

Music : talking with God

Looking for HARMONY in his life, man can try to have contact with his God: he can pray, read the Bible, meditate ... but also trough artistic expression: painting, dancing, singing...



Fancy cancellation from HARMONY/ Minnesota (June, 13-1934)

After a description of what I understand by Religious Music, I highlight specific liturgical music (Holy mass), followed by a theological reflection by Cardinal Ratzinger (Benedict XVI) about Liturgy after the 2nd Vatican. M.B.

Monks played an important role in the development of liturgical and other religious music



Singing monks in procession before the Eucharist at the Abbey of Orval - Strip of 4; right border imperforated.

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Adam de la Halle(1240-1285) wrote probably no religious music but personalized the transition from troubere to polyphonist. — Deficient Printing

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 Wikipedia



"Slay where people is singing; bad people have no songs ..."
 PS, Wurtemberg Spf. -Güglingen> Weingarten, 5 AUG 1894



Guillaume de Machot, first known composer of Mass - Colour proof

1. Foundations of Religious Music, older than Christianity

Religious music is based on associating certain sounds with certain emotions on the basis of cultural conditioning

1.1. Philosophy of music

What is music?

It is difficult to define music. Philosophers have been looking into this since ancient times. The best known definition of music is "organized sound", which is too broad because it also includes human speech and the ringing of the telephone.



Radio Vaticano



Belgian Radio



Philipp Reiss - Telephon

The definition "organized tones" is too limited. We know percussion, atonal music, ambient music, etc.

John Cage's work "4,33" is an obstacle to any definition of music. A pianist sits on stage for 4 minutes and 33 seconds without producing sound. The listeners can be invited to meditate...



Anton Berg & Anton von Weber - Atonal music



Score from Ryoanji by John Cage



How does religious music acquire signification

For religious music it is important to find out how music acquires signification. Does it come from the music itself or through cultural association. Some fundamental types of sound are probably pleasant or unpleasant by nature. Charles Darwin states in "The Descent of Man": "Musical notes and rhythms were first acquired by the masculine and feminine predecessors of mankind to charm the opposite sex."



Evolution theory by Darwin
Extreme perforation shift

Charles Louis de Secondat, baron de La Brède et de Montesquieu (La Brède near Bordeaux, 18 January 1689 - Paris, 10 February 1755), wrote only marginally about music but stressed the importance of thinking about its social function. In fragment 1050 of "Les Pensées" he states that "imperfect" but moving music is more important than more sophisticated music that pleases without moving.

Artist proof



On the other hand, people associate certain sounds with certain emotions on the basis of cultural conditioning, which is used in religious services, where language and music are intensely combined.

Gabriel Fauré's requiem doesn't out fear of death but I sees death, as a joyous tradition and a striving for joy in heaven, instead of a painful experience. It sounds sweet.

The death on the Cross of Christ is transcended by the Resurrection of Easter, here symbolized by the Easter lilies, which cover the Cross.

V-Mail from San Francisco, CAL. To Douglas, Arizona



Gabriel Fauré & Maurice Ravel - Colourproof

1. Foundations of Religious Music

In order to develop a real aestheticis - a philosophy of art - we had to wait for the 18th century philosophers of enlightenment. Music, however, remains subordinate to philosophy.

Gottfried Wilhelm Leibnitz (1646-1716) states: "Music is a random act of the soul"..
Following him music of J.S. Bach is quite in line with this description.



Gottfried Wilhelm Leibnitz – Pneumatic post Berlin /Weimar period.

Immanuel Kant (1724-1804) was the first philosopher to pay attention to the beauty and experience of music. He states: "Music only has meaning if it is enriched with language". Joseph Haydn's "Creation" (1732-1809) is full of religious meaning.



Immanuel Kant



Joseph Haydn



God created Adam and Eve in the Garden of the Earth, where he could eat anything (► Horn of Abundance) except from the Tree of Knowledge.
Carte-Lettre Exposition Internationale et Coloniale de Lyon - 1894 - 6000 numbered copies

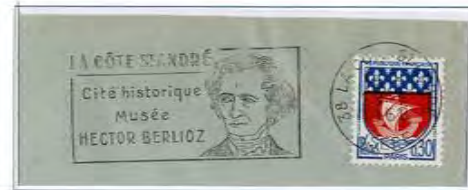


1.1. Philosophy of music

Schopenhauer states: "Music is a great and exceptional art; its effect on the most inner nature of man is particularly powerful. It is a universal language". Beethoven: "Music is a higher revelation than all wisdom and philosophy. The choral finale of Beethoven's Ninth Symphony is a fine example of the expressiveness of music. This "Ode to Joy" became the anthem of the European Union. (Last accords on the border of Beethoven-Halle-block)



Søren Aabye Kierkegaard (1813-1855) & Hector Berlioz (1803-1869) state that "Music requires preparation from the composer and the audience". The music of great composers often carries a meaning, a message, a story. This remains hidden from the untrained ear. The audience must be well prepared. Then you hear Berlioz speak in his famous Symphonie fantastique: he explains his love for a woman who was then unattainable.



Friedrich Nietzsche (1844-1900) - the 'God is dead' philosopher - wrote a 'Hymn to life'. He said: 'The influence of my philosophy finds its expression in this hymn' and 'Without music life would be a mistake'. He concludes: "The primary purpose of music is to lead our thoughts upward so that it elevates us".



Friedrich Nietzsche



Burning candle - symbol of leading our thoughts upward. - Newspaper wrapper 3-2-1896 to Antwerp/Belgium

Religious music is mainly programmatic music. Goethe and Schopenhauer, however, emphasize the transcendental character of music.

Programmatic or absolute music

Programmatic music arouses extra-musical ideas or images in the mind of the listener by musically representing a scene, a soul or a mood. Absolute music refers to music that is not about anything and represents nothing. This was the subject of intense discussion during the late romantic period, when Richard Wagner, Friedrich Nietzsche and Georg W. F. Hegel fiercely turned against absolute music. Wagner's works were mainly programmatic and often used vocalisation; he wrote: "Where music can't go on, there's the word... the word is higher than the tone."



Georg W. F. Hegel

Richard Wagner

Reingold – Tristan & Isolde - Programmatic Music.

Letter 19.3.34 – to Belgium – 25 Pf.



Johann von Goethe - proponent of absolute music - saw music not only as a subjective human "language", but as an absolutely transcendent means of achieving a higher realm.

Arthur Schopenhauer wrote in the fourth volume of his main work, "Die Welt als Wille und Vorstellung (1819)": "Music is the answer to the mystery of life. As the most profound of all arts, it expresses the deepest thoughts of life".



What language does the music speak?

Pythagoras (Samos, ca. 570 B.C. - Metapontum, ca. 500 B.C.) states that the celestial bodies move in beautiful mathematical proportions relative to each other, producing inaudible celestial music. Earthly music would be a reflection of heavenly music, the music of the spheres. The harmony of the musical intervals gives us a grip on the harmony of the cosmos.



Until the Renaissance, students were taught such ideas about music within the framework of the quadrivium, and music was part of it along with arithmetic, geometry and astronomy.



Konstantin Karatheodoris (1873-1950) Mathematician

Johannes Kepler - Astronomer



Plato (ca. 427 B.C. - 347 B.C.) put music at the centre of philosophers' education. In his book "The State" Plato writes that the men who must protect this utopian state must have the best physical training and scientific education. According to Plato, music is the most important stimulant for the mind, allowing a man to develop into a philosophical thinker.

With the demise of medieval cosmology, the associated music philosophy also collapsed.

Baroque philosophers such as Descartes - who wrote a 'Compendium Musicae', but who influenced the music mainly because of his 'Passion de l'ame' and Rousseau - himself composer - with his writings on the origin of language, began to compare the different kinds of art.



Discours sur la methode



Discours de la methode



Voltaire and J.J. Rousseau - Colour proof

1. Foundations of Religious music

1.2. Theological approach: Saint Augustin

With "The Musica" - a six-part work on music - Augustine laid the theological foundation for the use of music in Christian worship and in the relationship with God.

Augustine began this work during the preparation period for his baptism in Milan and finished it in Tagaste, nearby Hippo, where he became bishop. (Algeria).



Music based on number

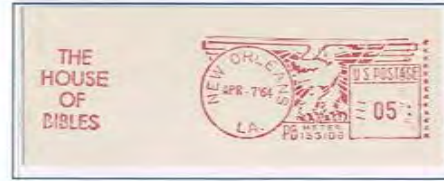
By the Neoplatonist elite music is considered to be part of science, the so-called Quadrivium: arithmetic (arithmetic), geometry (geometry), music (music) and astronomy (astronomy).



The key question in 'The Musica' is: how we can come from the physical and spiritual but changeable to the unchanging truth, i.e. to God. The starting point here is music as 'knowledge of the right design'. Music can be expressed in numbers. This offers a window on the other invisible reality. All kinds of relationships are defined. The first four numbers - one, two, three and four - are in a special relationship. The sum is the number ten. This becomes clear in the perspective of Greek mathematics, where a mystical relationship is assumed between these numbers and the world order, which refers to the origin of all harmony: the One or God.



Rhythmics and order in the soul



The House of Bibles' Meter stamp New Orleans - 7.4.1964



Rhythmus - Jo Delahaut



Thracian Rhythmic instrument



Masks as representation of intern rhythm and Rhythmic dances

This is especially elaborated in Part VI - written later in Tagaste - which contains many Biblical quotes.

In this book Augustine starts from the systematic identification of all conceivable rhythms in body and soul. The preliminary result of this is one kind in the body: - the sounding rhythms - and four kinds in the soul: the memorized, the created, the creating and the judging rhythms.

Material sound rhythms bring about reactions in the soul that call the body into order. This is called 'Perception' by Augustine. This leads to the intellectual rhythm that transcends the sensory. Here the numeracy of music refers to God. Not responding to this leads to pride, the first sin in Genesis 3. As a remedy God gives us the double commandment of love: Love God and love your neighbor as yourself: 'Charity'.



The first Sin : Adam & Eva

Letter from Charity to Floyd. - Charity had a postoffice from 1885 till 1906, but no cancel. The postal mark is written in the same handwriting as the envelop. So the writer was probably the Postmaster himself, in little villages with only a handful of families the one who wrote most letters!!!



Because the intellectual understanding of music begins in the sensory, the soul's interaction with the rationally judging rhythms provides the rational foundation under the aesthetic experience of enjoying music.

1. Religious music, older than Christianity

1.1. Religious music: the limits

Religious music is older than Christianity but not all old music is religious

The Limits

Already in early antiquity...

Sumerian civilisation (4-3.000 bC) is the oldest civilisation of which we have poetic texts and pictures of instruments: harp, flute, lyra. Sumerian music was an inseparable part of banquets and especially of religious services. **Egyptian** music is initially more domestic, but has a more religious and even military dimension under Ramses and Tutanchamon .

Not all ancient music is religious music. In Antiquity there was non-religious music, e.g. military music and folk music and in the late Middle Ages the troubadours appeared on the scene. COMU in Utrecht studies ancient music in general



Minnesingers



The importance attached to church music appears in the congresses about it, sometimes about catholic church music, sometimes more general about (Christian) church music.



Congress for European church music - Schwabisch Gmünd 1989



Greek music has been linked very strongly with poetry and plays an important role in mythology, f.i. at Orpheus (Orpheus-mosaic – L.) The **pan flute** is believed to be invented by the God of the shepherds in Arcadia. The **Phoenician lyre** and the **kythara** (a stronger lyre) are the main string instruments. Where for the **Greek** inner enrichment was of first importance, **Roman music** will especially brighten up the mass at victory festivals. The Gaul gradually took over the habits of the Romans.



Germania with lyra – PS on order - Deutsches Reich - Germania 5pf. - Ravensburg/Bahnhof 10 July 04

Religious music includes more than church music. There is also **religious folk music**, e.g. Christmas carols. Musical work (e.g. operas) with a **religious - mostly biblical - theme** have to be considered as religious music.



The vase of perfumes
Opera from Suzanne Giraud (music) and Olivier Py (libretto) about Mary Magdalene



Paul d'Indy (Paris, 1851-1931) composed (between others) the Opera 'La légende de Saint Christophe' - Black die proof



Salome by Richard Strauss

1. Religious music, older than Christianity

Jewish music is pre-eminently the preamble of Christian music. In the Old Testament there are several references to musical instruments .

Cymbals are mentioned fifteen times in the O.T.. Psalm 150:5 (1) sounds: *Praise him with the clash of cymbals, praise him with resounding cymbals.*
 2Sam 6.5 (2) sounds: *David and the whole house of Israel were celebrating with songs and with harps, lyres, tambourines, sistrums and cymbals.* A particular form of cymbal is used by the highpriest. (3)



Samuel anointed David King

For all kinds of trumpets the O.T. uses the word **trumpet** (like in English). The text on tab (60p) sounds: *Blow the trumpet at new moon, at the right time, on our feast-day.* In fact it concerns a horn. The text on the tab at the trumpet (125p) has been borrowed from Numeri 10.10: *Also at your times of rejoicing ... you are to sound the trumpets over your burnt offerings.* The **trombone** was used to give signs during the war or during the cult. The trumpet is also used in the N.T. to announce the birth of Christ and the last judgement.



PS - Deutsches Reich - Cottbus 14-1-1901

1.2 With cymbals, trumpets and harps

There is some confusion concerning the biblical instruments.



