Architects of Annihilation "It is high time that this extremely important, well researched, and soundly argued book on the real goals of Adolf Hitler be made accessible to the English-speaking public. At a time when one can still see foolish assertions about his wanting to revise the 1919 peace settlement, it will be especially useful for Americans to read about his concept of world domination and plans to implement it." Gerhard Weinberg, University of North Carolina, Chapel Hill What did Hitler really want to achieve: world domination. In the early twenties, Hitler was working on this plan and from 1933 on, was working to make it a reality. During 1940 and 1941, he
believed he was close to winning the war. This book not only examines Nazi imperial architecture, armament and plans to regain colonies but also reveals what Hitler said in moments of truth. The author presents many new sources and information, including Hitler's little known intention to attack New York City with long-range bombers in the days of Pearl Harbor."

Nazism and the Third Reich Professor Kamenetsky examines the changing state of children's literature and folklore in Germany under the impact of Nazi cultural policy between 1933 and 1945. Beginning with a historical introduction highlighting the trends in literary criticism which proved amenable to Nazi ideology, she traces the effect of censorship upon the school libraries, reading curriculum, and publishing environment. Within this context, she focuses on Nazi efforts to propagandize children's literature by distorting existing German values and traditions with the aim of creating a homogeneous and totally subordinated "folk community." Kamenetsky's study demonstrates how, in an effort to build the "new community" of the Third Reich, the National Socialists created literature and reinterpreted existing works along strict ideological lines. Building upon a folklore revival in pre-Nazi years, they approached the German fold heritage selectively, in order to extort from it a "Nordic" world view which, in Nazi terms, expressed a racial perspective on mankind. New fiction and poetry, too, confined to themes pertaining to the German sphere of interest and the Nordic Germanic heritage, came to reflect an extreme cultural isolationism. Ethnocentric views of this type were also propagated widely in such familiar materials as primers, readers, picture books, and literature used for rallies and rituals. Children's Literature in Hitler's Germany demonstrates the great significance which children's literature and Norse mythology assumed in the National Socialist indoctrination program for the younger generation. As it traces the manipulation of pre-Nazi moods and trends, this study also provides insight into the apparent gullibility of many educators when first confronted with the Folkish ideology. It further explores reasons why the Nazis faced a relatively easy task in imposing a gigantic censorship system upon the German nation.
The impact of the censorship, in turn, suggests the broader ramifications of such a Folkish program, not merely in terms of the destruction of books and distortion of humanitarian values belonging to Western civilization, but also in terms of its support of a nationalistic and racial orientation. The author shows how the Nazis utilized such a program by systematic efforts intended to corrode the last remnants of a liberal education prevalent in the Weimar Republic, and to promote simultaneously an enthusiastic following for the Führer.

Political Leaders of the NSDAP

Lost to the World Opera was invented at the end of the sixteenth century in imitation of the supposed style of delivery of ancient Greek tragedy, and, since then, operas based on Greek drama have been among the most important in the repertoire. This collection of essays by leading authorities in the fields of Classics, Musicology, Dance Studies, English Literature, Modern Languages, and Theatre Studies provides an exceptionally wide-ranging and detailed overview of the relationship between the two genres. Since tragedies have played a much larger part than comedies in this branch of operatic history, the volume mostly concentrates on the tragic repertoire, but a chapter on musical versions of Aristophanes' Lysistrata is included, as well as discussions of incidental music, a very important part of the musical reception of ancient drama, from Andrea Gabrieli in 1585 to Harrison Birtwistle and Judith Weir in the late twentieth and early twenty-first centuries.

I Paid Hitler Contains stunning images for use as a graphic resource, or inspiration.

Power Politics and Social Change in National Socialist Germany

Handbuch Der Musikgeschichte How does creativity thrive in the face of fascism? How can a highly artistic individual function professionally in so threatening a climate? Composers of the Nazi Era is the final book in a critically acclaimed trilogy that
includes Different Drummers (OUP 1992) and The Twisted Muse (OUP 1997), which won the Wallace K. Ferguson Prize of the Canadian Historical Association. Here, historian Michael H. Kater provides a detailed study of the often interrelated careers of eight prominent German composers who lived and worked amid the dictatorship of the Third Reich, or were driven into exile by it: Werner Egk, Paul Hindemith, Kurt Weill, Karl Amadeus Hartmann, Carl Orff, Hans Pfitzner, Arnold Schoenberg, and Richard Strauss. Kater weighs issues of accommodation and resistance to ask whether these artists corrupted themselves in the service of a criminal regime--and if so, whether this may be discerned from their music. After chapters discussing the circumstances of each composer individually, Kater concludes with an analysis of the composers' different responses to the Nazi regime and an overview of the sociopolitical background against which they functioned. The final chapter also extends the discussion beyond the end of World War II to examine how the composers reacted to the new and fragile democracy in Germany.

