

Musical Notations on Stamps: Part 4A + 4B

By J. Posell

Twelve years ago, in 1963, I presented my first installment of "Musical Notations on Stamps" in this publication (vol. 9, no. 3). Since then, two supplementary articles have appeared: the first in 1968 (vol. 14, nos. 4 and 5), the second in 1971 (vol. 17, no. 3). These articles were undoubtedly useful to collectors of music, and again I have been prompted to bring the series up to date. In recent years there have been some notations very difficult to identify, and I have not been hesitant to call upon others whose knowledge admittedly is greater than mine. Other collectors, too, have at times been more tenacious, have dug deeper, and have had greater patience than I, and thus have come up with answers to what I had long given up as hopeless problems. To them I am deeply indebted and give full credit. It was Dmitri Tiomkin, the well-known composer of movie scores, who, upon receiving an award for one of his creations, thanked the audience and said, in effect, that he didn't deserve the award himself: he had had great help from Tchaikovsky, Rimsky-Korsakov, Rachmaninoff, Glazunov, and many others. Like Tiomkin, I take this opportunity to extend my gratitude to those who have made this current installment possible.

AUSTRIA

Scott 932

Michel 1403

Carl Michael Ziehrer (1843-1922) was a famous Austrian band leader and composer of operettas, waltzes, and military marches. He organized his first orchestra in 1863, and later established a regular series of concerts in Vienna. In 1893 he toured the United States with his orchestra and played several concerts at the Chicago World's Fair. A most successful, popular composer, Ziehrer's fortunes declined with the fall of the Habsburg monarchy, and he died in poverty. The music on this stamp is from the operetta "Die drei Wünsche" (Three wishes) and is the accompaniment to Lotti's aria in Act 1. Strangely, the notation on the stamp is in D major, whereas in the score it appears only in D-flat major. It is possible that this section in D major exists in another edition, or that it is taken from a manuscript sketch that was never incorporated in the final version (as was the case with the Auber stamp). Careful research on this score was made in the Library of Congress by my musical emissary in Washington, Donald Havas of the National Symphony Orchestra.



BRAZIL

Scott 1713

Michel 1404

Padre José Mauricio Nunes Garcia (1767-1830) was a native of Rio and a mulatto of humble origin. Garcia was the first important Brazilian composer. He wrote mainly liturgical music, and nearly all of his more than 200 works were written for the Catholic Church. The music on the stamp is from the bassoon part of the Requiem of 1816, which was commissioned by the regent, Prince John VI. Ethel Bloesch, an enthusiastic and indefatigable music researcher of Iowa City, has contributed the following: "Most sources maintain that the Requiem was commissioned by Dom Joao, the Portuguese prince regent, for the funeral of his mother, the demented Queen Dona Maria I. (Upon her death in 1816, the prince regent became King Dom Joao VI). Since Garcia's mother died on the same day as the queen, the work had great personal significance for the composer". She also writes that the autograph score (56 pages) and two separate instrumental parts are now in the library of the Escola Nacional de Musica of the University of Rio de Janeiro. The first page of the bassoon part, from which the music on the stamp was taken, was also supplied by Mrs. Bloesch and is here reproduced.



BULGARIA

Scott 1943

Michel 2087

Panyot Pipkov (1872-1942) is famous in his country as a poet, dramatist, and teacher, but especially as a musician. He was the first Bulgarian composer to write seriously for the piano and one of the first to make use of native folk music. He exerted a great influence in musical realism in Bulgaria and was an innovator in the Bulgarian opera. Dr. Boris Kremenliev, Bulgarian-American composer and musicologist at the University of California, kindly contributed the following information regarding this notation: The inscription across says "Forward, nation reborn", the opening words of Pipkov's hymn. It is not a religious but a patriotic hymn. When I was a child it was a popular tune among school children - everyone knew it; it was sung at commencement, etc.



COLOMBIA

Scott C533

Michel 1175

In 1970-1971 Colombia issued a set of seven stamps and two souvenir sheets of native dances and folklore series (the latter having the same stamp designs, but in different colors and higher values) to honor various parts of the country, each depicting a native dance melody along with costumed dancing figures. I have not been able to determine whether these are traditional folk songs or popular songs, since some have composers names on their first-day cachets, but assume they are the former. The first-day covers all bear interesting cachets of dancing figures and music that is more complete than on the stamps.

From the Department of Cauca in the western lowlands. The stamp pictures a young woman in traditional Napanga costume. The music in the background is from the song Comadre Juana Ruperta, by Efrain Orozco. The word "comadre" means "godmother."



COLOMBIA

Scott C534

Michel 1176

In 1970-1971 Colombia issued a set of seven stamps and two souvenir sheets of native dances and folklore series (the latter having the same stamp designs, but in different colors and higher values) to honor various parts of the country, each depicting a native dance melody along with costumed dancing figures. I have not been able to determine whether these are traditional folk songs or popular songs, since some have composers names on their first-day cachets, but assume they are the former. The first-day covers all bear interesting cachets of dancing figures and music that is more complete than on the stamps.

