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On Contemporary Opera and Wagner's 'Jewry in Music'

[Andrew Joyce, Ph.D.](#), September 26, 2015



Kirill Petrenko: "a tiny gnome, a Jewish caricature."

This month marks the 165th anniversary of the publication of Richard Wagner's landmark essay '*Das Judenthum in der Musik*.' Almost right on cue the opera scene, particularly in Berlin, has recently played host to a series of episodes that would have the Old Sorcerer spinning in his grave. Back in June Kirill Petrenko, a Siberian-born Jewish conductor, was appointed as music director to the Berlin Philharmonic beginning September 2018. Petrenko was [no-one's first choice](#). His name apparently came into the reckoning only after 124 orchestra members split down the middle in an all-day election on May 11, half of them voting for the German favourite Christian Thielemann and the other half for the young Latvian, Andris Nelsons. By nightfall, the players were steeped in conflict, forcing leaders to seek a third, compromise candidate. Petrenko, 43, in his second year as music director at Bavarian State Opera, privately signalled his disinterest in the job. However, when called with the election result, he accepted with 'euphoria and joy'. As a result, he will be the first Jewish chief conductor of the Philharmonic.

Rather predictably, Petrenko's appointment has been greeted with enthusiasm by Jewish critics and commentators eager to indulge in the usual effort to promote their co-ethnics as geniuses. In my [2013 analysis of the Spinoza cult](#), I pointed out that a recurring theme here at *TOO* has been the monitoring of ethnic networking in efforts to establish Jewish figures in positions of scientific, academic, artistic or cultural pre-eminence.

Erudite studies by several writers, particularly Kevin Macdonald (a major theme of *The Culture of Critique*) and Brenton Sanderson, have shed light on individual cases (e.g., Boas, Freud, Trotsky, Rothko, Mahler) as well as the more generic processes involved in these efforts (e.g., promotion in the elite media and the academic world).

Typically these efforts can be said to begin with the veneration by a group of Jews of a Jewish intellectual or artist, and is followed by the creation of an authoritarian

cult-like aura around his or her personality. The process reaches its completion, in some cases after the death of the guru figure, in an aggressive Jewish marketing effort to convince society at large that this figure, together with his or her ideas, is or was of national or international—if not cosmic—significance. It is predominantly by this process that the notion of "Jewish Genius" is perpetuated.

More specifically relevant to the Petrenko case, in 2011 *TOO*'s Brenton Sanderson wrote '[Why Mahler? Norman Lebrecht and the Construction of Jewish Genius](#).'

The piece explored the efforts of Jewish critic and author Norman Lebrecht to transform Mahler's image "from that of a relatively minor figure in the history of classical music at mid-Twentieth Century, into the cultural icon of today." Sanderson, commenting on Lebrecht's *Why Mahler?*, writes that

The focus here is on alerting us to fact of Mahler's towering genius, and how this genius was inextricably bound up with his identity as a Jew. Overlaying this, as ever, is the lachrymose vision of Mahler the saintly Jewish victim of gentile injustice. Lebrecht's new book is another reminder of how Jewish intellectuals have used their privileged status as self-appointed gatekeepers of Western culture to advance their group interests through the way they conceptualize the respective artistic achievements of Jews and Europeans.

Given Sanderson's comprehensive treatment of Lebrecht and his motivations, and the wider context of Jewish ethnic networking, I was unsurprised to see Lebrecht emerge as one of Petrenko's earliest and most gushing admirers in the aftermath of the diminutive Jew's election. According to [Lebrecht](#), Petrenko is a "profound and experienced Wagnerian," who "spares nothing in his musical passions and gives both musicians and audience the feeling that the music could not be performed in any other way." Lebrecht assures us that Petrenko is "a genuine maestro."

Next to Christian Thielemann, however, Petrenko cuts a far from impressive figure. By Lebrecht's own admission Petrenko "is completely unknown abroad, in the territories where the Berlin Phil needs to be number one. A few guest appearances at the Metropolitan Opera, Covent Garden and the Concertgebouw left no lasting impression. He has never toured Japan or China. He has made hardly any recordings."

By contrast, Thielemann is a titan in Wagnerian circles in particular. Thielemann is a regular conductor at the [Bayreuth](#), following his debut in 2000 with Wagner's *Die Meistersinger von Nürnberg*, and the Salzburg Festivals. In 2003, he was awarded the [Order of Merit of the Federal Republic of Germany](#) (*Bundesverdienstkreuz*). In

October 2011, he received honorary membership of the [Royal Academy of Music](#) in London, and in 2015 Thielemann won the Richard Wagner Award (*Richard-Wagner-Preis*) of Leipzig. A few months ago, the Bayreuth Festival formally announced the appointment of Thielemann as its music director.

The 'problem' with Christian Thielemann has nothing to do with his talent in the pit, and everything to do with his alleged political and cultural beliefs. Particularly harmful has been the lurking accusation that in 2000 he made negative comments about Jewish conductors in the Berlin music scene. Berlin has one of the fastest growing Jewish populations in the world, and many of its cultural avenues have been falling into Jewish hands at an equally rapid pace.

Australian-born Barrie Kosky is one of several Jewish artists heading Berlin's cultural institutions. As general manager of the Komische Oper, Kosky joins Daniel Barenboim (Berlin Staatsoper), Ivan Fischer (Konzerthaus) and the incoming Kirill Petrenko. Kosky [welcomes the growing Jewish monopoly](#) of Berlin culture: "I say the more Jews the better in Berlin — bring it on! If you look at Berlin before the war, all the theatres were owned by Jews, it was like Broadway. They say that half the orchestras were full of Jewish musicians, all the major theatre directors were Jews."



Barrie Kosky: "I say the more Jews the better in Berlin — bring it on!"

The growing Jewish monopoly over German theatre and music has often come at the expense of taste, talent and decency. Kosky's own repertoire includes a production of Rameau's *Castor and Pollux* at the English National Opera that featured masturbation, transvestism, and the copious nudity of obese women. Rather typically, this onslaught on a European classic was praised by the Jewish critic David Karlin, who [wrote](#) that Kosky's perversion "breathed new life" into it.

Against this backdrop of Jewish-inspired filth, in October 2000 a letter appeared in the *Frankfurter Allgemeine Zeitung*, written by a former Berlin culture official named Ulrich Roloff-Momin. Roloff-Momin reported in passing that a "leading Berliner" — whom he did not name — had been heard to say how happy he was, "now that the Jewish mucking about in Berlin will be over." The comment has been alternatively translated as "looking forward to an end to the Jewish mess." Roloff-Momin was hinting, or the "leading Berliner" was hinting at the anticipated departure of Daniel Barenboim from his position as musical director of the Staatsoper, the Berlin State Opera, when his contract lapsed in the summer of 2002 (in the end Barenboim did not leave Berlin).

Although Roloff-Momin refused to state the identity of the "leading Berliner," Christian Thielemann was largely

touted as almost certainly being the man behind the comment.



Christian Thielemann: "The Jewish mucking about in Berlin will be over."

Thielemann [denied](#) any involvement, calling such accusations "ridiculous" and suggesting they had been orchestrated to damage his reputation at a tense and confrontational time for Berlin opera. "It is very strange that something like this comes up now," he said. However, Thielemann has since attracted further scorn from Jews and other cultural Marxists for his cultural conservatism, his barely-concealed nationalism, and his veiled expression of support for the PEGIDA movement in January 2015.

