Music and Its Role in Nazi Propaganda

An Honors Thesis

by

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Purpose of Thesis

The following is an in-depth analysis of the use of music as propaganda in Germany's Third Reich. This paper discusses the way in which music underwent manipulation by the Nazi party and its effect on the German people. Specific concentration is given to the music division of the Propaganda Ministry, the types of music under their inspection and the message the Nazis sent throughout the Reich. These focus areas attempt to answer the question of music motivation in Germany: Was the music heard throughout the Third Reich intentionally propagandistic or just a victim of an irrational government project?
Music and Its Role in Nazi Propaganda

I. Memories of World War II

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Propaganda, propaganda, propaganda.
All that matters is propaganda.
-Adolf Hitler
Memories of the World War II

Mrs. Robert Adams:

Looking back on my life, I would have to say that some of my most enjoyable times were during the second World War. Those were very uncertain times, but community and family support were overflowing everywhere. I had just become engaged when Robert was drafted to fight on the European front. We decided that we would have a civil ceremony before he left. A big wedding or reception would follow when he returned. At least that way, if anything were to happen...well, we didn't like to think about that. I spent a lot of time with his family the first few months he was away. My family was very supportive, but the Adamses had two sons fighting for the U.S. and being with them kept me close to Robert.

Why do I say those times were so happy when I was so sad? In general, it was the mood of the entire nation. We were so proud of our young men that had gone overseas to help in the fight for freedom. Patriotism could be felt and seen all over the country. The radio, basically our only form of entertainment at that time, did its best to keep up enthusiastic and patriotic music. Young people danced on Saturday nights to the upbeat and jazzy sounds of Glen Miller and Artie Shaw. The excitement that came from the music spread to the people.

I truly miss the music of that era. The songs of today talk of the tragedy and bitterness of life. My songs, those from my time, were full of hope and promise. Radio announcers always brought hope to the airwaves, wishing the "brave boys of America" luck and offering consoling words to their families.
Over the Rainbow and Under the Apple Tree were probably the most popular songs during those times.

Perhaps the constant use of those uplifting tunes was meant to send a message to the American people: Have hope and keep faith in our cause for freedom. It will all be right in the end. Whether or not that was the case, that message was sent and it was very beneficial for us all.

_Frau Mueller:_

My Gustav spent his teenage years aiding and participating in the Hitler Jungend. He was very enthusiastic about their work and the opportunities offered to him. My husband and I were so proud of him. What Party members wouldn't be? Gustav showed the Party the initiative and motivation that they sought. In no time, my boy had climbed the ranks to become one of the head leaders in his group. He struggled with his future though. To enter the war on the front or work within the government became a tremendous issue for him. We, of course, knew that within the Reich government was where he belonged.

When the Fuhrer created das Reichsmusikkammer, Gustav knew his destiny. He jumped at the chance to work with Josef Goebbels. Gustav knew, as had we, that this would be where he would accomplish the most for the Fatherland. Of course he had to pay his dues to the Ministry of Propaganda, but he did so willingly.

Eventually Gustav was placed in charge of reading musical text that was not of Aryan or German production. Those texts were to be replaced with German ones or re-arranged depending on the composer. He would often
recount to us the countless amounts of Jewish texts that were nothing but pure
imitations of the great German musicians. I don't know how many times he
would tell us of the atrocities that the Jews and other non-Aryans created against
the rich classical music of Germany.

Tears come to my eyes when I think of all the hard efforts Gustav put into
his job. He was so proud to serve within his country. He understood the
importance of physically protecting the land through combat, but he knew that
the true struggle was within. Convincing other Polk that the country they held
so dear was being tainted by degenerate Jewish and non-Aryan music became
his life ambition.
Music as Nazi Propaganda
Germany had enjoyed a long tradition of victorious triumphs. The defeat the country suffered in World War I, however, left the German people feeling helpless and bitter. The downfall of the Weimar Republic only added to the doubts of the German people. When Adolf Hitler took control, the country knew the stability needed for the future had finally arrived. Hitler brought the Germans the order, regulation, and the security for which they longed. The ministries he created to administer the Third Reich with efficiency and preciseness left no area untouched. All aspects of education, labor and culture became part of Adolf Hitler's propaganda machine.