The Hebrew kinnor - normally translated by harp - indicates some type of lyra. The text of the tab is from psalm 150.3: *Praise Him with harp and lyra....*

The Citer (following the tab) is called lyra in the new translation of the bible (ps. 150.3): *"Praise him with the sounding of the trumpet, praise him with the harp and lyre.."*



Also from king David it is said that he played the harp . (A psalm of David - Inbal dance theatre). The flutes of the shepherds (all y ugab) probably originate from Egypt ... Jes 30.29 (tab) sounds: *your hearts will rejoice as when people go up with flutes.*



A number of composers of Jewish origin composed work around biblical topics, Darius Milhaud (1892-1974) wrote *David* and Arnold Schönberger (1874-1951) *Mozes and Aaron*



Mozes as an abandoned child in the reed of the Nile -PS- Courier Privat

2. Eucharist becomes a Feast with songs

The Holy Mass (Eucharist) is a Christian service, remembering the Last Supper where bread and wine are transfigured into the Body of Christ

In **Christian Gospels**, the **Last Supper** (also called the Lord's Supper) was the last meal Jesus shared with his Twelve Apostles before his death. According to Paul (1 Corinthians 11:23-26), with specific reference to eating bread and drinking from a cup, Jesus told his disciples, **"DO this in remembrance of me"**. Many Christians describe this as the **"Institution of the Eucharist"**



IHS (Iesus Hominum Salvator) is found often on the large hostiles of the priest as a sign that this is **"Corpus Christi"**. On top of the arms of Geneva "HIS" and text "Post tenebris lux" - Sc. Darkgreen 1848.

The cup which was used to serve the wine is sometimes called the Holy Chalice and has been one of the supposed subjects of Holy Grail literature in Christian mythology. This Grail played an important role in Richard Wagner's Parsifal.



The last Supper from the Prayer book of Henry II (Reichenau) betw. 1002-1014 (Bayerische Staatsbibliothek - München) — Luxury Telegram DBP

2.1. From Last Supper to Eucharist

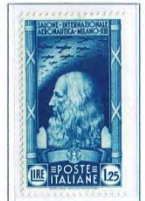
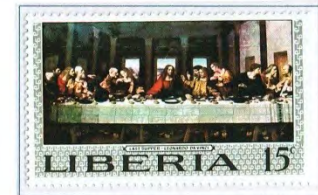
The **Real Presence** of Jesus in the Eucharist is an important Roman Catholic doctrine. **Saint Norbert of Xanten** (c. 1080-6 June 1134) fought against Eucharistic heresy in Antwerp proposed by one Tanchelm.



In Roman Catholic church, a **Eucharistic Congress** is a gathering of clergy, religious and laity to bear witness of their belief in his Real Presence.



Giovanni Maria Pala, an Italian musician and computer technician, claims to have uncovered musical notes encoded in **Leonardo Da Vinci's 'Last Supper'**. ...It sounds like a requiem, "... "It's like a soundtrack that emphasizes the passion of Jesus."



2. Eucharist becomes a Feast with songs

2.2. Development of the Roman Mass

Although there was considerable liturgical uniformity in the first two centuries, it was not absolute. After the Toleration Edict of Constantine four parent rites developed.

The Bible was used from the beginning, but other Liturgical books were only used from the 4th century on.

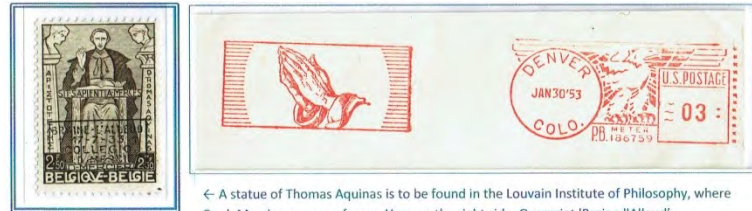


In early Christian language Biblical forms such as "Amen", "Alleluia", "Lord have mercy" were to be found, incorporated in public prayers they became liturgical.



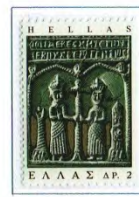
Amen – Works of Mercy
Ressurrexit Christus de sepulcro Alleluia Alleluia

In the beginning liturgy was not ceremonial.. Acts were done for practical purpose but with the greatest possible reverence. The Lavabo or washing of hands is an evident example. St. Thomas Aquinas remarked: "... it seems indecent that one should approach so great a sacrament with hands soiled."

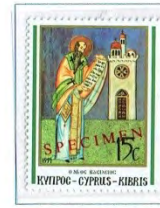


← A statue of Thomas Aquinas is to be found in the Louvain Institute of Philosophy, where Card. Mercier was a professor. Here on the right side. Overprint 'Braine l'Alleud'

The Act of Tolerance of Christianity under Constantine I (1), and its adoption as the religion of the Empire had a dramatic effect on the development of rituals. Fathers of the Church such as St Basil (d. 379) (2) gave elaborate descriptions of the rites they celebrated.



Constantine



St Basil - Specimen



When "Washing of the hands" became a symbol of cleansing the soul, what prayer could be more appropriate than "Lavabo inter innocentes manus meas (Psalm 25)", misused by Pontius Pilate.



The only really ritual actions that we find in the first two centuries are certain postures, kneeling (1) or standing for prayer (2), and such ceremonies as the kiss of peace, the PAX, all of which were inherited from the Jews.

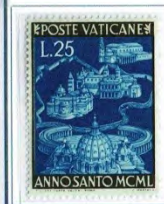
Christ before Pontius Pilate by A. Dürer – In the 1st issue was mentioned ALBERT (French) i.s.o. ALBRECHT (German) (Certif. Calves)



1 ↑ 2 ↑ The Pax (Peace kiss) is given during Mass but also e.g. when a bishop meets the Pope



All ancient liturgies can be traced to four parent rites. Three are those of the old patriarchal cities, Rome, Alexandria and Antioch. Although the Bishop of Rome was Patriarch of the West, the Roman rite was the local rite of the city of Rome only until the 8th century.



Rome



Margret of Antioch. Martyr + 300 behind Margret of York

Letter from Abeville to Alexandria – 27-2-1910 – "Catastrophe-post"

2. Eucharist becomes a Feast with songs

In the fourth century Roman rite becomes prominent. The canon receives its definitive form.

The fourth parent rite is the Gallican, followed by the Western Churches. It originated in the East, possibly in Antioch. It was adopted in Milan during the 4th century and commonly called **Ambrosian rite**. It spread throughout the West.

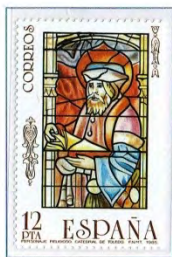


Ambrosius with "Te Deum Laudamus" - PS, Italy, 19..

The Mozarabic rite refers to the Mozarabes, the Christian Arabs. From the 11th century this rite was progressively replaced by that of Rome. In 1500 Cardinal Ximenes of Toledo founded Chapters at Toledo, Salamanca, and Valladolid to preserve its use. Only in the **Corpus Christi chapel** (cathedral of Toledo) the Mozarabic rite is still celebrated today.



Toledo Cathedral ↑
Chapel →



Salamanca



Valladolid

In this period (4-5th century) the canon - the prayers to be said from before the consecration until after the communion - received its definitive form. It is compiled in the Sacramentaries. These were written in Latin gradually replacing Greek in the Roman liturgy under **Pope Damasus**. Most important are the Leonine, Gelasian, and Gregorian Sacramentaries, named after pope Leo I, Gelasius I and Gregory the Great



St. Gebhard with head of
Gregorius



2.2. Development of the Roman Mass

Some prayers were added after the period of Gregorius the Great

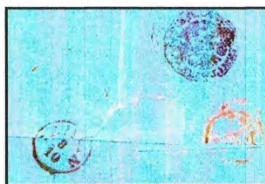
Gloria was introduced gradually, at first only to be sung during feasts at bishop's Masses. It is probably Gallican



Gloria in Excelsis Deo



The Council of Nicea (325) - instigated by Constantine the Great promulgated the Nicene Creed. It affirms the divinity of Jesus and the Holy Trinity. **Credo** was introduced in the Roman Liturgy in the 11th century.



Constantinople was named after Constantine Austrian post 1856, "Constantinapel" K1 with Transit und Cholera-Stpl. von Trieste (red arrival cancel) - Take "57



Credo in Egyptian language



Holy Trinity

Church of the Holy Trinity (cancel) →
In Moravia - before the German occupation - baptism and matrimonial could be send post paid with only the parish cancel



The **Offertory** prayers and the Lavabo were introduced from beyond the Alps hardly before the 14th century. The Placeat, Blessing and the **Last Gospel** were introduced gradually in the Middle Ages

The Last Gospel is the beginning of the Gospel of John (1, 1-14): "In principio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum".



2. Eucharist becomes a feast with songs

2.3. Gregorian Chant

Gregorian chant is the central tradition of Western plainchant, a form of monophonic liturgical chant in Western Christianity that accompanied the celebration of Mass and other ritual services

Although popular belief credits Pope Gregory the Great with having personally invented Gregorian chant, scholars now believe that the chant bearing his name arose from a later Carolingian synthesis of Roman and Gallican chant. Although it had mostly fallen into disuse after the Baroque period, Gregorian Chant experienced a revival in the 19th century.

Unaccompanied singing has been part of Christian liturgy since the earliest days of the Church. The Apostolic Tradition, attributed to the theologian Hippolytus, attests the singing of Hallel psalms with Alleluia as the refrain in early Christian Agape feasts.



Antonius



Lettre de St Hypolyte-du-Fort a Boffres - 29. 7.1871

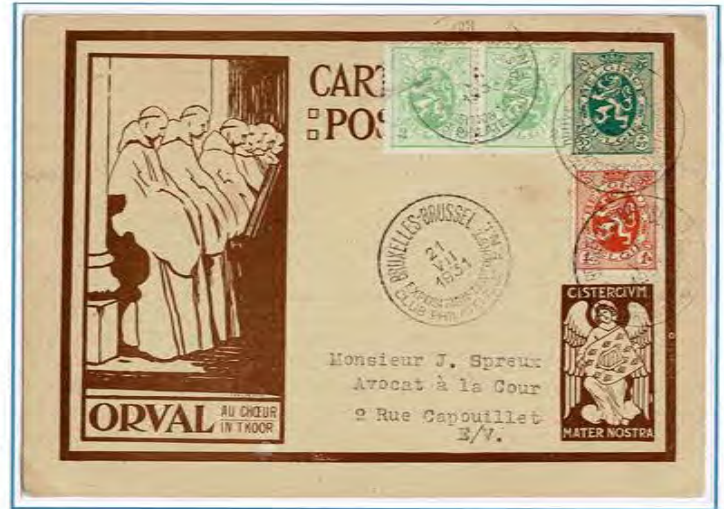
Chants of the Office have their roots in the early 4th century, when desert monks following St. Anthony introduced the practice of continuous psalmody, singing the complete cycle of 150 psalms each week. An antiphon is a "responsorial" by a Gregorian choir to a psalm; in English it is called "Anthem"

Around 410, St. Augustine described the responsorial singing of a Gradual psalm at Mass



Saint Augustine, Tex. is a little village (now +- 2 000 inhabitants) that had an own post office from 1835 on. Letter from 1852 — taxed 6 c. (double weight)

At ca. 520, Benedict of Nursia established what is called the rule of St. Benedict, in which the protocol of the Divine Office for monastic use is laid down.



Choir prayer — Orval — PS Belgium 1928 4 different issues: Blue and green without angel, brown → and black with angel - adapted postage — tariff 1.12.1930 = 40 c. (late use)



ANTHEM, 21 JAN 1910; former little farm post office in West Virginia

2. Eucharist becomes a feast with songs

The Gregorian repertory was systematized in the 8th century by **Chrodegang of Metz**. **Benedictines** developed a very festive liturgy on it.

The Gregorian repertory was systematized for use in the Roman Mass in the 8th century by **Chrodegang of Metz (712-766)**. **Pepin** adopted the Roman use after a visit of Pope Stephen II to Gaul in 752-753. In 785-786, at **Charlemagne's** request, Pope Hadrian I sent a papal sacramentary with Roman chant. This Roman chant was modified, influenced by Gallican chant, and adapted to the system of eight modes.



The Credo e.g. was added to the Roman Rite by **Emperor Henry II in 1014**. In the 10th century, virtually no musical manuscripts were being notated in Italy. Instead, Roman Popes imported Gregorian chant from the Empire. It replaced the local chant tradition of Rome itself, which is now known as Old Roman chant. The first sources with musical notation were written around 930 (**Graduale Laon**). Before this, plainchant had been transmitted orally. Other notated manuscripts are from Regensburg, **St. Gall** and **St. Martial** in France.



Originally **Gregorian** chant was named so to honour **Gregory II**, but later attributed to **Gregory the Great**. Liturgy was adapted during the German Holy Roman Empire.

Pepin / Charlemagne
Signed proofs – J. Debast



KAISER HEINRICH II. DER HEILIGE
Stifter und Patron des Erzbistums Bamberg.
* 6. V. 973 † 13. VII. 1024

Benedict (480-547) can be considered as the founder of Western monastic life. In his rule *Ora et Labora* he emphasizes both the importance of manual labor and of prayer. Therefor Charlemagne nominated many Benedictin abbots as bishop. More and more the prayer develops itself to a festive liturgy. At heydays **Eucharist** is preceded by a **procession**, during which hymns are sung.



Benedict is represented with book and staff as an abbot and rule instructor - colour proof



In 800 **Waldo**, Abbot of **St. Gallen** became bishop and regent of **Basel**. Therefor the coat of arms of **Basel** is crowned by a **crossier**.
Basler Taube

Procession before the Eucharist –
Right border imperforated >

But also the choir prayer, with psalms being recited alternated with sung antiphonies, contributes to the development of Gregorian chant and later of polyphony.



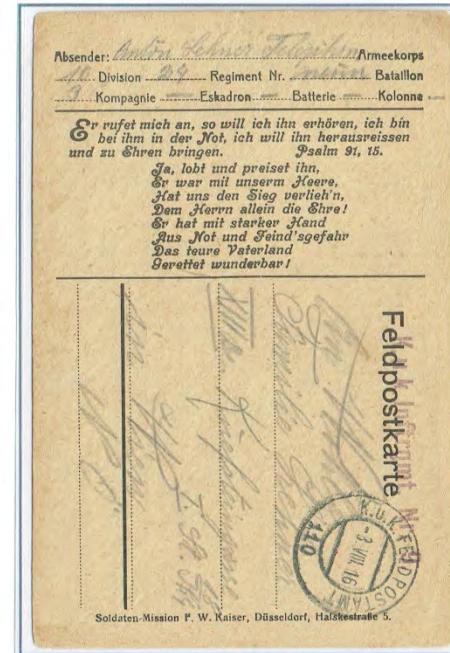
Benedict with rule and compass at his feet as a symbol of temperance



Singing monks
in choir stalls

PPS Germany, 1924

Psalm 91 –
K&K-Feldpost-Austria, 1916



Soldaten-Mission P. W. Kaiser, Düsseldorf, Halfkleestraße 5.

