



5-10-2014

Folk Songs, Youth, and Propaganda: Music of the Third Reich

Patrick Scott Peterson
Butler University

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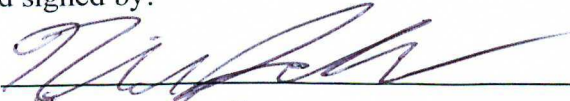
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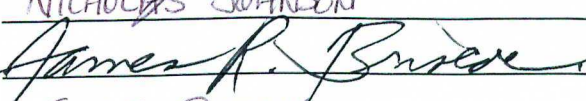
Applicant Patrick Scott Peterson
(Name as it is to appear on diploma)


Thesis title Folk Songs, Youth, and Propaganda: Music
of the Third Reich

Intended date of commencement May 10, 2014

Read, approved, and signed by:

Thesis adviser(s)  4-28-14
Date
NICHOLAS JOHNSON

Reader(s)  4/28/14
Date
JAMES BRISCOE

Certified by  5-13-14
Date
Director, Honors Program

For Honors Program use:

Level of Honors conferred: University Cum Laude
Departmental High Honors in Music

Folk Songs, Youth, and Propaganda: Music of the Third Reich

A Thesis

Presented to the Department of Music

Jordan College of Arts

and

The Honors Program

of

Butler University

In Partial Fulfillment

of the Requirements for Graduation Honors

Patrick Scott Peterson

April 28, 2014

Dr. Nicholas Johnson

*Wir werden weiter marschieren
Wenn alles in Scherben fällt,
Denn heute erhört uns Deutschland
Und morgen die ganze Welt.*

We will continue to march,
Even if everything shatters;
Because today Germany hears us,
And tomorrow the whole World.

As the world watched the rise of a new political power in Central Europe, the German youth perceived a new, exciting movement sweep through their backyard. The Third Reich gained control over Germany through the planning and organization of Hitler and his Nazis. Hitler sought to construct his pure society, accomplished through the organization of the government and the National Socialist German Workers' Party (NSDAP). While their nation made drastic shifts politically, the rich history of German art music and folk music played into the changes during the rise of the Nazi party. German culture was formed in part through a deep history of folk music within their society and Hitler was meticulous about the music he personally promoted within the Third Reich. It was this combination that resulted in the use of art music and folk music as propaganda for Nazi Germany.

Hitler envisioned a revolution of German culture, which would incorporate cultural forms and products that had been historically important to German-speaking

cultural regions, as well as a new ideology spread by the Nazi party. Hitler's plan was to develop a strong sense of nationalism, returning Germany to its prestige prior to the Great War. This ploy was named the *völkisch* ideal. *Völkisch*, meaning "ethnic" or "of the people," indicated a sense of national identity that was at once modern and historic, a character that was invested with the idea of the inherent value of German culture and racial characteristics. One method Hitler employed to establish this *völkisch* ideal was through the idea of a "singing nation." Singing was used by many organizations throughout Germany, but especially by the *Hitlerjugend* [Hitler Youth]. The impressionable youth population of Germany was an ideal target for spreading Nazi ideology in the wider society. This study examines the use of German folksongs within the *Hitlerjugend* movement. I argue that the Third Reich used folksongs of the collective German past to manipulate and brainwash the youth in order to promote the ideals of the Nazis.

Organization Within the Third Reich

Hitler and the Nazis had a vision for a master race, a German nation that was superior to all other nations, and that it would compare to the greatest empires of history.¹ As Hitler wrote in *Mein Kampf*, "the consequence of this racial purity, universally valid in Nature, is not only the sharp outward delimitation of the various races, but their uniform character in themselves."² The intent to create a superior race of people, the Aryan race, required extensive planning. The Nazis identified a revival of cultural

¹ Michaelis, Meir. "World Power Status or World Dominion? A Survey of the Literature on 'Hitler's Plan of World Dominion' (1937-1970)," *The Historical Journal* 15, No. 2 (1972), 332.

² Hitler, Adolf. *Mein Kampf*. "Nation & Race," http://www.hitler.org/writings/Mein_Kampf/mkv1ch11.html

heritage and excellence as the key to actuate the realization of the preferred race in Germany. An example of the cultural heritage the Nazis attempted to rejuvenate was *Volksgemeinschaft*, or a folk community based on race. As Hitler continues in *Mein Kampf*, “It demands that those elements within the folk-community which show the best racial qualities ought to be encouraged more than the others and especially they should be encouraged to increase and multiply.”³ The fate of a race, according to Hitler, was based on three principles: 1) the value of blood or race, 2) the value of personality, and 3) its warring spirit or drive for self-preservation.⁴ Furthermore, the Nazis believed the values in the Aryan race were threatened by the vices of “unpure races,” which included people of Jewish descent. Hitler wrote, “The constructive principle of Aryan humanity is thus displaced by the destructive principle of the Jews.”⁵ Such vices included democracy, pacifism, and internationalism. Hitler also labeled Jews as “financiers,” “capitalists,” “black marketeers,” and “profiteers,” and blamed for the descent into depression following the economic success after The Great War.⁶ Further in *Mein Kampf*, “It required the whole bottomless falsehood of the Jews and their Marxist fighting organization to lay the blame for the collapse on that very man who alone, with superhuman energy and will power, tried to prevent the humiliation and disgrace.”⁷

Hitler not only identified negative traits of a race, but he also branded the ideal German. The model for this new, ideal man was “slender and supple, swift as a

³ Hitler, *Mein Kampf*. “Personality and the Conception of the Folkish State,” http://www.hitler.org/writings/Mein_Kampf/mkv2ch04.html

⁴ Kershaw, Ian. *Hitler, The Germans, and the Final Solution*. New Haven: Yale University Press, 2008, 53.

⁵ Hitler, *Mein Kampf*. “Personality and Conception.”

⁶ Kershaw, *Hitler*, 53.

⁷ Hitler, *Mein Kampf* “Personality and Conception.”

greyhound, tough as leather and hard as Krupp steel.”⁸ The ideal Aryan had blond hair, blue eyes, and tall.⁹ Hitler viewed his pure, master race as a graceful blend of race, beauty, art, and athletics.

One of the critical aspects to the swift rise of the Nazis in power was the indoctrination of the youth of the nation. Hitler created the *Hitlerjugend* to appeal to the young people of society. The *Hitlerjugend* formed a feeling of separation from the youth and their parents’ generation. The Nazis used the Great depression as an opportunity to increase their numbers and develop the separation between generations.¹⁰ Segregation between the generations was fueled by harsh punishment if parents disallowed membership to their children and age discrimination propaganda, which included posters exalting children as the future of the nation, while the adults and parents will debase.^{11,12}

Within the *Hitlerjugend*, organized divisions were based upon age groups. Boys between the ages of fourteen to eighteen were called *Hitlerjugend*, while boys between ten and fourteen were *Jungvolk*, or young people, and boys under the age of ten were called *Pimpfs*, or literally squirts. For girls, there were two groups: girls between the ages of ten and fourteen were *Jungmädel* (young girl) and girls of age fourteen and eighteen were in the *Bund Deutscher Mädel* or the League of German Girls.¹³

⁸ Spotts, Frederic. *Hitler and the Power of Aesthetics*. New York: Overlook Press, 2002, 109.

⁹ “Nazi Racism,” USHMM.

<http://www.ushmm.org/outreach/en/article.php?ModuleId=10007679>.

¹⁰ Savage, Jon. *Teenage: The Prehistory of Youth Culture*. New York: Penguin Group, 2007, 355.

¹¹ The History Place. *Prelude to War*. The History Place,

<http://www.historyplace.com/worldwar2/hitlyouth/hj-prelude.htm>.

¹² Ross, Eric. “Your Child Belongs to Us.” Nazi Exploitation of Youth and Parental Alienation.

<http://www.logos-publishing.com/Hitlerjugend-1.htm>

¹³ Koch, H.W. *The Hitler Youth: Origins and Development 1922-1945*, 69.