Adolf Hitler did not rule as a typical ruler. Even before his years as dictator, he observed the previous government and its actions very closely. The Weimar Republic's mistakes became Hitler's driving force, and he used those to his advantage. In Mein Kampf, Hitler's theories on propaganda criticized the Weimar Republic and laid the foundation on which he would build his Reich. Propaganda became a support system for the struggle of human existence; in Hitler's mind, Germany's performance in World War I could have been dynamic had the government organized an established, efficient department of propaganda (177). Hitler took propaganda to an art form by manipulating people's emotions and convincing the masses to follow his ideas (180). Propaganda was to be the weapon Hitler would use to bring the German people together and turn them against their own countrymen.

No secrets were made of Hitler's propagandistic efforts. Creating a department to handle aspects of propaganda, the Reich Ministry for Popular Enlightenment and Propaganda (RMVP) bluntly stated the purpose it would serve. With Josef Goebbels as its director, this division of the Reich government
immediately set to work to win the German people. Josef Goebbels ensured Hitler the support that would strengthen his country. The means through which this persuasion would occur ranged from eliminating texts that countered the ideas of the Reich to enforcing certain labor codes and regulations. Within this realm of coercion, cultural life also suffered. Literature focused on heroism and loyalty, artists who pushed the limits of Nazi taste suffered public shame, and music underwent a major "cleansing" effort. Although Hitler was a great patron of the arts, Germany had to be uniform and organized. Essential for victory, every aspect of life fell under the spell of regulation.

Possibly the least political of all the arts, music suffered greatly under Hitler's reign in the Third Reich. Like the other arts, music typically evokes some type of emotion in listeners. Like the other arts, music also fell prey to Adolf Hitler's propaganda campaign. As sub-ministries of the RMVP were created, Hitler and Goebbels established a department that would deal with every aspect of music. It would be under the supervision of this department that the music of Germany, ranging from the classics to the songs of the volk, would be shaped and formed to express the cultural refinement of the Third Reich. The music that would be heard throughout the countries of the Third Reich would be those meshing German tradition and Nazi ideas, causing Hitler and his party to be successful in their propaganda endeavor (Welch 4).

**Reich Music Chamber**

After Germany's immediate entrance into World War II, and especially in the latter part of the 1930's, convincing the Western world press that Adolf Hitler had not completely perverted the lives of the German people was a key goal of the Third Reich. Targeting music, the party set out to form many organizations
that would draw German musicians and composers together. The function of these groups would be to strengthen the already rich musical heritage in Germany. However, dissent among many party members forced these organizations to become competitive and self-destructive. In an effort to develop the world of music under Nazi ideas, the Ministry of Propaganda created the Reich Music Chamber (RMK) on September 22, 1933 (Meyer 91).

The RMK filled the holes that these other organizations had left. Covering all aspects of music, the RMK offered guidance, economic and social structure, and promotion for certain German musicians. All professional musicians were required to become members and turn their musical affairs over to the government (Meyer 98-99). However, Josef Goebbels and the RMK met some opposition within the Nazi party. Remnants of earlier organizations struggling to regroup caused much discord among members of the Ministry of Propaganda and the RMK.

Trouble among organizations was not the sole reason for developing the Reich Music Chamber. Before the RMK's establishment, political scare tactics pushed for some type of organization in the arts. The Law for Restoration of the Civil Service allowed Nazis to replace tenured state-employed musicians with those that were deemed politically correct (Levi 14). This law was to be the first of many that would guide the Reich Music Chamber. Though it looked to be an opportunity for musicians to continue their work under a dictating government, in essence the RMK was yet another ploy to win support for the Reich.

In following with the Law for Restoration, another law passed on November 1, 1933, stated that anyone involved with the production of culture was obligated to join the RMK (Levi 22). However, the law did not require the RMK
to accept everyone. Efforts to keep Hitler's doctrine pure began with membership. The organization immediately launched its mission to rid the group of those who were not politically desirable. All possible members received questionnaires that inquired about ethnic, political, and family backgrounds. Those who met political standards were asked to become members. Uniform rejection letters were sent to all those who did not fit the Nazi ideas, mainly Non-Aryans and other "undesirables" (Meyer 100).

Beyond membership, the Reich Music Chamber also dictated where and when performances would occur. Any German performance abroad required the permission of the organization's president (Sington & Weidenfeld 247). All non-member musicians, or amateur musicians, required a permit from the RMK before any public performances (Meyer 99), no doubt an attempt to protect the "true" German artists from unauthorized competition, leaders within the RMK were expected to adhere to these policies. Those who were too individual in their thoughts and practices were discharged at once (Levi 30). The Ministry of Propaganda and the Third Reich could not afford "liberalists" who would undermine their efforts.

