germanized Jews like Goldmark — eventually assumed a racist dimension that could only work to the composer's disadvantage.