Education for the youth incorporated the *Volksgemeinschaft* model, and the foundation of Aryan culture, inducing hatred towards Jews, foreigners, gypsies, and many others as “cultural destroyers.”¹⁴ Training was not equal for both girls and boys however. There were different educational tracks for boys, because girls were meant to develop and train for homemaking, childbearing, and physical work, while boys were trained for military service.¹⁵ Training for the youth was not limited to formal education and physical training, as it also included pageantry, which incorporated marches, songs, music, lighting staging, and rhetoric, which would all be implemented during state rallies, ceremonies, parades and gatherings.¹⁶

For the advancement of Germany, there was an organization based on the ideals of Nazism focused on the preservation of German culture. Before the Nazi party became the ruling power in Germany, the *Kampfbund für deutsche Kultur* (Kfdk), or the Combat League for German Culture worked to conserve German culture from what they deemed “unpure” art and music. While the Kfdk was not officially associated with the NSDAP, they shared anti-Semitic beliefs and were the precursor to official Nazi cultural organizations. “Unpure” art and music was identified as degenerate to the Aryan race. Art and music that was categorized as degenerate included music from Jews, communists, modernists, feminists, and “nigger jazz.”¹⁷

The intention of the Kfdk was to use German culture to gain support from the elite class of society. In 1932, leaders within the KFDk increased their programming and

¹⁴ Savage, Jon. *Teenage*, 256.

¹⁵ “Hitler Youth Movement.” History Learning Site.
http://www.historylearningsite.co.uk/hitler_youth.htm.

¹⁶ Savage Jon. *Teenage*, 256.

¹⁷ Steinweis, Alan. E. *Art, Ideology, and Economics in Nazi Germany*. Chapel Hill, NC: University of North Carolina Press, 1993, 23-27. 23.

staged concerts and recitals, featuring music of prominent German composers like Händel, Bach, Mozart, and Beethoven.¹⁸ Attendants, either Nazi sympathizers, high culture guests, or both, often contributed money for this movement. Unemployed German musicians were often hired for these concerts and recitals, providing an opportunity for both the Kfdk and the Nazi party to gain supporters.¹⁹ The objective behind these concerts and selective employment was ultimately to regulate and filter music and German culture from exposure to the Jewish race.²⁰

There were many subdivisions within the *Kampfbund für deutsche Kultur*, including divisions for serious and light music, opera and vocal music, and composition and music education. Music from the German “heroes,” like Bach, Schubert, Brahms, Händel, and Wagner were most frequently played at these events.²¹ In 1933, membership to the Kfdk began to decline. As the Nazi party gained more political offices, many leaders of the Kfdk left and began working for official government sponsored organizations. While the *Kampfbund* did not remain under the Nazi government, it acted as a training ground and basis for the organizations the Third Reich developed for regulation of German culture.²²

As the Nazi government gained political power, propaganda was identified as a necessary aspect to spread their ideas and gain supporters and members, and as a result the Nazis created the Propaganda Ministry, or *propagandaministerium*. The Ministry was

¹⁸ Steinweis, *Art*, 25.

¹⁹ Kater, Michael. *The Twisted Muse: Musicians and their Music in the Third Reich*. New York: Oxford University Press, 1997, 14.; Unemployed or underemployed musicians throughout Germany often received a preference for jobs and events hosted by the Kfdk.

²⁰ *Ibid.*, 15.

²¹ Kater, *The Twisted Muse*, 15.

²² Steinweis, *Art*, 27.

broken in two divisions: the Central Propaganda Office of the Party, and the Reich Chamber of Culture. The function of the *Reichkulturkammer* (RKK), the Reich Culture Chamber, was to coordinate the production and distribution of all cultural works and activities in accordance with Nazi policy. The original plan for the RKK was to have five different departments, which included press, radio, active propaganda and film, and theatre. By 1938, the number had grown to eleven, and to fourteen by November of 1942.²³ The growth in departments of the RKK was due to the areas the Nazis recognized as needing new or expanded coverage of propaganda, as there was a growing demand for more outlets of propaganda.

The RKK had overarching jurisdiction over the arts and cultural aspects within Nazi Germany. Beyond the RKK, Joseph Goebbels, Reich Minister of Propaganda and one of Hitler's closest men, also established the *Reichsmusikkammer* (RMK) or the Reich Music Chamber. The RMK was a department with a specific focus on music within Nazi Germany. Famed composer Richard Strauss was named the first president of the RMK.²⁴ Goebbels appointed him to this position for his outward views that aligned with those of the Third Reich. In 1935, however, Strauss was released from his position as RMK president due to actions and statements he made. In 1932, Strauss hired Stefan Zweig, an Austrian Jew, to write the libretto for his opera *Die schweigsame Frau*, and later, in a letter Strauss wrote to Zweig, he confessed that he had merely been acting as the RMK president to "prevent the worst from happening."²⁵ The letter was monitored and

²³ Kater, *The Twisted Muse*, 17.

²⁴ Kater, *The Twisted Muse*, 18.

²⁵ *Ibid.*, 19

reported, and Strauss was thus released on the basis that his actions were harmful.²⁶ Dr. Peter Raabe was Strauss' replacement, and he said, "[the RMK] was founded to encourage the study of music, to enhance the standing of the musicians, and to provide an agency through which the needs of the musicians shall be recognized, thus carrying out a task which neither individuals nor earlier organizations had been able to accomplish."²⁷ Additionally, the RMK was meant to exercise influence that would purify and remove all "un-German" music, which include music as was alien, erotic, socialist, communist, or one of their other qualifications.²⁸

The *Propagandaministerium* and the *Reichskulturkammer* were both created to regulate and control propaganda used in literature, journalism, radio, theatre, visual arts, film, and music. It was part of this control that pushed for the musical past to essentially be rewritten to fit into categories of "Aryan," "alien," or "degenerate."²⁹ Limiting the access to unapproved music created and glorified German heroes in music.

The RKK also supervised *Kulturgüter* (cultural goods) by setting up different chambers for literature, theatre, music, film, fine arts, press and broadcasting. It was the responsibility of the Department of Music to monitor musical activities in general, including an office that censored all musical productions and programming of concerts. The *Reichsmusikprüfstelle* (Reich Music Testing) could prohibit a publication or

²⁶ Ibid., 19.

²⁷ Bramsted, Ernest K. *Goebbels and National Socialist Propaganda 1925-1945*. East Lansing: Michigan State University Press, 1965, 80.

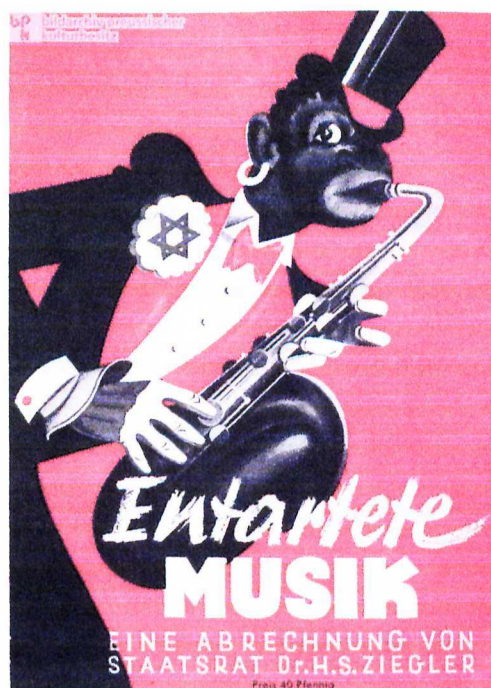
²⁸ Meyer, Michael. "A Musical Façade for the Third Reich." In *"Degenerate Art": The Fate of the Avant-Garde in Nazi Germany*, edited by Stephanie Barron, New York: Harry N Abrams Publishers, 1991. 171-184.