In conjunction with the Ministry of Propaganda, it was the duty of the Reich Music Chamber to carry out all policies set forth by the Ministry (Levi 32). Propaganda became the key focus for the Chamber. In addition to restrictions placed on performances and individuality, the RMK would not allow any pseudonyms which did not have a German or Aryan sound to them. Musicians were required to inform the organization of any name changes (Meyer 104). These policies set the mood for the entire cultural atmosphere. Only those who fit the mold of the Third Reich would be accepted. Those musicians who
continued to play their music under the Nazi regime realized they had been given a great privilege, and loyalty to the Fuhrer and his ideas was their debt to pay (Meyer 103).

Created on the basis of idealistic functions, the Reich Music Chamber realistically controlled and dictated every aspect of music (Levi 28). The order and structure within the RMK practiced the ideas within the entire Third Reich. 1 Taking only members that were politically reliable depleted the pool of musicians from which to draw. In 1935, the RMK released its first list of composers and musicians whose music was to be banned from the ears of the Reich (Levi 32). List upon list appeared in the following years. Great Jewish and "non-Aryan" composers made up the majority of these lists. The lists were a major source of success in Hitler's propaganda campaign. The Reich planted seeds of doubt in the minds of the German people by revealing those who "tainted" the world of music which the Germans held so dear. These scathing thoughts caused some of the great musicians of the past to fall out of public favor immediately. Musicians of the present that "tainted" culture endured public scorn and governmental torture as well.

Anti-Semitism in Music

The Nazi party, from the beginning, set out to destroy anything that was not of German spirit and nationality. Bans were placed on the playing of American jazz music and any other type of music from the enemy. The party encouraged rich, pure sounds, noting that atonality was not acceptable. This musical technique was associated with Jewish composers and seen as unfit for the German people (Meyer 301).

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1See Appendix A
Once again, the Reich Music Chamber established different laws, stripping Jews of their musical rights. Under the Law for Restoration of the Civil Service, they could not hold teaching positions or other government funded musical positions. Jews were not allowed to become members of the RMK, but were given permission to start their own organization, the Kulturbund deutscher Juden. Though this might seem a contradiction to the goal of the Nazi party, it was actually another propaganda scheme. The Reich kept constant watch over this group. Government permission was required for everything and anything and only Jews were allowed to attend the performances. Trying to send the message to the world that the Party did not treat all Jews harshly, it increased the gaps between the Jewish and Christian Germans (Levi 50-51).

In 1938, two events took place that would shape ideas and tastes of the average German music lover. The German Music Days in Dusseldorf in 1938, organized by a few members of the Nazi party hoping to develop their careers as Reich members, offered a "Degenerate Music" display. The exhibit targeted Jewish, black, and jazz composers and music. Though short lived, the festival sent the first of many influential messages to the German audiences (Shirakawa 272). The same year the Reich Music Chamber introduced the Reich Music Festival to the German people. The festival was a key step in the propaganda against Jews. Music of Jewish composers, sympathizers and other liberals could be found nowhere. Instead, the Nazi party counteracted their absence with traditional and contemporary works all under the direction of Party members (Meyer 123).

The Reich Music Festival was held only once due to the war, however, it too succeeded in doing considerable damage to great classical composers such as Stravinsky, Hindemith, Korngold and Schoenberg just to name a few (Meyer
What the German people saw and heard definitely shaped their opinions. The hate felt for the Jewish people could not be overridden by the beautiful sounds of music. Instead, that music was manipulated and twisted to increase the hostility between the Germans.

In addition to the suffering of the contemporary Jewish artists, great, earlier composers and musicians of the same background also came under Nazi attack. Artists who did not agree with the ideas of the Nazis or who were forced to leave because they were politically unreliable depleted the pool of composers and musicians. The musical creators that shined in the eyes of the Third Reich worked twice as hard to keep Germany filled with the music it needed to spiritually survive.

**Manipulation of the Classics**

Over the years, a creative void occurred within the realm of German musicians. The government could offer no creative inspiration and entertainment suffered. As a result, nineteenth century classical composers and musicians were rediscovered (Sington & Weidenfeld 248). A new wave of cultural fulfillment suddenly swept over Germany and the lands it occupied. Classical music and its creators would become the new driving force in German music; under the guidelines of the Third Reich of course. It, too, would come under the scrutiny of many Reich Music Chamber officials and the Ministry of Propaganda. Classical music would be developed to portray the true spirit of the cultured, superior society that Germany saw itself to be.