Most notably, Thielemann has raised the ire of Norman Lebrecht, who combines a sycophancy for his Jewish subjects with an open and sarcastic disdain for the traditional approach of Thielemann. Lebrecht [writes](#):

The German of 2015 — hailed by some as a man of destiny — is Christian Thielemann, Berlin born and bred, German as bratwurst in a bierkeller. German, and then some. Thielemann, 56, is a musical conservative who shuns atonality and pretty much anything written after the death of Richard Strauss. His outlook is resolutely retro. He likes saying that Germans have nothing to apologize for, a coded phrase that places him on the outer fringe of the democratic right. In January, he issued a diatribe that appeared to show support for the Pegida anti-immigrant movement. A loner, never married, aloof and uncollegial, Thielemann is a powerful if conventional interpreter of Beethoven, Brahms and Bruckner.

Sly insinuations that Thielemann's repertoire is somehow parochial and unadventurous (i.e. he doesn't entertain the work of Jewish composers) have provoked the Berliner to defend himself by arguing that: "If you had a Russian conductor and he conducted Russian works, you wouldn't say a word. Why do people say a word when a German conductor conducts German works?" His refusal to apologize for sticking with German music goes hand in hand with his refusal to apologize for the German past: "I try to value things," he says. "Never has everything been wrong. There are some very dark points; there are some very good points." For Thielemann, politics has no place in music. He has been criticized for resurrecting Hans Pfitzner's *Palestrina* by those who argue that Pfitzner's nationalist sympathies and statements about Jews put him beyond the pale. But Thielemann argues that if music is good, the moral character or political affiliation of the composer is irrelevant. "When I first conducted *Palestrina* in Nuremberg, someone said, 'This is a nationalistic piece of shit.' This score, this beautiful, beautiful piece. What has C sharp minor to do with fascism? Nothing."

Michael Henderson has [written](#) that in liberal Berlin there is no room for a cultural conservative like Thielemann, "a man who keeps a bust of Frederick the Great on his desk." Henderson continues:

There is unease that the conductor's job should go to a man who has expressed conservative, some would argue reactionary, opinions. He is not, as some have claimed, a neo-Nazi. Such talk is foolish. But the man who keeps a bust of Frederick the Great on his desk is an old-fashioned Prussian of robust views, and many modern Prussians do not share them. When Thielemann gave an interview earlier this year, in which he expressed sympathy if not outright support for Pegida, the anti-immigrant movement based in Dresden, Berliners were appalled. The orchestra immediately placed a poster on the tower of their concert hall, the Philharmonie, which read: "One orchestra, four religions, 124 musicians."

What Thielemann had in fact stated back in January was simply his earnest belief that "we must finally listen to the questions confronted by the PEGIDA phenomenon." Regardless of the equivocal nature of Thielemann's [full statement](#) on the PEGIDA movement, it was apparent by May 2015 that he would be denied the advancement his talent demanded purely on political grounds.

Or, as Lebrecht put it, "only his penchant for reported rightwing indiscretions can stem his vertical progress." Against this background, it is difficult to see the election of Kirill Petrenko at the Berlin Philharmonic as anything other than a misguided act of defiance by a clique of left-liberal musicians. What better way to thumb their noses at the conservative Thielemann, than to elect an obscure and mediocre Jew?

Not everyone extended such a warm welcome to the Siberian Hebrew. Sabine Lange of Northern German Broadcasting [NDR Kultur] stated that Thielemann was well-versed in the German sound but that Petrenko was a mere "tiny gnome, the Jewish caricature." Manuel Brug, a *Welt Online* commentator made the faux pas of pointing out that the three best conducting positions in Berlin were all now occupied by Jews. Even though numerous Jewish media outlets had made the same point, Brug was a non-Jew, and therefore stating such a fact was, according to Norman Lebrecht "unhelpful and unnecessary."

Brug came in for even heavier criticism for stating that it was "a relief to many" that Petrenko enjoys good interpersonal relations, "as at least one of the female opera singers at this year's Bayreuth [Wagner] Festival can attest." This was interpreted as playing upon "the anti-Semitic stereotypes of overly competitive and oversexed Jews."

Observing this episode and its context, I couldn't help but reflect on Wagner's timeless *Jewry in Music*. After 165 years, the remarkable clarity of its insight retains almost startling relevance. The ascendance of mediocre, if not trashy, Jewish "talent" to the heights of Berlin's cultural scene was predicted by Wagner who commented:

The Jew, who is innately incapable of presenting himself to us artistically through either his outward appearance or his speech, and least of all through his singing, has nevertheless been able in the widest-spread of modern art-varieties, to wit in music, to reach the rulership of public taste.

Of course, once this rulership has been achieved, we swiftly begin to witness the degradation of European art.

Barrie Kosky's obscene barbarism should be seen as merely the tip of the iceberg in this respect. Even in 1850 Wagner noted the tendency of Jewish "artists" to degrade and cheapen the European cultural heritage, arguing that "we have no need to first substantiate the be-Jewling of modern art; it springs to the eye, and thrusts upon the senses, of itself."

The gut-reaction of Sabine Lange to the extreme physical dissonance between the 6ft 3in Thielemann and the 5ft 3in Petrenko is also explained by Wagner, who wrote that "the Jew in ordinary life strikes us primarily by his outward appearance, which, no matter to what European nationality we belong, has something disagreeably foreign to that nationality; instinctively we wish to have nothing in common with a man who looks like that." Contrasted with Thielemann, Petrenko's foreign, non-European appearance is merely accentuated to an almost comic degree — becoming, as Lange correctly pointed out, a Jewish caricature. Wagner also had prescient comments to make about the likes of Norman Lebrecht and his ilk. These conceited, arrogant, but ultimately blind Jewish intellectuals "stand alien and apathetic in a society they do not understand, with whose tastes and aspirations they do not sympathize, whose history and evolution have always been indifferent to them."

To conclude, I might add that as well as assaulting the European musical tradition, Jews have used their "rulership" to ensure opera becomes yet another cultural avenue in which criticism of Jews is taboo. One of the most recent victims of the Jewish rulership is John Adams's *The Death of Klinghoffer*. First produced in New York in 1991, the opera is based on the hijacking of the passenger liner *Achille Lauro* by the Palestine Liberation Front in 1985, and the hijackers' murder of 69-year-old Jewish passenger Leon Klinghoffer. The opera has drawn heavy criticism from Jews, including Klinghoffer's two daughters, that the opera is anti-Semitic and glorifies terrorism. The primary reason for these accusations is that the creators of the opera attempted to give equal voice to both Palestinian and Israeli voices with respect to the political background to the hijacking.

But as we well know, Jews are never content with equality, but only special treatment and protections. The dramatic expression of Palestinian historical grievances in a theatrical context was thus construed by organized Jewry as an expression of sympathy with Palestinian terrorism.

Jews also accused the opera's creators of anti-Semitism for their portrayal of fictional Jewish-American neighbours of the Klinghoffers, the Rumors, in a scene in the original version. The couple were characterized in a way that organized Jewry deemed to be offensive and "inappropriately satirical." It was alleged that the scenes involving the Rumors portrayed Jews as self-absorbed, gossiping, bargain-hunting bourgeois materialists without souls. Far from being exaggerated caricatures of the modern Jewish family in America, the scene was actually devastatingly perceptive and accurate as a sociological study of modern Jewish identity.