²⁹ Meyer. "A Musical Façade for the Third Reich." 180.

performance of music that was undesirable.³⁰ The *Reichsmusikprüfstelle* published lists of music that they viewed as degenerate. This office also held the responsibility to listen and preview all music that entered the country and might be played. An example of their censorship was through the Degenerate Music Exhibit, which was a part of the Degenerate Art Exhibit. Figure 1 is an image of the title page of the guide to Degenerate Music. Within this exhibit, composers were highlighted and identified composers that were undesirable. Such composers included in this exhibit were Mendelssohn, Mahler, and especially, Schoenberg. Besides being Jewish, he composed with atonality and twelve-tone rows, which the Nazis labeled his music as degenerate because of the modern composition style.³¹

The many organizations the Third Reich created for the regulation and use of propaganda music monitored state-sponsored events as the inauguration of Hitler, as well as competitions, festivals, performance halls, and sporting events.³² Examples of the state

Figure 1.



³⁰ Bramsted. *Goebbels*, 65.

³¹ Levi, Erik. "Atonality, 12-Tone Music and the Third Reich." *Tempo* No. 178 (Sept. 1991), 17-21.

³² Hitler, starting from a young age, had a particular affinity towards the music that was impactful on him from when he was young. This included hymns, cantatas, oratorios, patriotic choral works, folk songs and fight songs. It was a symbol of the high culture society to get in touch with traditions and songs. This was a big aspect of the romantic-*völkisch* movement. Singing and folk song is important in this rise of ethnic emphasis. It was the youth that were taught of a "singing nation." This is what brought people together. "Music, indeed, all art, had to be rooted in folk and native tradition in order to be a genuine expression of the national community it would thus help

control of music can be seen through the competitions held to commission choral works with patriotic texts for use at governmental events. These competitions were used for the 1936 Summer Olympics held in Berlin. Hosting the Olympics was an opportunity to demonstrate at an international level the strength of the Germany. An example of this can be seen through the categories of the Arts Competition, like “Lyrics” or “Composition of Songs for Solos or Choir, without Accompaniment.” Germans won top prize for both of those categories.³³ The 1936 Olympics was only one of seven different times in which an art competition was held during the Olympics, providing an opportunity for the world to see the “superiority” of the Aryan race.³⁴

Opera houses, concert halls, museums, and academic institutions were also purged. Of the eighty-five directors and executives of opera houses, forty-nine of them had been released of their position.³⁵ In addition to the RKK discharging Jewish people from their positions within the arts, Jewish people fled and abandoned their jobs. Roughly 3000 Jewish German artists were removed, not including those who fled. As the government tried to “purify” the arts community in Germany, there was an encouragement for German painters, sculptors, orchestras, and opera companies to perform abroad.³⁶ Highlighting German artists provided an opportunity to demonstrate the accomplishments and mastery of art in the German Aryan culture. Outside artists, however, were rarely invited for events other than with political aims. It was very rare

revitalize.” This is important because it was the driving force as Hitler and music was used in the Third Reich.

³³ “The Art Competition.” Art Competition, 1936. <http://olympic-museum.de/art/1936.htm>.

³⁴ Ibid.

³⁵ Spotts, *Hitler Aesthetics*. 271.

³⁶ Ibid., 225.

that foreign artists were asked to come to Germany on account that the Nazi did not wish to host outside music and art that did not align with their values and actions.³⁷

Traditions of German Folk Music

Germany has a strong tradition of folk songs. For hundreds of years, songs were passed down orally and became popular amongst wide varieties of groups and people.³⁸ A folk song could be anything from a child's rhyme to a popular art song. A folk song could be written by anyone, however one characteristic is that with its increased popularity, the association of the song with its author is diminished and separated. As folk songs were sung by different people, performers added their own creative changes and variation.³⁹

While *lieder* [German Art song] have been around for hundreds of years, it was not until the eighteenth century that the word *Volkslied* or "folk song" was created.⁴⁰ It was within this genre that singing and group singing was established. Employing communal singing and *Volkslied* became a method that the Nazis used to cultivate and encourage a feeling of togetherness and unity.⁴¹

In the mid-nineteenth century, there was an increase of social and cultural clubs. Known as *Vereine*, these organizations were founded and focused around singing.⁴² These groups fostered an environment for community and togetherness. Hiking and camping were common activities for these organizations, and both included and involved

³⁷ Ibid. 279

³⁸ Russell, Peter. *The Themes of the German Lied From Mozart to Strauss*. Lewiston, NY: Edwin Mellen Press, 2002. 23-24.

³⁹ Ibid.

⁴⁰ Russell, *The Themes of the German Lied*, 23.

⁴¹ Ibid.

⁴² Sweers, Britta. "The Power to Influence Minds: German Folk Music during the Nazi Era and After," *Music, Power, and Politics*. Anne J. Randall, ed. New York: Routledge, 2005, 67.

singing.⁴³ One of these organizations, the early *Wandervogel* (The Wanderer) was started as a response to the music of the bourgeois and the formality of *Männergesangsvereine* (Male Choral Societies) and supported amateur music making. The *Wandervogel* also started revitalization for forgotten music of German history.⁴⁴

Also in the nineteenth-century Germany was the common practice of *Hausmusik*, music that was sung and performed within one's house. While it used to be a high-class status symbol to own a piano in one's home and have a member of your family be able to play the instrument, this idea began to shift.⁴⁵ While previously, music was reserved for the wealthy and for a concert setting, *Hausmusik* provided amateurs access to bring music into their house. The level of performance was not the same, but it built a foundation for music in daily German culture.⁴⁶ Music in the commoner's home contributed to and perpetuated the mentality that Germans had "ownership" over Western music, a belief that stemmed from a long history of successful composers, viewed as German "heroes," like Bach, Beethoven, and Wagner.⁴⁷ This "ownership" was also rooted in the belief that Germany had always been one of the pioneers of music. Richard Wagner even made statements to support this "ownership" of Western music. Wagner claimed that, "The German has the exclusive right to be called 'musician.'"⁴⁸

⁴³ Ibid., 67.

⁴⁴ Sweers, *Music, Power, and Politics*. 67.

⁴⁵ Kater, *The Twisted Muse*, 131.

⁴⁶ Applegate, Celia. "The Past and Present of *Hausmusik* in the Third Reich," *Music and Nazism: Art under Tyranny, 1933-1945*. Kater, Michael and Albrecht Riethmüller, ed. Laaber, Germany: Laaber-Verlag, 2003. 136.

⁴⁷ Ibid.

⁴⁸ Kater, Michael. *The Twisted Muse: Musicians and their Music in the Third Reich*. New York: Oxford University Press, 1997, 133.

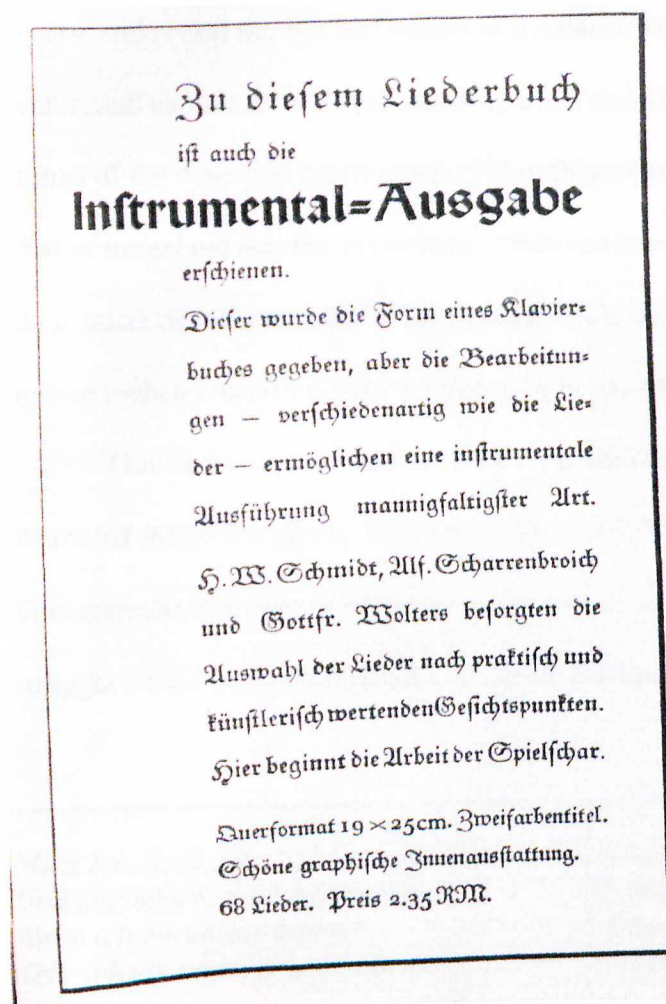
While the concept of *Hausmusik* was not a Nazi invention, they did adapt the idea for their benefit. Around 1932, youth organizations hosted large outdoor settings of *Hausmusik*, named *Tag der deutschen Hausmusik*, or “Day of German house music.” In settings like this, pianos were replaced with recorders and guitars, allowing for easier portability of the instruments and so more youth could play. Singing was also critical to these day festivals. When people sang and played traditional folk music together, it brings individuals together with a connection and bond within community and group. Groups of people sang and played songs that strengthened their bond through a mutual conviction to different themes and subjects.