This stamp honors the Llanos Orientales, or Eastern Plains. The notation is from the song Galer'om Llanero, or "Plains Gallant", composed by Alejandro Wills, a famous composer of popular songs.



COLOMBIA

Scott C535

Michel 1177

In 1970-1971 Colombia issued a set of seven stamps and two souvenir sheets of native dances and folklore series (the latter having the same stamp designs, but in different colors and higher values) to honor various parts of the country, each depicting a native dance melody along with costumed dancing figures. I have not been able to determine whether these are traditional folk songs or popular songs, since some have composers names on their first-day cachets, but assume they are the former. The first-day covers all bear interesting cachets of dancing figures and music that is more complete than on the stamps.

This stamp honors the Departments of Boyaca and Santander. The notation is from a Gaubina, a favorite dance of the area. The gaubina is possibly derived from the 16th century Spanish bolero or from polkas and mazurkas via the Habsburg empire. Guabinas are a very popular dance form, and each section has its own guabina.



COLOMBIA

Scott C536

Michel 1178

In 1970-1971 Colombia issued a set of seven stamps and two souvenir sheets of native dances and folklore series (the latter having the same stamp designs, but in different colors and higher values) to honor various parts of the country, each depicting a native dance melody along with costumed dancing figures. I have not been able to determine whether these are traditional folk songs or popular songs, since some have composers names on their first-day cachets, but assume they are the former. The first-day covers all bear interesting cachets of dancing figures and music that is more complete than on the stamps.

This stamp honors the Department of Huila. The design pictures a couple dancing a Bambuco, a very popular dance that probably originated with the Spaniards and is now very popular in many parts of the country.



COLOMBIA

Scott C537

Michel 1181

In 1970-1971 Colombia issued a set of seven stamps and two souvenir sheets of native dances and folklore series (the latter having the same stamp designs, but in different colors and higher values) to honor various parts of the country, each depicting a native dance melody along with costumed dancing figures. I have not been able to determine whether these are traditional folk songs or popular songs, since some have composers names on their first-day cachets, but assume they are the former. The first-day covers all bear interesting cachets of dancing figures and music that is more complete than on the stamps.

This stamp honors the Atlantic coast region. The design pictures a couple dancing the Cumbia, which is related to the Cuban rumba. The cumbia is often danced by candlelight and with big hats.



COLOMBIA

Scott 795

Michel 1209

In 1970-1971 Colombia issued a set of seven stamps and two souvenir sheets of native dances and folklore series (the latter having the same stamp designs, but in different colors and higher values) to honor various parts of the country, each depicting a native dance melody along with costumed dancing figures. I have not been able to determine whether these are traditional folk songs or popular songs, since some have composers names on their first-day cachets, but assume they are the former. The first-day covers all bear interesting cachets of dancing figures and music that is more complete than on the stamps.

This stamp honors the Pacific Coast region in the Departments of Valley del Cauca, Narino, and Choco. The couple is dancing a Currulao; the music is from the song Mi Buenaventura, by Petronio Ilvares. Buenaventura is a city on the Pacific Coast, and coastal music is also popular outside Colombia - in Honduras, etc.



COLOMBIA

Scott 796

Michel 1218

In 1970-1971 Colombia issued a set of seven stamps and two souvenir sheets of native dances and folklore series (the latter having the same stamp designs, but in different colors and higher values) to honor various parts of the country, each depicting a native dance melody along with costumed dancing figures. I have not been able to determine whether these are traditional folk songs or popular songs, since some have composers names on their first-day cachets, but assume they are the former. The first-day covers all bear interesting cachets of dancing figures and music that is more complete than on the stamps.

The dance is a Chicha Maya, and the stamp honors the Department of Guajira, a peninsula on the Caribbean near Venezuela. Chicha is a native alcoholic drink, and "Maya" may indicate early ties with Mayan civilization. The notation is from the song To My Guajira.



CUBA

Scott ???

Michel 1701

In 1971 a stamp was issued to commemorate the 100th anniversary of the birth of General Enrique Loynaz del Castillo, who composed the Himno del Ejército Invasor, or, "Hymn of the Invader", during the Spanish invasion of Cuba in the War of Liberation (1895-1898). The music and text are printed on the stamp in extremely small type, and it was possible to write out the complete melody and words only with the help of my Cuban friends in the Cleveland Orchestra.



CHINA (REPUBLIC OF / TAIWAN)

Scott 1735

Michel 848

This stamp showing the national anthem, is one of a set of four issued on National Day, October 10, 1971, to commemorate the 60th anniversary of the founding of the republic. The first full-fledged national anthem of China, the song was originally the party song of the Kuomintang. When this group took over the government in 1912, their song became an official Chinese song. The words are by Sun Yat-Sen and were taken from a speech addressed to the students of the Whampoa Military Academy. The music is by Ch'eng Mao-Yun and was the winning entry in a competition held by the Kuomintang. (Data from Paul Nettl, *National Anthems*, Storm, 1952.)