2.3. Gregorian Chant



2. Eucharist becomes a feast with songs

Chant was reserved for the clergy. In convents women could sing Mass and Office. Before 930 plainchant had been transmitted orally, facilitated by tropes. Music was first noted by Neumes; Guido de Arezzo introduced musicnotes.

Chant was traditionally reserved for men (clergy) during Mass and the prayers of the Office. It was normally sung in unison. Later innovations included tropes and various forms of organum, focusing on octaves, fifths, fourths, and, later, thirds. However, they don't belong to the proper chant repertory. Virtuoso performances occurred. Odo of Cluny praised the intellectual and musical virtuosity to be found in chant.



Well known organumschools were St.- Martial (Limoges) ▲ and Notre-Dame (Paris) ▼



Publicity letter for internal use – Tariff 15 c. – Sold at 10 c. ▶▶

Before 930 plainchant had been transmitted orally. The earliest notated sources used symbols called neumes (Gr. sign of the hand) to indicate tone-movements and relative duration within each syllable. By the 13th century, the neumes of Gregorian chant were usually written in square notation on a four-line staff with a key, as in the Graduale Abense.

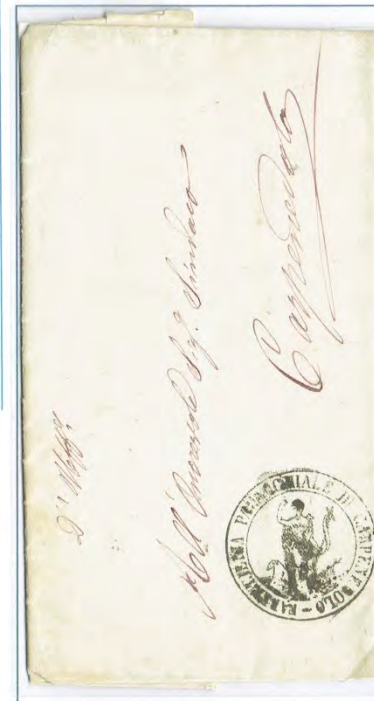
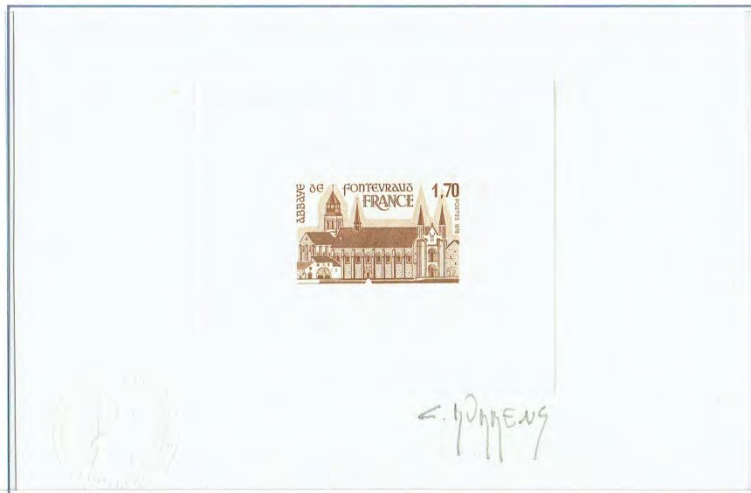


A number of Benedictine monks personally contributed to the evolution of music. Notker (840-912 - abbey Tournus) made the syllables agree with notes in order to remember vocalisations better. So the trope is used for the first time.



Colour proof

In convents, women were permitted to sing Mass and Office as a function of their consecrated life, but the choir was still considered an official liturgical duty reserved to the clergy, so lay women were not allowed to sing in the Schola cantorum or other choirs. Nevertheless in convents habitated by Ladies of High Noblesse e.g. Fontevraud, famous musical traditions arose. (Artist proof G. Mummens)



Guido de Arezzo created the definite music notation, that we know till today. He borrowed them from the first syllables of the hymn of John the Baptist:

UT queant laxis, REsonare fibris
Mira gestorum FAMuli tuorum
SOLve pollutis LABii reactume

The seventh note, the Si, received its name later.



John the Baptist - D'Ufficio Carpenodola N° 408



2. Eucharist becomes a feast with songs

The oldest Gregorian offices date from the 9th century. Cluny and St.-Bernard played an important role in their development. Gregorian chant largely fell into disuse after the Baroque but there was a revival due to Solesmes Abbey

2.3. Gregorian Chant

The Office for the Translation of St. Martin is said to be composed in the ninth century by Bishop Radboud of Utrecht. The Servatius-office is composed by Canonics of the Servatius-church in Maastricht in the 10th century.

After strong austerity of the liturgy in the first Cistercian reform by Stephen Harding, Bernard of Clairvaux recovered Gregorian chant in his Antiphonarium WA II et WB II (1142-47). Bernard of Clairvaux – Color proof



Type Lemaire - 5C -- Overprint 1911 completely shifted to the right - RRR



St.-Servatius-church / Maastricht – PS 7.5 c. - Overprint 5 c.

The monks of Cluny entirely replaced the practice of the Mozarabic chant in the Iberian peninsula by the Gregorian chant in the 11th century. Unfortunately, the manuscripts were lost.



Error : red colour omitted



Gregorian chant largely fell into disuse after the Baroque but experienced a revival in the 19th century. Dom Prosper Guéranger of Solesmes-de-Sablé collected relevant Chant manuscripts. He worked out a practical reconstruction, that was accepted by Pope Pius X in 1903 and compiled as the Liber



Solesmes / Die proof



Pope Pius X



Lettre à Dom Guéranger Bellegarde-du-Loiret (1848) vers Sablé (Solesmes)

Gregorian chant as plainchant experienced a popular resurgence during the New Age movements of the 1980s and 90s. The Benedictine monks of Santo Domingo de Silos, Spain and the Cistercian Monks of Heiligenkreuz Abbey released a CD. Listening to Gregorian chant could increase the production of beta waves in the brain, and therefore be tranquilizing music.



2. Eucharist becomes a feast with songs

The Eastern Schism (Great Schism) definitively drove Eastern and Western churches apart in 1054. An aberrant art and liturgy was developed: Byzantism

2.3. Gregorian Chant

Byzantism - traditional Eastern European art and culture - was strongly influenced by the Russian Orthodox Church. In the 20th century there was a revival of Byzantology, the study of the traditions of eastern churches.

Religious painting - mainly icons - was subject to strict regulations.

Jan Kukuzelli is an Albanian poet, pedagogue and church musician from the 11th century. He left behind a music notation, existing of 40 characters and musical circles. It Was the third phase in the Byzantine semiography. Congresses are devoted to it.



International Byzantological Congress (bilingual) – Belgrade University

Churches and monasteries showed a special architectural style.



Hodegria or Our Lady with Child of Lejbatowo - German occupation in Russia - Registered letter with Madonna stamp and Eastern churches. - White paper (Mi 189) - coat of arms (20k) and cathedral (60k) of Pleskau - RRR



Hodegria – Block of 4 with brown cross (Mi Bl 2 – 2600 ex.)

Both in the Russian and Greek- Orthodox church music plays a very important role. Because this music is very strongly normalised - such as the icon art - there is only limited space for personal creativity.



Joan Kukuzelli (1280-1360) & notation of church song



2. Eucharist becomes a feast with songs

Polyphony consists of two or more independent melodic voices, as opposed to monophony (one voice) or music with one dominant melodic voice accompanied by chords (homophony). It arose in the late Middle Ages and Renaissance.

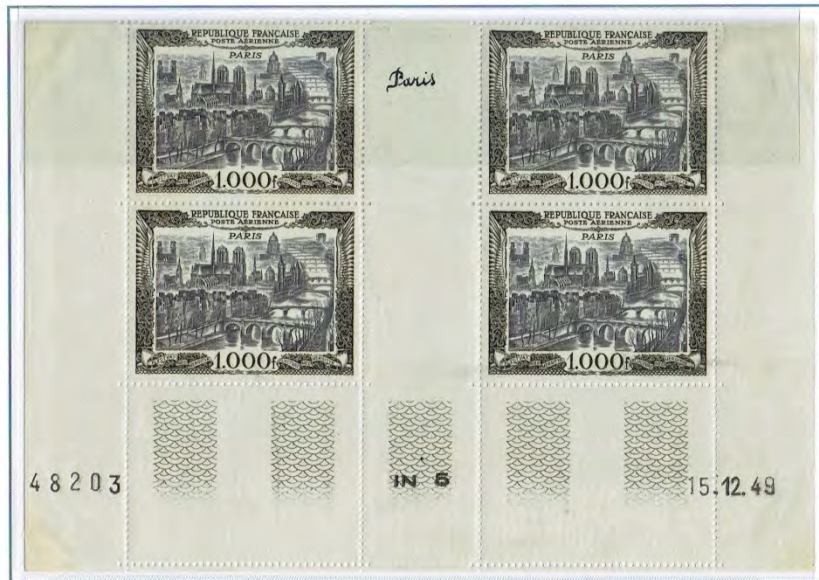
Avignon, the seat of the antipopes, was a center of secular music-making, much of which influenced sacred polyphony.

Guillaume de Machaut - a priest - composed the first polyphonic mass in 1364. It was called 'La Messe de Notre Dame'.



St. Catharine of Sienna brings back the Pope from Avignon to Rome

Color proof



Notre Dame - Part of sheet Paris & Notre Dame - with bridge, plate code, printing date and booklet number

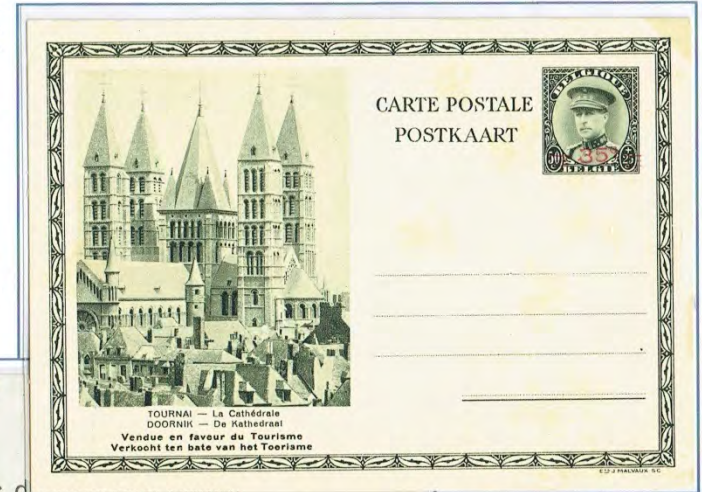
2.4. Ars Nova and Polyphony

Other preserved early polyphonic masses are the **Barcelona Mass** and the Masses of Toulouse, Tournai and the Sorbonne.

The **Barcelona Mass** is a polyphonic mass written around 1360. It is linked to the chapel of King Martin I of Aragon. It is kept in the Biblioteca de Catalunya in Barcelona.

Old churches and buildings of Barcelona

During the Spanish Civil War a surtax of 5 cts. was compulsory in Barcelona. This stamp commemorates the end and shows the different stamps. - **Accordeon pleat - RRR** ↓↓



Cathedral of Tournai



Poblet convent - Catalonia



Cathedral of Toulouse



Sorbonne (Paris)

2. Eucharist becomes a feast with songs

During the Renaissance there were four modes of polyphonic masses: *cantus firmus*, *paraphrase*, *parody*, *sogetto cavato* and *canon mass*. Flemish polyphonists played an important role.

The first s.c. Flemish polyphonists were Gilles Binchois (1400-1460) five Guillaume Dufay (1400-1474).

Gilles Binchois was a priest related to the court of Philip the Good. He wrote a lot of religious music, but is famous for his roundelays and ballades. Although born in Namur his family came from Binche

Telegraphic arrival cancel from the Telegraph office of Binche

Guillaume Dufay was also a priest, working for several courts and popes. He wrote masses, motets, magnificats, hymns, simple chant settings in fauxbourdon and antiphons within the area of sacred music, but also rondeaux, ballads and virelais.



Jacob Obrecht (approx. 1450 - 1505) instructed the young Erasmus. The architecture and the enormous harmonic clarity of his religious music made him one of the masters of the Dutch tradition. He died from the plague in Ferrara



Josquin des Prez - Gilles Binchois and Guillaume Dufay - Johannes Ockeghem - Jacob Obrecht

Johannes Ockeghem (+1425-1495), born in Flanders, wedded to the French royal chapel and also treasury of Saint-Martin basilica at Tours. His *Missa Ecce Ancilla Domini* and *Deo Gratias* for 36 voices shows perfect control of the counterpoint.



Score *Missa Ecce Ancilla Domini* (Ockeghem) - cover booklet Flemish polyphonists

2.4. Ars Nova and Polyphony

Josquin des Prez (Picardie 1140 - 1521) is considered to be the most important composer between Machaut and Palestrina.

He was a priest. He worked at several Italian courts, at the papal chapel of Innocentius VIII and Alexander VI. His graffiti was found on the wall of the Sistine chapel and at the chapel of Louis XII. Luther described his brilliance: Musicians make of notes what they can, Josquin does with them what he wants.



Michel Angelo
Sistine Chapel



Eva



Louis XII (& Lucian Grimaldi)



Albertus Magnus & Martin Luther
Inverted gutterpair



St. Michael - City house Brussels
Under right corner with Depot 1896 & Atelier du Timbre



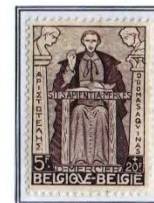
Ave Maris Stella



Order of the Golden Fleece

Josquin des Prez composed at least 20 masses. Two are *Cantus Firmus* masses called "L'Homme Armée". They are based on a secular song. The "Armed Man" can refer to St. Michael the Archangel but may also represent the arming for a new crusade against the Turks which had a special significance for the Order of the Golden Fleece. More than 40 masses are built around this theme. The *Missa Ave Maris Stella* and the *Missa de Beate Virgine* are Paraphrase masses, in which the monophonic original is embellished with ornaments.