The idea behind these day festivals was to remove the stigma that only high-class society sang music and to encourage a strong feeling of communal, group singing, aligning with the idea behind *Hausmusik*. The Nazi party encouraged these activities and began hosting such events with regularity.⁴⁹ Starting in 1940, German composers were highlighted in these events, such as Schubert, Mozart, Bach, Max Reger, and Brahms. This focus on German music heroes added to the mentality that Germans were elite musicians. The RMK, within the Nazi government, recognized the importance of folk music to foster a bonding environment. This was illustrated through the unifying ability amateur music and *Hausmusik* contained.⁵⁰

⁴⁹ Kater, *The Twisted Muse*, 134.

⁵⁰ Bramsted, *Goebbels Propaganda*. 81.; Applegate. *Hausmusik*. 136.

Figure 2.



A clear example of the Nazi adaption of folk song and communal singing is *Uns geht die Sonne nicht unter* (The Sun will not set on Us), the songbook for the *Hitlerjugend*, published in 1934. This book is a collection of songs with lyrics and music. In the back of the book is a description for how to use the book.⁵¹ As seen in Figure 2, this page describes how this songbook was written as a piano book, but it includes notation

that allows the music to be read and used on any instrument that is available.

“ermöglichen eine instrumentale Ausführung mannigfaltigster Art.” and translates to “...allows instrumental execution of multiple kind.” The openness of the songbook for the *Hitlerjugend* to be used with any instrument allowed the music to be accessed by more people.

Folk songs often had themes that were important to society or had shared messages for multiple people. While there are vast numbers of topics, some would have

⁵¹ Stich, Drud and Einband von Oscar Grandsetter. *Uns geht die Sonne nicht unter*. Köln: P.Z. Conger. 1934.

appealed to the Nazis, such as those on soldiers and war. The songs span hundreds of years, and reveal the life and values of a soldier. These values include duty, loyalty, valor, and camaraderie. Understanding these themes will prove useful when examining songs of the Nazi and *Hitlerjugend*.⁵² Another topic of folk songs that should be noted is that of homeland and the Fatherland.⁵³ Nationalism was growing and united people in their sense of Germanness.⁵⁴ This feeling would be a trait of folk songs that should not be ignored when considering the propaganda music of Nazi Germany.

One example of a German folk song with the subject of a soldier in war is *Abschied (Muss Ich denn)*. This song was first collected and printed in 1827 by Friedrich Silcherstraße, a professor of music at the University of Tübingen. The lyric express the struggle a man is experiencing from the separation with his love.

<p><i>Muss Ich denn, Zum Städtele hinaus Und du, mein Schatz, bleibst hier? Wenn ich wiederum komm' Kehr ich ein, mein Schatz, bei dir</i></p>	<p>Must I then to the city away, And you my love, stay here? When I come back again, I'll come back to you, my dear.</p>
<p><i>Kann ich gleich nicht all weil bei dir sein, Hab I dochmein Freud' an dir; Wenn ich wiederum komm' Kehr ich ein, mein Schatz, bei dir</i></p>	<p>Tho' I cannot always be with you, You're my only joy, far or near; When I come back again, I'll come back to you, my dear. ⁵⁵</p>

⁵² Russell, *German Lied*. 139.

⁵³ *ibid*.

⁵⁴ Sweers, *Music, Power, and Politics*. 68.

⁵⁵ Petersohn, Frank. "Muß i' denn zum Städtele hinaus," *Lieder*, <http://ingeb.org/Lieder/MussIDen.html>

This text conveys a loving memory of his lover, and it is promising for the future. A common setting for people to sing this song, especially men, is as a song of a man leaving for war.⁵⁶ Moreover, the ideas of loyalty and duty underlay this song. The narrator sings about leaving, presumably for work or war, but he is making a promise and staying loyal to the person he loves back home.

Another German folk song that exemplifies the theme of a soldier or war is *Der treue Husar* (The Faithful Hussar). This song tells the tale of a soldier who has been off fighting in war for a year, without his girl back home. While he is off at war, his girl becomes ill and dies. He travels back home to grieve for her. Originally from the early 19th century, *Der treue Husar* tells of the struggles of a soldier being away from home.⁵⁷ Songs that share this theme help to humanize the difficulty of loss when leaving for war. Additionally, it represents the duty that men have for fighting for their homeland. There is a pride that is associated with sacrifice and suffering for a great cause and this would be a theme that Nazi propagandists would work and build upon.

One additional song that should be noted is *Erika*, which was written in the 1930s by a composer who would eventually join the Nazi party, though it does not contain any mentions or allusions to Nazi ideals.⁵⁸ Rather, this song continues with the themes of folk songs from previous centuries. The song talks about a woman named Erika back at home, whom he cannot wait to return and see her once again. Interestingly, *Erika* also makes a reference to a beautiful flower back home, which incites feelings and memories from the

⁵⁶ Most well known post-war setting for *Muss Ich Denn* is as the song *Wooden Heart* performed by Elvis Presley in the film *G.I. Blues*. Elvis' version contained both German and English verses.

⁵⁷ "Der treue Husar." *Liederarchiv*. http://www.lieder-archiv.de/der_treue_husar-text_400194.html

⁵⁸ "Auf der Heide blüht ein kleines Blümelein (Erika)." *volksliederarchiv*. <http://www.volksliederarchiv.de/text1201.html>

narrator or singers homeland. This song became popular with the NSDAP in Germany and is an example of how Nazi composers were influenced by the history of folk songs to create popular folk music rooted in German folk themes.

Looking through *Uns geht die Sonne nicht unter*, the song *Was glänzt vort vom Walde* jumps out as an interesting inclusion in a *Hitlerjugend* songbook. The song was composed by composer Carl Maria von Weber in 1814, and the text was originally from Theodor Körner. The song has an alternate title, Lützow's Wild Hunt.⁵⁹ It gained its popularity as a folk song; it was quickly adopted by the Nazis. Lützow was a military leader during the Prussian War and the song was written about his leadership of his troop.⁶⁰ The appearance of this song in the *Hitlerjugend* songbook shows the emphasis the Nazi government placed on military success. Discussed later, it is important to not that this particular song was found in the subsection entitled, *Soldatentum*, or Soldering.

Was glänzt dort vom Walde (Lützows wilde, verwegene Jagd!

Verse 1	Translation
Was glänzt dort vom Walde im Sonnenschein? Hör's näher und näher brausen. Es zieht sich herunter in düsteren Reihn und gellende Hörner schallen darein erfüllen die Seele mit Grausen Und wenn ihr die schwarzen Gesellen fragt: Das ist Das ist Lützows wilde, verwegene Jagd	What is shining in the forest? I hear it roaring closer and closer. It's moving down in dark rows, And horns sounding among them, Filling soul with horror. And if you're asking the black fellows: That is, I: That is Lützow's furious, ventourous hunt :I

⁵⁹ "Lützows wilde, verwegene Jagd!" Youtube.com.

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

⁶⁰ *Encyclopedia Britannica Online*, "Adolf, baron von Lützow,"

<http://www.britannica.com/EBchecked/topic/352226/Adolf-Freiherr-von-Lutzow>.