DAHOMEY

Scott C207

Michel 563

The music here is the opening of Beethoven's famous piano sonata no. 12, op. 27, no. 2, popularly known as the "Moonlight" sonata. The stamp was issued on June 24, 1974.



DAHOMEY

Scott C206

Michel 564

This stamp of Frederic Chopin (1810-1849) was issued to commemorate the 125th anniversary of the death of the great Polish pianist and composer. The music is the opening three bars of the Nocturne No .9, op. 32, no. 1, for piano.



DAHOMEY

Scott 294

Michel 488

One of the great German composers, Johannes Brahms (1833-1897) was born in Hamburg, lived much of his life in Germany, and spent the last twenty years of his life in Vienna, where he died. Yet, incredibly, neither Germany nor Austria has yet honored him philatelically. Instead, he has appeared on the stamps of Ras al Khaima, Niger, and Dahomey, all issued in 1972 on the 75th anniversary of his death.

The music on the 30 F. stamp is the opening of the song "Sommerabend", op.84, no.1 and on the 65 F. stamp "Dort in den Weiden", op. 97, no. 4. It is said that the young lady at the piano is Clara Schumann, but I cannot vouch for that.



EGYPT

Scott C139

Michel 1066

This stamp was issued to commemorate the first performance, in Cairo, of the opera Aida from Giuseppe Verdi (1813-1901). The scene is the finale of Act 2 and depicts the triumphal procession of Egyptian troops, led by Radames and preceded by the famous Aida trumpets. Aida was commissioned by the Khedive of Egypt and was to be performed in a new theatre in Cairo as part of the celebration connected with the opening of the Suez Canal. The theatre and canal were opened as planned in 1869, but Verdi did not finish writing the opera until 1871. The costumes and scenery, produced in Paris, had to remain there until the end of the Franco-Prussian War, and the first performance did not take place until Dec. 24, 1871. Verdi himself did not attend; he detested publicity and was afraid of ocean travel.



EL SALVADOR

Scott 818, 833

Michel 1037, 1067

Two stamps were issued to honor the second International Music Festival, held in San Salvador in February, 1971. The same stamps were overprinted in red to honor the third festival in 1973. The music on the Beethoven stamp is of interest as an example of the kind of scribbling to be found in Beethoven's notebooks. The following information was kindly supplied by Max Rudolf, the conductor, to A.B. Barksdale, assistant director of the Cleveland Museum of Art and an avid music collector: "This notation, in Beethoven's hand, is to be found in Paul Bekker's biography of Beethoven, Berlin, 1911 edition, page 128. It is a section of the Great Fugue and is inscribed in Bekker, beginning of the Allegro molto e con brio 6/8 from the original fourth movement of the B-flat Quartet. It is, in fact, not the beginning. The Great Fugue was first meant to be the final movement of the B-flat Quartet No. 13, opus 130. However, after much criticism by friends that the fugue was out of proportion to the rest of the quartet, Beethoven wrote another finale and later published the fugue as a separate work, op. 133. About a year later he arranged the composition for piano four hands and published the new version as op. 134." The sketch as found in Bekker is only partially on the stamp, but it provides a good example of a late Beethoven manuscript.



EL SALVADOR

Scott C296, C313

Michel 1038, 1068

Two stamps were issued to honor the second International Music Festival, held in San Salvador in February, 1971. The same stamps were overprinted in red to honor the third festival in 1973. The music on the Bach stamp is indecipherable to me.



FRANCE

Scott B 445

Michel 614

Daniel Francois Esprit Auber (1782-1871) was a popular and prolific composer of operas. He composed a new Opera almost every year, and between 1813 and 1869, forty-five operas were staged from his pen. He was also the director of the Paris Conservatoire for the last 29 years of his life. The music on the stamp is from the opera Fra Diavolo. This particular fragment is, however, not found in any Fra Diavolo score. Thanks to the perseverance of Dr. John Papa, who wrote to Jean Pheulpin, the engraver in Paris, we have the following information: "The music is a fragment from the original score of Fra Diavolo, in the library of the Paris Opera. The score is not published and is not available. It was copied at the source, indicating as correctly as possible the writing, notation, scratches, etc., as on the original manuscript."