Two anthems

Music in the Third Reich

English Reprints [no. 1-30].

Composers of the Nazi Era Lucas Salik is a heart surgeon, renowned for performing bold experiments on other people's hearts. Ostensibly chilly, he harbours a secret obsession for his reckless and charismatic friend Hal. When Hal announces his intention to find a wife, Lucas is forced to carry out his most complex operation yet: to engineer the marriage, setting it on a perilous path to failure. But just as things appear to be working out, Lucas starts receiving ominous letters that threaten to jeopardize his intentions, his career - and his life.

Motifs mythologiques Models for Beginners in Composition was one of Arnold Schoenberg's earliest attempts to reach a broad American audience through his pedagogical ideas. The novelty
of Models for Beginners in Composition lay in its streamlined approach—one basing all aspects of composition including motivic design, harmony, and the construction of themes on the two-measure phrase. In its practical function as a syllabus for the American classroom, Models for Beginners in Composition stands alone. One of its most significant contributions to American music education was its use of the two-measure phrase as the building block for an entire compositional method. This revised edition of Models for Beginners in Composition by Gordon Root incorporates Schoenberg’s corrections to the original manuscript and a commentary tracing the evolution of Schoenberg’s unique pedagogical approach. These features allow readers to utilize and explore the text in greater depth. Students of composition, Schoenberg scholars, music theorists, and historians of music theory alike will no doubt welcome this new edition of Schoenberg’s classic composition syllabus.

Book and the book trade in eighteenth-century Europe In this authoritative study, one of the first to appear in English, Erik Levi explores the ambiguous relationship between music and politics during one of the darkest periods of recent cultural history. Utilising material drawn from contemporary documents, journals and newspapers, he traces the evolution of reactionary musical attitudes which were exploited by the Nazis in the final years of the Weimar Republic, chronicles the mechanisms that were established after 1933 to regiment musical life throughout Germany and the occupied territories, and examines the degree to which the climate of xenophobia, racism and anti-modernism affected the dissemination of music either in the opera house and concert hall, or on the radio and in the media.

Das Neue Musiklexikon Professor Peterson examines these questions in relation to Hitler’s government with its reputedly unlimited internal power; he traces the flow of power throughout the Nazi state from 1933 to 1945, from Hitler to his ministers to provincial governments. Through a detailed analysis of the province of Bavaria the author shows that Hitler did not have the absolute power often assumed; that power in a
totalitarian state is far more complex than many historians have conjectured; that Hitler dealt with a vast bureaucratic structure complicated by constant internecine fighting, and that only rarely did he command complete obedience. Originally published in 1969. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Hitler's Plans for Global Domination Architects of Annihilation follows the activities of the demographers, economists, geographers and planners in the period between the disorderly excesses of the November 1938 pogrom and the fully-effective operation of the gas chambers at Auschwitz in summer 1942. The authors, both journalists and historians, argue that this group of intellectuals, often combining academic, civil service and Party functions, made an indispensable contribution to the planning and execution of the Final Solution. More than that, in the economic and demographic rationale of these experts, the Final Solution was only one element in a far-reaching programme of self-sufficiency which privileged the German Aryan population.

Gustav Mahler The problem of the relationship between moral principles and political necessity, of the purposes of power and the justice of means, has always been a central theme in European history. The ministry of Cardinal Richelieu is a focal point for the problem because it existed during a time when the continuing strength of religiously based political ideas and the growth of the modern state converged. In this major study William F. Church examines Richelieu's policies, his efforts to justify them, and the extensive debates they occasioned. His conclusion, contrary to that of many earlier historians, is that the underlying ideology of the Cardinal's policies was strongly
religious and opened the way to secularized reason of state to a very limited degree. Originally published in 1973. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The World of Yesterday During the Second World War the 'Einsatzstab Reichsleiter Rosenberg' was set up, an organisation which aimed for the elimination of Jewish cultural life in the rest of Europe. A 'Sonderstab Musik' was also established, staffed by distinguished German musicologists whose task was to locate musical manuscripts, books and instruments. Its initial target was the possessions of Jewish musicians and composers who had fled the Nazi regime, but in the end it boiled down to a general confiscation and removal of Jewish possessions, including those connected with music-making. This book describes the activities of the 'Sonderstab Musik' in France, Belgium and the Netherlands.