In compiling classical works for German audiences, the Ministry of Propaganda saw this as another opportunity for their cause. Composers and works from the nineteenth century were carefully scanned for any association
with Jewish or non-Aryan influences and swiftly removed from concert repertoires, if having even the slightest reference to either. Classical music went through a process of "Aryanisation" under the Third Reich. All music by Jewish composers was forbidden, and efforts to rid music of all Jewish aspects were attempted (Levi 70). However, not everyone saw what the Reich's ministries did behind closed doors. Composers and their works may have been deleted from German music, but to those outside the Reich, Germany's rich tradition of music and culture had not been completely annihilated. Concerts, music festivals, and other cultural events continued to entertain the Germans despite all propaganda tactics (Sington & Weidenfeld 248).

The changes that were to be made in certain classical pieces would be hard for the average concert goer to recognize. Unless they were a great scholars of the classics, the general public would not realize what was being done to the music of their heritage. Using many different methods to purify classical music, the Nazi party employed many musicologists for the sole purpose of eliminating the sounds of Jewish and other non-Aryan composers from the Third Reich.

Some Party members wanted to see all Jewish influence gone from classical music (Levi 70). However, those responsible for the cleansing of the music found that task somewhat difficult. Works that involved the collaboration of both Jewish and non-Jewish musicians fell among those that were favorites of many Nazi members. The RMK singled out three major composers, on top of countless lesser known musical artists, to be thoroughly cleansed of Jewish and non-Aryan influence. Mozart, Mendelssohn, and Handel became the key targets for "Aryanisation."
Although Mozart did not fall under the Jewish/non-Aryan heading in Nazi Party records, he did collaborate with the Italian Jew, Lorenzo Da Ponte, on some of his pieces. The music was mostly Mozart and Da Ponte was baptized, but to the Nazis that small bit of Jewish influence tainted the entire work. In order to keep Mozart ringing through the ears of the German volk, the RMK commissioned Nazi composers to arrange new editions of Mozart/Da Ponte operas. These "purer" versions were celebrated on the 150th anniversary of Mozart's death (Levi 75-76).

Mendelssohn, another target of Nazi spite, created difficulties in the Reich. His Italian Symphony, Violin Concerto, and the incidental music to A Midsummer Night's Dream were enjoyed throughout Germany and its occupied lands (Levi 71). According to some musicologists, however, Mendelssohn desecrated the tradition of German musical standards (Meyer 269). Had the Nazis allowed the people to be entertained by music that would bring down the German heritage, they would have conveyed the message that Jewish composers did contribute to culture. By 1938, the RMK had succeeded in removing his name from all publishing and recording catalogues (Levi 71).

Handel, however, received different treatment from the Nazi party. Though not Jewish, Handel's works drew text from the Hebrew Bible, a serious taboo in Nazi Germany (Levi 80). He, too, posed a problem for the Reich. The admiration from the German people made it somewhat difficult to completely remove his name from musical culture. Like Mozart, Handel underwent a cleansing process. Opponents of Josef Goebbels felt Handel's works should be rid completely of "Jehovah's songs." Goebbels, however, felt altering Handel's pieces betrayed German history. In 1934, a order came down from Goebbels
banning any alterations of Handel's works (Levi 77-78). This ruling, like many others made by the RMK, became a topic of conflict within the actual Music Chamber.

In spite of the ban, many composers within the Reich took matters into their own hands and produced their own versions of some of Handel's works. *Occasional Oratorio* (1746), underwent the alterations of Fritz Stein to represent Nazi ideology. When it is was presented to the public, there was no mention of the deletion of Hebraic words or the soprano aria "When Israel, like the bounteous Nile, for Egypt's Lords enrich'd the soil". Stein's tampering led to many other mutations of Handel's works, compliments of Nazi party members. *Judas Maccabeus*, one of Handel's most popular oratorios, was rewritten "in the German spirit" and presented to audiences as *Der Feldherr*—The Field Marshal (Levi 79). This version enjoyed many performances throughout the Reich, proving that Handel's pieces, regardless of the composer, entertained the German people.