FUJERA

Minkus 676-680

Michel 732-736

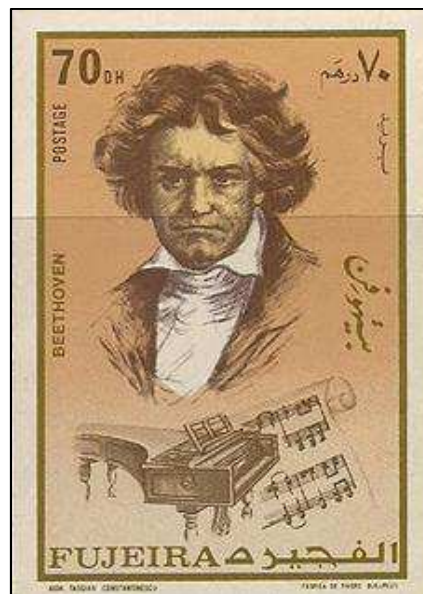
Five stamps and a souvenir sheet were issued on June 28, 1971, each portraying the composer, a musical instrument, and a few notes of music. Boris Goldovsky, the musical scholar famous for his Metropolitan Opera broadcasts, has kindly contributed a few difficult identifications.

The 30 DH stamp has not been identified.



Addendum: According to a checklist compiled by information from several music stamp collectors, published in “Der Musikus” No. 111 (September 2012), the notation shown on this stamp is from the 9th Symphony. No further details regarding the movement etc. are available.

The 70 DH stamp shows music from the second movement (allegretto) of the 7th Symphony in a piano reduction.



The 1 RL stamp uses the second theme of the Sonata for violin and piano in C minor, op. 30, no. 2. (So why a picture of a cello?)



The music on the 3 RLS stamp is a piano reduction of the opening measures of the last movement of the 9th symphony — and why a picture of a harp, since the harp is not used in any Beethoven symphonies ?



The 4 RLS stamp quotes from a piano transcription of the first movement of the 9th symphony (bars 470 and 472); amazingly enough, the tympani does participate in this passage.



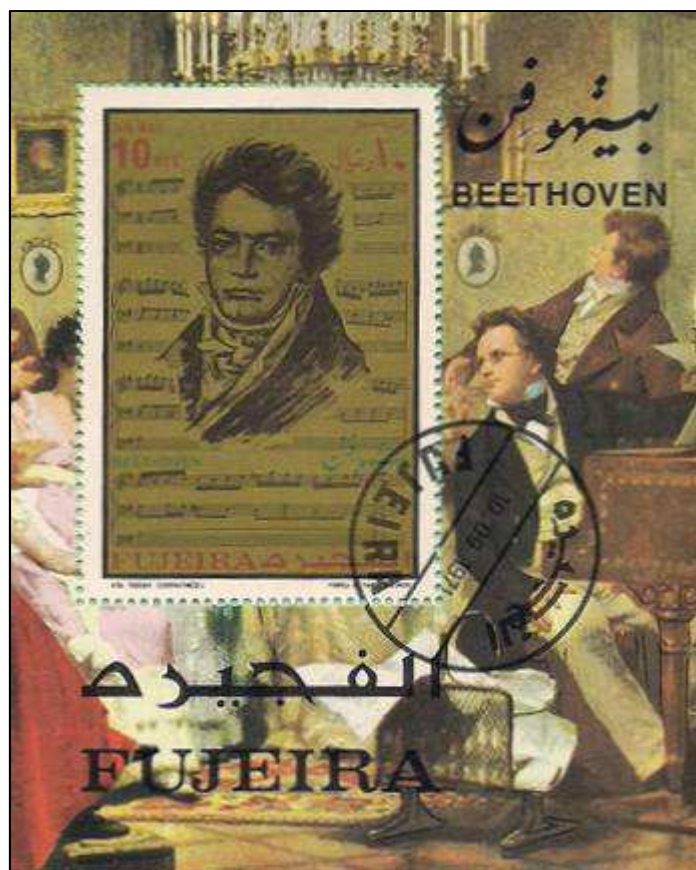
FUJERA

Minkus 681

Michel 737

Five stamps and a souvenir sheet were issued on June 28, 1971, each portraying the composer, a musical instrument, and a few notes of music. Boris Goldovsky, the musical scholar famous for his Metropolitan Opera broadcasts, has kindly contributed a few difficult identifications.

The 10 RLS miniature sheet is a real beaut! Here is a portrait of Beethoven superimposed on a painting of Schubert and his friends and using music of Bach: the organ prelude on the theme "Nun freut euch, Liebe Christen g'mein" (Rejoice, Beloved Christians).



FUJERA

Minkus 682-683

Michel 740-741

Two souvenir sheets in gold leaf and silver leaf were issued in 1971, among other goodies. The notation, in Beethoven's hand, is the opening of the Fifth Symphony in C Minor, op. 67.

