

Musical Notations on Stamps: Part 13

By J.Posell

Because the anniversaries of Bach, Handel, Heinrich Schütz and others occurred in 1985, the Conference of European Postes et Telecommunications (CEPT) designated 1985 at European Music Year and requested all member nations to issue stamps relating to their musical heritage. A great many stamps from a great many countries were issued, all pertaining to music and the art of music. While this series of articles has always concerned itself only with the musical notations on stamps, because of the importance of European Music Year, a departure from custom will be made and a complete listing of all stamps issued will be included. Hopefully nothing will be omitted and hopefully all (or most) notations will be correctly identified; but if an omission or two should occur, I beg the indulgence of my readers.

ANDORRA (French)

Scott 337-338

Michel 360-361

Two stamps were issued for CEPT. One illustrates the cover to the vocal score of Halevy's comic opera in three acts, *Le Val d'Andorre* (The Valley of Andorra), first produced Nov. 11, 1848, at the Opera Comique in Paris. Jacques Halevy (1799-1862) was a very prolific French composer of Jewish background who produced some 35 operas and comic operas in his life-time, besides many other works. His epic masterpiece was *La Juive* (1835), which proved to be one of the greatest operatic successes in Europe and America. The second stamp pictures traditional musical Instruments used in the region.



ANDORRA (Spanish)

Scott ???

Michel 181-182

Two stamps were issued. The 18 pta features the opening bars of the national anthem known as the Himne Andorra and a portrait of its composer, Father Musson Enric Marfany (1871-1942). The anthem was officially adopted on Sept. 8, 1914. The 45 pta stamp pictures a stylized drawing of a native instrumentalist playing a primitive stringed viol, a detail from a Romanesque fresco, from the Church at La Cortinada (c. 12th century).



AUSTRIA

Scott 1303

Michel 1803

Alban Berg, composer of atonal music was born in Vienna Feb. 9, 1885. As a young man he met Arnold Schönberg who became his teacher and friend. Berg embraced the atonal method of composition and later adopted the full-fledged 12 tone technique. He was a leader of the radical movement in Viennese music and, where his early works stem from Wagner and Mahler, he soon abandoned tonality in favor of a free melodic and harmonic discourse. His major work is the opera *Wozzeck* which aroused a storm of protest when first produced in Berlin Dec. 14, 1925, but has since become recognized as a modern operatic masterpiece. His other opera *Lulu* was left unfinished. He also composed a violin concerto, a chamber concerto, the *Lyric Suite* for string quartet, songs etc. At the outbreak of the war in August 1914 Berg volunteered and joined the armed forces. He spent three years in the Austrian army but because of ill health he was later assigned to guard duty in Vienna and then to an office job in the War Ministry. In August 1934 he suffered a painful abscess on his back presumably from an insect sting. He was in great pain for weeks until he went into the hospital on the 17th of December and died of general septicaemia a week later on the 24th of December, 1935.



AUSTRIA

Scott ???

Michel 1811

Johann Joseph Fux was an Austrian composer and theorist. Fux was born in Hirtenfeld, Styria, in 1660. Nothing is known of his early training but in 1698 he was made court composer and in 1704 Kapellmeister at St. Stephanus in Vienna and in 1713 he became assistant Kapellmeister to the Court. This office he held until his death under three successive emperors. His greatest work is his treatise on counterpoint, *Gradus ad Parnassum*, published in Vienna in 1725, originally in Latin and later translated into German, Italian, French and English. Fux composed 18 operas, 10 oratorios, 29 Partitas, 50 Masses, 3 Requiems and much else. He died in Vienna Feb. 14, 1741.



AZORES

Scott 353

Michel 373

Azores chose a native instrument for the Europa CEPT issue. The folia drum pictured on this stamp of Azores is used in religious ceremonies during the Feast of the Holy Spirit observed in the archipelago between Easter and Pentecost. It is now being supplanted by the guitar.



BELGIUM

Scott 1199

Michel 2227

Two stamps were issued Mai 11, 1985, for Europa CEPT. The 12 fr. pictures Cesar Franck seated at the organ and is from the painting of J. Rongier. The manuscript music is from his piano work, Prelude Aria et Final, composed 1886-87, and is from the Eugen Ysaye collection in the Royal Albert Library. It is dedicated May 6, 1887, to Mme. Bordes-Penes. The organ was built by Cavallé-Coll, a celebrated organ builder in France (info. P.O. Dept. Brussels).

Cesar Franck, famous Belgian composer and organist born in Liege Dec. 10, 1822. He was a child prodigy and in 1835 his family moved to Paris where he studied privately and also entered the Paris Conservatory. He had several important organ positions in Paris and in 1885 he became organist at Ste. Clotilde which position he held for 42 years until his death. He composed a great deal of music in all forms. Franck died in Paris Nov. 8, 1890.



BELGIUM

Scott 1200

Michel 2228

Two stamps were issued Mai 11, 1985, for Europa CEPT. The 23 fr stamp is an evocation of the Queen Elizabeth International Competition founded in 1937. The clouds symbolize the evocation of nature and the rose signifies the eternal symbol of music. The young couple represent harmony and the notation used as costumes is from a waltz of Johann Strauss (info. P.O. Dept. Brussels).



CYPRUS

Scott ???

Michel 641-642

Two stamps were issued May 6, 1985, depicting ancient musical Instruments and notation of a Cyprus Suite. Music played an integral part in the life of ancient Cyprus and both vocal and instrumental music was quite widespread. Songs and dances were performed at gatherings accompanied by musical Instruments and music also played an important role in the ceremonies worshipping Apollo, Aphrodite and other deities.

The 6c stamp pictures handmade idols of clay and the archaic period (7-6 century B.C.) showing musicians and musical Instruments: lyre, double flute and tambourine.

On the 15c stamp the musical instruments are the violin, lute and cane flute. The musical notation is the opening of the Fourth Women's Dance of the Cyprus Suite. There is no composer for this work as the Cyprus Suite is folk music. The Suite is a series of five dances played on the violin accompanied by the lute and all danced in succession as one entity.

(inf. Dept. of Postal Services, Cyprus; courtesy Chuichi Maeda)



DENMARK

Scott 773-774

Michel 835-836

Two stamps were issued May 2, 1985 for CEPT. Each bears a symbolic notation representing the art of music.



FAROE ISLANDS

Scott 125-126

Michel 116-117

Two stamps were issued in April for European Music Year, picturing children playing musical instruments. The 280 value portrays a boy playing the cello, a girl at the piano and a girl playing the flute. The 550 value shows three boys playing the drums, electric guitar and saxophone. The first is very likely a classic trio and the latter a modern jazz combo.



FRANCE

Scott 1974

Michel 2497

Adam de la Halle, called "Le Bossu d' Arras" (the hunchback of Arras) was born in Arras about 1240 and died in Naples about 1287. Though not a hunchback himself, it was a name which his family adopted to distinguish themselves from other 'Hale' families in Arras. He was a famous trouvère, many of whose works have been preserved. The most interesting is a dramatic pastoral, *Le jeu de Robin et de Marion* (1285), written for the court at Naples and resembling an opera comique in its plan. He was gifted in the dual capacity of poet and composer and is one of the few medieval musicians to be credited with both monadic and polyphonic music. The stamp illustrates a title page (manuscript 657) from the complete works of Adam de la Halle in the Bibliotheque d'Arras published in Paris (the latter information provided by Ethel Bloesch).