Other works of Handel's were performed with much of the biblical text and character names changed or removed. Creating a spirit of German nationality and appealing to the public's imagination were the driving force behind many of these alterations (Levi 79). Aryanisation occurred in all classical pieces that were not in line with Nazi ideas. The most noticeable cleansing, though probably not known by the general public, was the replacing of Jewish texts by German ones (Meyer 277). Classical music was to portray the ideas of the Third Reich, while reminding the German volk of their heritage. Therefore, in the search for "pure" German music, Jews portrayed the evil that crept into the music to contaminate the traditions (Meyer 262).
Within the RMK, agreement was reached in regards to one composer. Wagner became the epitome of German greatness in the eyes of the Reich. He was an anti-Semite that laid the foundation upon which Hitler would form his own twisted opinions. Though his supremacist views typically remained a separate issue from his music, *Lohengrin* developed many themes used as Nazi ideology. Wagner built up the ideas of German pride and "the German sword for German land" (Perris 48). *The Ring*, also blurred the line between values and music. Wagner specifically stated that the antagonistic characters were to be portrayed in "the Jewish manner of speech—shrill, hissing, buzzing, a wholly foreign and arbitrary distortion of our national idiom" (Perris 51). These instructions along with his other political ideas struck deep in Hitler's heart. Though a century apart, Hitler found a spiritual connection with Richard Wagner and his ideology.

In his early years, Adolf Hitler would often calm his moods by continually playing Wagner (Shirakawa 177). He, too, submitted to the powerful sounds of the music he loved to manipulate. Reich members worshipped Wagner as the moral standard of music and spiritual leader of the Nazi movement. Many musicologists augmented these ideas to support their own theories on Jewish imitation and technique stealing, theories that were encouraged by the RMK and the majority of Party members (Meyer 270).

Richard Wagner created a brilliant musical career for himself. His music, however, will always remain suspect thanks to the twisting and manipulation by Hitler and the Nazi party. Beliefs concerning Wagner and his music during World War II are still present today. Many people associate Wagner's music with Nazism, though his works seldom revealed his anti-Semitic beliefs. Yet, the negative ideas surrounding some of his most brilliant works become the lasting evidence of the Nazi party's power of manipulation.
In time, classical music also became stagnate in the ears of the Third Reich. Debates over religious music and its contributions to German heritage were becoming extreme issues within the RMK. Attempting to suppress the rising tempers and opinions within the Party, a compromise was reached in regard to the somber pieces of religious music. The RMK banned radio stations from playing religious music, such as Mozart’s *Requiem*, which created an austere mood. Like other religious songs, the Nazis argued, Mozart’s piece brought German pride down in a state of depression (Herstein 181). An stoical attitude fell upon the German volk after the novelty of classical rejuvenation had worn off.

**The New Traditional Folk Song**

To retain control of the German mindset, the Nazi party denounced the music of the foreigner (anything not German) and concentrated on German pride. Jazz was officially banned from the Reich in 1936 because of its upbeat sounds and its symbolism of "blatant race mixing" in America (Meyer 302). The German volk, however, needed the uplifting sounds of the big bands. Secretly, as depicted in the film *Swing Kids*, young people and those who were dispirited by the state of the nation enjoyed the sounds of Benny Goodman, Artie Shaw and Glenn Miller.

In an attempt to stifle any and all doubts concerning the mission of the Reich, the RMK restructured and promoted the folk songs of the Volk’s heritage. The goal was to focus and concentrate on the rich German tradition that made the people worthy of such superiority. Traditional folk songs in Germany celebrated the glories and conventions of the old way of life. This form of oral tradition passed the German hero from one generation to the next, making it easy prey for the Nazis.
The new German folk song became like no other folk song Germany had ever experience. Stemming from early Prussian marches because of their heroic glory, the folk songs of Nazi Germany encouraged death and suffering while offering solace and unity (Herzstein 21). Though these songs may not have appeared to be what the German volk wanted, the Nazi party knew it was what they needed. In time, the mood of the German people returned to its superior state. Traditional group dancing and songs of their heritage sparked a new enthusiasm in the volk of Germany, replacing the modern trends that were being introduced around the world (Meyer 284). In a short time, the folk song became the strength of the Fatherland.

Within this group of folk songs, fell the category of military songs. In actuality, the military songs were older folk songs with new words. Goebbels encouraged these songs to become the emblem of the German armed forces. After every attack, German radio stations would proudly play a new military song announcing the latest German victory. During the anti-Bolshevik crusade, the harsh sounds of belligerent military music highlighted the sounds of machine guns and other artillery (Herzstein 180). Twenty-four hours after the German invasion of Poland, March of Germans in Poland echoed throughout the Reich. The song remained on the airwaves until the campaign ended. The promptness in generating these heroic songs emphasized the official support of the German government (Sington & Weidenfeld 249).