Even Jewish music critic Robert Fink [conceded](#) that this portrayal of American Jews was offensive and upsetting to Jewish audiences because it was "akin to standing culturally naked in front of an unflattering music-dramatic mirror. American Jews did not like what they saw." Regardless of the accuracy of this reflection, the howling Jewish furore that followed the American

premiere forced Adams to delete this scene in its entirety while revising his opera for all future productions.

The opera has since had a difficult history. In June 2014, the Metropolitan Opera in New York cancelled an international simulcast and radio broadcast due to "an outpouring of concern" that it "might be used to fan global anti-Semitism." This ridiculous argument was made by the ADL. Abraham Foxman whined: "While I haven't personally seen the opera, numerous experts on anti-Semitism and the Arab-Israeli conflict on the ADL staff have, and our objections are based on their analyses and a full reading of the libretto."

In addition to cancelling both broadcasts, the MET agreed to include a statement from Klinghoffer's daughters in the printed program. Shortly afterwards, the production was also dropped by the Los Angeles Opera. Jewish groups continue to harass anyone attempting to stage it. In 1869 Richard Wagner published an additional essay which acted as an extension to 'Jewry in Music.' At the conclusion of that piece, he wrote:

Whether the decadence of our culture can be prevented by forcible expulsion of foreign elements of pernicious character I cannot say; as powers for this purpose are requisite, of the existence of which I am not aware.

As with his earlier statements, nearly 150 years later not much has changed

Comments to "On Contemporary Opera and Wagner's 'Jewry in Music'"

□ **Wolf** - September 27, 2015 - 7:21 am | [Permalink](#)

Dear Pierre:

Your view with regard to Wagner and Jews places you in a distinct minority. The fact that Wagner by all accounts was personally a very unpleasant man in no way detracts from his musical accomplishments. You assert:

Wagner didn't despise Jews per se; rather, he understood them to a T, distrusted their motivations, and lamented their influence, which he considered pernicious. The same could be said with regard to Hitler and Mein Kampf. The fact that Wagner had a few Jews as friends (and speaking of the way he treated his friends, how about the cuckolded von Bülow) doesn't really support your thesis. Even the Führer tolerated a Jew now and then.

[Reply](#)

□ **Junghans** - September 27, 2015 - 6:15 am | [Permalink](#)

The mug shot of Barrie Koskey says it all. G.L. Rockwell called Jewish nepotism and networking a toxic "Jewish mutual admiration society". H.S. Chamberlain quite appropriately called Jews *the great anti-race*, which is obvious. Defacing White culture is certainly their strongest suit.

[Reply](#)

□ **Tudor** - September 27, 2015 - 4:31 am | [Permalink](#)

Creation is a different league compare to imitation (i.e. concerting, conducting). Agreeing with that, or not, the Europeans are, without doubt, well represented, read dominating, here...too.

George Enescu is known as composer, violinist, pianist, conductor, and teacher. He considered himself a composer... regretting spending too much time concerting and conducting...only to make a living. The George Enescu Festival became a family, Jewish, affair too, with 8 millions Euros budget: Ioan Holender from 2002 to 2015, from now on the "berliner" Vladimir Jorowsky. The first was the director of the Vienna State

Opera from 1992 to 2010, with a budget of 100 millions Euros.

[Reply](#)

□ **Fredrick Toben** - September 26, 2015 - 11:07 pm | [Permalink](#)

When I wrote the Introduction to the TBR edition of *Judaism in Music: Wagner for the 21st Century* - <http://barnesreview.org/wp/archives/1034>, I hesitated to draw certain conclusions therefrom. But after re-reading Wagner's thoughts and getting a feel of what he was fighting against, I could empathize with him because of my full-time battle against a mindset that hates universals such as truth, honour, justice, love, et al. It was quite a realization to find that my battles since 1994 were nothing new and nothing extraordinary - Wagner had met such forces throughout his life. I also then extrapolated to the post-Wagnerian era and noted how close the Wagner family had been to Adolf Hitler and the National Socialists, and how Winifred Wagner had been sidelined after the war in order to save the Wagnerian legacy.

I then concluded my Introduction with this paragraph, for which some will not forgive me: "It is the Wagnerian success at extricating himself from Jewish thought structures that Winifred Wagner clearly understood and valued in Adolf Hitler. It is the same thing which has led me to conclude that Adolf Hitler was one of the greatest freedom fighters of the 20th century."

In view of the current European immigrant invasion, which is progressing and fulfilling the Coudenhove-Kalergi Plan in "browning Europe", I would intensify my comment by stating that Hitler was the greatest freedom fighter of the 20th Century.

The only caveat I would place here is that this so-called "Jewish mindset" is to be found in many cultures and is indeed not at all an exclusive Jewish trait, hence my maxim: "Don't only blame the Jews; also blame those that bend to their pressure".

Those who claim to be Jewish have perfected this mindset, which is nothing but an extreme and ruthless expression of the battle-of-the-wills, a manifestation of the Talmudic-Marxist-Feminist dialectic of win-lose; the Hegelian dialectic of win-win is scoffed at by the former, and the difference lies in the fact that Hegel's dialectic creates culture and the former destroys culture. We see this so clearly operating in the political expressions coming from the USA, in attempting to move beyond the hedonistic/materialistic sphere of win-lose where cultural impulses flourish. The Stock Exchange cannot create lasting cultural phenomena, nor can air bombing raids! For decades I admired the US's First Amendment but even that has been perverted by the likes of Alan Dershowitz with his splitting free expression into free-speech and hate-speech!

[Reply](#)

• **Fredrick Toben** September 27, 2015 - 11:23 am | [Permalink](#)

And, of course, the ideal of BEAUTY is a universal that some individuals hate with a vengeance - and I thus label such haters as PRIME UGLY.

[Reply](#)

□ **Oliver** - September 26, 2015 - 7:30 pm | [Permalink](#)

Jews weren't the first to discover the possibility of composing using mathematical-like formulae. Even Beethoven once put a little bit of this into one of his pieces - no doubt as an intellectual pleasure.

But the Jewish school did take this to an extreme. In my opinion, this is because, as Wagner sated, they lack deep roots in the soil of European culture and were unable to draw from an emotional reservoir with which to build on the Western foundation. They thus needed to create their own rules for composition — and these do not match or serve the evolved emotional needs and innate musical understanding of the music-loving public. It's as if these Jews were putting the "blank slate" theory of the human mind into actual practice in creating this 12-tone system. Also, this makes it possible for someone with high intellectual ability but little traditional musical feeling to be a composer.

[Reply](#)

□ **Oliver - September 26, 2015 - 7:14 pm** | [Permalink](#)

While it is obvious that Jews are strongly contributing to the demise of Western Civilization and culture (popular as well as "classical"), Wagner gets carried overboard in his particular complaint against Felix Mendelssohn. While I don't think that Mendelssohn was necessarily a composer of the very highest rank, he certainly was far from being a destructive force in Western music: he wrote some really worthwhile music, and I wouldn't characterize this music as "Jewish," anymore than I would declare that Barbra Streisand sings "in a Jewish manner" and, consequently, lacks singing talent.