FRANCE

Scott 1975

Michel 2498

Darius Milhaud, eminent French composer was born in Aix-en-Provence Sept. 4, 1892, descendant of an old Jewish family which had settled in Provence for many centuries. He was musically precocious and entered the Paris Conservatory in 1909, almost at the age limit for enrollment. While still a student he wrote music in a bold modernistic manner and later became associated with the group known as "Les Six" which included Auric, Honegger, Poulenc, Durey and Germaine Tailleferre. He visited the United States in 1922 and lectured at Harvard, Princetown and Columbia Universities and in 1940 he returned and taught for several years at Mills College in California. He returned to France in 1947. He suffered greatly from arthritis which compelled him to lecture and to conduct while seated but did not hinder his musical activities and his travelling. Milhaud composed prolifically in all genres and his works are simply too numerous to mention. He has exploited polytonality in a consistent and deliberate manner, has used the rhythms of Latin America and the West Indies, and in some works has utilized the resources of jazz. However he has succeeded in establishing a style that is distinctly his own. The fragmentary notation on the stamp is not recognized. He died in Geneva June 22, 1974.



GERMANY (Berlin)

Scott 9N498A

Michel 730

Bettina (Elizabeth) von Armin was a close friend of Beethoven and of Goethe and was on intimate terms with many of the leading figures in the world of politics and the arts. She was born in Frankfurt am Main April 4, 1785, and died in Berlin Jan. 20, 1859. An amateur composer, singer and sculptor, she first met Goethe in 1807 and, after meeting Beethoven in May 1810, it was due to her letter of exalted praise of the composer that the two celebrities finally met. She must be credited as the first person to express on paper the true greatness of Beethoven. Her brother Clemens, together with her husband Achim, edited the collection of folk poetry under the title *Des Knaben Wunderhorn*. Poems from this collection have been set to music by Schubert, Schumann, Mendelssohn, Brahms, Hugo Wolf and Richard Strauss, however, Mahler's settings are perhaps the best known.



GERMANY (Berlin)

Scott 9N 502

Michel 739

Otto Klemperer, famous German conductor, was born in Breslau May 14, 1885. He studied at the Hoch Conservatory in Frankfurt and then in Berlin with Schwarenka, Kwast and Pfitzner. After a performance of Mahler's Second Symphony in which he directed the offstage orchestra, Mahler recommended him as conductor of the German National Theatre in Prague. Other engagements followed in Hamburg, Barmen, Strasbourg, Cologne and Wiesbaden. He rapidly emerged as one of the leading German conductors of his day and his sympathy for contemporary music, and his subdued emotional interpretation of the classics led to his choice of director in 1927 of a new branch of the Berlin Staatsoper whose aim was the performance of new and recent works of repertory in a non-traditional manner. Known as the Krolloper, it functioned from 1927 to 1931. In February 1933, Klemperer conducted Tannhäuser at the Staatsoper and in April, because of his Jewish background, he was forced to emigrate. He eventually came to the United States and became conductor of the Los Angeles Philharmonic Orchestra (1933-39) and also guest-conducted a great deal. In 1939 he suffered from a brain tumor operation but recovered and resumed his activities. He then became conductor of the Budapest Opera for three years. Klemperer was also a prolific but spasmodic composer and his works include an opera, nine string quartets, six symphonies and many songs. Not all of these works have been performed and many were destroyed. He died in Zurich July 6, 1973.



GERMANY (Federal Republic)

Scott 1440-1441

Michel 1248-1249

Two stamps were issued for the 300th anniversaries of Georg Friedrich Händel and of Johann Sebastian Bach with portraits of the composers.



GERMANY (German Democratic Republic)

Scott 2463a

Michel 2931

For the 300th anniversaries of the births of Johann Sebastian Bach and of Friedrich Händel and for the 400th anniversary of the birth of Heinrich Schütz, a souvenir sheet was issued picturing the three composers. The music on the Bach stamp is taken from the last page of Bach's autograph score of *Die Kunst der Fuge*. This is Bach's last manuscript made in 1750, the year of his death, and is apparently the last page of music written by Bach before he became blind. After this he could only dictate music to his son-in-law (source, Ethel Bloesch).



GERMANY (German Democratic Republic)

Scott 2463b

Michel 2932

For the 300th anniversaries of the births of Johann Sebastian Bach and of Friedrich Händel and for the 400th anniversary of the birth of Heinrich Schütz, a souvenir sheet was issued picturing the three composers. The music of Händel is the opening allegro of the 5th movement from the Concerto Grosso op 6#5 from the Händel edition printed in Halle in 1961 (source, Ethel Bloesch).



GERMANY (German Democratic Republic)

Scott 2463c

Michel 2933

For the 300th anniversaries of the births of Johann Sebastian Bach and of Friedrich Händel and for the 400th anniversary of the birth of Heinrich Schütz, a souvenir sheet was issued picturing the three composers. The music on the Schütz stamp is the opening of Sacred Music #4 in the Dresden 1648 first edition, *Verleih uns Frieden*. This prayer for peace was previously used in a different work by Schütz on the stamp issued in 1972 by the GDR (source, Ethel Bloesch).



GREAT BRITAIN

Scott 1103-1106

Michel 1027-1030

Four stamps picturing symbolic interpretations of four different musical works were issued for European Music Year. The composers and subjects chosen are *Water Music* by G.F. Händel; the *Planets Suite* by Gustav Holst; *On Hearing the First Cuckoo in Spring* by Delius; and *Sea Pictures* by Edward Elgar. Although Händel was born in Germany, he lived most of his life in England, produced most of his work there and became a British subject. In 1720 he was appointed director of the new Royal Academy of Music. He wrote and produced many operas at the King's Theatre not always with financial success. The *Water Music* was composed in July 1717 when an aquatic fete on the Thames River was arranged by royal order of King George I, the former Elector of Hanover. The King's boat was followed by a barge on which an orchestra of some fifty players was placed. Händel was given the task of writing the music which was later published as *Water Music*. He is probably best remembered today as the composer of the *Messiah* although his musical output was enormous. In his later years he was totally blind but continued his musical activities until his death on April 14, 1759, and is buried in Westminster Abbey.

Gustav Holst (1874-1934) is represented by his suite *The Planets* for orchestra and women's voices (in the last movement), probably his best known work. He was a prolific composer and produced a great deal of choral music, orchestra music, chamber music etc. The son of a Swedish father, an organist, and an English mother, a pianist, he was christened Gustavus Theodore von Holst but he removed the Germanic 'von' in 1914 before World War I. *The Planets Suite* op. 32 was composed between 1914 and 1916 and was premiered in Queen's Hall, London on Sept. 29, 1918 under Sir Adrian Boult, who was very fond of the work and recorded it four times. Holst was a noted pedagogue and taught composition at the Royal College of Music. He was greatly attracted to Oriental themes and to Hindu literature and wrote several works based on Hindu legends. In 1923 he came to the United States, lectured and performed his works at Harvard University and at the University of Michigan. He died in London May 25, 1934.