Special songs celebrated each division of the German armed forces, increasing morale among the troops. The political fighting song became the "contemporary folk song" of Germany (Meyer 65). Radio stations regularly broadcast these songs as Sunday entertainment programs or troop concerts. The

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2See Appendix B
RMK and Propaganda Ministry published song books specifically for the armed forces (Sington & Weidenfeld 249). These fighting songs focused on glorious deeds for and great love of the Fatherland.\(^3\) *Song of the Storm Troops* appealed to millions with its urgency to join Hitler in his struggle to build a new Germany. Phrases such as "Join Hitler's storm columns, stand up for freedom and justice... National Socialism fights for freedom, work, and bread / National Socialism leads us out of misery" raised the spirits of the German people. Their emotions were enraged and they felt compelled to aid their cause (Meyer 68).

Exalting the heroic deeds of the German military forces and playing on the emotions of the people did not monopolize the *new* folk song of Germany. In addition to recognizing military greatness, the songs of the *volk* glorified the people.\(^4\) Nazis idealized German beauty in the landscape and their women creating a lifestyle that became the hero's trophy (Sington & Weidenfeld 258). The pomp and circumstance associated with these songs also became an effective manipulation tool on the part of Hitler and the Nazi party. Before public speeches or announcements, the fanfare of the military songs would blast into the air, creating hysteria among the already excited masses. In 1940, a German newspaper published a picture of the recording that contained the fanfare used to precede announcements. Goebbels went into a frantic rage upon seeing the picture, fearing that demystification of great national events would soon follow (Herzstein 179).

Specifically targeting the egos of the German people, folk songs also served as an instigator in hating the enemy. Beyond building the idea of German superiority, the songs berated the country's moral and war time opponents. In

\(^3\) See Appendix C  
\(^4\) See Appendix D
Wir fahren gegen England (We sail against England), German envy and hatred of Britain is overemphasized to stir those exact emotions in listeners. Originally a sailor’s song of farewell used in World War I, it became the most exploited war song of the Nazi campaign (Sington & Weidenfeld 252). Songs such as Deutschland Erwache spell out the acts of anti-Semitism in Nazi Germany and the pride the Germans took in their anti-Semitic deeds. Hitler enthusiastically promoted this song and the words resounded throughout the Reich. Originally written in 1919 as a reactionary poem, its author sets the mood for the German mindset:

Storm, storm, storm! / Ring the bells from tower to tower! / Ring, so that sparks fly, / Judas appears to conquer the Reich, / Ring, so that the ropes will get red with blood. / Everywhere burning, martyring, killing. / Ring storm for the earth to tremble, / Under the thunder of delivering vengeance. / Woe to the people who still dare dream, / Germany awake! (Meyer 69)

Songs such as this strengthened the fear and uncertainty in the German population, eagerly turning them toward Hitler and his Reich for security and guidance.

The Reich promoted these songs to everyone, yet they still concentrated on specific groups. This new wave in Nazi music culture attracted parts of the population that were rarely, if ever, exposed to serious music (Meyer 282). To Hitler, the curiosity of those uneducated masses offered a propagandistic opportunity that could not be passed. These specific groups of people met every aspect of his theories on who could be swayed by propaganda. He seized the moment and exploited it for all it was worth.

Hoping to build on the anger and frustrations of the German youth, the folk music community pounded its importance into the younger generation.

Members of the Hitler Youth received their own copies of song books containing
marches, anthems and even altered classics. These songs were to become their source of entertainment and enjoyment (Meyer 286). Often times, the Hitler Youth groups would create their own songs in the style of the new folk songs in order to create a feeling of community and praise their powerful leader.⁵

As the war continued and Germany's stronghold began to lose its grip, the number of concerts played throughout the Reich and its occupied lands increased. Music became a shelter for the German public as the war came closer to their own front doors. Maintaining the heritage and tradition of a pre-Nazi Germany, Goebbels used music to support the spirit of Das Volk (Shirakawa 435). It transported the people to the days of prosperity and cultural richness; days that were now far away.

Effects of Music Manipulation

Hitler's move into power over Germany offered the people the order, regulation, and security they needed. However, his tyranny was undebatable. Hitler's twisted concept of good and evil left its mark on Germany. It tainted world views of a country that had so much to offer physically, financially, and culturally. German culture suffered most under Hitler's reign.