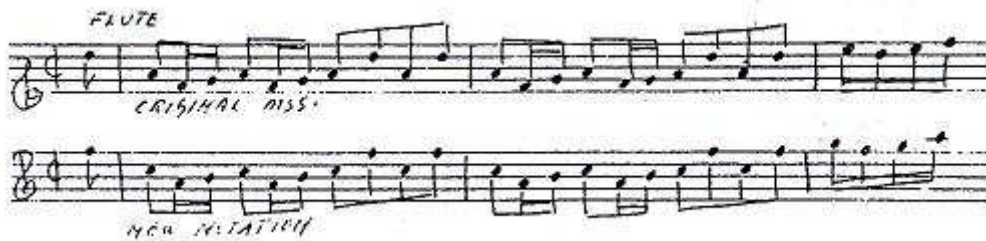


GERMANY (BERLIN)

Scott 9N312

Michel 392

This stamp of Johann Sebastian Bach (1685-1750) is issued to honor the 250th anniversary of the Brandenburg Concertos. On March 14, 1721, Bach presented the "Six Concerts with Several Instruments" in the Berliner Schloss, the residence of Margrave Christian Ludwig von Brandenburg. These soon became known as the Brandenburgische Konzerte. The music on the stamp is the opening of the Concerto No. 2. In the original score as pictured on the stamp, the flute part is notated in the French treble clef, a now obsolete method of writing which is placed a third lower on the staff than would be the case today. In the modern notation, the flute part is written a third higher and the clef sign placed a third higher on the staff. The pitch remains the same in both scores.



GERMANY (BERLIN)

Scott 9N339

Michel 454

Johann Joachim Quantz (1697-1773) was a famous flutist and a prolific composer. He wrote some 300 concertos for one and two flutes and some 200 other flute pieces, including solos, duets, trios, quartets, etc. He is known mainly for his relationship with Frederick the Great, whom he first met in 1728 when Frederick was crown prince. Frederick engaged him to teach him the flute, and in 1740, when he ascended the throne, he called Quantz to Berlin and Potsdam as chamber musician and court composer; he remained there until his death. Frederick was himself an accomplished flutist, a patron of German music, and the composer of about 120 pieces. The notation at the lower left of the stamp has proved impossible to identify. There is neither clef sign, key signature, nor help of any other kind, and consultation with four knowledgeable flute players has produced no result. I would gladly welcome the solution from anyone who can offer it.



Addendum: The stamp shows a portrait of Johann Joachim Quantz taken from a copper engraving by Johann David Schleuen the Elder dated 1767. The notes are part of the original artwork, which can be seen today in the Kupferstichkabinett (Collection of Prints) in Dresden. (Peter Lang, 2015)

GERMANY

Scott 1096

Michel 741

This stamp was issued to commemorate the 300th anniversary of the death of Heinrich Schütz (1585-1672), important German church composer who lived between the eras of Palestrina and Bach. Schütz was also the composer of the first German opera, *Daphne*, the music of which is now lost. Richard Hoffmann, one of the most learned professors at the Oberlin Conservatory, identified the music on this stamp as the opening chorale "Verleih uns Frieden gnädiglich Ruh" ("Give Us Peace, Gracious Peace"), from the *Symphoniae Sacrae*, Part 2, consisting of 27 German concerti published in Dresden in 1647. The quotation is here illustrated in modern notation.



Erster Teil
Symphonia

Violino I

Violino II

The image shows a musical score for two violins. The title is "Erster Teil Symphonia". The notation is in modern staff notation with treble clefs and a key signature of one flat. The music consists of two staves, Violino I and Violino II, with various notes and rests.

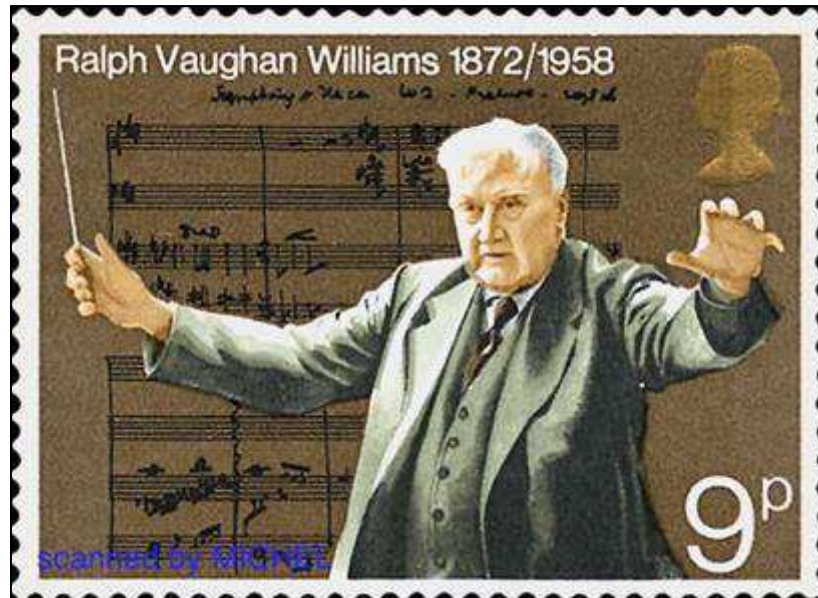


GREAT BRITAIN

Scott 670

Michel 596

Ralph Vaughan Williams (1872-1958) was one of the greatest of modern British composers. A thoroughly schooled musician, he became profoundly interested in the native sources of English music, as is evident in his Norfolk Rhapsodies, his opera Hugh the Drover, and the Fantasia on a Theme of Thomas Tallis. He was a professor of composition at the Royal College of Music in London, and his many compositions include nine symphonies, eight operas, choral works, ballets, church music, and chamber music. The music on this stamp is the opening bars of his Sea Symphony.