Example 1. Was glänzt dort vom Walde

Was glänzt dort vom Walde

E. M. von Weber, 1814



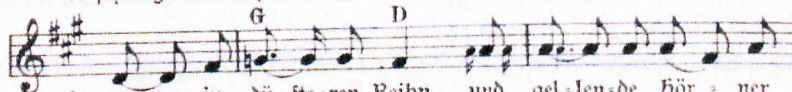
1. Was glänzt dort vom Wal = de in Son = nen = schein? Hör's
2. Was zieht — dort rasch durch den fin = stern Wald und
3. Wo die Re = ben dort glü = hen, dort braust der Rhein, der
4. Was braust dort im Ta = le die lau = te Schlacht, was

P. J. T. 8219

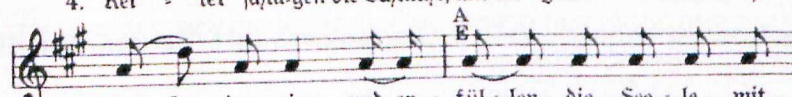
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1. nä = her und nä = her brau = sen. Es zieht sich her =
2. streift — von Ber = gen zu Ber = gen? Es legt sich in
3. Wüt = rich ver = bor = gen sich mein = te; da naht — es
4. schla = gen die Schwer = ter zu = jam = men? Wild = her = zi = ge



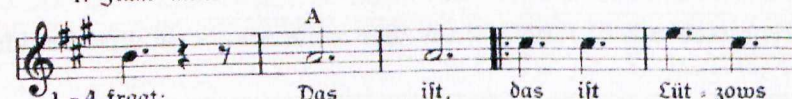
1. un = ter in dü = ste = ren Reihn und gel = len = de Hör = ner
2. nächt = li = chen hin = ter = halt; das hur = ra jauchzt und die
3. schnell mit Ge = wüt = ter = schein und wirft sich mit rü = sti = gen
4. Rei = ter schla = gen die Schlacht, und der Sun = = ke — ist



1. schal = len dar = ein und er = fül = len die See = le mit
2. Blich = se knallt, es — fal = len die frän = ki = schen
3. Ar = men hin = ein und — springt — ans U = fer der
4. glü = hend er = wacht und — lo = dert in blu = ti = gen



1. Grau = sen. Und wenn ihr die schwarzen He = sel = len
2. Scher = gen. Und wenn ihr die schwar = zen Jä = ger
3. Sein = de. Und wenn ihr die schwar = zen Schwim = mer
4. Slam = men. Und wenn ihr die schwar = zen Rei = ter



1. - 4. fragt: Das ist, das ist Lüt = zows



- wil = de ver = we = ge = ne Jagd, — Jagd. —

5. Wer scheidet dort röhelnd vom Sonnenlicht, unter winselnde Feinde ge =
bettet? Es zuckt der Tod auf dem Angesicht, doch die wackern Herzen erzittern
nicht, das Vaterland ist ja gerettet! Und wenn ihr die schwarzen Gefallenen
fragt: Das war, das war usw.

6. Die wilde Jagd und die deutsche Jagd auf henchersblut und Tyrannen!
Drum, die ihr uns liebt, nicht geweint und geklagt; das Land ist frei und der
Morgen tagt, wenn wir's auch sterbend gewannen! Und von Enkeln zu Enkeln
sei's nachgesagt: Das war, das war usw.

Theodor Körner, 1813

P. J. T. 8219

5

Folk Music and Propaganda

Not all music in Germany during the early twentieth century was based on folk songs or Nazi ideals. It was during this time that there was a motion for new musicology that was modern and pushed the boundaries of music. Arnold Schoenberg, a German modern composer, and Theodor Adorno, a modern music critic, were both advocates for this new music that was being composed in the early 20th Century.⁶¹ The increase in modernism was opposed by Hans Pfitzner, who strongly relied on the writings and beliefs of Richard Wagner. Pfitzner was a German composer who aligned with Nazi beliefs and was an advocate for the beliefs of Wagner. He believed that it was possible to “save the nation through music.” Pfitzner also believed that music was a product of the soul, not the brain, and subsequently, Jews intellectualized everything, thus were not able to feel with their hearts.⁶² This divide amongst musicians and musicologists show the dedication and the importance music, and its manipulation, to the Third Reich.

Another interesting figure in the performance and attitude towards musicology in the Third Reich, particularly with regards to anti-Semitism in music, was famed conductor Wilhelm Furtwängler. Furtwängler, conductor of the Berlin Philharmonic, was stubborn with his cooperation with the demands of the Nazi government, often programming music from composers undesired by the government, namely Hindemith.⁶³ When pressured by the government to cooperate or resign, he chose to remain in Germany. He also continued to program pieces of music composed by Jewish composers

⁶¹ Kater, Michael. *Composers of the Nazi Era: Eight Portraits*. New York: Oxford University Press, 2000. 184 & 209.

⁶² *Ibid.*, 144.

⁶³ Levi, Erik. “Music and National Socialism: The Politicisation of Criticism, Composition and Performance.” *The Nazification of Art: Art, Design, Music, Architecture & Film in the Third Reich*. Taylor, Brandon, and Wilfried van der Will, ed. Winchester, Hampshire: Winchester Press, 1990. 163.

like Mendelssohn, Meyerbeer, and Offenbach. Not only did Furtwängler resist the Nazis by continued programming of unapproved music, he was able to use his prominent name to advocated for the employed of Jewish musicians in the Berlin Philharmonic.⁶⁴

The Third Reich further controlled music through modifying existing music history textbooks. The changes made to the textbooks were meant to rejuvenate and form a new foundation for German music, contributing to the idea of *Volksgemeinschaft* (“people’s community”). The government tried to reach and touch upon a strong feeling of the people, thus it was best to encourage and strengthen the heritage of German music.⁶⁵ Folk music was an opportunity to encourage the idea of a people’s community, because it was wholesome and benefitted everyone. Unapproved music that developed in the Weimar culture was a contributing factor to a reaction that supported traditional folk music of German heritage. These musics, which included Jazz, post-tonal music, and religious music, were degenerate and negative for society. It was believed this music created a regression in civilization and damaging affect on intellectualism. Jazz in particular, sparked racial tensions due to the strong opposition to race mixing.⁶⁶ Religious music was also carefully monitored and regulated, particularly Christianity. Due to Christianity’s basis in Judaism, the Nazi government was leery of religious music, even going as far as to secularize Christmas music to help promote Nazi ideas.⁶⁷ There was a careful balance between religious music and folk music. Any new music that was produced had to be immersed in the traditional folk classic style.

⁶⁴ Kater, *The Twisted Muse*, 198.

⁶⁵ Meyer, Michael. “The Nazi Musicologist as Myth Maker in the Third Reich,” *Journal of Contemporary History* Vol. 10, No. 4 Oct 1975, 2.

⁶⁶ Kater, Michael. *The Twisted Muse*. 133.

⁶⁷ Sweers, *Music, Power, and Politics*. 68.

Musicology journals and magazines were another way the Nazis used publications to spread their ideals. Examples are the *Zeitschrift für Musik* and the *Amtliche Mitteilungen der Reichsmusikkamer*. The previous is a journal started by Robert Schumann, and while it was not a government run publication, there were multiple articles and essays written that helped perpetuate the ideals and qualities of German music.⁶⁸ Some of these articles were written by Richard Wagner towards the end of the 19th century, and were on such subjects as anti-Semitic reactions to the music of Jewish composers.⁶⁹ Wagner and other anti-Semitic musicologists published their reviews of music from Jewish composers and criticized their work expressing all the ways they did not respect it equally. These articles were often held with high regard and used to create the beliefs of German music in the Third Reich. In 1922 and 1923, *Zeitschrift für Musik* encountered problems staying in publication because of economic troubles. However, in the following five years, the journal underwent a change in its image and showed itself to be friendlier towards the shifting change of views in Germany. Another source of literature was the publications from the Reich Chamber of Music. One important change that should be noted is the subtitle of the journal. The original subtitle was “Illustrated semi-monthly for concerts, theatre, teaching and publishing” and this was changed to “Journal for the spiritual renewal of German music.” The change in subtitles demonstrates a very important shift to pride in revival of German heritage. In addition, while not Nazi focused, some articles were closer aligned with their views, particularly focused on an opposition towards modernism.⁷⁰

⁶⁸ Levi, Erik. *Music in the Third Reich*, New York: St. Martin's Press, 232.