On Hearing the First Cuckoo in Spring is probably the best known composition of Frederick Delius. Composed in 1912 for a small orchestra, it is a delicate composition of pictorial painting in tone. Delius (1862-1934) was born in Bradford, England, into a large family of twelve children. His father, a prosperous wool merchant was determined that young Frederick would enter the paternal firm, but Delius had other interests and was too attracted to music to consider anything else. He was sent to Manchester where his uncle had a large business, but after two years there he was more than ever determined that business was not the career for him. America had always attracted him and at the age of 22 he left for Florida to plant and manage an orange grove which his father had purchased for him. He was the only white person there and he was soon imbued with the languor of life and the music of the Negro spirituals. These experiences led to his first ambitious creation, his musical

impressions of American entitled *Appalachia* for chorus and orchestra. His authoritative father suddenly relented and Delius entered the Leipzig Conservatory on an allowance. In 1887 he traveled to Norway where he met Edvard Grieg who exerted a great influence on the composer. From Leipzig Delius went to Paris where he produced a number of compositions and where he married. Delius's music was not understood and not appreciated in his native England and most of his major compositions were first produced in Germany. Thomas Beecham, however, championed his music and programmed his works whenever he could. In his last years Delius became paralyzed and totally blind but did not abandon composition. He dictated his last notes to a young musician, Eric Fenby, who brought his music into shape. In 1929, blind and paralyzed, he finally received the recognition he so long deserved. A festival of six concerts was held in his honor in London devoted entirely to his music. From the University of Oxford he received an honorary degree and a musical prophet was at last appreciated in his own country. Among his major works are the operas *Irmelin* and *A Village Romeo and Juliet*. He composed a great deal of orchestral music, vocal music, two string quartets, a piano concerto, a concerto for violin and cello with orchestra, a cello concerto etc., etc. He died in his home in Grez-sur-Loing, France, on June 10, 1934.



Edward Elgar (1857-1934) was born in Worcester, the son of a piano tuner and church organist. One of England's most outstanding composers, he showed musical proclivity at an early age and in his father's music shop he tinkered with and learned to play various instruments. He soon assisted his father at the organ, learned to play the piano and the violin, which was his preferred instrument. He decided to become a concert violinist but, after five lessons in London with a well-known teacher, he felt that his musical destiny lay elsewhere. He returned to Worcester and plunged into every musical activity available: conducting, playing in orchestras on whatever instrument was needed, and composing; he became bandmaster of the County Lunatic Asylum in Worcester, conductor of the Worcester Amateur Instrumental Society, conductor of the Worcester Glee Club, and for all groups he composed light and serious music, religious, marches, choral, dance, etc. His mature compositions date from 1883 when an orchestra intermezzo was performed in Birmingham. Other works soon followed: his cantatas, *The Black Night*, *Caractacus*, *The Dream of Gerontius* and many others. In 1899 the *Enigma Variations* Op. 36 was performed in London by Hans Richter with great success and Elgar's career was assured. *Sea Pictures* op. 37, a song cycle for contralto and orchestra, was composed shortly afterwards and was first performed at the Norwich Festival; but it never attained the popularity of the *Enigma Variations*. Elgar composed a great deal of religious music, two symphonies, the popular *Pomp and Circumstance* marches, overtures, cantatas, a violin concerto, a cello concerto and a great deal more. In 1904 he was knighted as a sign of recognition for his contribution to British music. His wife died in 1920 and Elgar resolved never to compose again but after a period of nine years he composed a Christmas Carol in honor of King George V who was seriously ill. However, he produced no major works after that. His health soon began to deteriorate and he died on Feb. 23, 1934 at his home in Marl Bank.

GREECE

Scott ???

Michel 1580-1581

Two stamps with three subjects were issued in April for European Music Year. The first is a representation from Greek mythology depicting a musical contest between the satyr Marsyas and the Greek god Apollo. The other stamp is devoted to composer Nikos Skalkottas and conductor Dimitri Mitropolis.

Skalkottas was born in Chalcis March 8, 1904, and died in Athens Sept. 19, 1949. He first studied with his father and his uncle and then attended the Odeon in Athens graduating as a violinist in 1920. A year later he went to Berlin and studied violin with Willy Hess and composition with Kurt Weill and Jarnach. He then worked with Arnold Schoenberg from 1927 to 1930, who greatly influenced his style; however, he retained his own originality. In 1933 he returned to Athens where, despite difficult material conditions and lack of recognition, he continued to compose. It was only after his death that his music attracted serious attention and a committee was formed in Athens to promote performances and publication of his works. Skalkottas composed orchestral music, a symphony for wind instruments, a ballet suite, 36 Greek dances for orchestra, concertos for piano, cello and violin, four string quartets, chamber music, songs, etc., most of which were not performed or received perfunctory attention during his lifetime.

Mitropolis, renowned conductor, was born in Athens March 1, 1896. He studied at the Athens conservatory with Armand Marrick, a Belgian musician who spent many years in Athens; then went to Brussels in 1920 and to Berlin in 1921, where he took piano lessons with Busoni and served as répétiteur at the Berlin Opera from 1921-1925. Upon his return to Greece, he became the principal conductor of the Municipal Orchestra in Athens. Mitropolis was also a fine pianist and often played concertos with orchestras and conducted from the keyboard. He was noted to conduct the most difficult scores from memory and often led rehearsals without a score. In 1936 he made his American debut with the Boston Symphony and in 1937 was engaged as conductor of the Minneapolis Orchestra where he remained until 1949 to become conductor of the New York Philharmonic. He resigned in 1958 to devote himself to guest conducting in Europe and America and appeared often as conductor of the Metropolitan Opera in New York as well as in opera houses in Europe. He died in Milan Nov. 2, 1960.



GRENADINES OF ST. VINCENT

Scott ???

Michel 360-362

A souvenir sheet was issued with an excerpt from the Christmas Oratorio of Johann Sebastian Bach and picturing three scenes in silhouette from the nativity. The music is taken from the recitative of the Evangelist in part 6 of the Christmas Oratorio by Bach, Feast of the Epiphany: *Und siehe, der Stern, den Sie im Morgenlande gesehen hatten*. Previous excerpts from the Christmas Oratorio were used on the Christmas sheets of St. Vincent in 1981 and 1983 and on Grenadines of St. Vincent in 1982.



GUERNSEY

Scott 314-315

Michel 322-323

Two stamps were issued May 19, 1985, for Europa CEPT. One stamp illustrates notes on a staff of musical flags (Great Britain, Luxembourg or Netherlands; the third was possibly meant to be Denmark but the colors are reversed; Federal Republic of Germany and Italy). The second stamp pictures musical instruments: a violin, French horn, triangle, piano keyboard and a few notes of music which are not recognized and might be merely symbolic. Both stamps were drawn by youngsters aged 15.



ICELAND

Scott 606-607

Michel 632-633

Two stamps issued in May for CEPT feature Icelandic costumes and native instruments. The 650 surar shows a lady playing a langspil and the 750 surar shows a man playing an Icelandic fiddle or fiddle.