IRAN (PERSIA)

Scott 1746, 1747

Michel 1667, 1668

Two stamps inscribed "The Art of Music" were issued in 1973 to commemorate the 20th anniversary of the establishment of the Philharmonic Society of Tehran, which is affiliated with the Ministry of Culture and the Arts. According to a letter from the Society, the bars of music "do not represent any particular notation and it has been a drawing to show to the public a symbol of music only."



NETHERLANDS ANTILLES

Scott B131-133

Michel 289-291

A set of three semi-postal stamps issued in 1974 for child welfare contain the notations of three children's songs. The first is "Carpinte ta mas cu rey" ("A Carpenter is more than a King"); the second, "Ban ban pasa un rondu" ("Let Us Make a Circle"); the third, "Luna cu solo" ("The Moon and the Sun"). The language is a dialect of Spanish, the islands being off the coast of South America.



NICARAGUA

Scott ???

Michel 1822, 1823, 1826, 1830

In January 1975 Nicaragua issued a set of 15 stamps and two souvenir sheets entitled "Great Opera Singers". Each stamp shows a portrait of a famous singer and a bar of music from one of the singer's most famous roles. The musical fragments for this entire series were identified by my son George Posell, assistant conductor of the Metropolitan Opera and the most musically erudite member of the family.

Giovanni Martinelli in the title role of **Otello**, by **Giuseppe Verdi**. The music is from Otello's duet with Jago in Act 2, "Tu ? indietro ! Fuggi !"

Tito Gobbi in the title role of **Simon Boccanegra** by **Giuseppe Verdi**. The music is Fiesco's recitative in the prologue of the opera.

Nellie Melba as Violetta in **La Traviata** by **Giuseppe Verdi**. The music is from the famous "Sempre libera" in Act 1.

Giuseppe de Luca in the title role of **Rigoletto** by **Giuseppe Verdi**. The music is from Rigoletto's monologue in Act 2, "Pari siamo".



NICARAGUA

Scott ???

Michel 1824, 1825, 1829, 1833

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Lotte Lehmann as the Marschallin in **Der Rosenkavalier**, by **Richard Strauss**. The music is the Marschallin's monologue in Act 1.

Lauritz Melchior in the title role of **Parsifal**, by **Richard Wagner**. The music is Parsifal's monologue from Act 2, which begins "Amfortas ! die Wunde". (Ed. note: Melchior was a member of Fine Arts Philatelists. He is the first of us, so far as we know, to have appeared on a stamp.)

Rosa Ponselle in the title role of **Norma**, by **Vincenzo Bellini**. The music here is from the final scène of Act 2 and is actually a trio with chorus. It does not appear in this form in the piano vocal score and was probably taken from a book of arias.

Kirsten Flagstad and a bar of music from **Tristan und Isolde**, by **Richard Wagner**. The music is from Isolde's dialogue with her maid Brangaene in Act 1.



NICARAGUA

Scott ???

Michel 1827, 1828, 1831, 1834

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Jussi Bjoerling and a bar of music from Rodolfo's aria "Che gelida manina" in Act I of **La Bohème**, by **Giacomo Puccini**.

Birgit Nilsson in the title role of **Turandot** by **Giacomo Puccini**. The music is from the dialogue between Turandot and the King in Act 2.

Joan Sutherland in **La Fille du Regiment** ("The Daughter of the Regiment") by **Gaetano Donizetti**. The music (here in Italian) is from Marie's aria in Act 2, Scène I, "Par le rang et l'opulence".

Maria Callas in the title role of **Tosca** by **Giacomo Puccini**. The music is from Tosca's arietta in duet with Mario Cavaradossi in Act 1.



NICARAGUA

Scott ???

Michel 1832, 1835, 1836

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Ezio Pinza in the title role of **Don Giovanni** by **Wolfgang Amadeus Mozart**. The music is Don Giovanni's aria in Act 2 "Deh vieni alla finestra".

Feodor Chaliapin in the title role of **Boris Godunov** by **Modeste Mussorgsky**. The music is the famous monologue of Boris from Act 2 "I have attained the highest power".

Enrico Caruso as Eleazar in **La Juive** by **Jacques Francois Halevy**. The music is from the recitative that precedes the aria sung by Eleazar at the end of Act 4, "Rachel, quand du Seigneur".



NICARAGUA

Scott ???

