

## Beresina Lied

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Basel, Switzerland Beresina-Lied Beresinalied (Fassung mit  
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Soldier Describes True Horror of Life in Napoleon's Army (Russia,  
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~~WIEGENLIED (The Virgin's Slumber Song) for soprano \u0026  
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On 7 September 1812 at Borodino, 75 miles west of Moscow, the armies of the Russian and French empires clashed in one of the climactic battles of the Napoleonic Wars. This horrific and controversial contest has fascinated historians ever since. The survival of the Russian army after Borodino was a key factor in Napoleon's eventual defeat and the utter destruction of the French army of 1812. In this thought-provoking new study, Napoleonic historian Alexander Mikaberidze reconsiders the 1812 campaign and retells the terrible story of the Borodino battle as it was seen from the Russian point of view. His original and painstakingly researched investigation of this critical episode in Napoleon's invasion of Russia provides the reader with a fresh perspective on the battle and a broader understanding of the underlying reasons for the eventual Russian triumph.

Switzerland's exceptional scenic beauty of valleys, lakes, and mountains, its central location on international trade routes, and its world famous banking system are just a few elements that have contributed to its rise in the global market. It consists of twenty-six member states, called cantons and it's actively engaged in the maintenance of peace among nations. The history of the Swiss Confederation is as rich and varied as its culture and people. This updated second edition of Historical Dictionary of Switzerland features the nation's multicultural and democratic traditions and institutions, its complex history, and its people's involvement in past and present world affairs. This is done through a list of abbreviations and acronyms, a chronology, an introduction, appendixes, maps, a bibliography, and over 500 cross-referenced dictionary entries on important persons, places, events, and institutions, as well as significant political, economic, social, and cultural aspects. This book is an excellent access point for students, researchers, and anyone who wants to know more about Switzerland.

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"Music, I have come to realize, is for me a kind of golden thread running through my life. It has helped maintain my connection with the past that otherwise might have been severed by catastrophe and time. I am often asked—indeed, I often wonder myself—why it is that I should always have had such joie de vivre in the face of the losses and dislocations I had to endure in my early years. The answer I always gave was that the warmth and security of my early childhood had a remarkable power and influence. This is certainly true. But now I have realized that there is another part to the answer. And that is music."—from the introduction *Who among us does not have a song that triggers vivid memories—of jubilation, of belonging, of sorrow, of love?* In *Musically Speaking*, Dr. Ruth K.

Westheimer, one of America's most beloved personalities, has written a warm and contemplative book about the role music has played in her life and the ineradicable traces it has left on her thoughts, emotions, her very being. In this memoir through song, Dr. Ruth invites us to share her story from a uniquely musical perspective. By the time she was thirty, Ruth Westheimer had lived in five countries, each with a distinctive musical culture, each with a different hold on her sensibility. For the first ten years of her life, the comforting melodies of childhood helped drown out the anthems of Nazism to be heard elsewhere in her native Germany; as an adolescent refugee in Switzerland, she came to be aware that, however loudly she sang the patriotic songs of the land that gave her shelter, she could never truly be at home there. Present at the creation of the modern state of Israel, she sang and danced to the new music of a new nation; as a young woman eagerly absorbing all that Paris had to offer in the way of romance and worldliness in the early 1950s, the songs of Edith Piaf, Mouloudji, and Yves Montand were her tutors. An almost accidental emigration to America brought new challenges and new stability, as she became a wife, mother, and professional; tremendous and unforeseen celebrity came later, and with it the giddy opportunity to indulge her love of music as never before. Always, the classical repertoire of Mozart,

Haydn, Beethoven, and Brahms has drawn Westheimer to a German culture that has belonged—and not belonged—to her throughout her life. And always, the music of the Jewish tradition has given her strength and comfort beyond words. Affording a view of Dr. Ruth from a rare private vantage point, *Musically Speaking* offers wondrous testimony to the resilience of the human spirit. This is a book full of color, verve, humor, and wisdom, unfolding gracefully through the beloved music of the Jewish holidays, the lullabies of childhood, the songs that sustained an orphan and roused the courage of a young woman, the melodies that enable a widow grieving for her husband to recall, from deep within the years of love, companionship, and happiness.