IRELAND

Scott 616

Michel 563

The two stamps issued for European Music Year, CEPT. The first one Charles Villiers Stanford, composer and pedagogue, was born in Dublin Sept. 30, 1852. He first studied organ in Dublin, piano in London and in 1870 he entered Queen's College, Cambridge, as an organ student. In 1873 he became organist at Trinity College. After three years he resigned and went to Leipzig to study composition with Reinecke. He was appointed professor of composition at the Royal College of Music in Cambridge in 1883 and conductor of the orchestra there. He was conductor of the Leeds Festivals from 1901 to 1910 and also appeared as guest conductor of his own works in various European cities. Stanford composed in a distinctly romantic style yet employed national musical materials both Irish and English. His music, however, remains virtually unknown outside Great Britain. He composed six operas, seven symphonies, two violin concertos, three piano concertos, chamber music, sonatas, songs, etc. He died in London, March 29, 1924.



IRELAND

Scott 617

Michel 564

The two stamps issued for European Music Year, CEPT. The second, Turlough Carolan, was an Irish harper and composer and was born c. 1670 near Nobber, County Meath. An itinerant musician, he was the last of them to compose and the only one about whom much is known. When he was 18 he was blinded by smallpox and was apprenticed to a harper. A Mrs. McDermott Roe, for whom Turlough's father worked, took an interest in the boy and maintained him during three years of study. When he was 21 she provided him with a harp, a horse and some money so he could begin his career. He was not a very good harpist but began to compose songs at which he was more successful and wrote melodies for the remainder of his life. These tunes, with suitable words, he would perform at the homes of patrons. He spent most of his time travelling throughout the country but also played a good deal in Dublin. Most of Carolan's music is cheerful and lively and shows influence of folk melody. About 200 of his airs survive, both instrumental pieces and songs, although most are in single line form so it is not definitely known how he harmonized or accompanied his melodies. He died in Ballyfarmon, County Roscommon, in 1738.



IRELAND

Scott ???

Michel 565-567

For the 300th anniversary of the births of Bach, Händel and Domenico Scarlatti, Ireland issued three stamps on May 16, 1985 to celebrate European Music Year.



ISLE OF MAN

Scott 282-283

Michel 278-279

Two stamps were issued April 24, honoring Manxmen noted for their work in the preservation, arrangement and compilation of Manx music. William Henry Gill was born in Sicily Oct. 24, 1839, where his father had a vineyard. He came to live in the Isle of Man in 1848. His brother, John Frederick, almost three years younger, together with Dr. John Clague, formed a lifelong friendship begun at King William's College and devoted themselves with absorbing passion to the collecting of Manx lore and Manx minstrelsy. These three men collected nearly 300 Manx folk tunes including ballads, lays, laments, songs of labor, dance tunes, lullabies, love songs, witch songs, religious songs etc. In 1896 the Manx National Songs book was published, arranged by Gill from the collections of all three. Gill's most famous work is the Manx national anthem *O Land of Our Birth*, to which he wrote the words in both Manx and English. It is an arrangement of traditional Manx air, the exact origin of which is unknown. The opening three bars without staff are pictured on the stamp. Gill died June 27, 1923. (Information, Isle of Man Post Office Authority).



For the notation on the sheet margin please refer to the next page.

ISLE OF MAN

Scott 282-283

Michel 278-279

Two stamps were issued April 24, honoring Manxmen noted for their work in the preservation, arrangement and compilation of Manx music. John Clague was born Oct. 10, 1842, in the Isle of Man. He studied medicine at Guy's Hospital in London and entered practice in the south of the Island. He composed the hymn tunes *Crofton* and *Erinport*. The few notes of music without staff are from his hymn *Crofton*. The music from the top sheet margin of both stamps is taken from the final verses of *Ellan Vannin (Dear Isle of Man)* one of the collected items published in *Manx National Songs*. Dr. Clague died August 23, 1908.

(Information, Isle of Man Post Office Authority).



JERSEY

Scott 353-355

Michel 347-349

Jersey, the largest of the Channel Islands, issued stamps for two composers associated with the area and for an actress born there. John Ireland was born in Bowden, Cheshire. Aug. 13, 1879. He was a noted composer whose published works span a period of 50 years. Quartets, songs, piano pieces, sonatas for various Instruments, orchestral works, film music, choral works etc. were the result of his lifelong work. He was a frequent visitor to Jersey and other Channel Islands and several of his works were composed there, including *The Island Spell and Sea Fever*, and he was greatly influenced by historic sites such as the dolmen at Falouet pictured on the stamp. *The Forgotten Rite*, an orchestral poem composed in 1913, has a very distinctive atmosphere and was written at a time when Ireland was much in sympathy with pagan mysticism. He died in Sussex, June 12, 1962.



Ivy St. Helier (1886-1971) was born in Jersey. From an early age she showed musical talent and left school to study acting, singing and dancing. She was a noted singing actress who achieved her greatest triumph in *Bitter Sweet*, which ran for 687 performances at His Majesty's Theatre in London shown on the stamp.

Claude Debussy, noted French composer, was born August 22, 1862. He visited Jersey in 1904 and there began composing *La Mer*. It was completed in Eastborne, England in March, 1905, and was first performed in Paris Oct. 15, 1905. While in Jersey he stayed at the Grand Hotel overlooking St. Aubin's Bay which is pictured on the stamp. Debussy spent much time at the seashores of France and England but was never on the open sea. His longest voyage by ship was crossing the English Channel. He died in Paris March 25, 1918, of rectal cancer.



LUXEMBOURG

Scott ???

Michel 1125

Two stamps were issued May 8, 1985 for Europa CEPT. The 10f stamp depicts a treble clef within the borders of the Grand Duchy of Luxembourg with the opening of the Luxembourg national anthem in the background. The anthem *Ons Hémécht* (*Our Motherland*) was composed by Jean Antoine Zinnen (1827-1898) and was officially adopted in 1895. A four-stamp set honoring Zinnen was issued in 1950. This stamp calls attention to the activities of the Union Grand-Duc Adolphe (Federation of Choral, Instrumental and Folklore Societies of the Grand Duchy). The music federation was founded in 1863 by Zinnen and in 1891 its name was changed to Union Grand-Duc Adolphe in memory of the great grandfather of the present Grand Duke. It is an active organization consisting of 264 choral, instrumental and folklore societies with a total membership of 16.500.



LUXEMBOURG

Scott ???

Michel 1126

Two stamps were issued May 8, 1985 for Europa CEPT. The 16f stamp features the New Music School of Luxembourg and pictures a cello scroll, the buildings of the music school and an extract from the first movement of Beethoven's Violin Concerto Op. 61. The Luxembourg Music School was first established in 1906 but grew rapidly until in 1980 when the number of students had risen to 2100 the school was forced to admit no new applicants. The old building was no longer suitable and a new and enlarged building was begun in 1981 and teaching commenced in the new quarters in October 1984.



MADEIRA

Scott 101

Michel 97

Madeira, chose a native instrument for the Europa CEPT issue. The stamp shows a braguinha, evolved from the cavaquinho, a string instrument of the guitar family that is very popular in Portugal. The braguinha was brought to Hawaii in 1880 and there it is known as the ukulele.