Michel Block 83 A / 83 B

In January 1975 Nicaragua issued a set of 15 stamps and two souvenir sheets entitled "Great Opera Singers." Each stamp shows a portrait of a famous singer and a bar of music from one of the singer's most famous roles. The musical fragments for this entire series were identified by my son George Posell, assistant conductor of the Metropolitan Opera and the most musically erudite member of the family.

The souvenir sheets (one perforated and one imperforated) include the stamps for Callas, Chaliapin, and Caruso, plus a fish-eye camera view of pan opera house interior. We have not yet identified the building, but know that it is not in Nicaragua.

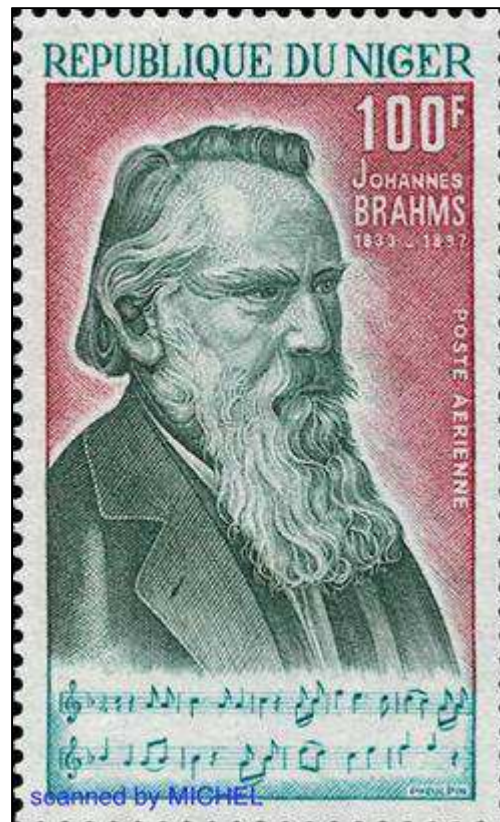


NIGER

Scott O180

Michel 322

One of the great German composers, Johannes Brahms (1833-1897) was born in Hamburg, lived much of his life in Germany, and spent the last twenty years of his life in Vienna, where he died. Yet, incredibly, neither Germany nor Austria has yet honored him philatelically. Instead, he has appeared on the stamps of Ras al Khaima, Niger, and Dahomey, all issued in 1972 on the 75th anniversary of his death. The music here is the famous Lullaby, or Cradle Song, op.49, no.4.



RAS AL KHAIMA

Minkus 678

Michel 648A

In 1972 this country issued a set of six stamps and a souvenir sheet to honor Mozart. There is no music on the stamps, but the souvenir sheet picturing the Mozart family contains the last measures (in full score) of the overture to the opera *La Clemenza di Tito*, K. 621. (Identification contributed by Boris Goldovsky.)



SHARJAH

Scott 634

Michel 713A

The music-loving Trucial States have been prolific in issuing large sets of stamps and souvenir sheets honoring Beethoven and Mozart. In 1970 Sharjah issued a set of ten stamps, two of which picture a piano and a fragment of a manuscript. This manuscript from Ludwig van Beethoven (1770-1827) is very difficult to identify, but it might be the opening bars to the overture *Consecration of the House*, op. 124.



SHARJAH

Minkus 647, 652

Michel 727A, 732A

In 1970 Sharjah issued a set of ten stamps, regular postage and air mail, to honor Wolfgang Amadeus Mozart (1756-1791). There are five designs, each used twice for each kind of postage. One of the designs pictures Mozart's piano and music in manuscript. The music is the opening of the minuet movement from the Trio in D Minor for piano, violin, and cello, K. 442, composed in 1783.



SOUTH AFRICA

Scott 386

Michel 426

The Republic of South Africa has as its national anthem the song "Die Stem van Suid Afrika" ("The Voice of South Africa"). The text was written in 1918 by C. J. Langenhoven and was set to music in 1921 by M. L. de Villiers. The stamp pictures Langenhoven and the opening line of the song, which was officially adopted as the national anthem in 1938. Langenhoven served as a senator from 1921 to 1932. He wrote the poem in Afrikaans, and an official English translation was adopted in 1952.



SOVIET UNION (RUSSIA)

Scott 3879

Michel 3910

Zacharii Petrovich Paliashvili (1871-1933), a Georgian composer, was born in Kutais and died in Tbilisi. He studied with Taneyev at the Moscow Conservatory, then returned to his native city, where he became a piano teacher and conducted choirs and the orchestra. For years he traveled through Georgia collecting folk-song material, which he incorporated in his three operas, all of which are based on national themes. During the last several years of his life, Paliashvili was director of the Tbilisi Conservatory. The fragmentary notation on the stamp was identified for me by Professor Lev Ginsburg, musicologist at the Moscow Conservatory, as being from Act 3 of the opera Abesalom and Eteri, first produced in Tbilisi in 1919. Those who have access to a score will find the notations on pages 205, 206, 207.