On the other hand, the atonal music system is really an exercise in "mathematical" composition — for lack of a proper term. It's the kin of music I'd expect a primitive software program for computer-composed music to create. It's not a threat to musical tradition because it simply is not tolerable to anyone who is not in the strong habit of analyzing music in a highly "mathematical" manner. It's an intellectual exercise only. Any enjoyment one can derive from this results from intellectualization. Our brains are not wired to respond spontaneously and musically to the atonal system.

[Reply](#)

□ **Alieu - September 26, 2015 - 6:30 pm** | [Permalink](#)

When you compare the photos of Thielemann and Kosky or Petrenko – the contrast really couldn't be greater. I don't care how much Jewish leaders talk about being "the Chosen People", I know which race I'd rather belong to. And this is coming from a non-German. I really believe that one of the main reasons Jews despise and want to destroy Europeans is jealousy. When they look at the exaggerated physical differences (as well as cultural and technical achievements), between Jews and Germans – they know deep down that it could not really be true that they are God's "Chosen People". And so they seek to destroy that which is superior which they are unable to emulate. The same could be said about European art.

The publisher Otto Wigand, in 1858 referred to the "racial antagonism between the children of Jacob who are of Asiatic descent, and the descendents of Teut and Hermann who have inhabited Europe from time immemorial, between the proud and tall, blond Aryan and the short, black-eyed, dark-haired Jew," and he went on: "Races which differ to such degree, oppose each other instinctively and, against such opposition, reason and good sense are powerless."

[Reply](#)

□ **Max - September 26, 2015 - 4:27 pm** | [Permalink](#)

One of our favorite compositions is "Die Moldau" by Smetana.

The composition describes the course of the Vltava, starting from the two small springs, the Cold and Warm Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The Vltava swirls into the St John's Rapids; then it widens and flows toward Prague, past the Vyšehrad, and then majestically vanishes into the distance, ending at the Labe (or Elbe, in German).[3]

– https://en.wikipedia.org/wiki/M%C3%A1_vlast

Smetana – Die Moldau (Karajan)

Video Link:

<https://www.youtube.com/watch?v=gTKsHwqaIr4>

"Published on Feb 7, 2013

Berlin Philharmonic Orchestra

Dear Viewers: Yes, these are not pictures from the Moldau in Prague. This I made with will- because there so many videos here on you tube with the moldau and pictures of prague. So I chose some nice pictures which show the beauty of water- like this beautiful song does too."

[Reply](#)

□ **John S. - September 26, 2015 - 4:21 pm** | [Permalink](#)

Above all Richard Wagner – the bitterest Antisemite – cannot be held free from an accretion of Jewishness even in his art, however little one be misled by the feeling which sees in him the greatest artist enshrined in historical humanity; and this, though indubitably his Siegfried is the most un-Jewish type imaginable. As Wagner's aversion to grand opera and the stage really led to the strongest attraction, an attraction of which he was himself conscious, so his music, which, in the unique simplicity of its motifs, is the most powerful in the world, cannot be declared free from obtrusiveness, loudness, and lack of distinction; from some consciousness of this Wagner tried to gain coherence by the extreme instrumentation of his works. It cannot be denied (there can be no mistake about it) that Wagner's music produces the deepest impression not only on Jewish Antisemites, who have never completely shaken off Jewishness but also on Indo-Germanic Antisemites. From the music of "Parsifal," which to genuine Jews will ever remain as unapproachable as its poetry, from the Pilgrim's march and the procession to Rome in "Tannhauser," and assuredly from many another part, they turn away. Doubtless, also, none but a German could make so clearly manifest the very essence of the German race as Wagner has succeeded in doing in the "Meistersingers of Nurnberg." In Wagner one thinks constantly of that side of his character which leans towards Feuerbach, instead of towards Schopenhauer. Here no narrow psychological depreciation of this great man is intended. Judaism was to him the greatest help in reaching a clearer understanding and assertion of the extremes within him in his struggle to reach "Siegfried" and "Parsifal," and in giving to German nature the highest means of expression which has probably ever been found in the pages of history. Yet a greater than Wagner was obliged to overcome the Jewishness within him before he found his special vocation; and it is, as previously stated, perhaps its great significance in the

world's history and the immense merit of Judaism that it and nothing else, leads the Aryan to a knowledge of himself and warns him against himself. For this the Aryan has to thank the Jew that, through him, he knows to guard against Judaism as a possibility within himself. This example will sufficiently illustrate what, in my estimation, is to be understood by Judaism.

Otto Weininger "Sex and Character"

<http://www.theabsolute.net/ottow/schareng.pdf>

[Reply](#)

□ **Man Against Time - September 26, 2015 - 3:30 pm | [Permalink](#)**

Ah yes, Jewish conductors. It's a perfect occupation for them: they're the king in the orchestral hierarchy. If the orchestra performs brilliantly, the conductor is praised. If the orchestra performs horribly, the musicians are blamed. It's a win-win situation.

Furthermore, it's interesting that music school and conservatories offer conducting degrees because they're pretty much worthless. How many top conductors in top positions majored in conducting? Not many; most conductors made a name for themselves as pianists and were then handed a baton. And if a Jew wishes to conduct, Jewish networking and nepotism flourish in the arts. It's a shame that European classical music has been constantly diverted from its roots starting in the early 20th century by Schoenberg and the 2nd Viennese school. We could be experiencing real art instead of the wretched atonal music that is pushed by Jews in orchestras and music theory, musicology, and composition classrooms.

[Reply](#)

• **Pierre de Craon - September 26, 2015 - 10:31 pm | [Permalink](#)**

The situation you outline in the first three sentences of your second paragraph was true for a very long time but is so no longer—or put better, it is increasingly less true as year follows year.

This situation is analogous with those of film directors and journalists, whose training had long been a combination of (1) practical observation of the world about them sometimes mixed with academic study in any of many fields ranging from mathematics to philosophy and belles-lettres and (2) old-fashioned apprentice and journeyman training—i.e., OJT—in their respective fields. The latter-day dominance of these trades by film school and J-school grads, frequently with pointlessly decorative advanced degrees, has gone hand in hand with those trades' decline in worth to both readers and poor slob who labor under the quaint delusion that entertainment ought to be entertaining.

Even back in the eighties, conducting students at Juilliard and the Manhattan School of Music spent as much time waving sticks in front of a mirror while a metronome ticked away as they did studying scores and working at practical instrumental skills. The days when a conductor such as the young Colin Davis (died 2013) couldn't get a conducting gig because he couldn't play the piano are now almost sixty years in the past and unlikely ever to return while I'm on this side of the ground. (Happily, fortune later smiled on this great artist.) On the other hand, the day when someone with essentially no working knowledge of operatic production or of the concert repertory can be advanced to one of the twenty or so pinnacle

directorships in the music world is already here: just think of Alan Gilbert, the New York Philharmonic's music director since 2009.

And how I wish he were the only musical nonentity holding a major podium!