The Party Program Wilfried Feldenkirchen continues the examination of the House of Siemens that he started in his previous work Werner von Siemens: Inventor and International Entrepreneur. This new volume covers the period during the two world wars. Even before World War I, the House of Siemens was one of the largest and most important German industrial enterprises in terms of total assets, sales, and the size of its labor force. Consisting of two parent companies, Siemens & Halske and Siemens-Schuckertwerke (plus a host of subsidiaries and affiliated companies), the Siemens corporation successfully developed into a multinational concern that spanned the field of electrical engineering. In 1913 the company posted total sales of 410 million marks and employed a labor force of 82,000, a quarter of which worked abroad. Taking as his point
of departure the situation following World War I, Feldenkirchen describes the cyclical movements that characterized the period of high inflation, the subsequent so-called Weimar boom, the Great Depression, the period of economic recovery under National Socialist rule, and World War II. Drawing on a wide range of previously inaccessible and unpublished sources, Feldenkirchen analyzes the company's actions and reactions in a period in which its success was determined extensively by outside influences. This book makes an important contribution to an assessment of the company's role in this period of history and at the same time provides important insight into the social and economic history of the Weimar Republic and the Third Reich. Wilfried Feldenkirchen is professor of business history at Friedrich Alexander Universität, Erlangen-Nürnberg, Germany. His doctoral thesis, "The Iron and Steel Industry in the Ruhr District," earned him the Maier-Leibnitz Prize, awarded by Germany's Federal Minister for Science and Research, and he received the Harvard School of Business's Newcomer Prize in 1988.

Settling Scores Classical music was central to German national identity in the early twentieth century. The preeminence of composers such as Bach and Beethoven and artists such as conductor Wilhelm Furtwangler and pianist Walter Gieseking was cited by the Nazis as justification for German expansionism and as evidence of Aryan superiority. In the minds of many Americans, further German aggression could be prevented only if the population's faith in its moral and cultural superiority was shattered. In Settling Scores, David Monod examines the attempted "denazification" of the German music world by the Music Control Branch of the Information Control Division of Military Government. The occupying American forces barred from the stage and concert hall all former Nazi Party members and even anyone deemed to display an "authoritarian personality." They also imported European and American music. These actions, however, divided American officials and outraged German audiences and performers. Nonetheless, the long-term effects were greater than has been previously recognized, as German government officials regained local
control and voluntarily limited their involvement in artistic life while promoting "new" (anti-Nazi) music.

Limits of Hitler's Power In the last decades much has been written on the history of manufacturing firms and branches in the Nazi period. It is the aim of the present volume to provide a synthesis of at least a part of that new research. A general result of the contributions each authored by an expert of the respective field is that enterprises still enjoyed a high degree of autonomy. The Nazi regime did not create a centrally planned economy. Rather by manipulating the conditions of doing business it tried to promote its war-related aims. However, that caused friction which in turn provoked new economic policy measures without ever solving all the self-inflicted problems.

Sonderstab Musik The Party Program: Essence, Principles and Goals of the NSDAP is translated from the 1943 edition of Das Parteiprogramm: Wesen, Grundsätze und Ziele der NSDAP. It had originally appeared in 1922 as the NSDAP's first official party publication. Softcover. 64pp.

Verordnungsblatt

Correspondence 1921 - 1938

Dionysian Art and Populist Politics in Austria

Richelieu and Reason of State "This source edition on the persecution and murder of the European Jews by Nazi Germany presents in 16 volumes a thematically comprehensive selection of documents on the Holocaust. Volume 1 addresses the persecution of the German Jews between 1933 and 1937, revealing how the disenfranchisement and social isolation of the Jews was driven forward, and which role terror, state calculations, and the indifference of very many Germans played."--

Ancient Drama in Music for the Modern Stage
Government Without Administration Analyzes the effects of Nazi ideology and practice on the civil service in Germany. Discusses the extent of support for Nazism before 1933, emphasizing the role of economic policies, pay cuts, and dismissals on increasing hostility toward the Weimar Republic. Although many civil servants feared the Nazi Party's radical image, the Nazis tried to exploit the resentment of lower grade officials, blaming republican mismanagement and infiltration by "Jewish elements." Ch. 5 (pp. 131-188) surveys the civil service's reactions to the Nazi takeover in 1933, focusing on the Interior Ministry. States that the Ministry welcomed the Civil Service Laws of 1933 since they gave the bureaucracy control over the purge of Jews and politically unreliable elements which was being carried out indiscriminately by the party.

Othmar Schoeck Places the Swiss composer Schoeck, master of a late-Romantic style both sensuous and stringent, in context and gives insight into his increasingly popular musical works.