The most famous Paraphrase mass is the *Missa Pange Lingua*, based on the Hymn of Thomas Aquinas for the vespers of Corpus Christi. The first true Parody mass, based on an entire texture is probably the *Missa Mater Patris*, based on a three voice motet from Antoine Brumel. The first *Sogetto Cavato* mass is probably the *Hercules Dux Ferrarie* mass, where the notes are drawn from the musical syllables of the Duke's name.



The importance of Saint Thomas as a philosopher is shown by his appearance next to Aristotle in the Philosophical institute at Louvain University, here represented by Cardinal Mercier.

The Cardinal Mercier emission was surcharged with "Braine-L'Alleud + 17-7-33 + Collegio Card. Mercier



Sogetto Cavato technique relies on the use of syllables from solmization of Hercules Dux Ferrarie re ut re ut re fa mi re This musical sentence is used as theme for the composition



Ferrara

2. Eucharist becomes a feast with songs

The Council of Trent fixed the structure of the Roman Rite Mass, contained in the Roman Missals that were published from 1570 to 1962. Mass compositions are mostly based on the 'Tridentine Mass'

2.5. Tridentine Mass

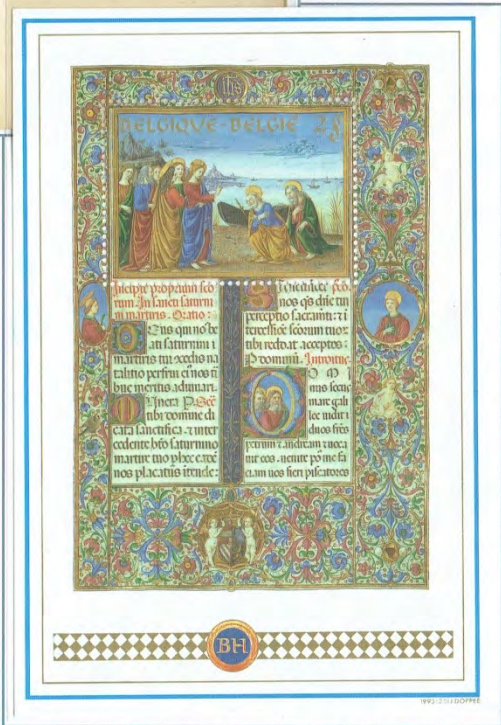
Complete missals exist even before the Council of Trent. One of the most richly illustrated was the Missal of King Matthias I Corvinus (1440-1490).

Following the Council of Trent, Pope Pius V promulgated the 1570 Roman Missal, making it mandatory throughout the Western Church

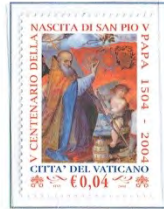


Proclamation of Matthias I Corvinus as king on 24 January 1458.— PS Hungry 1896

From the Missal of Matthias Corvinus V



Jesus calls the Apostles Petrus and Andreas; Detail from Missale Romanum (1487)



Pius V



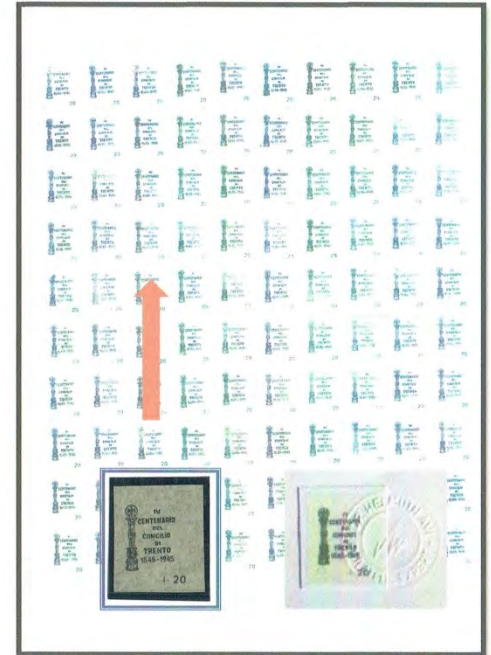
Tridentine Council

500 Year Tridentine Council

Stamps of the Repubblica Sociale Italiana had to be overprinted with 'IV CENTENARIO DEL CONCILIO DI TRENTE 1545-1945'.

Due to the changing political situation the overprint was not realized. Some sheets of 100 proofs left the printing office.

Position 33 – Attest Fr. Helmut AVI (SBPV)



Priests can also celebrate mass without attendance at little side altars.

"Prisoner post" ↓



2. Eucharist becomes a feast with songs

2.5. Tridentine Mass

In the Apostolic Constitution Quo Primum, Pius V decreed: "We order that nothing whatsoever be changed within it (the missal)." ... But ...

But Pius V himself added the feast of **Our Lady of Victory**, to celebrate the victory of Lepanto of 7 October 1571. Pope Gregory XIII, changed the name of this feast to "The Most Holy Rosary of the Blessed Virgin Mary" and Pope John XXIII changed it to "Our Lady of the Rosary".

Pius V's successors restored Feasts that he had abolished, such as the Presentation of Mary, Saint Anne and Saint Anthony of Padua.



Our Lady of the Rosary



John XXIII



Battle of Lepanto

1571 - 1938

On the Rosary Festival of Durer the Infant God offers a wreath of roses to Pope Julius II, Mary to Emperor Maximilian; while Dominic to the Brotherhood of the Rosary in Venice

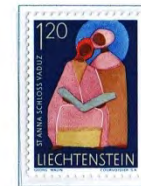


Presentation

Several miracles are attributed to Antonio, e.g to breathe life into a young man



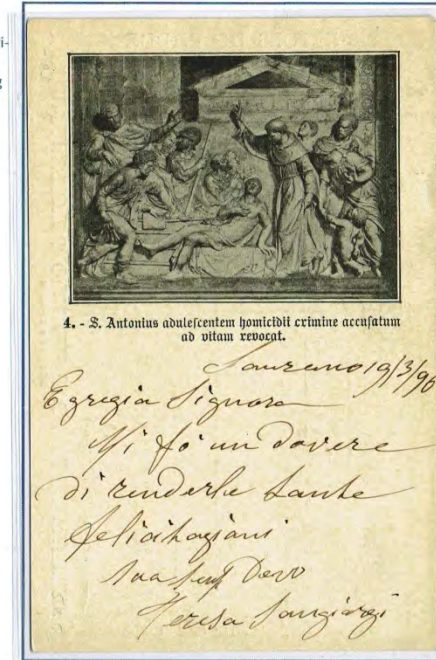
Antony of Padua



Anna & Joachim



Anna & Joachim were the parents of Mary (colourproof)



4. - S. Antonius adulescentem homicidii crimine accusatum ad vitam revocat.

Laurenza 19/3/96
 Egregia Signora
 Mi fo un dovere
 di renderle tante
 felicitazioni
 sua fedel doro
 Teresa Sangiorgi

Antony inhabited as Franciscan - PS, Italy



Busta Lettera Postale



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14. 8.75

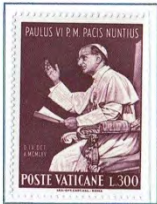
2. Eucharist becomes a feast with songs

Exception on the Missale Romanum was made for those regions with a rite dating from before 1370, e. .g the Ambrosian Rite at Milan, and the Rite of some religious orders

The Ambrosian Rite is named after Saint Ambrose, bishop of Milan in the fourth century. The Ambrosian Rite is used by some five million Catholics in the greater part of the Archdiocese of Milan. After the Second Vatican Council it was partly reformed because Pope Paul VI belonged to the Ambrosian "rite", having previously been Archbishop of Milan.



Verdi before Dome of Milan



Ambrosius — D'Ufficio N° 588 — Par. Di S. Ambrosio di Gabbianetta

Some older Religious Orders could keep their rite and missal. The Carmelites, Carthusians and Dominicans kept their rites till half of the twentieth century. Those rites were adapted gradually to the Roman Rite.

The Carthusians are strict contemplative hermits who live from manual labour, e.g. brewing liquor and living in small houses. They gather only for Sunday community mass, which is still historically intact. Therefore it is an eremitic liturgy with a simplified chant.



Bruno (the founder) with Carthusian Diurnale (prayerbook)

P. Raddatz & Co.
G.m.
b.H.

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Charthäuser-liquor - Publicity-letter Berlin, Series XV from Minden to Munster (increased postage 10 pf due to late use in 1907)

2.5. Tridentine Mass

Carmelites and Dominicans preserved also their own rites, but they adapted gradually to the Roman rites because they were engaged in apostolate.

The Carmelites originate from monks who settled down on **Mont Carmel** in the Holy Land during the Crusades. Therefore their liturgy shows influences of Eastern rites. They were reformed in the 16th century by Teresa de Avila (1515-1582) and John of the Cross.

Mount Carmel is a little village in UTAH, which had its own post office from 1772 till 1986.



4th Centenary of the Death of Teresa ↑ de Avila. Original drawing. Signature of recorder Joseluis Angel Garcia and diverse handwritten annotations.

Only one existing. _

Dominicans (Ordo praedicatorum) are an apostolic order. Their rule is inspired by St. Augustin and as such there are Ambrosian influences. The veneration of Our Lady is also very important (Rosary).

D'Ufficio — St. Domenico in frontale "N" 60 - 1.2.1948 (Inside)



2. Eucharist becomes a feast with songs

Martin Luther was born in Eisleben in 1483. After an inner crisis he entered the Augustinian convent. He became professor in biblical theology at the university of Wittenberg.



Inner discord



With doctor hood'

Luther reformed the church by his theological insights and by adapting liturgy. He used the vernacular language in readings and songs

Luther resisted against the power and the wealth of Rome, especially against selling offices and indulgences. On 31 October 1517 he fixed 95 theses at the churchdoor in Wittenberg (PS, left). He was excommunicated by the pope, but burned the bull (PS, right). He withdrew at the Wartburg as Junker Jorg. Here he completed the German translation of the New Testament. His theological conceptions are summarised in the Confession of Augsburg (1) and the Catechism of Heidelberg (2)

1 - 2



PS, Germany 1917

2.6. The reformation : Liturgy in vernacular language

Martin Luther's main liturgical objective was building a real celebrating community, based on the theological principle of the Sola scriptura (only the bible is important).



Meter stamp on journal wrapper - not dated - 1c.

Luther turns away from Gregorian music. He is a gifted musician with a sonorous tenor voice, who plays the lute and the flute. From 1523 on, he composes hymns (Kirchenlieder or chorals). They are sung polyphonically by the people. Sometimes he started from profane songs. He made an adaptation of an old English song: "Von Himmel hoch da komm ich her", in 1526 he published his *Deutsche Messe*.



Luther bases his hymns especially on New Testament texts, because according to him the Old Testament texts are too much bound to reluctantly brought sacrifices. its most known song is undoubtedly *Ein feste Burg ist unser Gott*.



Jewish sacrifice furnace



PS - Germany, 1917

"Erneuer der Kirche" =
Renovator of the Church



2. Eucharist becomes a feast with songs

Luther's liturgy becomes dominant in the German reformed church and later also in Calvinistic churches. Georg Rhaw, theologically supported by Philip Melancthon and Hans Sachs played a very important role.

Georg Rhaw (1488-1548), Thomascantor in Leipzig and composer, chose Luther's side after the dispute with Johann Eck in 1519. Turned down as Cantor, he became teacher in Wittenberg. Afterwards as printer-editor of the Reformation he edited many liturgical publications, e.g. the Officium (Lutheran mass) and vespers.



Thomanerchor Leipzig



Reichstag at Worms - Dispute with J. Eck



Vesper is a very small town in Kansas (+50 inhab.) that had its own postoffice from 1873 till 1966

Philip Melancthon (1497-1560) was the successor of Luther. He summarised the theological basis of the Lutheran liturgy and music as follows: "Music is a Gift of God (Donum Divinum)", its aim is the Glory of God and it serves the proclamation of God's word (the Gospel).



Commercial registered letter from Bretten (birth city of Melancthon) to Rostock (arrival cancel) stamped with 'Hindenburg gutterpairs (Kehrdrucke = Reformation) with bridge - corr. Stamping 12 pf + 30 pf Reg.) with tourist cancel

2.6. The reformation : Liturgy in vernacular language

Hans Sachs is undoubtedly the most important and the most known Meistersinger. This "master shoemaker" knew Latin and he was also a poet and a dramatist. The majority of his comedies and tragedies treat biblical traditional and medieval topics. Some of his Carnivalplays were kept, f.i. Der Teufel mit dem Alten Weib.



Sachs engaged himself in the reformation. He composed "Wach auf" and dedicated the poem "Die Wittenbergisch Nachtigall" to Luther. Several poets and composers dedicated work to Sachs : Goethe with the poem 'Hans Sachsens poetische Sendung' and Albert Lortzing with the opera 'Hans Sachs.' Richard Wagner uses his songs in 'Die Meistersänger von Nürnberg'. In 1529 Nürnberg and the Meistersängerkirche became reformatory.



Meistersängerkirche at Nürnberg, afterwards Katharinakirche, destroyed during WO II - PS 1934 — Printing proof

3. The "Grand Mass": Liturgical Music or Musical Masterpieces

During and after the Tridentine Council several composers wrote masses that have to be seen in the context of the Contrareformation

3.1. Contrareformation : Late Renaissance Composers



Adriaan Willaert



San Marco



St. Barbara



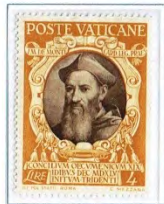
Christus resurgens - Eastern greeting — V-mail ... of the Persian Gulf Command in Iran

Adriaan Willaert (Roesselare,1490 - Venice,1562) - maestro di cappella at St. Mark's in Venice - is the real founder of the sacred polyphony in Italy. He developed choral antiphony and faultless declamation of the text. He composed 8 masses; between them *Quaeramus cum pastoribus*, *Christus resurgens* and *Missa Gaude Barbara*.