MALTA

Scott ???

Michel 727

Francesco Azopardi, composer and music theorist, was born May 5, 1748 in Rabat. He began his musical studies in Malta and at the age of 14 he went to Naples where he continued his studies for ten more years becoming celebrated for his piano and organ performances, conducting and also for his compositions. In 1804 he was appointed Maestro de Capella of the Medina Cathedral. Azopardi was a prolific composer and completed about 70 sacred and profane compositions, about nine arias, duets, trios, a cantata, a symphony and one opera. He also wrote a scientific treatise on music, *Il Musico Practica*, which was later translated into French and was introduced into the Paris Conservatory in 1778 by Gretry. Azopardi died Feb. 6, 1809 in Rabat, Malta.

The notation in the background is from *Egregie Doctor Paule*. This music is found on a 1776 manuscript #518 at the Medina Cathedral Museum (Philatelic Bureau, Malta).



scanned by MICHEL

MALTA

Scott ???

Michel 726

Nicolo Baldacchino, operatic tenor, was born Oct. 3, 1895. He started his singing lessons in Malta and later pursued his vocal studies in Milan. He had a notable operatic career in Malta and abroad. In 1919 he made his official debut as Edgardo in *Lucia di Lammermoor* at the Margherita Theatre in Caltanissetta and later sang in Italian theatres in Lucca, Venice, Turin, Milan and at the Royal Opera House in Malta. He also appeared in Athens, Smyrna and in Constantinople. In 1937 he gave two recitals in England over the BBC radio. Baldacchino returned to Malta that year and became director of the Malta Amateur Theatre Company. He also became a successful singing teacher and produced a number of pupils who went on to open fame themselves. He died Feb. 28, 1971.

The music in the background is Chenier's aria from Act III of *Andrea Chenier* by Umberto Giordano: "Con la mia voce, ho cantato la Patria".



MEXICO

Scott 1377

Michel 1924

This stamp, with the picture of Johann Sebastian Bach was issued for the 300th anniversary of the birth of Bach.



MONACO

Scott???

Michel 1693-1694

Nadia Boulanger was born in Paris Sept. 16, 1887. She is most famous as a teacher of composition though she has some original early works to her credit. Both her father and her grandfather were teachers at the Paris Conservatory. Her mother was Countess Myshetskaya, a professional singer, from whom she received her first music lessons and who bestowed upon her the Russian name Nadezhda, whose diminutive is Nadia. She entered the Paris Conservatory and studied organ and composition but devoted herself to teaching at the Paris Conservatory (1909-1924), at the Ecole Normale de Musique (1920-39), and at the American Conservatory at Fontainebleau beginning in 1921 when it was founded. She also had a large class of private pupils from all parts of the world and among Americans who went to Paris to study with her were Aaron Copland, Roy Harris, Walter Piston, Virgil Thomson, Elliot Carter, David Diamond, Elie Siegmeister and many others. She was a strict master and not all her students were happy with her methods and the discipline she imposed on them but all admired her insistence on perfection of form and accuracy of technique. She visited the United States and conducted the Boston Symphony Orchestra in 1938 and the N.Y. Philharmonic in 1939. During World War II she stayed in America and taught classes at Radcliffe College, at Wellesley and at the Juilliard School in New York. She returned to Paris in 1946 and resumed her work at the Paris Conservatory and with her private students. On Oct. 22, 1979, she died in Paris.



Georges Auric was a French composer, born Feb. 15, 1899, in Lodeve. He began to compose when yet a child and later studied with D'Indy and Albert Roussel in Paris. Between the ages of 12 and 16 he wrote nearly 300 songs and piano pieces and at 18 he composed a ballet and at 20 he completed a comic opera which he later destroyed. He was greatly influenced by Erik Satie and became associated with the group known as "Les Six" (Milhaud, Poulenc, Honegger, Durey and Germaine Tailleferre). He composed several ballets for Diaghilev's Ballet Russe and also wrote a number of brilliant film scores. Auric was an extremely prolific composer whose melodies flowed very easily. He was appointed general administrator of the Grand Opera and the Opera Comique and remained in both posts until 1968. He died in 1983.

MONACO

Scott ???

Michel 1681-1682

Two stamps issued for Europa CEPT are for Prince Antoine and Jean-Baptiste Lully. Prince Antoine I (1661-1731) reigned from 1701-1731. An accomplished musician and a favorite pupil of Lully, he was active as composer, conductor (Lully had given him his conducting stick) and producer. He formed an extensive collection of musical scores of his time and established the first music library in Monaco. Jean-Baptiste Lully, violinist and composer, known as the father of French grand opera, was born in Florence, Italy Nov. 29, 1632. Because of his musical talents he was brought to Paris at the age of 14 as a page to Mme. Montpensier, cousin to King Louis XIV. After several tumultuous escapades, however, he was expelled from her house and entered the service of the King. He played violin in the King's private orchestra but soon organized an orchestra in France. In 1653 he was appointed court composer. He wrote music for several comedy-ballets by Molière which foreshadowed the development of opera-comique and in 1672 he established the Academie Royale de Musique (now the Grand Opera) and devoted himself completely to creating French opera. He died in Paris March 22, 1687.



NETHERLANDS

Scott ???

Michel 1274-1275

The two Dutch stamps issued for CEPT are more symbolic than actual. The 50c stamp represents a piano keyboard and the 70c stamp an organ in stylized presentation. Holland claims the honor of having more historic or artistic organs per square kilometer than any other country in Europe. The designer has here tried to express the heavenly atmosphere of the music of Bach, Franck and Buxtehude.



PARAGUAY

Scott ???

Michel 3860-3862

On April 16, 1985 Paraguay joined the parade and issued a large multiple souvenir sheet and two stamps. The 5gs stamp pictures Augustin Barrios (Mangore) 1885-1944. Barrios was a Paraguayan guitarist and a composer of guitar music. He was born in San Juan Bautista (in the south of Paraguay) and died in San Salvador. He wrote more than 300 works for guitar but many of his compositions have been lost. Some of his works are *La Catedral*, *Danza Paraguaya*, *London Carapé*, *Los Agejas* and *Cueca*. The 30gs stamp pictures a Paraguayan musical group with undoubtedly contains singers and dancers of folk music. The large souvenir sheet is inscribed Year of Music and contains five stamps picturing Bach and four others without denomination and can therefore be assumed to be merely decorative labels. All contain musical excerpts. The music on the five Bach stamps is the opening of the 1st Prelude and Fugue from the 2nd volume of the Well Tempered Clavichord completed in 1744. (All information and musical identification supplied by Chuichi Maeda)



PARAGUAY

Scott ???

Michel 3860-3862

On April 16, 1985 Paraguay joined the parade and issued a large multiple souvenir sheet and two stamps. The large souvenir sheet is inscribed Year of Music and contains five stamps picturing Bach and four others without denomination and can therefore be assumed to be merely decorative labels. All contain musical excerpts. The music on the Händel "stamp" is from his famous Hallelujah chorus from the *Messiah* composed in 1741.