The Persecution and Murder of the European Jews by Nazi Germany, 1933-1945

The Danger of Music and Other Anti-Utopian Essays This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of
the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

**Children's Literature in Hitler's Germany**

**German Industry in the Nazi Period** Friedrich 'Fritz' Thyssen was a leading German industrialist. In 1923 General Ludendorff advised Thyssen to attend a speech to be given by Hitler, and Thyssen was very impressed, and primarily due to his strident opposition to the Treaty of Versailles he began to make large donations to the party. His principal motive appears to have been his fear of communism, but he was not initially politically aligned to the Nazis, and remained a member of the German National People's Party until 1932. The following year he overcame his inhibitions and formally joined Hitler's National Socialists. In November, 1932 Fritz Thyssen and Hjalmar Schacht were the main organizers of a letter to President von Hindenburg urging him to appoint Hitler as Chancellor. Thyssen also persuaded the Association of German Industrialists to donate three million Reichsmarks to the Party for the March, 1933 Reichstag election. As a reward, he was elected a Nazi member of the Reichstag. He welcomed the suppression of the Communist Party, the Social Democrats and the trade unions and gained enormously by the strict control over workers' rights. His financing of the Nazis initially proved to be a sound investment. Thyssen accepted the exclusion of Jews from German business and professional life by the Nazis, and dismissed his own Jewish employees. But as a Catholic, he objected to the increasing repression of the Roman Catholic Church, which gathered pace after 1935. Thereafter he experienced his 'awakening' to what was happening and drifted away from Hitler. He was against the violent pogrom against the Jews in November 1938, known as Kristallnacht, which caused him to resign from the Council of State. By 1939 he was also bitterly criticizing the regime's economic policies, which were subordinating everything to rearmament in preparation for war. At the beginning of September 1939, following his son-in-law's death in Dachau--and knowing that his opposition to Hitler made him a 'marked man'--he escaped to Switzerland. In
1940 Thyssen took refuge in France, but was caught up in the German invasion of France and the Low Countries while he was visiting his sick mother in Belgium. He was arrested and sent back to Germany, where he was confined, first in a sanatorium near Berlin, then from 1943 in Sachsenhausen. In February 1945 he was sent to Dachau but survived the war. Prior to his arrest he had dictated his memoirs which he entrusted to an American journalist, Emery Reves, and these memoirs--the subject of this book--was first published in the USA at the end of 1941.

**Folk Culture in a World of Technology**

**Speeches and Proclamations, 1932-1945: The years 1939 to 1940**

**The Captive Princess: Sophia Dorothea of Celle** In this book, native popular musicologists focus on their own popular music cultures from Germany, Austria and Switzerland for the first time: from subcultural to mainstream phenomena; from the 1950s to contemporary acts. Starting with an introduction and two chapters on the histories of German popular music and its study, the volume then concentrates on focused, detailed and yet concise close readings from different perspectives (including particular historical East and West German perspectives), mostly focusing on the music and its protagonists. Moreover, these analyses deal with very original specific genres such as Schlager and Krautrock as well as transcultural genres such as Punk or Hip Hop. There are additional chapters on characteristically German developments within music media, journalism and the music industry. The book will contribute to a better understanding of German, Austrian and Swiss popular music, and will interconnect international and especially Anglo-American studies with German approaches. The book, as a consequence, will show close connections between global and local popular music cultures and diverse traditions of study.

**A Case of Knives** Lumans studies the relations between Nazi
Germany and the German minority populations of other European countries, examining these ties within the context of Hitler's foreign policy and the racial policies of SS Chief Heinrich Himmler. He shows how the Reich's racial and political interests in these German minorities between 1933 and 1945 helped determine its behavior toward neighboring states. Originally published in 1993. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

Schoenberg's Models for Beginners in Composition "Taruskin's work is a major contribution to thinking about music in the broadest sense. The book is lucid, powerful, varied, self-aware, and courageous. It is the very best work being done today, not just in musicology, but in any discipline."—Michael Beckerman, author of New Worlds of Dvorák

Perspectives on German Popular Music Stefan Zweig (1881-1942) was a poet, novelist, and dramatist, but it was his biographies that expressed his full genius, recreating for his international audience the Elizabethan age, the French Revolution, the great days of voyages and discoveries. In this autobiography he holds the mirror up to his own age, telling the story of a generation that "was loaded down with a burden of fate as was hardly any other in the course of history." Zweig attracted to himself the best minds and loftiest souls of his era: Freud, Yeats, Borgese, Pirandello, Gorky, Ravel, Joyce, Toscanini, Jane Addams, Anatole France, and Romain Rolland are but a few of the friends he writes about.

Siemens, 1918-1945

Himmler's Auxiliaries

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