Giovanni Pierluigi di Palestrina (1526-1594) was the founder of the Roman school. He was chapel master at St. John of Lateran, Sancta Maria Maggiore and St. Peter. He served 11 popes and composed, more than 100 masses, merely addressed to Pope Julius III. The Tridentine Council wanted to forbid polyphonic music. Palestrina composed a mass for 6 voices, the s.c. *Missa Papa Marcelli* and convinced the council fathers. He was so important that a street in Rome is called after him.



Registered letter from Rome (19.2.1948) to Napoli - Roma 29office is VIA PIER LUIGI DA PALESTRINA



Julius III



Marcellus II



Saint Peter



S. Maria Maggiore



St. John of Lateran



Lateran Palace & Basilica



Orlandus Lassus, (1532? — 1594) is today considered to be the chief representative of the mature polyphonic style of the Franco-Flemish School, and the most famous and influential musician in Europe at the end of the 16th century. He became Maestro di Cappella of the Basilica of Saint John Lateran. Almost 60 masses have survived completely; most of them are parody masses based on secular works.



3. The "Grand Mass": Liturgical Music or Musical Masterpieces

After the Renaissance, the mass tended not to be the central genre for any composer, but some of the most famous works of the Baroque, Classical, and Romantic periods are masses.

Claudio Monteverdi (1567-1643) represents the seamless transit from Renaissance to Baroque. He is the most important catholic composer of the contrareformation. At the age of 15 he published a **Book of madrigals**. He composed the **Messa and the Vespera della Beate Virgine** and addressed them to pope Paul V.



Alessandro Scarlatti (2 May 1660 - 24 October 1725) was famous for his operas. His remaining masses are rather unimportant, except the **St Cecilia Mass (1721)**.



St Cecilia

François Couperin (Paris 1668 -1733) belonged to a musically talented family. He was organist at the **Saint-Gervais** church and at **Louis XIV's** court. Two Masses survived in 'Pièces d'orgue consistantes en deux Messes'. For parishes he uses plainchant as a cantus firmus, not for convents or abbeys.



St. Gervais (and Protaisus) - Parochia di Gadesco - D'Ufficio 559 (4. VI. 1862)



Louis XIV - 'Le roi soleil'



Giuseppe Domenico Scarlatti (Oct. 26, 1685 - July 23, 1757) served the Spanish and Portuguese royal families. His music was of influence for the Classical style. His Mass in **G minor "Madrid Mass"** is preserved.

Giovanni Battista Pergolesi (1710 - 1736) devoted the last two years of his life to the interpretation of liturgical texts: masses (b.t. **Messa Santa Maria della Stella** after a plague, **"Salve Regina"**, and his famous **"Stabat mater"**).



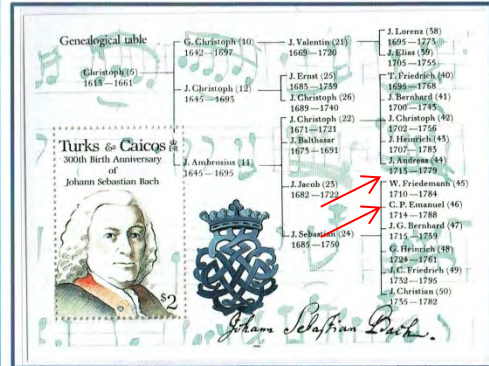
Johan Sebastian Bach became appointed as Cantor of the **Thomaskirche** in Leipzig on 5 May 1723. He had to take care of the music in four reformed churches. The **Mass in B minor (BWV 232)** is a musical setting of the complete Latin Mass. It was unusual for composers working in the Lutheran tradition to compose a **Missa tota**. The Mass was never performed in Bach's lifetime, and the work largely disappeared in the 18th century.

(See also Weihnachtsoratorium)



Vor Thomaskirche i

The seal of **J.S. Bach** can be considered as a family weapon



Two of Bach's sons composed Latin masses too.

The Bach family produced at least fifty excellent musicians. J.S. Bach listed the pedigree himself. We can speak without exaggeration of a Bach dynasty.

Carl Philipp Emanuel Bach (1714 -1788) was a crucial composer in the transition between the Baroque and Classical periods (Rococo). He composed the **Mass in B flat major** but also a remarkable **Magnificat** and several **Passions** on each of the Evangelists.

Wilhelm Friedemann Bach (1710 -1784) - surnamed "the Bach of Halle" was an acknowledged genius as an organist, improviser and composer. He wrote the **Mass in G minor (F100)** and the **Missa in D (F 98)**.

Marketplace of Halle with Roter Turm and Church - PS. 1-2-1900



3. The "Grand Mass": Liturgical Music or Musical Masterpieces

Wolfgang Amadeus Mozart (Salzburg 1756 - 1791) certainly cannot be reduced to only a religious composer. This 'Wunderkind' played piano at the age of three, composed his first menuet at the age of five and played at different courts.

Archbishop Colloredo of Salzburg employed Mozart, but Mozart gave his dismissal. After 18 months of job hunting over Europe, he was financially forced to become court organist at Colloredo's and organist at Salzburg's cathedral.



The *Kronungsmesse* "Coronation Mass" (1779, Mass No. 15 in C major, KV 317), is a *Missa brevis*. Intended for the crowning of the Virgin in the Church of Maria-Plain, the *Kronungsmesse* was used for the Prague coronation of Emperor Leopold II in August 1791 and also for the coronation of his successor Francis II.



The Great Mass (*Grosse Messe* No. 17 in C minor) was composed in 1782-3. It was first performed in St. Peter's Abbey in Salzburg.

The *Requiem* Mass in D minor (K. 626) - Mozart's last work - was composed in 1791. It was not finished by Mozart's death and was completed by Franz Xaver Süssmayr. December 14 1793 the *Requiem* was performed in the church at Wiener-Neustadt. Sallieri - hospitalized because of mental insanity - claimed that he had poisoned Mozart because he was envious. Pushkin based his play *Mozart and Sallieri* on this story. It was put onto music by Rimski-Korsakov.



Score of Mozart's requiem



Church of Wiener Neustadt



Pushkin



Rimski-Korsakov

W.A. Mozart and Ludwig van Beethoven only wrote a few masses, but very important ones



Palace of the Archbishop and cathedral of Salzburg in the background — PS — Austria 1910 — Cancellation: Grundsteinlegung Mozarthaus Salzburg - 6 Aug. 1910

W.A. Mozart composed two masses and a requiem.



3.3. Masses become Classic Masterpieces

Ludwig van Beethoven only wrote two masses.

In 1807 he wrote his *Mass in C Major, Op. 86*, on a commission from Prince Nikolaus Esterhazy II, who did not appreciate it. Although appreciated by critics, it is probably one of the least performed of Beethoven's larger works.



The *Missa solemnis* in D Major, Op. 123 was composed from 1819-1823 around the same time as his ninth symphony.

The difficulty of the piece combined with the requirements for a full orchestra, large chorus and highly trained soloists, both vocal and instrumental, result that it is not often performed by amateur ensembles.

Beethoven's only other religious work is *Christus am Olberge* (Christ on the Mount of Olives), Op. 85.

It is an oratorio portraying the emotional turmoil of Jesus in the garden of Gethsemane. It was begun after Beethoven's completion of the Heiligenstadt Testament, a letter written to his brothers Carl and Johann on 6 October 1802. It reflects his despair over his increasing deafness. It is a very humanistic portrayal of Christ's passion. The work ends at the point of Jesus personally accepting his fate.



Heiligenstadt



Christus am Olberg / Delacroix

1927, Beethoven 8 pf sent to France + postage abroad 8 pf (Beethoven stamp) ↓



433. The "Grand Mass": Liturgical Music or Musical Masterpieces

In the Romantic period liturgical texts and psalms were set to music more often as festival works for concert performance rather than as functional church music

Romantic church music looks like an oratorio as it employed large choruses, an orchestra and solo voices, but without narrator or recitatives. Many of the most famous great masses of the Romantic era were Requiem masses. They end with the hymn "In paradiso deducant te angeli".



Postpaid (military card) was granted by the blue stamp "Centre d'Hospitalisation Municipal * Marseille"— Rue Paradis

Robert Schumann (1810 - 1856) was an aesthete and influential music critic. Until 1840 his compositions were all for piano; later he composed work for orchestra, many 'lieder', four symphonies, an opera and other orchestral, choral and chamber works. He composed 3 masses: Op. 98b, Requiem for Mignon, Op. 147, Mass (1852) and Op. 148, Requiem (1852).



Carl Maria von Weber (1786 -1826) was one of the first significant composers of the Romantic school. His body of Catholic religious music was highly popular in 19th century Germany. His most important masses are the *Missa Sancta* No. 1 in E flat and *Missa sancta* No. 2 in G.

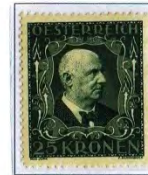


3.4. Romanticism enters the Church

Franz Schubert (1797 -1828), the 'Lieder' composer, wrote three "shorter" masses and three 'Great masses'. Best known is the *German Mass D.872* (an early *Deutsche Singmesse*). Schubert is more interested in the devotional mood of a religious composition than in individualistic romantic textexpression



Anton Bruckner (1824-1896) was a distinguished organist and music pedagogue, known for his symphonies, masses and motets. He wrote a *Te Deum*, settings of various Psalms, various motets (among them settings of *Christus factus est pro nobis* and *Ave Maria*), and at least seven Masses. His early Masses were usually short *Austrian Landmesse* for use in local churches. His *Requiem in d minor of 1849* and the three *Masses* Bruckner wrote in the 1860s and revised later on in his life are more often performed.



The s.c. Bruckner organ in the abbey of Saint Florian, with four manuals and 7386 pipes is the most famous organ in the world. Although Bruckner was here only for seven years (1848-1855), he is buried in the crypt under the organ.



900 y. Abbey of Amstetten / 125" Birthday of Anton Bruckner — 4.9.1948

Giuseppe Verdi (1813 -1901) became a parliamentarian (1) and wrote a *Requiem mass* (San Marco, Milan 1874) in memory of the poet and partisan *Alessandro Manzoni*. He collaborated at the *Messa per Rossini* (1869) in memory of Gioachino Rossini.



Parliamentarian



Manzoni

Many Romantic composers had a special veneration for Our Lady and wrote 'Ave Maria's' and other Marian songs. Statue of O.L., squatted and presenting her Child. Postcard from the *Offlag of Woldenberg (real used — form printed on the backside)*



3. The "Grand Mass": Liturgical Music or Musical Masterpieces

Johannes Brahms (1833-1897), a son of an ordinary Hamburg contrabassist got an in-depth musical training. In 1863 he got a fixed appointment as conductor, firstly of the Singakademie, later of Musikverein in Vienna. He remained unmarried and - despite his Protestant religion - a bon-vivant.



Ein deutsches Requiem (1868) is based on the text of Corinthians 15:51-55. It is sacred but non-liturgical and as its title states, written in the German language. He composed also a 'Missa canonica for choir with 4-6 mixed voices a cappella'.

Franz (Ferenc) Liszt (1811 — 1886) was a world famous Hungarian composer. Some of his most notable contributions to religious music are Missa quatuor vocum ad aequales concinente organo (1848, 1869), Missa solemnis zur Einweihung der Basilika in Gran (Gran Mass) (1855, 1857-58), Missa choralis, organo concinente (1865), Hungarian Coronation Mass (1866-67) and Requiem (1867-68).



Gran Church

Kaiser Franz Joseph I Coronation

Reconstruction of the Weimar National Theatre. Liszt is the only non German and the only musician depicted. Exist on several papers and with several watermarks. Here on white paper (brownish paper see chapter 7)



Domenico Gaetano Maria Donizetti (Bergamo 1797-1848) wrote two masses: 'Messa da Requiem' and the 'Messa di Gloria Credo'. Gioacchino Rossini (1792 — 1868) wrote his Messa di Gloria and as late as 1864 his famous 'Petite Messe Solennelle'. - Vincenzo Bellini's (1801- 1835) 'Mass For 4 Voices', 'Mass in G minor' and 'Mass in D major' are still performed.



Donizetti

Rossini

Bellini

Requiem took a very important part in Romantic church music. Mendelssohn-Bartholdy played an important role in the revival of Bach.

3.4. Romanticism enters the Church

Luigi Cherubini (1760-1842) wrote 10 masses and 2 requiems.



Registered letter from Milano — Via Cherubini - 13, 7.27 to Firenze - Verso Train cancellation Milano Bologna & Anval stamp Firenze 14. 7.27



Felix Mendelssohn Bartholdy (1809-1847)

Like Wolfgang Amadeus Mozart, Mendelssohn was regarded a child prodigy. From Jewish origin, his father, banker Abraham Mendelsohn, brought him up without religion until the age of seven, when he was baptised a Reformed Christian. He wrote a lot of religious music, e.g. Die deutsche Liturgie (Kyrie, Sanctus, Gloria, Responses and Amen) (1846) but also a Latin Mass for Double Choir. He revealed Bach's Matheus passion.

Wrong perforated sheet of 10 — Attest Schlegel.



Oratorium „Elias“; Auffahrt des Propheten Elias zum Himmel



3. The "Grand Mass": Liturgical Music or Musical Masterpieces

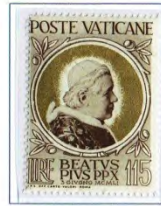
3.5. 20th and 21st Century

Liturgical reform of the Mass made it more functional by using a variety of styles, popular or ethnic, combined with polyphony and plainchant. Nevertheless most masses were composed for concert rather than liturgical performance.

Pope Pius X initiated many regulations reforming the liturgical music of the Mass in the early 20th century. Masses composed by the famous post-Renaissance composers were too long for a church setting. He advocated primarily Gregorian plainchant and polyphony, based on the work of Dom Gueranger of Solesmes –les–Sablés.



Letter to Dom Gueranger/Solesmes - Solesmes(-les-Sablés) had no postoffice in 1843 and depended on Sablé. Forwarded to Paris and retaxed.