SOVIET UNION (RUSSIA)

Scott 4201

Michel 4237

This stamp shows us Piotr Ilych Tchaikovsky (1840-1893). The stamp is issued to commemorate the Fifth International Tchaikovsky Competition, held in Moscow, June 11 to July 4, 1974. The fragmentary notation on the stamp was again correctly named by Professor Lev Ginsburg of Moscow. It is from the famous June Barcarolle from The Seasons, op. 37a. no. 6, for piano. The fragments are from bars 9, 12, and 13. (Scott's Monthly Journal, September, 1974, states that this music is from "Year Times," a series of piano pieces. A strange literal translation. "Year Times" has to be "Times of the Year" or "The Seasons." Simple ?)



SWEDEN

Scott 889-891

Michel 713-714

A set of three stamps in two values was issued in 1971 to commemorate the 200th anniversary of the Royal Academy of Music in Stockholm. The Academy was founded in 1771 by King Gustav III with the purpose of pursuing all that "concerns not only the science of music but also composition, execution, and even poetry ..." The design of this stamp is an actual composition by the modern Swedish composer Ingvar Lidholm, written for this occasion. Since it is in an entirely new mode of notation (and most of us are accustomed to a five-line staff, with music reading horizontally), I asked Mr. Richard Hoffmann to decipher it, and I think his analysis is as good as any. He writes: "It appears to be for female and male voices. The G clef indicates an upper voice singing (or making noises) clockwise, while the bass clef indicates a lower voice and reads the score in a counterclockwise manner. Of course the piece is endless, although the horizontal line of dots may be a limiting factor as to imitation or repetition. The only systematic use seems to be dynamics: ppp, pp, p, f, ff, fff. Also, Lidholm has discovered the lowest common denominator of expression [in the wedge-shaped marks for crescendo and decrescendo - getting louder and softer]." A Swedish information bulletin suggests that we not try to read the notes here, but to read between the notes. But where and what are the notes ?



Addendum: The design is an original art work by Ingvar Lidholm. It was created for the stamps and is called "Stamp Music". (Peter Lang, 2015)

URUGUAY

Scott 797

Michel 1203

Eduardo Fabini (1883-1950) was a violinist and composer. Fabini wrote music based entirely on South American folklore. The music on the stamp is the opening two bars of his symphonic poem Campo, which was first performed at the Teatro Albeniz in Montevideo on April 29, 1923, conducted by Vladimir Shavitch.



URUGUAY

Scott 884

Michel 1307

Carlos Gardel (1887-1935) was born in Toulouse, France, and died in Colombia. He became famous in Latin America as a vocal interpreter of tangos and appeared in movies made in Hollywood, Paris, and Buenos Aires. Enquiries to the Embassy of Uruguay in Washington for biographical information and for identification of the music on the stamp have, thus far at least, produced no response.



URUGUAY

Scott 795

Michel 1200

The national anthem of Uruguay was composed by Francisco Jose Deballi (Debaly), a native of Hungary who settled in Uruguay in 1838. The text is by Francisco Acuna de Figueroa, who also wrote the anthem for Paraguay. Deballi had spent several years in Italy, and his music is very operatic in character. The official name of Uruguay is "Republica Oriental del Uruguay", i.e. oriental (or eastern) republic of the Uruguay River; hence the word "Oriental" signifies also "Uruguayan". The anthem was officially adopted by governmental decree on July 27, 1848.



VATICAN CITY

Scott 527

Michel 614

Don Lorenzo Perosi (1872-1956) studied at the Milan Conservatory and at Haberl's school for Church Music in Regensburg, Germany. A prolific church composer, he also wrote a good deal of secular music (concertos for piano and violin, chamber music, and works for orchestra). Perosi was a central figure in the great 20th century reform of Catholic church music and was musical director of the Sistine Chapel from 1898 to 1915. Thanks again to the tireless efforts of Ethel Bloesch, it is now established that the music on this stamp is not by Perosi at all, but is a chant from the Catholic liturgy for Easter. This Alleluia is heard immediately following the reading of the Epistle at the Solemn Mass of the Easter Vigil. It is sung by the celebrant three times, each time at a higher pitch, and repeated by the people. Its plainsong and modern notations are illustrated:



VENEZUELA

Scott 998

Michel 1899

The national anthem of Venezuela is the oldest of all Latin American anthems. The text is by Vicente Salias and the music by Juan José Landaeeta. It was written during the country's early attempt at independence, and both the composer and the poet were executed in 1814. In 1881 their song was given the official status of national anthem by government decrees. It is known as the "Venezuelan Marseillaise". The Scott catalogue erroneously states, in a note following Venezuela C926, that Popule Meus, by Jose Angel Lamas, is the national anthem. Popule Meus is a religious piece with perhaps some patriotic flavor, but not the national anthem. It is also occasionally stated that the Venezuelan anthem was composed by Teresa Carreno. She, however, composed a hymn for the Bolivar Centenary of 1883 but, again, not the national anthem.