(information and musical identification supplied by Chuichi Maeda)



PARAGUAY

Scott ???

Michel 3860-3862

On April 16, 1985 Paraguay joined the parade and issued a large multiple souvenir sheet and two stamps. The large souvenir sheet is inscribed Year of Music and contains five stamps picturing Bach and four others without denomination and can therefore be assumed to be merely decorative labels. All contain musical excerpts. The Chopin "stamp" (175th birthday anniversary) contains notation from Prelude No. 15, *The Raindrop*, from the 24 Preludes composed 1836-39.
(information and musical identification supplied by Chuichi Maeda)



PARAGUAY

Scott ???

Michel 3860-3862

On April 16, 1985 Paraguay joined the parade and issued a large multiple souvenir sheet and two stamps. The large souvenir sheet is inscribed Year of Music and contains five stamps picturing Bach and four others without denomination and can therefore be assumed to be merely decorative labels. All contain musical excerpts. The Schumann "stamp" (175 birthday anniversary) contains notation from *The Wild River*, No. 8 from his Album for the Young Op. 68 composed in 1848. (information and musical identification supplied by Chuichi Maeda.)



PARAGUAY

Scott ???

Michel 3860-3862

On April 16, 1985 Paraguay joined the parade and issued a large multiple souvenir sheet and two stamps. The large souvenir sheet is inscribed Year of Music and contains five stamps picturing Bach and four others without denomination and can therefore be assumed to be merely decorative labels. All contain musical excerpts. The Stolz “stamp” is a label for Einzi and Robert Stolz for the 10 anniversary of the death of Robert Stolz. The music here is the *Philatelisten Walzer* composed in 1972.

(information and musical identification supplied by Chuichi Maeda)



PORTUGAL

Scott 1627

Michel 1656

Portugal chose a native instrument for the Europa CEPT issue. The stamp shows an adufe lady player. The adufe is a tambourine with two square membranes, a typical instrument of the eastern area of Portugal and is exclusively played by women. It is mainly to be found in the Beira Baixa where it is still commonly used to accompany songs and dances at popular feasts as well as others of more ceremonial nature such as religious celebrations. However, the instrument is not used in the churches.



ROMANIA

Scott???

Michel 4116-4123

Romania's contribution to European Music Year consists of two souvenir sheets picturing composers and the opera house in which their works were performed. These are Tchaikovsky and the Bolshoi Theatre in Moscow, Enesco and the Bucharest Opera House, Wagner and the Dresden Opera House, Moniuszko and the Warsaw Opera House, Gounod and the Paris Opera, Richard Strauss and the Munich Opera, Mozart and the Vienna Opera and Verdi and the La Scala in Milan.

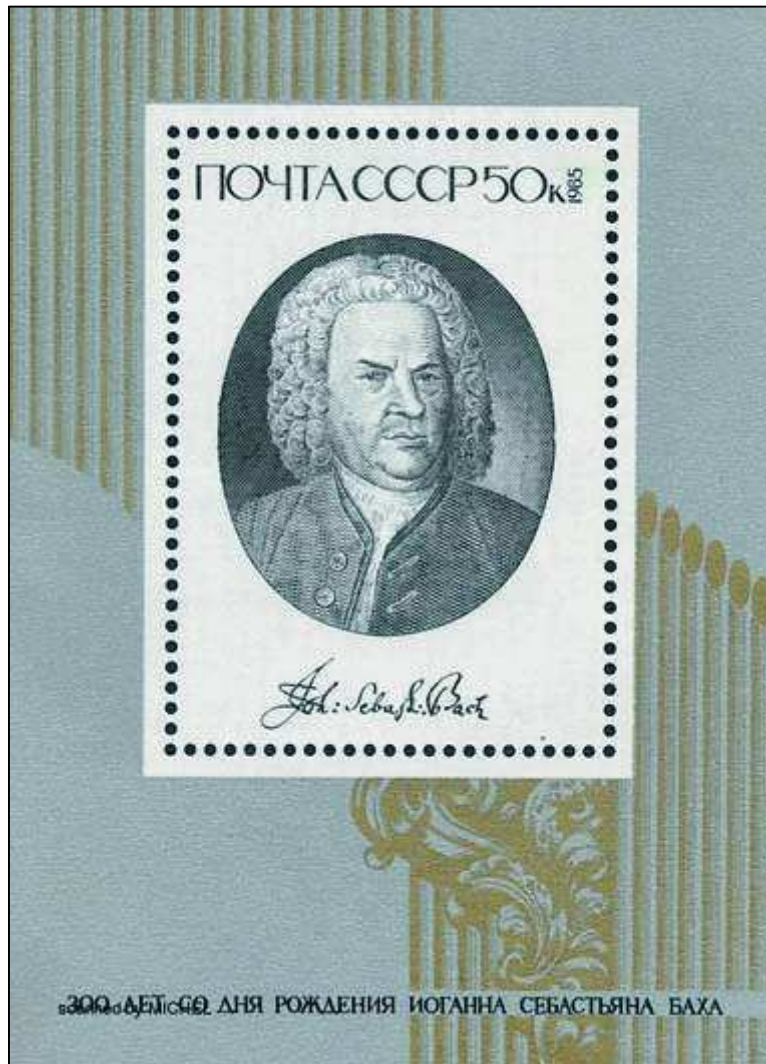


RUSSIA (Soviet Union)

Scott ???

Michel 5487

This miniature sheet, with the picture of Johann Sebastian Bach was issued for the 300th anniversary of the birth of Bach.



SAN MARINO

Scott ???

Michel 1313

Johann Sebastian Bach: The music is the opening of the Toccata and Fuge in D major, originally composed for the harpsichord and now a favorite concert piece for the piano, BWV 912.



SAN MARINO

Scott ???

Michel 1314

Vincenzo Bellini (1801-1835): The music is the opening of the opera *Norma*, first produced at La Scala, Milan Dec. 26, 1831. Bellini composed 10 operas of which *Norma* was his favorite and is considered his best work. He died at the early age of 34.



SPAIN

Scott ???

Michel 2671-2672

Stamps for the composer-organist Antonio de Cabezón and for the National Youth Orchestra are the two Spanish issues for CEPT. Cabezón was born in Matajudos, near Burgos in 1510 and died in Madrid March 26, 1566. Although blind from infancy, he nevertheless began to study the organ in 1521 and five years later he was appointed organist to the court of Emperor Charles V and Empress Isabel. After her death, Cabezón entered the service of Prince Philip and accompanied him on his travels to Italy, Germany, the Netherlands and England. In 1556 he returned to Spain and remained court organist until his death. Cabezón composed a great deal of organ music and many examples of his work are to be found in the major music libraries and music collections of the world. His keyboard style also influenced the development of organ music on the continent and Pedrell called him "the Spanish Bach".