Kamina



Missa Luba

Some missionaries tried to 'inculturate' liturgy in the 20th century. *Missa Luba* is a version of the Latin Mass based on traditional Congolese songs. It was arranged by Father Guido Haazen, a Franciscan Friar and performed in 1958 by "Les Troubadours du Roi Baudouin", a choir of 45 boys aged 9 to 14 and 15 teachers from Central School in Kamina. In 1958 the choir sang during Expo '58



Francis of Assisi with birds, singing the Glory of the Lord - D'Uff. N°11-Taglia di Po - 2.2.1866

Sacrosanctum Concilium, the Constitution on the Sacred Liturgy, was promulgated by Pope Paul VI on December 4, 1963. The main aim was to achieve greater lay participation in the liturgy of the Catholic Church. It introduced officially vernacular language in Catholic Liturgy.



Sanctus & Gloria are based on Kibula style. - Congo and Ruanda-Urundi overprinted (Fr)

War Requiem of Benjamin Britten is composed for concert, but the "Messe de Saint Vincent de Paul", composed by Pierre Combourian (2012) was sung in many French speaking countries.



Oecumenical Council – 1st and 2nd session

Cancellation text : Closure of 2nd Vatican Council



PAULUS PP. VI ET PATRES
CUM UNIVERSA ECCLESIA, DE FELICITATE
CŒCILIŒ DEC. VATICANI II EXITU
GRATES DEO AGENTES AG IMMACULATA
UBERRIMIS ADPRECANTUR FRUCTUS



Crede-announcement of death on Kikumi (Tom-Tom)



Hosannah is a typical Bena Lulua – song

St. Vincent de Paul - sepiia printer's proof (only one in private hands)

4. Karl Ratzinger (Pope Benedict XVI) : a theological defense of festive catholic liturgy

The critical situation of church music today is part of a general crisis of the Church which has developed since Vatican 2. Nevertheless there was criticism on Catholic Liturgy since the Reformation.

Although Martin Luther acted against iconoclasm, he was a protagonist of a more simple liturgy in vernacular language with active participation of the community.



"Eine Feste Burcht ist unser Gott, Ein guter Wehr und Waffen" - Church Song in vernacular language - PPS 1917

But also musicians themselves - e.g. Jacques (Jacob) Offenbach (Cologne 1818-Paris 1890)- critised festive liturgy.



The Second Vatican Council stressed the active participation of the individual in liturgy. This led to "puritanical functionalism": the liturgical event had to be reduced to its origin, a community meal - inspired on the Last supper, with uniform activity of all present without prominent tasks. In this view, church music can only be congregational singing, something like the "Sängervunsch". All previous Western culture should be excluded of contemporary liturgy.



Vaticanum II



Last Supper



It is curious and contradictory that choirs and orchestras are banned while "religious jazz" is introduced.



Sängervunsch - 9. Deutsche Sängerbundfest - PS 1924 (5 pf)

J. Offenbach was the champion of the opera bouffe, where emphasis is laid on the virulent and satirical elements of the comic opera. He has success with Orphée aux enfers (1858), a parody on the regime of Napoleon III. ◀ (Artist proof).

La Belle Héliène is a caricature on the high clergy - represented by Calchas, the high-priest of Agamemnon - and their liturgy. ▼



Choirs banned out of the church

4. Karl Ratzinger (Pope Benedict XVI) : a theological defense of festive catholic liturgy

4.2. Reflexion

We need to reflect upon the roots of this attitude to overcome the crisis. The problem has four levels.

1. Liturgy is not only a community meal but also a feast. The dilemma of the pragmatism of parish priests versus art's claim to absolute dominion has always existed. Examples are St. Jerome's outbursts against the vanity of artists and archbishop Colorredo of Salzburg who prescribed to Mozart the greatest permissible length of his liturgical compositions. Liturgy is the birthplace of art, and it was from liturgy that art acquired its religious legitimation.



St. Jerome

Mozart and the castle of Archbishop Colorredo – No text under the image PS Mozartfest 1910



3. The ecclesiastical crisis of church music cannot be separated from the present crisis of art in general.

Mauricio Kagel wrote an opera which depicts the history of modern times, as a Utopian myth: America is not discovered by Christian Spaniards, but Spain and Europe are discovered by the Indians, and liberated from their Christian "superstitions." Such images are not only a protest against Christianity, but are a cultural option.



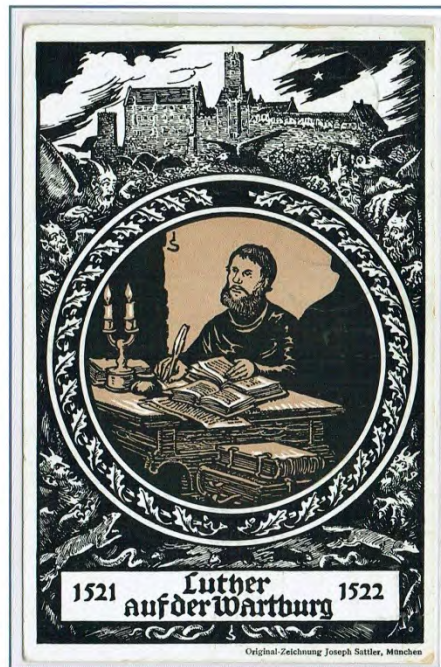
Ruins of a church in the 'Reduccion' (communities) of the Jesuits in Argentine. - 'Feliz Año Nuevo 1901' letter.

2. Post-Vatican II Puritanism leads to iconoclasm. Puritanism is inherent to the history of the church and is the real core of iconoclasm. The Byzantine Iconoclasm was resolved by the 2nd Council of Nicaea. Also the Western Church was convulsed by iconoclasm during Reformation, in which Luther sided with the ancient Church against Calvin.



Art and culture from the Byzantine church (Specimen)

Martin Luther acted against iconoclasm PS. Germany 1922, Germania 30 pf



4. Today's world is functionalistic.

Ratzinger notes: "Hugo Staudinger and Wolfgang Behler have examined the inclusive character of this functionalism. They make clear that the machine becomes the universal stereotype for human beings and that reality is reduced to quantitative dimensions. There is no longer any place for unique artistic events. Art falls under the laws of the marketplace, and the market-place abolishes it as art."

On the contrary I think that in art the mechanical and calculable can transcend itself and become sacralised as in the work of Pablo Picasso



"POKOJ". (the room) as a symbol for "life" used as promotion for peace. Text – Let us live in peace – PS.

4. Karl Ratzinger (Pope Benedict XVI) : a theological defense of festive catholic liturgy

1. Christianity is seen as an escape from the Temple into the worship of the commonplace.



Jesus breaks with the O.T.: The entrance of the Temple is destroyed when He is crucified (Hebr 13/12). Therefore Christianity is opposed to Temple cult. Therefore the music of Christian worship should only be based on all day life. - But such ideas were completely unknown to the growing Church. The Epistles already speak of a rich and by no means profane liturgical life in which the Psalms of Israel were still sung, along with Christian hymns and chants.



Port paid by a "Tombe" cancellation. Redirected from 'Temple'

Origen notes: "Singing psalms befits men, but singing hymns is for angels and for those who lead a life like that of the angels.(monks)" From the very beginning, Christian worship was the worship of God and it was characterised by poetic and musical praise, and this from theological motives.



Initials from the Epistle of St. John,



Apocalyps

Singing angels - Busta Lettera Postale ▼▼



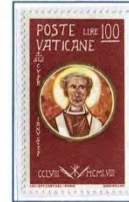
4.3. Is Christianity essentially iconoclastic or is iconoclasm un-Christian

Some experts today agree that enmity towards art, is the genuinely Christian attitude for a double reason.

2. The Church Fathers described the path from the Temple cult to Christian worship as a process of spiritualisation

Opposed to the later theological tradition that stressed the continuity between Temple service and Eucharist, the Church Fathers - e.g. Cyprianus - were devoted to a purely wordlike liturgy (as in the Synagogue) and adverse to liturgical splendour (as in the Temple). They accentuate a purist sacrality with omission of instruments and offerings

The cancellation stresses the continuity between Thora (O.T.) and the Bible (N.T.) referring to the 10 C.



Cyprianus
Temple offerings (grapes)

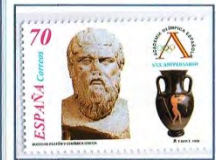


St. Augustine - who was strongly influenced by Plato - retained to the prohibition of images as an expression of his theology of spiritualization and regarded the musical riches of the Old Testament and Greco-Roman culture as a part of the sensible, material world which was to be overcome in the spiritual world of Christianity.



Augustine - D'Uffic. Archbishop Card. Di Viticuso - Cancel. St Augustinus di Viticuso (red for a cardinal)

Nevertheless Augustine supported Boetius' early Christian concept about Musica Mundialis - the not audible spiritual music - represented by the woman with the two swans and the Calyx from the Temple liturgy was used for the Eucharist.



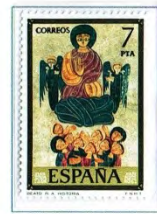
Plato describes Humanity as a passage from the Sensible Spiritual, as a process of materialisation.



4. Karl Ratzinger (Pope Benedict XVI) : a theological defense of festive catholic liturgy

Festive liturgy is essential for Eucharistic sacrifice because it is the place where Christ offers himself for the redemption of the world

As compared with Isaiah's vision, in the Apocalypse of St. John choirs of angels appear. Contrarily to Isaiah's vision, Christians believe that during Christ's crucifixion, God's glory departed from the Temple and now dwells where Jesus Christ is, namely in Heaven and in Church.

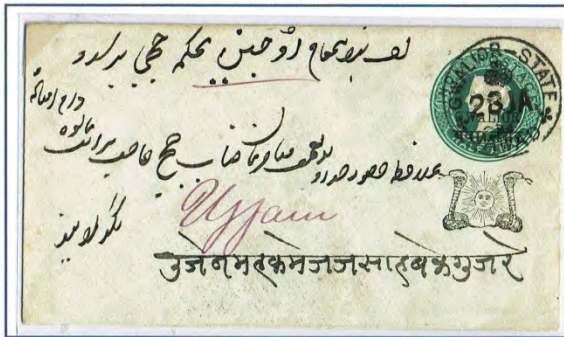


At the time of Christ's death the sky darkened and the veil of the Temple was rent in two

Eucharistic sacrifice therefore is not merely Scripture reading and prayers, but the place where Christ offers himself for the redemption of the world. In that way the Church accepts with Christ the inheritance of the Temple. In Christian Liturgy, which now regards the whole cosmos as its temple, must surround the whole cosmos: sun, moon and stars.



Cosmic Christ



Serpents (as symbol of the terrestrial) around the sun
PS from Gwallior-state (India). - Surcharged PS from India with Gwallior (English and Indian) with sun and serpents.
Canc. 28 JA 94 - with rolled-up serpent



Moon

Stars
Empire 10c. bistre + 40 c. Orange. Cana. Etoile 27 + Cad Paris./R St DOMque GR CAILL -25 JUN 1867 - PD 98 - "pour le Chef de gare de Berlin pour remettre à Mr Caraman Chimay allant à Petersbourg".RR

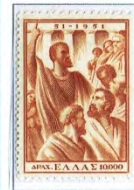
4. 4. Church music is the expression of a Cosmic Christology and as such essential in Liturgy

But even at the moment of Christ's Birth, the 'Magi' followed the Star, the Cosmic symbol of the Redeptor.



Free Front with inspector's Star Cancel. 'Free Fronts' could be sent 'post paid'. This 'post paid' was often misused. Therefore they were inspected in London.

The real foundation of Christian Opposed has to be found in the Pauline Theology. In his letters to Colossians and Philemon St. Paul stresses that Christ is the head of the body, understood as the cosmos. Also Cyprian speaks of God as "the One Who is praised by angels, archangels, martyrs, apostles and prophets, to whom all the birds sing praises, whom the tongues of those in heaven, upon the earth and under the earth glorify: all the waters in heaven and under the heavens confess Thee."



St. Paul



St. Francis with birds praising the Lord



Letter from Saint. Cyprien / Alger 26. 2. 1896 - Verso Passage Alger- Arrival Schiltigheim (Alsace)

4. Karl Ratzinger (Pope Benedict XVI) : a theological defense of festive catholic liturgy

The "Organ" is "the" instrument of Catholic Liturgy ... but the most marvellous witnesses of this Cosmic Christology is the „Canticle of the Sun“ by Francis of Assisi.

The organ is a theological instrument, supposed to be the combination of all the voices of the cosmos. Its sounds when the Emperor of Byzantium was speaking. The entire universe resounded. Later on the organ is resounding when Charlemagne speaks, a Carolingian claim to equality with Byzantium.



Byzantine Emperor Zeno

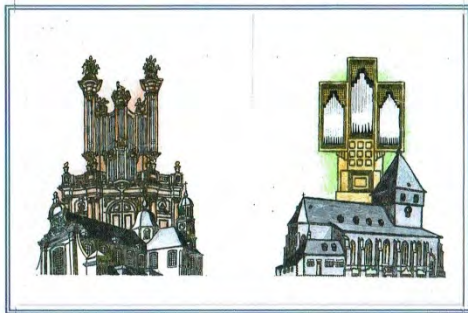


Charlemagne

Variety, s.c. 'jambe plâtrée' →

To stress the cosmic function of Christ's Vicar on earth, the organ had to resound in the **Papal liturgy** as well. The Roman usage was transferred to the cathedrals and abbey churches. It was still customary for the organ to play as background to the abbot's recitation of the Pater noster in **Benedictine** abbeys. This is to be understood as a direct inheritance from the ancient cosmic liturgy.