[Reply](#)

□ **Gregor - September 26, 2015 - 3:26 pm | [Permalink](#)**

I can't help but join the accolades for Joyce's excellent essay. I didn't quite get enough background from the article, so I looked up Wagner's 1850 pamphlet, referred to yet not linked by Joyce. Here it is, in English translation:

<https://archive.org/stream/judaisminmusicda00wagn#page/54/mode/1up>

While the main text is worth reading, the "Supplement of 1869" beginning on page 51 is the best part. There Wagner describes what happened once Jewry found out that he was the author, rather than his pseudonym "K. Freigedank" (K. Freethought).

What Wagner describes reads like the current day antics of ADL, SPLC, and the host of other "right-think" Jew organizations which deface modern Western Civilization. In particular, it highlights some of the same tactics used against Dr. MacDonald after the publishing of his Trilogy and other works. While about 150 years have passed since Wagner wrote this, little has changed.

[Reply](#)

□ **Wolf - September 26, 2015 - 3:14 pm | [Permalink](#)**

This nice piece brings together information that can only be inferred by reading between the lines of diverse other publications. It is always remarkable when a Jew is hailed as a Wagnerian given that Wagner despised Jews. Wagner has even been held to be indirectly responsible for the Holocaust through his influence on Adolf Hitler. To amplify on Sabine Lange's remark that Petrenko is "a tiny gnome, the Jewish caricature," this was widely felt to be a reference to Alberich, the small deformed dwarf in *Das Rheingold*, who through cunning and deceit is able to steal the Rheinmaiden's gold. There are numerous other characters in the Ring Cycle and other Wagner operas who are felt to be Jewish caricatures.

So Merkel likes to visit Bayreuth? I bet that they don't let her sit in the Mittel Loge. A friend who journeys to Bayreuth frequently relates that one year when he picked up his tickets at the box office the clerk handed him the tickets and remarked, "Ah, Herr J____, you are very fortunate: tonight you are sitting in the Mittel Loge, the MITTEL LOGE! After he took his seat he noticed that many surrounding elderly Germans were murmuring and looking in his direction. Finally one leaned over to him and said, "Do you not know what honor you have been accorded? You are sitting in the Führer's seat!"

[Reply](#)

• **Pierre de Craon - September 26, 2015 - 10:52 pm | [Permalink](#)**

Dear Wolf:

Wagner didn't despise Jews per se; rather, he understood them to a T, distrusted their motivations, and lamented their influence, which he considered pernicious, as Andrew Joyce rightly says. Wagner admired and respected quite a few Jewish musicians and was in turn the object of those men's adulation and near worship. Look at this way: would a man who simply despised Jews have asked three of them to be among those who bore his pall?

We ought not make a variant form of the mistake our enemies make when they simplify and water Wagner down as man and artist in order to belittle him. He is a towering artistic figure in our history, certainly one of the greatest to enrich the West since the time of Dante and Petrarch. But what made Wagner tick were as many wheels within wheels as were to be found in a Swiss watch of the pre-battery era. We do him a disservice by a caricatured representation.

[Reply](#)

□ **Bobby - September 26, 2015 - 2:53 pm** | [Permalink](#)

Reading the above about Christian Thielemann is super inspiring. Germany needs about a million Thielemanns.

[Reply](#)

□ **Bobby - September 26, 2015 - 2:32 pm** | [Permalink](#)

The thought that always arises in my mind is, how can Jews and Germans really have an honest sharing of German culture in German institutions, given their past? I think it's a fair question. Isaac Stern I never blamed for staying out of Germany. At least he seemed to be honest.

[Reply](#)

□ **Rosa - September 26, 2015 - 2:32 pm** | [Permalink](#)

Barenboim was artistic director and principal conductor at La Scala from 2004 to 2014. According with theatrical directors, he staged a Don Giovanni, in which an attempted rape of Eleonora was presented as the first scene, and a Lohengrin, in which the principal female character keeps on scratching her forearm, as for an historical reaction, and in the plot there is implied that she and the deceased brother had an incestuous relationship.

Consider the two plays, in different years of course, were the theatre season's operas, opening which is perhaps the most important cultural and societal event in the whole Italy.

Furthermore he opened the season only once or twice in ten years with an opera from Verdi or Puccini or other major Italians opera composers. Go figure!

[Reply](#)

□ **Rosa - September 26, 2015 - 2:20 pm** | [Permalink](#)

Petrenko, surname probably Ukraine in origin, is grown in Wien, and began conducting in Austria. It's not the first time, an East European Jew(ein Ostjude) comes to Berlin from Wien. Many of them then ended in USA. So, American readers, be careful!

Actually he seems truly a caricature of the dwarf of the Ring !

[Reply](#)

□ **K.K. - September 26, 2015 - 1:50 pm** | [Permalink](#)

You're a fantastic writer Andrew Joyce.

I knew nothing of Christian Thielemann, and could barely put a face on his familiar sounding name, but after your article I like him already. I'll definitely look further into his work, though Wagner for example generally does nothing for me.

As for appreciation of art, I personally have a very no-nonsense approach: if I like it, I like it; if I don't, I don't. The value of art, for me, lies solely in its beauty. 'Art' that's not in some way an expression of beauty is worthless.

There's no doubt that Jews are also able to create art of great value, thus, by my definition, to express beauty. Michael Nyman, for example, is a wonderful modern

composer; especially his soundtrack for the fantastic movie Gattaca is breathtaking. But unfortunately, also in this area their urge to subvert and destroy is stronger than their urge to create.

By now 'art' has become so debauched that I almost view it as a dirty word. Anything that's genuinely beautiful is almost by definition considered 'old-fashioned', 'fascist', 'offensive', etc.

Ps. there's an absolutely fantastic four-part Youtube series dealing with this very subject, without going into politics, called The Banishment of Beauty. Truly a must-watch:



https://www.youtube.com/watch?v=qGX0_0VL06U

<https://www.youtube.com/watch?v=fIVaTCRybIM>

<https://www.youtube.com/watch?v=TMA1rn7q7t0>

<https://www.youtube.com/watch?v=byRaMfoiJP4>

[Reply](#)

□ **Sandy - September 26, 2015 - 1:42 pm** | [Permalink](#)

That will teach him to listen to Obama and openly discuss what needs discussing: *What Thielemann had in fact stated back in January was simply his earnest belief that "we must finally listen to the questions confronted by the PEGIDA phenomenon."*

[Reply](#)

□ **Max - September 26, 2015 - 12:05 pm** | [Permalink](#)

Fantastic piece!

Thank you very much!

I was not aware of these stories and developments. I knew that Berlin has become the new favorite destination for Jews in Europe over the last several years, but I was not aware, that they had already infiltrated the Berlin cultural establishment to this extent.

Deutschland schafft sich ab indeed!

My family on my father's side are Prussian-Huguenot Junkers, and still own some land North of Berlin in the Uckermark area:

https://en.wikipedia.org/wiki/Junker_%28Prussia%29

The Uckermark is the area Angela Merkel owns a Dacha. Also Frau Merkel is a frequent visitor to Bayreuth. One would think, that she would be a little more concerned and motivated to preserve the German Volk und Kultur:

<https://en.wikipedia.org/wiki/Uckermark>

Very sad to witness this cultural decline of Berlin due Jews, Turks and Arabs moving into our capital.

[Reply](#)

• **Rosa - September 26, 2015 - 2:11 pm** | [Permalink](#)

Max,

it would be tragically fun to see them at each's own throat in a not so far future. Groß Spaß!