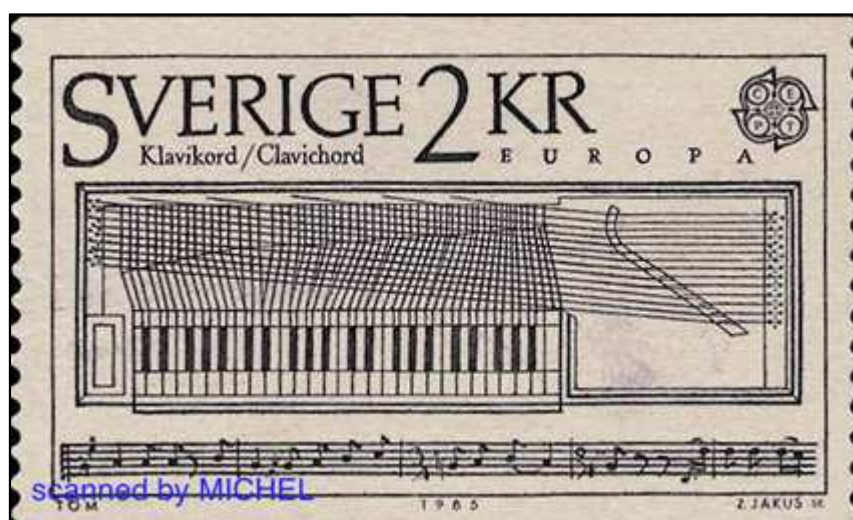


SWEDEN

Scott 1532-1533

Michel 1328-1329

Two stamps were issued for CEPT picturing traditional Swedish musical instruments. The 2kr stamp pictures the clavichord, a forerunner of the modern piano. This instrument was used in well-to-do Swedish homes two and three hundred years ago. The sound is made when a brass blade connected to the key strikes the string and the sound can be altered with a vibrato. The 2.70kr stamp features the nyckelharpa (key harp) and is an instrument which is still in use today. Its history dates back to the Middle Ages but it has had a renaissance in recent years in Swedish folk music. The oldest preserved nyckelharpa is in the Mora Museum in Dalarna and dates from 1526. There is also a painting with a nyckelharpa in a church in northern Uppland which dates from 1458. Several works for the instrument composed by Byss-Calle (1783-1847) are still played today. Eric Sahlström from Tobo in northern Uppland is credited with reviving interest in the nyckelharpa about 15 years ago which has spread especially in folk music circles. The nyckelharpa is a stringed instrument, a fiddle with keys that shorten the string length; there are also a number of sympathetic strings. Originally the body was built out of one piece of wood but today's instrument is built much like a violin. This instrument, also known as a key fiddle, is pictured on Sweden (Scott 1140; Michel 924) issued in 1975.



SWITZERLAND

Scott 755-756

Michel 1294-1295

Ernest Ansermet, celebrated Swiss conductor, was born in Vevey Nov. 11, 1883. He studied mathematics with his father and his musical training came from his mother. He later became a mathematics teacher and taught school in Lausanne for four years. At the same time he took courses in music and studied conducting with Mottl in Munich and with Nikisch in Berlin. He then devoted himself entirely to conducting. He led summer concerts in Montreux and from 1915 to 1918 he was conductor of the regular symphony concerts in Geneva. Stravinsky introduced him to Diaghilev who engaged him as principal conductor of the Ballet Russes. On Sept. 28, 1918, he presented the first performance of Stravinsky's *L'Histoire de Soldat* in Lausanne. In that year he also founded the Orchestre de la Suisse Romande, an institution which became synonymous with his name and which he directed continuously until his retirement in 1966. He also guest-conducted extensively in Europe, South America, and with major American symphony orchestras. Ansermet was famed for his fine interpretations of both classical and modern works and especially espoused the works of Debussy, Ravel, Roussel as well as the music of Stravinsky. He died in Geneva Feb. 20, 1969.



Frank Martin, Swiss composer, was born in Geneva Sept. 15, 1890. He was well known as a teacher and taught at the Institute Jacques-Dalcroze in Geneva and was also director of the "Technicum Moderne de Musique" (1933-39). From 1952-58 he taught at the Conservatory of Cologne. His early compositions showed the influence of Cesar Franck and the French Impressionists; but he soon succeeded in creating a distinctive style of his own and in later works he adopted a modified 12-tone method. His works include an opera *The Tempest*, after Shakespeare; music to *Oedipus Rex*, *Romeo and Juliet*, oratorios, symphonies, concertos, chamber music, sonatas', etc. He died in Naarden Nov. 24, 1974.

TRINIDAD AND TOBAGO

Scott ???

Michel 510-513

A set of four stamps was issued for the Parang Christmas festival picturing a band of musicians, two stamps with musical Instruments and a stamp with notation of a Parang song. A letter from the postal department of Port of Spain kindly provides the following Information: "The bars of music on the 30c value of the Parang Issue relate to a popular folk song which is sung during the Christmas season. Parang, which is part of the Spanish culture of the island of Trinidad is one of the activities enjoyed by many at Christmas. It consists of the custom of many groups of musicians and singers travelling about the countryside, visiting family and friends, eating, drinking and making merry. The songs (Parang songs) are also known as *Aguinaldos*. They recite different aspects of the birth of Jesus Christ such as the Annunciation (*Anunciacion*) and the nativity (*el Nacimiento*). Because of the many religions of a very cosmopolitan population, however, the more popular songs are those of a general nature, such as the song *Feliz Navidad*. As this is a popular folk song, there is no known composer."



TURKEY

Scott ???

Michel 2706

Two composers are honored in this country's contribution to CEPT. Ulvi Cemal Erkin was born in Istanbul March 14, 1906. After winning a competition in 1925 he studied at the Paris Conservatory and at the Ecole Normale de Musique where he took piano lessons and compositions with Nadia Boulanger. He returned to Turkey in 1930 and became a lecturer at the Ankara School for Music Teachers and taught piano at the Ankara State Conservatory where he became director in 1949. He was an active composer and conducted in Turkey and elsewhere. He also held the post of chief conductor at the State Opera in Ankara. Erkin used traditional Turkish music skillfully in his compositions but as he matured he displayed a more individual expression with rich and varied orchestration. He died in Ankara Sept. 15, 1972. His compositions include two symphonies, a string quartet, a piano concerto, sonatas, etc.



TURKEY

Scott ???

Michel 2707

Two composers are honored in this country's contribution to CEPT. Mithat Fenman was born in 1916 in Istanbul. He studied piano in his native city and went to Paris in 1925 where he studied piano with Robert Casadesus and Alfred Cortot and composition with Nadia Boulanger. He later went to Munich to study harpsichord and organ. In 1939 he returned to Turkey and gave several concerts there and abroad. He composed a Concertino for piano and also wrote an instruction book, *The Book of the Pianist*. He died in 1982 in Ankara.



Addendum: The music in the background of the Turkish stamp for Mithat Fenman issued in 1985 for European Music Year has finally been identified by Walter Taussig, long a member of the Metropolitan Opera staff. It is nothing by Fenman but is a two-bar quotation from Act 2, Scene 2 of Humperdinck's opera *Hänsel and Gretel*. Why this is so, I do not know.
(F.A.P Journal 14, September 1985)

TURKISH REPUBLIC OF NORTHERN CYPRUS

Scott 3416

Michel 155

This stamp, picturing a quartet of string instruments and a fragment of notation, was issued to commemorate the visit of the Nuremburg Chamber Orchestra in August 1984. Turgay Hilmi, a Turkish Cypriot, was soloist. The few notes of music are taken from the middle of bar 301 in the first movement of the Jupiter Symphony by Mozart, 1st violin part (Symphony in C major No. 41). All credit to Ethel Bloesch for perseverance and an eagle eye in identifying this fragment.