⁶⁹ Ibid.

⁷⁰ Ibid.

Music was viewed as a racial subject within the Third Reich. Positive qualities of the music of one race were praised, while negative traits of music of the Jewish race were highlighted as well. Just as the *Hitlerjugend* used music as a training tool, as well as a way to infiltrate the music society to shape its future, the *Hitlerjugend* declared that music training as necessary for all members in 1937, and afterwards the *Hitlerjugend* founded music schools and conservatories specifically for the members of the *Hitlerjugend*.⁷¹ Being skilled professionally in music required dedication and hard work, which was an important and the *Hitlerjugend* wanted to instill in the youth of society. Another main thought for music training was to ensure that all major orchestras and ensembles in the nation were trained, educated, and approved by the *Hitlerjugend*. These musicians became the ones who would play for all state events. There were also conservatories and universities across the country that were founded to continue orchestral training for members of the *Hitlerjugend*. By 1944, there were as many as 900 different musical groups or ensembles in Nazi Germany that played at different *Hitlerjugend* events, including touring trips abroad.⁷² The music and songs that were learned in the *Hitlerjugend* lead to play a significant role in the music that was played or sung in the military and the armed forces.

There are four songs that will be looked at for their role as propaganda and how they fit into the theme of modern propaganda folk song. The four songs are *Es zittern die morschen Knochen*, which translates to “The rotten bones are trembling,” *Vorwärts!* *Vorwärts!*, or Forward! Forward!, *Es geht wohl zu der Sommerszeit*, “As it goes into the summer season,” and *Deutschland Erwache!*, or “Germany Awake!” All these songs

⁷¹ Kater, Michael. *The Twisted Muse*. 136.

⁷² *Ibid.*, 138.

were popular songs of the Nazi party and played a role as propaganda music. I selected these three songs to examine because they demonstrate and express the themes and values of the Third Reich, while maintaining a relationship with the *Hitlerjugend*.

Es zittern die morschen Knochen, was the official anthem of the *Hitlerjugend*, which means it contained aspects catered specifically to the youth. The lyrics were written to trigger specific feelings unique to youth, with a focus of ideas and themes of the Nazi Party. Besides the thematic material, the music setting of the song also contributes to its effectiveness towards the *Hitlerjugend*. Two other such songs include, “Vorwärts! Vorwärts!” (Forward! Forward!) with the melody by Hans-Otto Borgmann and words by Baldur von Schirach and *Deutschland Erwache!* (Germany Awake!) by Hans Granßer.⁷³

The first thing that I examine is the use of the thematic material from folk songs in music from Nazi Germany. Similar to folk songs, there was a strong emphasis placed on the soldier and war, as well as nationalism and pride of the homeland. What better way to increase the desire for military enrollment than to glorify war and develop national pride? This would also instill the idea that it is desired and honorable to fight and potentially die for your homeland. If one held such pride for their nation, then they would be more inclined to fight and die for the betterment of their nation. These songs both glorified war and the soldier and well as increased nationalism.

Next, I looked at the setting and the style of the songs. Very often, these songs were marches. Additionally playing off the idea of community singing, most of these

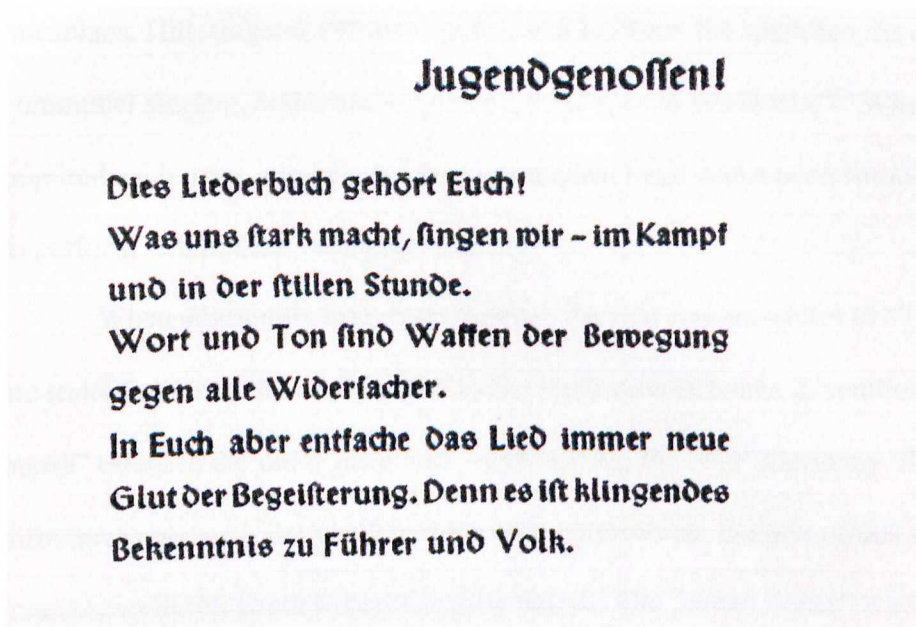
⁷³ Deutsches Lied. “Baldur Von Schirach,” Deutsches Lied,
<http://www.deutscheslied.com/en/search.cgi?cmd=composers&name=Schirach%2C+Baldur+von>

songs would be sung and performed at meetings and rallies for the party. These songs would increase the bond between the members of the *Hitlerjugend* by singing together. Being the anthem of the *Hitlerjugend*, this song was sung communally and supported the idea of community, more particularly the folk community, *volksgemeinschaft*. Also, these marches were upbeat and often held catchy melodies. This use was no mistake by the Nazis. If a songs that contained propagandic material was easy to be hummed and remembered, then not only could people catch on quickly, but now they also had a song that would get stuck in their head all day, infiltrating their conscience, even when not directly thinking about it. Creating songs that were fun for the youth to sing was critical to the indoctrination of these young people with the ideals and inclusion into the Nazi Party.

A number of the songs that I studied were found in *Uns geht die Sonne nicht unter*, the *Hitlerjugend* songbook. This song book opens up with a dedication to the owner of the book, and translates as such:

Jugendgenossen!	Young Commrade!
<p style="text-align: center;"><i>Dies Liederbuch gehört Euch! Was uns stark macht, singen mir – im Kampf und in der stillen Stunde. Wort und Ton find Waffen der Bewegung gegen alle Wideriacher. In Euch aber entfache das Lied immer neue Glut der Begeiferung. Denn es ist klingendes Bekanntnis zu Führer und Volk</i></p>	<p style="text-align: center;">This songbook is yours! What makes us strong, we sing - in the battle and in the silent hour. Words and music are weapons of movement against all adversaries. But in the song you always ignite new Glow of enthusiasm. Because it is sounding Commitment to the leaders and people</p>

Figure 3.



The songbook is divided into six different sections containing songs of different themes and subjects. The different sections are *Feier*, *Aufbruch*, *Soldatentum*, *Fahrt*, *Rüpelei*, and *Arbeit*, which translate to Celebration, Departure, Soldiering, Journey, Loutishness/Rambunctious, and Work.⁷⁴ These different sections give insight to the values of the *Hitlerjugend*.

Hans Baumann wrote the anthem for the *Hitlerjugend*, “*Es zittern die morschen Knochen.*” as well as other music for the *Hitlerjugend*. Baumann was approached by the *Hitlerjugend* to compose poems and songs that contained themes valued by the Nazi Party. In Baumann’s song *Es zittern die morschen Knochen*, there are many references to themes and ideals valued by the Nazi Party and is in the section of the songbook titled, *Aufbruch*, Departure. *Es zittern* and similar songs were often performed at rallies, meetings, and large state events. *Hitlerjugend* musicians played a large role in these

⁷⁴ Stich, Drud and Einband von Oscar Grandsetter. *Uns geht die Sonne nicht unter*. Köln: P.Z. Conger. 1934.

rallies, “a thousand trumpet players and drummers, and seven hundred additional musicians. Hitlerjugend virtuosos performed between the speeches, its choirs led communal singing, and there were fanfares of special emphasis.”⁷⁵ When these events required such mass numbers to stage spectacles, there was a need for more martial songs to perform within state organizations.