The hunger for power and control forced its way into the areas that enriched the German people's lives. Everything became a form of propaganda in Nazi Germany. Jewish composers who had once been the most popular musicians of their day became "imitating parasites" that could offer nothing to the musical heritage of Germany. Thoughts such as these added to the already growing hatred of the Jews. No matter where the people turned, propaganda could not be escaped.

⁵See Appendix E
An interesting point should be made that while music of Jewish composers and other non-Aryans was being deleted from musical existence, within concentration camps Nazis were organizing Jewish orchestras (Shirakawa 432). As tragically ironic as that may seem, these musical ensembles served somewhat as a propagandistic tool. Everyday the Jewish orchestras would strike up a lovely march or waltz as prisoners came and went from their daily tortures. Everyday the prisoners were reminded, as were the people outside the camps listening to only Aryan music, that Jews and other non-Aryans were sub-human in the eyes of the Reich and unworthy of the outside world experiences.

Nazi Germany functioned on control. Everyone within the Reich government wanted it, but few people ever took it. Hitler's entire campaign concentrated on controlling the masses and controlling the areas around Germany. However, this hunger for power and control led to conflict. Many of the internal problems experienced by the RMK and Ministry of Propaganda stemmed from power conflicts. It is interesting that the music itself could take control of some situations.

Adolf Hitler and his Ministry of Propaganda knew exactly what actions to take in order to influence the people of Germany. Whether it meant changing words that were of non-Aryan influence or just deleting works that had become classical favorites, the Reich knew that music would play a big part in their campaign. Josef Goebbels was once quoted as saying "Propaganda has nothing to do with truth! We serve truth by serving a German victory" (Welch 5). In that respect, music was nothing more than a truth to be twisted. Because the German volk accepted the fallacies of Hitler as truth, the Nazi party believed they had accomplished the most important German victory—superiority and purity of their land.
Every country uses some form of propaganda when in the midst of a war. Even within these standards, Hitler made tremendous leaps and bounds in the art of propaganda for Germany. Manipulation was something at which the Nazis definitely succeeded. However, a frustrating aspect of their propaganda not only included the material aimed at the country's own people, but its inconsistency in carrying out policies. The Reich delighted in terrifying people by never remaining constant in enforcing the laws it set forth (Levi 49).

Examples of this inconsistency can be seen in RMK membership and the theories on jazz music. Sometimes those that would be unacceptable in Nazi terms would be admitted because of the contributions they made to area of music, while those that truly committed themselves to German music would be turned away because they collaborated with one Jewish person on one occasion.

Jazz had been officially banned from the country. Not one jazzy lyric or jazz-type sound should have been heard throughout Germany, however, Lili Marlen, an upbeat, jazzy German song, resounded throughout the German military camps. Known as a "sentimental song," it defied the entire ban on jazz music (Sington & Weidenfeld 259). Goebbels, though contradicting many of his own policies, realized the citizens of the Reich wanted popular music. To deter the people from turning to Allied programs, he allowed what he considered German jazz to be broadcast (Meyer 302).

In Germany, the attitude of "us against them" filled the entire Reich. In the area of music, the feeling was no different. Listening to the music of the Allied forces or music that promoted their ideas meant giving into the enemy. Supporting Jewish and other non-Aryan works betrayed the German heritage. Frantically wanting to remain in control, the Nazis regulated, altered and administered all parts of the rich German culture.
Hitler and his Nazi party accomplished many things by using propaganda. They succeeded in turning most of a very sophisticated, cultured country against some of its own people. It is difficult to believe that a group of educated people could be swayed by such illogical ideas as Hitler's. Yet when negativity prevailed after World War I and hope could not be found, even the most intellectual people accepted ideas that promised positive results regardless of their actual logic. The German people were waiting for someone to pull them out of their misery and Hitler offered help, but on his own terms.

Through the Reich Music Chamber and other musical organizations, Hitler's control reached farther than many thought possible. By controlling the culture of his volk, Adolf Hitler succeeded in controlling their pride. German culture held high status among the German people. Musicians, artists and writers reminded them of their rich intellectual heritage. By manipulating musical geniuses of the past and disposing of musical "degenerates" of the present, Hitler formed what he believed to be true German pride. The music of the Third Reich consisted of reliable Germans--both past and present--who were loyal to the Reich and music that depicted German life and values. From this, the pride of the Reich citizens prospered.

