Carl Goldmark’s rise from modest circumstances as the son of a cantor in West Hungary to later prominence as a highly regarded composer in the Imperial Capital marks him as the very model of the late-nineteenth-century acculturated Austrian Jew—an exemplary representative of an 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 the composer’s status as a Jew should figure prominently in the critical reception of his first opera, Die Königin von Saba (1875), is not entirely surprising, especially given the work's basis in the familiar biblical story. Yet, as I shall argue, Goldmark in fact positions himself as a German composer who represents a range of Others, not only the Arabian but the Israelite as well. I explore this issue against a backdrop of changing liberal ideology, whereby the German national prejudice that had been part and parcel of the liberal project in Austria from its beginnings in the years leading to the failed bourgeois revolution of 1848—when it was primarily a matter of assumed cultural superiority and so was a prejudice that could be shared by Germanized Jews like Goldmark—eventually assumed a racialist dimension that could only work to his disadvantage.