When examining important themes, the first line translates to “The rotten bones are trembling” which is a reference to the separation between generations. The “rotten bones” refers to the older generation representing the “old” Germany. Recalling the differences between the youth and the older generation, the text of this song would spark momentum in the youth to reclaim their nation. The “rotten bones” were meant to be scared of the youth, the new generation of Germans, who were the strength and future of Germany. The placement of text in the song was a propaganda technique to spark fire in the youth.⁷⁶

The lyrics to *Es zittern* are rather abrasive, but when put to song, it softens them and makes them more accessible, much like folk songs were for hundreds of years. This is a very subtle reference and use of themes and ideas from German folk songs, this time meant to indoctrinate the youth. These are not lyrics are jarring and harsh. The lyrics directly state an aggressive nature of the Nazis. In the refrain of the song, the blunt intent is further displayed. The last two lines of the refrain translate to “Because today Germany hears us, and tomorrow the whole World,” demonstrating the intentions of the Third Reich that they aim to control Germany, and in time, the entire world. The lyrics also make this song memorable, in particular because of the rhyme scheme. The combination

⁷⁵ Kater, Michael. *The Twisted Muse*. 141.

⁷⁶ Meyer, *Façade*, 178.

of a rhyme scheme with a catchy melodic march creates a setting for a song that will follow one around all day. One will easily find they are humming and singing such song all day. It was to the benefit of the Nazis if the youth were humming songs filled with propaganda all day.

An aspect that is important to keep in mind is the style of the song, being sung as a march, the tempo would be set to align with a walking tempo, as seen in Example 2. This adds to its catchy, memorable nature. In her research, Britta Sweers notes that during an interview with a former member of the *Hitlerjugend*, even after 60 years, Sweers interviewee was still able to remember and sing *Es zittern die morschen Knochen* better than any other song.⁷⁷

Es zittern die morschen Knochen

<u>Verse 1</u>	<u>Refrain</u>
Es zittern die morschen Knochen, Der Welt vor dem großen Krieg, Wir haben den Schrecken gebrochen, Für uns war's ein großer Sieg.	<i>Wir werden weiter marschieren Wenn alles in Scherben fällt, Denn heute erhört uns Deutschland Und morgen die ganze Welt.</i>
The rotten bones are trembling, Of the World before the great War. We have smashed this terror, For us a great victory.	We will continue to march, Even if everything shatters; Because today Germany hears us, And tomorrow the whole World.

⁷⁷ Sweers, *Music, Power, and Politics*. 75.

Example 2. *Es zittern die morschen Knochen*

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*Es zittern die morschen Knochen*Worte und Weise
Hans Baumann

The musical score is written in G major, 2/4 time. It features three vocal parts (1, 2, 3) and piano accompaniment. The lyrics are in German and describe the fragility of the Third Reich.

1. { Es zit = tern die mor = schen Kno = chen der
Wir ha = ben den Schrek = ken ge = bro = chen, für
2. { Und liegt vom Kamp = fe in Trüm = mern die
das soll uns den Teu = fel kün = mern, wir
3. { Und mö = gen die Al = ten auch schel = ten, so
und stem = men sich ge = gen uns Wel = ten, wir

1. { Welt vor dem gro = ßen Krieg. }
uns war's ein gro = ßer Sieg. }
2. { gan = ze Welt zu hauf, }
bau = en sie wie = der auf. }
3. { laßt sie nur to = ben und schrein, }
wer = den doch Sie = ger sein. }

Wir wer = den wei = ter mar =
schie = ren, wenn al = les in Scher = ben fällt, denn
heu = te ge = hört uns Deutsch = land und mor = gen die gan = ze Welt.

Mit freundlicher Genehmigung des Verlages Ludwig Voggenreiter, Potsdam, entnommen aus Hans Baumann „Unser Trommelbube“

Another song of the Third Reich and the youth was *Vorwärts! Vorwärts!* or “Forward! Forward!” This was also a march song that was used to spread the sensation of community and ideals in the Nazis. Found in the *Feier*, “Celebration,” section of the *Hitlerjugend* songbook, this particular song supports the idea of separation of the youth from the older generation is also mentioned through the line “With the flag of Youth.” Similarly to *Es zittern*, this song also has sentiments of folk songs. As with many folk

songs, but generally all of Germany, there was a very strong sense of pride and community. There is an especially strong feeling of pride in this song, such as multiple references to marching and supporting the flag, and the line, “Germany, you will stand bright.” These lyrics allude to the idea of pride for the Fatherland. The inclusion of all these subtle references to German heritage added to the attractive and ease to fall into support of such movements.

Vorwärts! Vorwärts! was also known as the Banner song for the *Hitlerjugend*, for the song was about the flag they carried, to which they were dedicated.⁷⁸ Used as a march song, *Vorwärts! Vorwärts!* was used at rallies as song in regards to their flag. The lyrics must be examined because through the lyrics lies one of the most important ideas that Nazis wanted to press upon the youth, their dedication to the flag and their nation. The last two lines of the first verse translate to, “And the flag leads us into eternity! Yes, the flag is more than death!”⁷⁹ Instilling the notion that the youth are members of the larger organization and devoted to their nation and flag was critical to successful propaganda by the Nazis.

When analyzing *Vorwärts! Vorwärts!* a few important aspect should be noted. As commented earlier, the chord notation is present through the entire piece, as shown in Example 3. This demonstrates the ability for this song to be played on many different instruments. Another aspect that adds to the memorable nature is the rhythmic contribution of this song. Being a march song, there is strong rhythmic characteristic. The tempo is meant to be taken at a walking or march tempo. This lends to people recalling

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⁷⁹ The History Place. *The Hitler Youth*. The History Place, <http://www.historyplace.com/worldwar2/hitleryouth/>

this song as they walk. The rhythmic scheme should also be noted throughout as well.

There is an alternating pattern between a measure of quarter notes followed by a measure of rhythmic interest. Taking the first two lines into consideration, the first measure contains quarter notes, which is followed by a measure of eighth-note triplets.

Additionally, the melodic content is also important. Through the whole song is comprised of mostly perfect fourths or stepwise motion, adding to its memorable nature. The perfect fourth is an interval that is pleasing, usually indicating a resolution. The stepwise motion is easy to remember. The combination of both of these adds to its impressionable character.

Vorwärts! Vorwärts!

<u>Verse 1</u>	<u>Verse 2</u>
<p><i>Uns're Fahne flattert uns voran. In die Zukunft ziehen wir Mann für Mann Wir marschieren für Hitler Durch Nacht und durch Not Mit der Fahne der Jugend Für Freiheit und Brot. Uns're Fahne flattert uns voran, Uns're Fahne ist die neue Zeit. Und die Fahne führt uns in die Ewigkeit! Ja die Fahne ist mehr als der Tod!</i></p>	<p><i>Vorwärts! Vorwärts! Schmetter die hellen Fanfaren, Vorwärts! Vorwärts! Jugend kennt keine Gefahren. Deutschland, du wirst leuchtend stehn Mögen wir auch untergehn. Vorwärts! Vorwärts! Schmetter die hellen Fanfaren, Vorwärts! Vorwärts! Jugend kennt keine Gefahren. Ist das Ziel auch noch so hoch, Jugend zwingt es doch.</i></p>
<p>Our banner flutters us forward. In the future, we pull man for man We march for Hitler By night and by necessity With the flag of youth For freedom and bread. Our banner flutters us forward, Our banner is the new time. And the flag leads us into eternity! Yes the flag is more than death!</p>	<p>Forward! Forward! Spiking the bright fanfares, Forward! Forward! Youth knows no danger. Germany, you will stand bright May also go we. Forward! Forward! Spiking the bright fanfares, Forward! Forward! Youth knows no danger. If the target is still so high Youth it forces yet.</p>

Example 3. *Vorwärts! Vorwärts!*

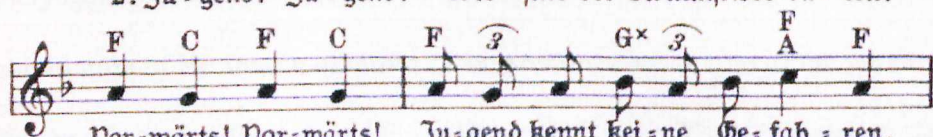
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Vorwärts! Vorwärts!