Proof of the drawings for **Mary Ascension church of Ninove** and **St Peter church in Bastogne** with their organ manufactured in the workshop of **Steven Wilsens** - *Only one recorded*



Church choir and organ are essential for a festive liturgy



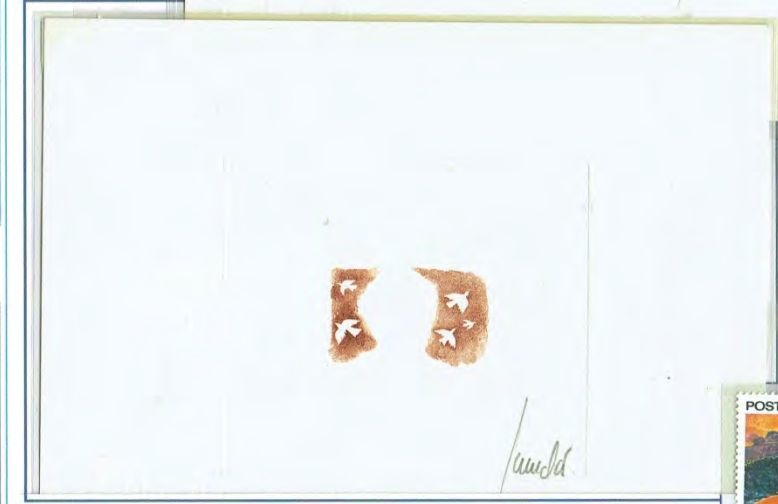
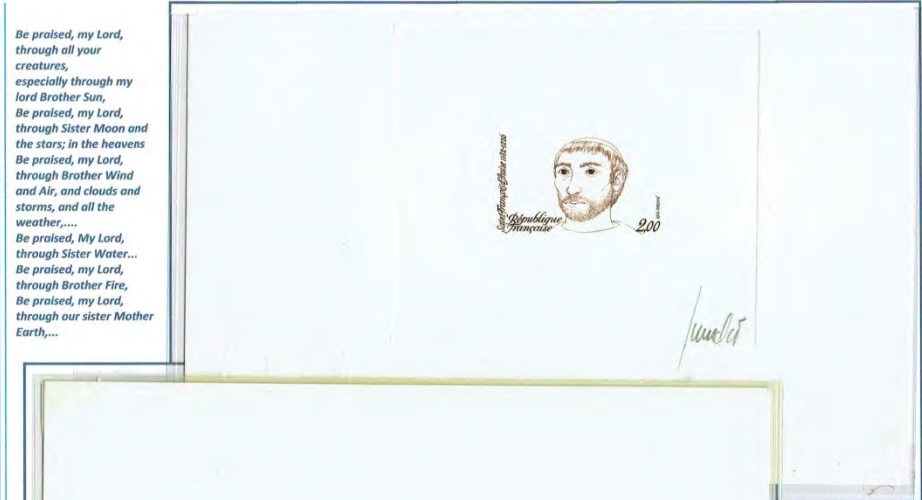
Organ and singing angels on the **Mystic Lamb** of Jan van Eyck

Arp-Schnitger-organ **St. Jacob-kirche** Hamburg - *Beam under left angel interrupted by golden point*



4.5. Cosmic Christology : "Organ" or „Canticle of the Sun“

One of the most marvelous witnesses of this Cosmic Christology is the „Canticle of the Sun“ by Francis of Assisi.



Die proof in two phases: the portrait of Francis in positive, the birds in negative



Benedict XVI concludes :

Church music with artistic pretensions is not opposed to the essence of Christian liturgy, but is rather a necessary way of expressing belief in the world-filling glory of Jesus Christ. The liturgy of the Church has a compelling mandate to reveal in resonant sound the glorification of God which lies hidden in the cosmos. This is the essence of the liturgies: to transpose the cosmos, to spiritualize it into the gesture of praise through song and thus to redeem it; to "humanize" the world.

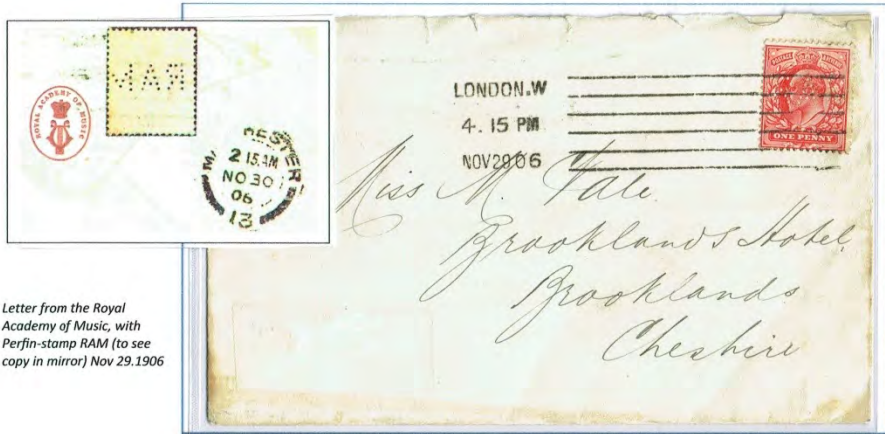
5. The Message of God : The Bible on Music

The Bible is a very important source of inspiration for many composers. Keynotes are the Birth of Christ, His Death and Resurrection. For some composers also the O.T. played an important role, e.g. for G.F. Händel.

G. F. Händel (Halle, 1685 - London, 1759) discovered at a youthful age Italian music and studied the organ, the violin and the hobo. He stopped his law study because he was at the same time organist at the cathedral of Halle. He travelled to Italy for 4 years and became befriended with Scarlatti. He was chapel master in Hannover and composed his Johannes passion. Afterwards he went to the United Kingdom, where he wrote the Water music for George I.



George I charged Handel with the formation of the Royal Academy of Music.



Letter from the Royal Academy of Music, with Perfin-stamp RAM (to see copy in mirror) Nov 29.1906

In London he composes the Concerto grosso and - with little exaggeration - set the entire bible on music. He wrote more than 20 oratorios on religious and biblical topics; Soul (1), Israel in Egypt and Jephtha (2).



Concerto Grosso Opus 6

Soul / Jephtha



According to Genesis, the world was created in 6 days.

5.1. The Bible on music : Georg Friedrich Händel

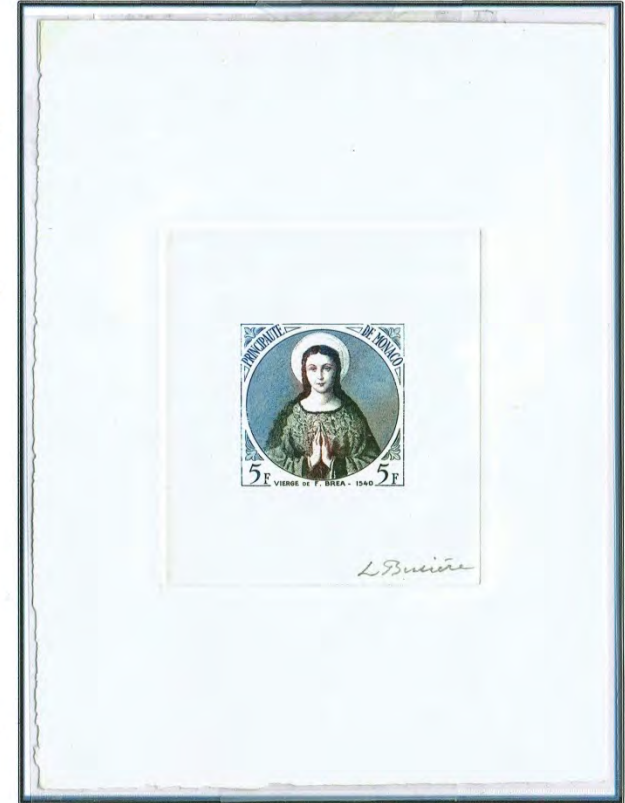
Händel's best known Oratorio is The Messiah composed in 1741. It is structured in three parts, with several "scenes", each concentrating on a biblical topic

Part I "The prophecy and realization of God's plan to redeem mankind by the coming of the Messiah" has 5 scenes. Scene 3: "The prophecy of the Virgin Birth" (movements 8-12)

The Immaculate Conception of the Virgin Mary after F. Brea. -
Hand colored proof. -Only one existing ->



Colourproof



(Franz) Joseph Haydn (1732-1809) wrote only one biblical oratorio, but it was maybe his most important one : 'Die Schöpfung' (The Creation.) The Libretto has three sources: Genesis, the Biblical book of Psalms, and John Milton's Paradise Lost.

5. The Message of God : The Bible on Music

5.2. Christus Natus est

5.2.1. Weihnachtsoratorium ~ Christmas Oratorio

The little town of Bethlehem in Palestine became so important that several other places in the world are called after it, e.g. Bethlehem, Pennsylvania.

In 1741 Moravians, (the Unity of the Brethren - founded in 1457 by followers of John Hus) - settled near the Monocacy Creek. On Christmas Eve their 'patron' Count Nicholas Ludwig von Zinzendorf christened the community "Bethlehem".

Letter from Bethlehem to Berlin, 1889



Johann Sebastian Bach's Weihnachtsoratorium (Christmas Oratorio)

Written for the Christmas season of 1734 in Leipzig, it is the most famous Christmas oratorio. It belongs to a group of three oratorios for major feasts, the others being the Ascension Oratorio (BWV 11) and the Easter Oratorio (B\N 249). All include a tenor evangelist as narrator and parody earlier compositions, between them three secular cantatas.

It was performed in the two most important churches in Leipzig, St. Thomas and St. Nicholas (entirely performed). The next performance was not until 17 December 1857 by the Sing Akademie zu Berlin under Eduard Grell.



Singakademie Berlin



Bach vor Thomaskirche
St. Nicholaskirche



The oratorio has six parts, each part being intended for performance on one of the feast days of the Christmas period.

The first part (for Christmas Day) describes the Birth of Jesus, the second (for December 26) the annunciation to the shepherds and the third (for December 27) the adoration of the shepherds.

Overprint Zarkapta Ukraine 68 - - Freedom for the occupied territory - R

Specimen

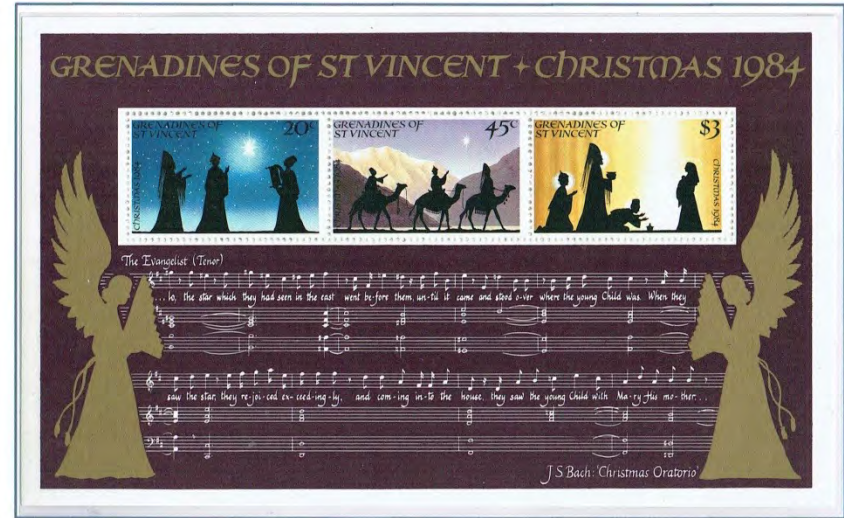


The fourth part (for New Year's Day) deals with the circumcision and naming of Jesus, the fifth (for the first Sunday after New Year) with the journey of the Magi (finishing with the Flight into Egypt) and the sixth (for Epiphany) the adoration of the Magi.

The star they had seen in the East went before them until it came and stood over where the young child was. When they saw the star, they rejoiced exceedingly and coming into the house, they saw the young Child with Mary, his Mother ... Recitative (Evangelist = Tenor) ↓



Circumcision



J.S. Bach: Christmas Oratorio



Adoration of the magi

Boas Festas



5. The Message of God : The Bible on Music

Everywhere in the world where Christians are, Christmas is celebrated with songs. The inspiration is probably coming from the songs of the angels, revealing the birth of Christ to the shepherds.

'Silent Night, Holy Night'

In the afternoon of 24 December 1818 organist Franz Grüber discovered that his organ at the St. Nicholas church in Oberndorf did no longer work. Father Joseph Mohr had written a children's poem: 'Silent night, Holy night...'. Some weeks before. He asked Franz Grüber to put music on it. During the midnight mass, they sang it together, accompanied by a guitar. The most famous Christmas song was born.

Joseph Mohr (Salzburg 1792) was an illegitimate and poor child. He was a good student and musician and became a chaplain in Oberndorf. He died in 1848, very poor, affected by pneumonia.

Franz Xavier Grüber (Hochburg 1787). Very young he worked as rope braider. At the age of 18 he followed a formation as schoolteacher and organist. He became a teacher in Arnsdorf and organist in Oberndorf. From 1833 on he is full-time Choirmaster and organist in the principal church at Hallein.



Cancelation of Oberndorf with the first music notes of 'Silent Night, Holy Night'.



5.2. Christus Natus est

5.2.2. From 'Silent Night, Holy Night' to Christmas Carols

Hark, the herald Angels sing, Glory to the new born King, Peace on earth and mercy mild, God and sinners reconciled,...

Every culture has its Christmas songs. Mostly the composer is unknown, although the songs play an important role in people's heritage.



Talha - High relief Christmas telegram - Iresil

The holly and the ivy (left) is a traditional song of the Middle Ages, that mixes Christianity with pagan mythology. — 'Good King Wenceslas' (right) . a hymn from the 'Piea cantationes' from Theodore P. Nyland tells the story of a king who brings a basket with gifts to a man who gathers wood in the snow.



'The Borning day' is a 19th century Negro spiritual from South Carolina.



On New Year's Eve this one and other songs can be heard also today from little star singers, like the Rumanian children of 1900.



Star singing Anno 1900 - PS Rumania — From Bucharest - 5 babi (local post) 13.1.1900



Belgique 110

Special registered card for the restoration of St. Stephen's dome in Vienna franked with two stamps of Joseph Mohr and Franz Grüber.

Sent on Christmas Eve 1950 27.XI|.1950. Arrival Wien 27.12.50.

1st special Christkindl cancel - green)

5. The Message of God : The Bible on Music

5.3. Redemption: The Passion of Christ and His resurrection

5.3.1. The Passion according to the 4 Evangelists

The Passions have been based on the Gospels of the 4 Apostles: Matthew, Mark, Luke and John. Although the origin is very old, true Passions were composed from the Renaissance on.