[Reply](#)

○ Max

September 26, 2015 - 4:21 pm | [Permalink](#)

Yes, Rosa, this is the most likely outcome.

I just wish, it weren't on German soil...

As we say in Germany, it will be "Großes Kino", probably with many explosions hahahaha, and Hollywood will buy the film rights :-)

A good sense of humor seems to be the only way to cope with this current insanity.

[Reply](#)

□ [Nick Dean - September 26, 2015 - 11:43 am | Permalink](#)

Terrific piece of journalism and social commentary here, Joyce.

[Reply](#)

□ [tadzio308 - September 26, 2015 - 11:30 am | Permalink](#)

Jewish cultural dominance during the Weimar Republic did not turn out so good. If Jews really believe the official version of the holocaust, why would they come back for more? They always double down.

[Reply](#)

□ [Rehmat - September 26, 2015 - 11:02 am | Permalink](#)

German Chancellor, Angela Merkel, is set to visit Iran in October 2015, in a bid to secure German share in Iran's \$406 billion annual economy (add to that the possible release of Iranian money frozen in Western banks in stages, which Obama said is \$100 billion and Netanyahu claims \$160 billion). It seems she has planned her trip on a Hollywood-style.

German foreign minister Frank-Walter Steinmeier declined Zionist entity's cultural minister Miri Regev's request to block Berlin State Opera performance in Tehran during Angela Merkel's first state visit to the country.

It's a double slap on Israeli face as the Israeli-born Self-Hating Israel-Threatening (S.H.I.T) chief pianist, composer and conductor Daniel Barenboim, 72, will be leading the concert in Tehran. In addition to Israel, Barenboim also holds citizenship of Argentina, Spain and Palestine. He conducted Israel philharmonic orchestra performance in the West Bank but was not allowed to perform in Hamas-ruled Gaza Strip by the Zionist regime.

<http://rehmat1.com/2015/08/29/israeli-composer-to-perform-in-tehran/>

[Reply](#)

• [Rosa](#)

September 26, 2015 - 2:08 pm | [Permalink](#)

Barenboim is NOT born in Israel, and he is NOT a self-hating Jew. He loves to butter his bread both sizes, according to the audiences and the countries in which he works.

As the other Jews mentioned in the article, he is overappreciated and overpaid. And he's a "Don Giovanni"

[Reply](#)

□ [Max - September 26, 2015 - 8:17 am | Permalink](#)

This isn't just music, this is everything they touch

[Reply](#)

You can follow all the replies to this entry through the [comments feed](#)

<http://www.theoccidentalobserver.net/2015/09/on-contemporary-opera-and-wagners-jewry-in-music/?+theoccidentalobserver%2Ffeed+%28The+Occidental+Observer%29#comment-268347>

A new encyclopedia of Jew-hatred

[Zvi Mazel](#) Blogger

September 26, 2015, 2:33 pm

The new anti-Semitism, which finds expression in the demonization of the State of Israel, is described in a book which has as its objective the exposure of the perpetrators, their modus operandi and their aims. Is the Israeli government prepared to confront this phenomenon?

Dr. Manfred Gerstenfeld's new book in English, *The War of a Million Cuts*, is virtually encyclopedic in its portrayal of the new anti-Semitism. According to Gerstenfeld's definition, the new anti-Semitism reflects a shift in focus from loathing of the Jewish individual to hatred of the State of Israel. Here, he perhaps does not innovate, but he presents a far more detailed and profound picture than that which we are already familiar.

Gerstenfeld lists the sources of the new hatred of Israel, one after the other. They are many, and embody a multitude of political parties, civilian and social organizations, the United Nations, churches, media, academia, artists and individuals with public status, and also, both obviously and particularly, the Arab states and Muslim organizations. The uniqueness of the book derives from the fact that Gerstenfeld presents the delegitimization of Israel, resulting from this global hate, in all its aspects and dimensions, as a powerful process. This has penetrated and continues to penetrate the European society, causing ongoing injury and harm — the "million cuts" — to the Jewish People and the State of Israel. Hence, the title of this book.

The importance of this tome at the present time is obvious. This is also why European personalities familiar

with the issue have added their support by expressing their high esteem for the book on its cover. José Maria Aznar, a former Spanish prime minister, even wrote the book's foreword.

The Left and Radical Islam

Gerstenfeld writes that the "Holocaust only temporarily suppressed anti-Semitism in Western societies. Today it is still often not politically correct to publicly declare oneself an anti-Semite in those societies. Yet a substitute target has been found in Israel for the anti-Semites to direct their hatred at." It is important to stress that anti-Semitism has never ceased.

Gerstenfeld mentions that anti-Semitism re-emerged shortly after the Second World War, when some European countries discouraged or prevented Jewish Holocaust survivors from returning to their homes, which in the meantime had been inhabited by others. Thus a situation was created reminiscent of the biblical verse "This is what the LORD says: Have you not murdered a man and seized his property?" (Kings I, 21:19). The issue has never been resolved and it's doubtful it ever will be. Thereafter, anti-Semitism went through stages of ebb and flow. The period after the Six Day War was characterized by an ebb in anti-Semitism. However, with further developments in the Arab-Israel conflict, such as the second Lebanon War, and more recently, the Protective Edge campaign, anti-Semitism attained new heights.

During this time, writes Gerstenfeld, a new factor arrived on the European scene which became central to the

issue: the mass immigration of Muslims, which laid the foundations for anti-Semitic Arab propaganda, in collaboration with the European Left. The proponents and perpetrators of the new anti-Semitism are very energetic in their combat against Israel, claiming that their words and actions represent legitimate criticism of Israeli policies in the territories, "against the occupation." They even justify attacks against the European Jews, whom they see as a legitimate target "because of their support for Israel, which carries out genocide against the Palestinian people."

The most significant and severe expression of the anti-Israel cooperation between Muslims and European leftist organizations was sharply highlighted at the 2001 UN conference against racism, in Durban, South Africa. An unholy partnership of revolutionary, frustrated leftists and Muslims who, due to their culture, oppose human rights as they are understood in the Western world, led to the NGO's notorious declaration in Durban. The declaration stated that Israel is a racist state which operates a policy of apartheid, and that "the Palestinians have the right to fight against it with all means at their disposal" until they achieve their goals, which include the return of all refugees to Israel. In other words, the aim is to destroy the Jewish State and deny the Jewish people the right to an independent state. Gerstenfeld sees in this statement, and rightly so, the basis for the development of the new anti-Semitism, represented by the incitement of global hatred of Israel. This is the underpinning for the Boycott, Divestment and Sanctions (BDS) movement, which has adopted the Durban NGO declaration as its rallying call.

Dr. Manfred Gerstenfeld, a Holocaust survivor, is an economist and an anti-Semitism researcher. He was born in Vienna. His family fled to the Netherlands when the Nazi influence increased. The family went into hiding and managed to survive the Nazi period. After completing his studies, Gerstenfeld commenced his career as an economic consultant, but was later drawn, in view of his personal experience and of his Zionist activities in the Netherlands and elsewhere, into the research of anti-Semitism.