Hans Otto Borgmann



1. Vor-wärts! Vor-wärts! schmet-tern die hel-len San-fa-ren.
 2. Ju-gend! Ju-gend! Wir sind der Zu-kunft Sol-da-ten.



Vor-wärts! Vor-wärts! Ju-gend kennt kei-ne Ge-fah-ren.
 Ju-gend! Ju-gend! Trä-ger der kom-men-den Ta-ten.



Deutschland, du wirst leuchtend stehn, mö-gen wir auch un-ter-gehn.
 Ja, durch uns-re Säu-ste fällt, was sich uns ent-ge-gen-stellt.



Vor-wärts! Vor-wärts! schmet-tern die hel-len San-fa-ren.
 Ju-gend! Ju-gend! Wir sind der Zu-kunft Sol-da-ten.



Vor-wärts! Vor-wärts! Ju-gend kennt kei-ne Ge-fah-ren.
 Ju-gend! Ju-gend! Trä-ger der kom-men-den Ta-ten.



Ist das Ziel auch noch so hoch, Ju-gend zwingt es doch } Un-se
 Süh-rer! Dir ge-hö-ren wir, wir, Kam-ra-den, dir! }



Sah-ne flat-tert uns vor-an, in die Zu-kunft ziehn wir Mann für



Mann. Wir mar-schie-ren für Hit-ler durch Macht und durch Not, mit der

A third song that I studied was *Ew geht wohl zu der Sommerszeit* (As it goes into the Summer Season) contains an interesting modification of text. The original song, composed by Johannes Werlin in 1646, has a different set of text written than what is found in *Uns geht*. The first difference that between the texts is in the second part.⁸⁰ In the original verse, the line talks about transportation of foot and horseback, while in the *Hitlerjugend* edition, they add a line telling about a strong sword in hand. This is a clear manipulation of the text to alter the message that is being sent to the youth. The biggest difference between the texts is the whole second verse. The text found in the songbook tells of the battlefield and a scene of gunshots and mortar, while in stark contrast, the original tells of a long for their “dear sweet darling.” It is not missed that in the songbook, there are only two verses. The manipulation of this text is a demonstration of how the Nazi government altered and manipulated the text of preexisting German folk songs to add aspects of their ideology and indoctrination of the youth.

Es geht wohl zu der Sommerszeit

Verse 1 & 2 (<i>Hitlerjugend</i>)	Translations (<i>Hitlerjugend</i>)
<p>1. <i>Es geht wohl zu der Sommerszeit, der winter fährt dahin! un viel soldaten fehn bereit, ver eint ins feld zu ziehn. In kräftiger hand das Schwert, mit lanzen wohl bewehrt!</i></p> <p><i>Voran hoch zu Pferde die beste Reiterei die ganze edle Ritterschast Fußvolk ist auch dabei</i></p>	<p>1. As it goes into the summer season, the winter passes away! And many soldiers stand ready To come together in the field. In the strong hand is the sword, armed with lances well,</p> <p>the best cavalry steps ahead, with all the noble knights, and the infantry as well.</p>

⁸⁰ “Es geht wohl zu der Sommerzeit.” Liedarchiv. http://www.lieder-archiv.de/es_geht_wohl_zu_der_sommerzeit-notenblatt_300430.html

<p><i>2. Soldaten greist zur Waße schnell trommpeter blast zur Schlacht! hört ihr der Mörser dumpf gebell hört ihrs wiesdröhnt und kracht? prengt an in raschem lauf!</i></p> <p><i>Der herr übern Sternen ist mit sen Tapfern all. Fällt eure piken aus den feind der hoch mutkommt zu fall!</i></p>	<p>2. Soldiers reaches for [wosse] quickly trommpeter blast to battle! hears her muffled barking of mortar hear her booms and crashes? [rengt] in rapid run!</p> <p>The gentleman over stars, with the brave ave If your poke out the enemies to the high courage comes to falling!</p>
<p>Verse 1& 2 (1646 Original)</p>	<p>Translations (1646 Original)</p>
<p>1. Es geht wohl zu der Sommerzeit, der Winter fährt dahin, mancher Soldat zu Felde leit, wie ich berichtet bin. Zu Fuß und auch zu Pferd, wie man nur ihr begehrt, ganz munter,</p> <p>besunder die beste Reiterei, ein ganze werte Ritterschaft, Fußvolk ist auch dabei.</p>	<p>1. It probably goes to the summer time, the winter passes away, many a soldier conductive campaigned, I am reported. On foot and on horseback, how to only desires her, quite cheerful,</p> <p>besunder the best cavalry, a whole values knighthood Infantry is attending.</p>
<p><i>2. Wann man liegt auf dem Musterplatz, und jetzt im Anzug sein, so lauft daher mein edler Schatz und herzigs Schätzelein: Wann sieh ich wieder dich? Sag es mir, frag ich dich. Sie weinet und greinet, bot mir ihr schneeweiß Händ, darnebn ihr rotes Mündelein in Kummer und Elend.</i></p>	<p>2. When you lie on the pattern space, and now be in a suit, so therefore runs my noble treasure and dear sweet darling: When will I see you again? Tell me, I'm asking you. You weep and greinet, offered me her snow white traders, darnebn her red Mündelein in sorrow and misery.</p>

Example 4. *Es geht wohl zu der Sommerszeit*

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Es geht wohl zu der Sommerszeit

Joh. Werlin, 1646



1. } Es geht wohl zu der Som = mers = zeit, der
 { und viel Sol = da = ten stehn be = reit, ver =
2. } Sol = da = ten greift zur Waf = fe schnell, Trom =
 { hört ihr der Mör = ser dumpf Ge = bell, hört



1. } Win = ter fährt da = hin! } } In kräft = ger Hand das Schwert,
 { eint ins Feld zu ziehn. } } mit Lan = zen wohl be = wehrt!
2. } pe = ter, bläst zur Schlacht! } } Ihr Rei = ter, kühn sitzt auf, }
 { ihr's, wie's dröhnt und kracht? } } sprengt an in ra = schem Lauf! }



1. Vor = an hoch zu Pfer = de die be = ste Rei = te = rei, die
2. Der herr ü = bern Ster = nen ist mit den Tap = fern all. fällt



1. gan = ze ed = le Rit = ter = schaft, Fuß = volk ist auch da = bei.
2. eu = re Pi = ken auf den Feind, der hoch = mut kommt zu Fall!

Flieg. Blatt, 1622

Music played an important role as propaganda for the Third Reich, and especially songs that used the folk song heritage of hundreds of years of German culture. At the core of the Nazi plan was the attention focused upon the youth of society, because it was the youth that would build and strengthen Nazi Germany. One of most effective tools was the creation of the *Hitlerjugend*, which provided an inclusive group for the youth and was a way to indoctrinate the young people with Nazi ideals. The propaganda was enhanced from the strong German heritage. There are many aspects that contributed to German heritage, but those included their significant history with folk songs, with themes of an array of subjects. Some of these motifs include strong pride for being German. It is evident that through Hitler's careful culmination of the German heritage in folk songs and the meticulous planning of propaganda techniques, he was able to successfully target and infiltrate the minds of the youth of the Third Reich to create the most successful use of folk song and music propaganda campaigns in history.

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Figure 4. *Uns geht die Sonne nicht unter* front cover.