Propaganda became a weapon for Adolf Hitler, making his quest for control much easier. The people of Germany could not fight the power of suggestion, and the repercussions of World War I led the German citizens into a national depression. Hitler highlighted a major need of the people--worthiness. He shaped this idea into that of superiority and applied it to every form of German existence.

In the larger realm of Nazi propaganda, music played only a small role in the shaping of ideas and thoughts of the German people. As with everything in the Third Reich, music underwent Nazi manipulations to serve a specific purpose.
For this reason, it cannot be said that the majority of the music heard in Germany during World War II came to be because of propagandistic ideas. The amount of National Socialistic music written specifically for the Party's goals pales in comparison to the number of classical and traditional pieces that preceded them.

Yet it is quite possible that the music of some musicians in the Third Reich went untouched by the nation's prejudiced and racial thoughts. Created for sheer entertainment, this unbiased music came about because the musician loved music. However, the Nazis took advantage of this enjoyment and regulated it to serve their mission. Only when the motivation to sway is there from the onset, or it is used to sway the masses, can music intentionally be called propaganda. With that in mind, it is possible to state that all music used by the National Socialist party became a force of manipulation. The German volk took great pride and respect in their musical heritage, yet they allowed, and even helped those with ulterior motives damage and desecrate a rich tradition that had aided in shaping their place in the world.
APPENDIX A
Structure of the Reich Music Chamber
The High Flag

1. The flag high, the ranks closely shut. S.A. marches with quiet, solid steps. Comrads, who shot dead the Red front and Reactionaries march in spirit in our ranks.

2. The street frees the brown battalion! The street frees the storm unit man! Millions have looked hopefully upon the Swastika. The day for freedom and bread is dawning.

3. Last time the parade was blown! We stand already ready to fight. Soon Hitler flags flutter over all the streets, the knechtschaft will last just a short time.

4. The flag high, the ranks closely shut. S.A. marches with quiet, solid steps. Comrads, who shot dead the Red front and Reactionaries march in spirit in our ranks.
APPENDIX C
Example of song glorifying German military deeds

"Up, Up to Fight"

1. Up, up to fight, we were born to fight. Up, up to fight, to fight for German lands: we have sworn to Adolf Hitler. We reach out our hands to Adolf Hitler.

2. We do not fear even the Moscow battalion. We do not fear black/red/gold banner of the empire. Our opponents, they should fetch the devil together with all the criminals.

3. There stands a man as solid as an oak, he has certainly, certainly already experienced many storms. Perhaps by tomorrow he is a corpse, as it goes for those marching for freedom.

4. We do not fight, not for the millionaire's gold, the stock exchange capital is our biggest enemy. We fight only for our people's honor, united we fight for Germany's future.
APPENDIX D
Example of a Volk song

No More Beautiful Land In This Time

1. No more beautiful land in this time, as far and wide as our land here, where we find ourselves happily under the Linden tree in the evening time, where we find ourselves happily under the Linden tree in the evening time.

2. There we have sat for many hours in happy circle singing things; the songs ring in the roots of the oak.

3. Because we meet here in this valley so many hundreds of times, God wants to give it, God wants to direct it, the valley has favor.

4. Now, brother, a good night, the master in the high heaven is awake; in his goodness he is careful to protect us.
APPENDIX E

Example of Hitler Youth Song

Dem Führer

1. So gel - te denn wie - der der Fu - hrer
2. Sie fann - ten vor Fei - den nicht Kro - ne noch
3. Die Frei - en der Frei - en! Nur ei - ge - ne
4. So shuf ihm sein Wirs - sen? Wür - de und

1. Sit - te: Es steigt der Führer aus
2. Thron - Es führt - te die Män - ner ihr
3. Tat - gab ihm die Wei - he und

2. tück - tig - ster Sohn, ih - red - lich - ster Sohn.
3. Gel - tes Snab, und Got - tes Snab!


The Leader

1. So then again in effect, the morals of our forefathers say the Fuhrer climbs out from the middle of the people.

2. They know not yet with time, crown, or throne, the men are led by their able Son.

3. The freeing of the free! A just deed that gave him the consecration and favor of God.

4. So his work creates for him dignity and rank. He showed that to the army and was named Duke.

5. Duke of the Reich, we proudly state that you have already been in the hears of your people.
APPENDIX F

'Adolf Hitler is Victory!'
Josef Goebbels
Director, Reich Ministry for Popular Enlightenment and Propaganda
Works Cited


*Deutsches Frauen Liederbuch*


*Werkleute Singen*

*Wir Wandern und Singen*