A vivid account of German-occupied Europe during World War II that reveals civilians' struggle to understand the terrifying chaos of war In *An Iron Wind*, prize-winning historian Peter Fritzsche draws diaries, letters, and other first-person accounts to show how civilians in occupied Europe tried to make sense of World War II. As the Third Reich targeted Europe's Jews for deportation and death, confusion and mistrust reigned. What were Hitler's aims? Did Germany's rapid early victories mark the start of an enduring new era? Was collaboration or resistance the wisest response to occupation? How far should solidarity and empathy extend? And where was God? People desperately tried to understand the horrors around them, but the stories they told themselves often justified a selfish indifference to their neighbors' fates. Piecing together the broken words of the war's witnesses and victims, Fritzsche offers a haunting picture of the most violent conflict in modern history.

Von der «Not der evangelischen Kirche» zur «Theologischen Existenz heute»: Der neue Band der Gesamtausgabe enthält einige der bedeutendsten Aufsätze Karl Barths. Die Edition der Texte aus der Endphase der Weimarer Republik und dem Jahr der nationalsozialistischen Machtübernahme erlaubt neue und genauere

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Einblicke in die Strukturen und Zusammenhänge des beginnenden Kirchenkampfs sowie in Barths Theologie und sein Wirken in dieser Zeit. Neben den nahezu «klassischen» Texten, die hier zum grossen Teil erstmals in einer wissenschaftlichen Edition erscheinen, bietet der Band bisher Unbekanntes und Ungedrucktes. Aufgrund der ungeheuren Dichte der Textfolge gerade im Jahr 1933 lässt er sich auch als oft tagesgenaue Chronologie des heraufziehenden Kirchenkampfes und seiner Vorgeschichte lesen.

300 deutsche Volksliedertexte zum Singen und zum Selbermusizieren, manche sicher auch zum Schmunzeln. Auch wenn einige Lieder durchaus auf namhafte Autoren und Komponisten zurückgehen, bleiben viele Lieder doch unbekanntem Ursprungs. Sie entstanden 'im Volk' und wurden und werden mündlich weitergegeben und zum Teil - Text und Melodie - beständig weiterentwickelt. Die Lieder erzählen von Freude und Trauer, von Arbeit und Leben, von menschlichen Befindlichkeiten und Erlebnissen, vom ländlichen und vom alltäglichen Leben, teilweise romantisiert und ein wenig idyllisch bis kitschig, andererseits aber auch mit überschwänglicher Freude und Lebenslust: Wander-, Spaß- und Trinklieder, Lieder zu Tageszeiten, Klage-, Kirchen- und geistliche Lieder neben Balladen und Liebesliedern, und noch manches andere mehr.

Die Erforschung der Holocaustliteratur hat Hochkonjunktur. Was aber ist unter dem Begriff eigentlich zu verstehen? Wo ist seine Verwendung sinnvoll, wo stößt sie an Grenzen? Bislang wurde der Terminus weitgehend unreflektiert benutzt, Versuche einer

Konzeptualisierung haben in Literatur- und Kulturwissenschaft kaum stattgefunden. Insofern beschreitet der vorliegende Band neue Wege. Die Beiträge lassen anhand unterschiedlicher methodischer Näherungen und auf der Grundlage exemplarischen Textmaterials ein umfassendes Bild von der Reichweite und den Grenzen des Begriffs Holocaustliteratur als eines literaturwissenschaftlichen Konzepts entstehen. Dabei wird hinterfragt, wo Funktionalität und Sinnhaftigkeit einer solchen Begrifflichkeit, insbesondere mit Blick auf immer neue und in der zeitgenössischen Literatur vielfältiger werdende Formen der Auseinandersetzung mit dem Genozid, zu verorten sind. Die Beiträge bringen eine wichtige Erkenntnis klar zum Vorschein: Die literaturwissenschaftliche Erforschung der Holocaustliteratur kommt ohne präzise Definition ihres Untersuchungsgegenstandes nicht aus, doch impliziert eine solche Definition keineswegs, dass es sich dabei um ein starres System handelt. Vielmehr erweist sich die Holocaustliteratur als ein in all seinen strukturellen wie funktionalen Facetten veränderliches Phänomen der Literatur- und Kulturgeschichte, das aufgrund seiner thematischen Breite und der Vielfalt ästhetischer Gestaltungsmöglichkeiten zu immer neuen Lektüren und Relektüren einlädt.

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