His friend, the late Professor Daniel Elazar, who created the Jerusalem Center for Public Affairs, brought him in to the JCPA. Gerstenfeld found ample opportunity in the JCPA for his anti-Semitism research, which he developed in depth. Within the framework of the Center he founded the Post-Holocaust and Anti-Semitism program and brought many researchers from abroad to lecture on its various aspects. He turned the JCPA into one of the important research centers on the subject. He also served as chairman of the foundation until 2012.

Gerstenfeld has published many books and hundreds of articles, in a multitude of countries and in various languages. His writings focus specifically on his area of expertise — European anti-Semitism. The titles of his books express their content succinctly: the betrayal by Europe and its elites of the Jews and the State of Israel.

In this weighty tome, Gerstenfeld lists the list of focal points of anti-Semitism, even if he warrants that this list is far from exhaustive. In order to illustrate the incomprehensible and substantial variety and seriousness of the expressions of hatred, he cites the perpetrators of the top anti-Semitic slurs of the past few years as published by the Simon Wiesenthal Center. In 2012 these included the Muslim Brotherhood Movement, the

Iranian government, the Brazilian cartoonist Carlos Latuff, the anti-Semitic soccer supporters in Europe, the Svoboda party in the Ukraine, the Golden Dawn party in Greece, the Jobbik party in Hungary, Trond Ali Linstad — a Norwegian who converted to Islam, the German journalist Jakob Augstein, and Louis Farrakhan, the leader of the Nation of Islam in the United States. In 2013 the list included the Supreme Leader of Iran Ali Khamenei, Turkish President Recep Tayyip Erdogan, Richard Falk — the author of the UN report on Palestine, the BDS movement and so on.

The frequent and varied activities initiated by Muslims and leftist organizations has inflamed hatred against Israel, both in the political arena and in the street. This has occurred mainly in European countries but has also been visible in other continents. Its main expressions are endless attacks to blacken Israel's name through comparisons with Nazi Germany together with accusations that Israel is intentionally killing Palestinian children and even perpetrating genocide against the Palestinians.

All this is accompanied by violent action against Jews and calls to exterminate the Jewish people. The slogan 'Death to the Jews' has become an accepted rallying cry in demonstrations in European countries. There are even efforts to discredit Judaism's historical status as the origin of Christianity by insisting that Jesus was a Palestinian. This is done with the help of anti-Semitic groups. It is impossible to list all the fictitious accusations which are attributed to Israel. We are speaking of a well-oiled propaganda machine which works incessantly and uses the media and the social networks to amplify the messages and their impact. The obvious goal is to demonize and delegitimize, to isolate and undermine Israel, and in addition, to frighten the Jews who are perceived as its supporters.

Such a broad attack by such a large group of bodies over many years, stresses Gerstenfeld, aims to implant in the world in general, and in "enlightened Europe" in particular, the feeling that Israel and the Jews are the embodiment of evil, and that the destruction of Israel and the Jews is a desirable and acceptable goal.

Severe Damage

Gerstenfeld methodically details activities in most of the countries of the European Union, where the new anti-Semitism has developed. He shows how the new anti-Semitism has taken root in the public mind, and how European citizens have come to consider Israel a state dangerous for world peace, on a par with Iran and North Korea. This while 40% of European Union citizens express anti-Semitic feelings in polls to a certain degree. One of the outcomes of the new anti-Semitism is, of course, the significant flight of Jews from Europe, in particular from France, home to the largest Jewish community in Europe, second only in the diaspora to that of United States.

All this, says Gerstenfeld, as the authorities in Western Europe close their eyes to the phenomenon, essentially abandoning their Jewish citizens. The media and the academic community either collaborate in the process or ignore what happens, and thus have become partners in the Muslim propaganda campaign. Furthermore, the lies about Israel's policy and the false accusations of genocide against the Palestinians are accepted as true by the European Union, which pressures Israel politically

and economically, thus causing the country much damage.

Gerstenfeld at the beginning of the book states that he did not intend to limit himself to the preparation of a theoretical academic document about new anti-Semitism, but rather to expose the perpetrators, their mode of operation and their aims in a systematic manner. His objective is to induce the Israeli government to plan an active policy against this phenomenon with all urgency, as the new anti-Semitism endangers the State of Israel and severely harms the Jewish people.

Gerstenfeld stresses that successive Israeli governments have ignored the problem. By now, he says, the phenomenon has become far stronger. It is essential to organize the appropriate people with all speed, to set up an infrastructure which can act rapidly through mobilization of intelligence information, people and

budgets. There are still many in Israel who claim that the anti-Semitism issue is exaggerated and that it causes little damage to Israel. They argue that if Jews are harmed by anti-Semitism, they should move to Israel. Gerstenfeld's book rebuts this nonsense and highlights, with utmost clarity, the imminent danger of the new anti-Semitism. Israel's government should in no way ignore it. This is an important book and it should be translated into all European languages. However, in the present climate, it is doubtful that his call will be heard.

Zvi Mazel is the former Israeli Ambassador to Egypt, Romania and Sweden. Today he is a senior analyst at the ... [\[More\]](http://blogs.timesofisrael.com/anewencyclopedia-of-jew-hatred/)
<http://blogs.timesofisrael.com/anewencyclopedia-of-jew-hatred/>

Billionaire Michael Bloomberg donates \$US60m to Julie Bishop's aid project

September 26, 2015



Nick O'Malley,

US correspondent for Fairfax Media

New York: In a swank Upper East Side office in Manhattan a couple of hours after attending the Pope's address to the United Nations General Assembly on Friday morning, Julie Bishop is teasing one of the most powerful men in the city.

"You know, Virgin Airlines in Australia has this chocolate-coated popcorn that is the best. I gotta tell you, it's the best," the Foreign Affairs Minister tells Michael Bloomberg, the billionaire media mogul who, as a three-term New York mayor, waged a public health war on cigarettes and sugary drinks.

"Only Richard Branson would come up with that," Mr Bloomberg responds.

When the two met in these offices a year previously Ms Bishop had lobbied Mr Bloomberg to join an international group of advisers to help steer a pet project – the innovationXchange – set up by the Department of Foreign Affairs and Trade to help find new ways to target Australia's aid spending.



Michael Bloomberg and Julie Bishop at Bloomberg Philanthropies in New York on Friday. Photo: Bloomberg
[Michael Bloomberg wants to give away his \\$35b fortune](#)
[Bloomberg pledges \\$53m to fight gun violence](#)

The idea was to separate the group from the department and to allow it to develop and test small programs to see if they delivered better results.

The point was to let them fail, learn from mistakes, and replicate those programs that worked.

("Wait until Senate estimates sees this, they are gonna freak," Ms Bishop said cheerily over a sandwich while being briefed for the Bloomberg meeting.)

The idea immediately appealed to Mr Bloomberg, who famously mistrusts bureaucracies – government and corporate – and whose philanthropic group actively seeks out innovation in aid delivery.

He agreed to join the group's international reference group immediately and even chipped in \$US60 million (\$85 million).

"Most government programs are run for the providers rather than for the recipients," Mr Bloomberg says in a small glass office. Outside, another member of the reference group, Bjorn Lomborg, the scientist made controversial by his book *The Skeptical Environmentalist*, is chatting as he waits for the meeting to start.

Mr Bloomberg believes the best way to drive innovation is to set up small groups freed from their bureaucracies.

"You just have to take a clean piece of paper and keep the other people from getting their hands on it," he says.