UNITED STATES (USA)

Scott 2110

Michel 1720

Jerome Kern, American composer, was born in New York Jan. 27, 1885. He was educated in the New York public schools and first studied music with his mother and later with various important teachers in New York. After further studies in London and Germany, he returned to New York and became a pianist and salesman for a publishing firm. He published his first song, *How'd You Like to Spoon With Me?*, in 1905, which was an immediate success. In 1911 he produced his first musical comedy, *The Red Petticoat*, after which he continued to produce musical comedies in rapid succession. Altogether, he composed more than 60 works for the stage including scores for motion pictures. His most remarkable score is perhaps *Show Boat* first produced in 1927, one of the finest American works of its genre. Other well-known scores are *Roberta*, *The Cat and the Fiddle*, *Music in the Air*, and many others. He also composed an orchestral work entitled *Portrait of Mark Twain*. Kern died in New York Nov. 11, 1945. The musical score on the stamp contains no notation but is merely an imitation of music.



VENDA

Scott 8501-8504

Michel 103-106

A set of four stamps was issued in Venda on Jan. 10, 1985, picturing native songbirds and notations of their bird calls or bird songs. These are: "Heuglin's Robin" (11 c). It is a magnificent songster with an almost inexhaustible repertoire of variations on its basic melodic four-note song. A pair will often sing in duet and mimic the calls of other birds and even frogs.



"Black-collared Barbet" (25 c). Its musical call is a duet, the first high note sounded by one bird and the next three lower notes by its mate. The phrases are repeated about eight times while the birds sit facing each other and sway excitedly as they call.

"Black-headed Oriole" (30 c). The bird's normal song is a clear melodious two or three note whistle usually uttered from an exposed perch at the top of a tall tree.



"Kurrichane Thrush" (50 c.). Its call is a pleasant loud whistling note and, like other members of its family, the kurrichane thrush is an excellent mimic. (Text compiled by Mr. Charles Gunning, Department of Nature Conservation, Venda, from official bulletin sent by Chuichi Maeda.)

This must surely be considered a border line case of musical philately, since no composer can be

credited. There have been a great many birds pictured on the stamps of many countries but never before have actual bird songs been illustrated on postage stamps. However, composers have frequently depicted birds and used bird songs in their compositions and, while not always authentic, have reasonably portrayed the warblings of our feathered friends. Perhaps the earliest attempt to portray birds in music was made by the French composer Clement Jannequin (c. 1485-1558) who, in 1529, published a "chanson" in four parts entitled *Le Chant des Oiseaux*. Among modern composers one of the most striking examples of bird song pieces is to be found in Ravel's *L'Enfant et les sortilèges* which skillfully demonstrates the language of birds. Other notable examples are *Waldweben* from Wagner's opera *Siegfried*; Beethoven's *Pastoral Symphony*, where nightingale, quail and cuckoo sing a brief trio; *The Pines of Rome* by Respighi, in which a recording is actually played depicting a nightingale at the end of the third movement. Respighi also wrote a suite for orchestra entitled *Gli Ucelli* (The Birds); *Peter and the Wolf* by Prokofiev, in which one of the main characters is the bird; and Gustav Mahler quotes birds twice in the last two movements of *Das Lied von der Erde* with appropriate twitterings in the flutes. And in *Le Rossignol*, opera by Stravinsky, a nightingale, who is dearly treasured by a Chinese emperor, is pitted against a mechanical one with dire results (but all ends happily in the end). But Olivier Messiaen, contemporary French composer, must surely be regarded as the outstanding composer who utilized bird songs in his works. A life long student of bird songs and an avid student of ornithology, he has written many compositions based on and including bird calls of many lands; the most famous perhaps are the *Reveil des Oiseaux* for piano and orchestra (1953) and the *Oiseaux Exotiques* for piano and small orchestra (1956). Innumerable examples also exist for songs by many composers which would include cuckoo birds, roosters and perhaps other specimens of the bird family. We must surely extend a welcome to these four birds into our musical society.

YUGOSLAVIA

Scott 1703

Michel 2074

Miloje Milojević, Yugoslav composer musicologist and conductor, was born in Belgrade Oct. 28, 1884. His mother was his first piano teacher. He then attended the Serbian School of Music where he studied with Mokranjac (Scott 494; Michel 837) and later at the Munich Academy with Klose (composition) and Mottl (conducting). In addition he studied musicology at the University of Munich and again later at Prague University. In Belgrade he was noted as a choirmaster, conductor, music critic, lecturer and teacher. In 1914 he served in the Serbian army and while in France during World War I he published a series, Works by Serbian Composers. Milojević composed mostly in small forms: songs, piano pieces, choral works, children's songs etc. He also wrote two string quartets and two sonatas. He died in Belgrade June 16, 1946. An inquiry to the Yugoslav philatelic agency asking what the fragmentary background music is, produced only an official pamphlet with a biography of the composer and stating, "in the background there is a facsimile of notes". But what the notes from which the facsimile was made are, they did not say.



Addendum: A communication from Vlastimir Trajković, the grandson of Miloje Milojević, to Ethel Bloesch informs us that the music in the background of the stamp is from the late and unpublished cycle for a treble voice and piano named *Hai-Kai* set to verses by the Japanese poet Basho. It was composed in the spring of 1943 and the manuscript is in the possession of Mr. Trajković. The cycle is scheduled to be published in 1987. (F.A.P. Journal 14, September 1985)

YUGOSLAVIA

Scott ???

Michel 2104-2105

Two stamps were issued for the composer Josip Slavenski. The 60 value has his portrait with a flute and a native drum. The 80 value is the opening of *Balkanophonia*. Slavenski was born in Cacovec May 11, 1896. His father gave him his first instruction and he then went to the Budapest Conservatory where his teachers included Kodaly and Siklos. His studies were interrupted in 1916 by army service and at the end of the war he entered his father's business. He attended the Prague Conservatory in 1921 and returned to Yugoslavia in 1923 and taught at the Zagreb Conservatory. He then moved to Belgrade in 1924 where he remained for the rest of his life except for two years in Paris, 1925-26. His orchestral Nocturne op. 1 was performed in Zagreb in 1920 with great success. Slavenski's works were performed at various European festivals and he was the first 20th century Yugoslav composer to attain an International reputation. At home, however, after his first success of 1920, his works were considered too advanced and he had to contend with a hostile and conservative public and critics. After 1935 he composed very little and between 1940 and 1956 he was almost completely ignored. He died in Belgrade Nov. 30, 1955, and it was only after his death that his stature was recognized. Slavenski was an experimenter in music and was greatly interested in folk music which also included all of the Balkans. His works include orchestra music, chamber music, piano music and music for chorus. The music on the 80 dinar stamp is taken from the score of his symphony *Balkanophonia* Op. 10 composed in 1927. Erich Kleiber conducted this work first in Berlin in 1927, then in various musical centers in Europe and in the United States.