"Not everything will work, but you can try some new things."



The working group, including Foreign Affairs Minister Julie Bishop and former New York mayor Michael Bloomberg at Bloomberg Philanthropies in New York on Friday. Photo: Bloomberg

In the meeting that followed, hosted by Mr Bloomberg and attended personally and via Skype by the advisory group, two programs were approved.

One, innovationXchange, will consult with the government of East Timor to explore a pilot project to tackle chronic malnutrition and anaemia. It will use mobile phone technology to disseminate health and nutrition messages, track where nutrition efforts should be targeted and explore a new Australian technology to diagnose anaemia using a smartphone photo of a person's eye.

A second will be a pilot project seeking to link entrepreneurs – particularly women - of the Indo-Pacific region with expert advice from the innovationXchange program, including from its own international reference group and their business and scientific networks.

<http://www.smh.com.au/world/billionaire-michael-bloomberg-donates-60m-to-julie-bishop-said-project-20150926-qjvqve.html>

EISENHOWER'S FAMOUS 'HOLOCAUST' FILM WAS FAKED!

Officers swore misleading affidavits



<http://tomatobubble.com/id520.html>

Haj stampede: Iran plans to sue Saudi Arabia

Hashem Kalantari, September 27, 2015 - 8:49AM

Tehran: Iranian officials escalated their criticism of Saudi Arabia's Haj pilgrimage after at least [717 were killed in a stampede](#) near the holy city of Mecca last week.

The Islamic Republic plans to sue the kingdom at international legal bodies, Prosecutor General Ibrahim Raeesi said, according to state-run television.



Iranian worshippers protest against Saudi Arabia in reaction to the Haj stampede. Photo: AP

More than 130 Iranian pilgrims were [killed in the worst Haj disaster](#) in a quarter century in Mina, an encampment outside Mecca.

The disaster is adding to the [tension between Saudi Arabia and regional rival Iran](#), already on opposing ends in some of the Middle East's deadliest conflicts in [Syria](#) and [Yemen](#).

"The absence of accountability regarding the Mina disaster by Saudi officials is unacceptable," said Hossein Amir-Abdollahian, Iran's deputy foreign minister for Arab-African affairs.

"Saudi officials must not attribute the mismanagement by those in charge of the Haj rites to fate."

Thursday's disaster, in which more than 700 people were injured, was [the second surrounding the Haj this month](#), despite the kingdom spending billions of dollars on expanding and securing its religious sites.



Ambulances rush to the scene after the stampede.

Photo: AP

Saudi Arabia's King Salman said in a televised speech that he has told authorities to review all arrangements for pilgrims. Crown Prince Muhammad bin Nayef, who is also the interior minister, called for an investigation.

Iran's Supreme Leader Ayatollah Ali Khamenei declared three days of national mourning.

The Saudi charge d'affaires in Tehran was also summoned to the Foreign Ministry, which conveyed Iran's "strong protest" over the failure to protect pilgrims, the official IRNA news agency reported.

<http://www.smh.com.au/world/haj-stampede-iran-plans-to-sue-saudi-arabia-20150926-qjvp6u.html>

Concern over chaplaincy program for gay and lesbian students



Kirsty Needham, State Politics Editor, *The Sun-Herald*,
September 27, 2015 - 8:49AM



"Chaplains may place their private spiritual views on [gay and lesbian] issues ahead of the wellbeing of young people they are charged to support": Tim Wilson.

Australia's Human Rights Commissioner Tim Wilson has written to the Baird government expressing concern that the national school chaplaincy program could be detrimental to gay and lesbian students.

Mr Wilson's letter to NSW Education Minister Adrian Piccoli was written just days after the *Gayby Baby* furore erupted in Sydney.

Mr Piccoli issued a memo to schools asking them not to screen the film during class time on Wear It Purple day.

In the letter, Mr Wilson asks for a review to be conducted of complaints made about chaplains to assess whether inappropriate advice is being given to young gay and lesbian students.

"I write to seek your assistance to ensure that the physical and mental wellbeing of young people is paramount," the letter says. He has requested copies of any policies or safeguards that have been put in place surrounding chaplains to ensure gay and lesbian students receive appropriate and adequate advice, and any details in contracts with chaplain providers.

Mr Wilson's letter says the school chaplaincy program had been raised as a "deeply held concern" by parents of gay and lesbian students.

"Much of the concern about the program was based on whether chaplains may place their private spiritual views on [gay and lesbian] issues ahead of the wellbeing of young people they are charged to support," he wrote.

Research by his office had shown 80 per cent of young gay and lesbian people who had experienced abuse had experienced this at school.

Under Abbott government rules, only religious chaplains can be appointed to schools, after secular counsellors were banned from receiving funding.

But Mr Wilson said the survey had found "many religious youth reported feeling that their sexual orientation or gender identity is at odds with their religion".

He is concerned this may be preventing gay and lesbian students from accessing important counselling services.

The school chaplaincy program in NSW is dominated by Generate Ministries, which lodged a submission to an Australian Human Rights Commission inquiry into religious freedom stating homosexual activity is "a serious sin". The department has put out a tender seeking a broader range of school chaplain providers.

<http://www.smh.com.au/nsw/concern-over-chaplaincy-program-for-gayandlesbianstudents20150926gjniv.html>

Australian Jewish MP chides PM over rapprochement with Iran

Michael Danby calls on new premier Turnbull to order FM Julie Bishop to 'reverse slide towards appeasement of bellicose regime'

By [JTA](#) September 25, 2015, 11:52 pm



New Australian Prime Minister Malcolm Turnbull (R) announces his new cabinet at a press conference as Minister for Foreign Affairs Julie Bishop (L) looks on in Canberra on September 20, 2015. (Peter Parks/AFP)

An Australian Jewish lawmaker called on Prime Minister Malcolm Turnbull to reverse the nation's current policy of rapprochement with Iran.

In a statement issued Monday, Michael Danby, a federal Labor member of parliament representing Melbourne Ports, said that Turnbull "can be a friend of Israel or a friend of the dangerous Iranian regime. He cannot be both."

Danby has placed advertisements in local media demanding Turnbull order Foreign Minister Julie Bishop to "halt and reverse this slide towards appeasement of the hardline, bellicose regime in Tehran."

Bishop in recent months has visited Iran, signed an intelligence-secret sharing agreement with Iran, and apparently offered to allow Iranian consulates in Sydney and Melbourne.

On Sept. 23, Bishop met with Iranian Foreign Minister Mohammad Javad Zarif at the United Nations General Assembly in New York. According to unconfirmed reports, she invited Zarif to visit Australia.

"Since the proposed nuclear deal with Iran, Australia and Julie Bishop have failed to respond, as they have in the past, to war-like announcements by Iran where Israel has been directly threatened," Danby said.

In a statement, Bishop rejected the criticism and called on Danby to apologize for his "juvenile comments," as she called them.



Australian MP Michael Danby. (Screen capture, Sky News)

"The Australian government is a steadfast friend of Israel and reversed several UN voting positions of the former Labor government, of which Michael Danby was a member," she said. "The government also rejects the anti-Semitic Boycott, Divestment and Sanctions campaign supported by many within Labor and the union movement."

<http://www.timesofisrael.com/australian-jewish-lawmaker-chides-pm-over-rapprochement-with-iran/>