The Passion according to the 4 Evangelists: Matthew, Mark, Luke and John



Venetian 'Aqua letter' with the Lion of St. Mark and the open gospel to the left.

Aqua letters are used from 1608 till the dissolution of the Venetian republic in 1797. They served to pay a tax from 4 soldi to the 'Magistrate del Aquo' (Aq) to finance the dredging of the rivers Brenta, Muson and Bottenigo. So the tax is not a postage due. One could write directly on the Aqualetter or it could be used as an 'envelope'.

The reading of the Passion during Holy Week is described by Egeria, a woman (nun?) who made a pilgrimage to the Holy Land about 381-384. Pope Leo the Great (5th c.) specified which gospel had to be used on which day of the holy week. The passions were set to music in the 8th century. Around 1200 different singers were used for different characters in the narrative



In the late 15th century new styles emerged: **Responsorial Passions** (only the crowd and sometimes Christ's word are polyphonic) and **Through-composed Passions** (motet Passions) in which the entire text is set polyphorically, e.g. by **Jacob Obrecht**. Their works remained for more than 300 years on the Repertory of the Sistine Chapel Choir. **Jacobus Gallus (Jacob Handl - 1550-91)** wrote three settings, following Obrecht .



Jacob Obrecht

Sistine Chapel

Jacobus Gallus

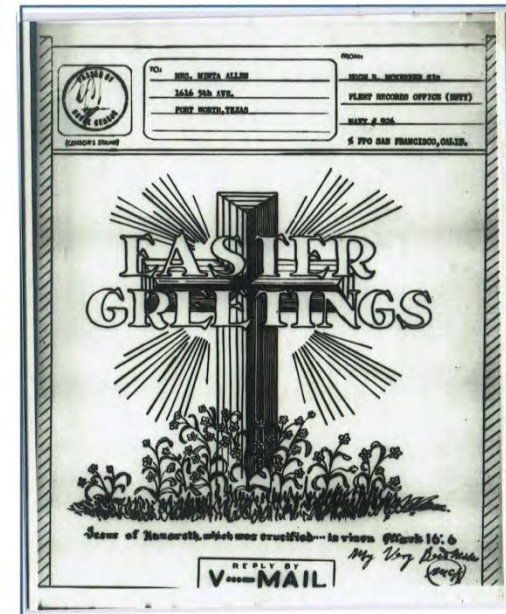
Orlando Lassus

Summa Passions, are full polyphonic compositions, often becoming oratorios. **Orlandus Lassus, (1532-1594)** wrote Passions on the four Gospels. He frequently substituted original melodies for the liturgical ones and sometimes the chorus is employed to give expression to the texts belonging to a single person. The crowd is always represented by a five part chorus.

Joseph Haydn interpreted "The seven last Words on the Cross" for the Cathedral of Cadiz and became a doctor h.c. at the University of Oxford.



Lorenzo Perosi 18.12-1956 — an Italian priest and chapel master of the Sistine Chapel—set to music the "Passion according to St. Mark".



Christ spoke his last words 'Eli. Eli. Lama Sabachthani' on the cross before he died
V-mail Fleet record office to Texas

5. The Message of God : The Bible on Music

Martin Luther wrote, "The Passion of Christ should not be acted out in words, but in real life." but Passion performances were common in Lutheran churches. Non-liturgical works about the Passion of Christ are published over many centuries.

Despite Luther's opinion, sung Passion performances were common in Lutheran churches right from the start, in both Latin and German, beginning as early as Laetare Sunday (three weeks before Easter) and continuing through the Holy Week.



PPS, Germany 1917

The Passion continued to be very popular in Protestant Germany in the 18th century, with Bach's second son Carl Philipp Emanuel composing over twenty settings. In the nineteenth century but with the exception of John Stainer's "The Crucifixion" (1887) Passion settings were less popular but in the twentieth century they again came into fashion. St. Luke Passion (1965) by the Polish composer Krzysztof Penderecki is famous.



Carl Philipp Emanuel Bach

Philatelistenverband im Kulturbund der DDR, Bezirksvorstande Potsdam und Frankfurt/O.



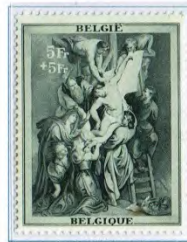
Krzysztof Penderecki



Verleih uns Frieden gnädlich



Geistliche Chormusic Nr 4



Crucifixion PP Rubens
Descent of the Cross

Heinrich Schutz (1585-16.12) studied music in Venice, became organist in Kassel and chapelmaster in Dresden and at the Danish court. His work is mainly religious: psalms, motets, a requiem and three passions. Schutz' "Historia der frohlichen und siegreichen Auferstehung unseres Herrn Jesu Christi" was epoch-making.



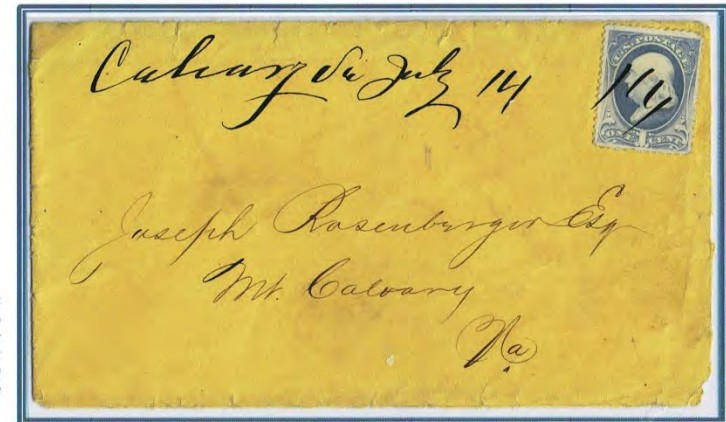
Johann Sebastian Bach (1685-1750) created Passions on each gospel. The Johannespassion is the oldest. The Markuspassion was lost and there is doubt about the authenticity of the Lucaspassion. The monumental 'Matthäuspassion' for soli, eight part chorus, a choir of boys, orchestra, and organ was first performed in the Thomaskirche on Holy Friday 1727. The St. Matthew Passion was not heard in its full version outside of Leipzig until 1829, when the twenty-year-old Felix Mendelssohn performed a version in Berlin, with the Berlin Singakademie. It was the start of Bach's revival.



Now Matthew's Passion is performed every year in many countries.

Letter with left under corner of the wrong perforate sheet of ten stamps
Felix Mendelssohn

Non-liturgical works about the Passion are published over many centuries. "Lead me to Calvary" is a reflexion on Luke 23:33 'And when they were come to the place, which is called Calvary. There they crucified him and the malefactors, one on the right-hand and the other on the left' written by Jennie Hussey 1921. Music by William Kirkpatrick



King of my life, I crown Thee now,
Thine shall the glory be:
Lest I forget Thy thorn crowned brow,
Lead me to Calvary.
Chorus:
Lest I forget Gethsemane;
Lest I forget Thine agony;
Lest I forget Thy love for me,
Lead me to Calvary.

Calvary Va. (Virginia) July 14 (188) handwritten because no cancel . Calvary had a post office only from 1882 till 1902 Local post (special part of 1c) to Mount Calvary

5. The Message of God : The Bible on Music

5.3. Redemption: The Passion of Christ and His resurrection

5.3.2. Stabat Mater

'Stabat Mater' are the opening words of two hymns, one of which - *Stabat Mater Dolorosa* - is in liturgical use, while the other - *Stabat Mater Speciosa* - is not.

Stabat Mater Dolorosa et Speciosa respectively celebrate the emotions of Our Lady near the Cross and at the Manger. The *Speciosa* contains thirteen (double) stanzas of six lines; the *Dolorosa*, ten. In other respects the two hymns are in quite perfect parallelism of phrase throughout.



18th century Culture of Ecuador - This sheet presents as well the Mater Dolorosa (pierced heart) as the Mater Speciosa (birth of Christ).

Set on a - originally Gregorian - melody the Stabat Mater was sung on Holy Friday. It was banned by the Council of Trent, but in 1727 it returned definitively in liturgy on initiative of Pope Benedict XIII on the Feast of the Seven Sorrows of our Lady .



Many important composers of the last three centuries transformed the Stabat Mater to an important choral or instrumental masterpiece.



Johann Joseph Fux (1660 -1741) — merely a music theorist and pedagogue - wrote besides his Stabat Mater also a Te Deum, a Gregorian Salve Regina and 2 Magnificats.

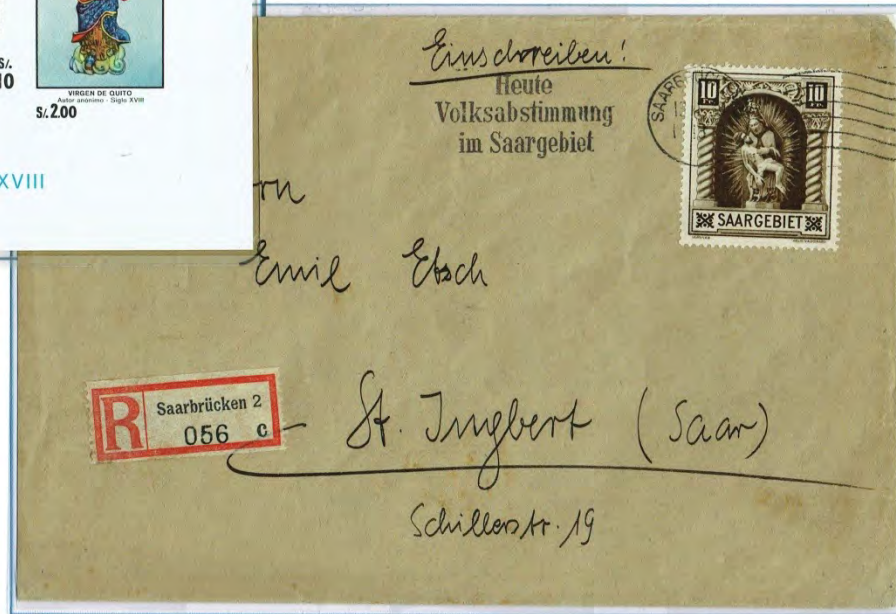
Antonio Vivaldi (1678 - 1741) - a priest - composed his Stabat Mater especially for his pupils at the Ospedale della Pietà, a Venetian 'convent' for girls whose families couldn't pay a dowry, where he was maestro di cappella. *Color proof*



Stabat Mater Dolorosa

The Stabat Mater is a 13th century Roman Catholic sequence meditating on the suffering of Mary during Christ's crucifixion. It expresses in its first eight stanzas a deeply felt compassion for the mother of Christ, standing under the cross. In stanza 2 reference is made to the prophesy of Simeon, who tells Mary: "and a sword will pierce your heart" (Lucas 2. 35). After that the poet prays fervently to the Madonna to let him share her grief, to let him suffer with Jesus and for her intercession in order to survive the day of justice. in the last stanza he addresses Christ himself, praying for a place in paradise. The poetry is powerful in its very simplicity.

The hymn has been ascribed to many authors, but the only probable ones are Innocent II and Jacopone di Todi.



L'omo fo creato vertioso
Vorria trovar chi ama
O tubelo de core che fai cantar d'amore
O Regina cortese, co so' a vvui venuto
Amor, difetto Amore,
perché m'ài lassato, Amore?
Sapete vui novelle de l'Amore
O Vergen plu ca femena
O amor de povertate
O anema mia, creata gentile
che farai, fra 'Jacovone? 'Hor se giunto
al paragone
Donna de Paradiso
Ona, mittite a pensare
Amor, quanto quanto
chi co' n'è amato
Chi co' n'è amato
L'amor de amato
nullo de amato
Se per... lo vai



IACOPONE DA TODI
un omaggio di Tonino Guerra

Our Lady with the arrows - registered letter with 10 Fr stamp Saarland / O.L. with the Arrows (= Pietà = Stabat Mater) sent from Saarbrücken to St. Ingbert. Special flag cancel 'Heute Volksabstimmung in Saargebiet' .

Giovanni Battista Pergolesi (1710 - 1736) composed a Stabat Mater in A minor and one in C minor. Many composers imitated, paraphrased and adapted it (between them G. Paisiello). The musical setting of Psalm 51 "Tilge, Höchster, meine Sünden" of J.S. Bach is another example. German poet L. Tieck confesses: "I had to turn away to hide my tears, especially at the place, 'Vidit suum dulcem natum'"



G.B. Pergolesi



G. Paisiello



J.S. Bach



L. Tieck

5. The Message of God : The Bible on Music

5.3. Redemption: The Passion of Christ and His resurrection

5.3.2. Stabat Mater

Protestants share with Catholics a deep admiration for pathos, vividness of description, devotional sweetness and rhythmic flow of the *Stabat Mater*. No less than 650 compositions are recorded.

Alessandro Scarlatti (1660 1725) composed his *Stabat Mater* for "Cavalieri della Vergine dei Dolori" in Naples.

Domenico Scarlatti (1685 - 1757), composed a "Stabat Mater a Dieci Voci e Basso Continuo".



Gioacchino Rossini (1792 - 1868) composed only sections 1 and 5 till 9, the other sections were composed by Giovanni Tadolini. Rossini succeeded in getting back the manuscript and re-composed the Tadolini-sections. An instrumental parafrase 'Fantasia su motivi dello Stabat Mater di Rossini' was written by Saverio Mercadante.



Joseph Rheinberger (Vaduz, 1839 – Munich, 1901) wrote 20 organ sonatas, operas, orchestra work, 2 organ concerts, 12 masses), chamber music and songs, among which the *Stabat Mater*.

Franz Joseph Haydn's (1732 - 1809) *Stabat Mater* was praised by his contemporaries. It is divided into 13 sections and built around five choruses, seven arias and one duet. In the final movement the chorus establishes the vision of the Paradise in a bright G major.



Vision of the Paradise



Franz Schubert (1797 - 1828) — the „Liederkomponist“ was a religious man and composed church music during his whole life. In his first setting of the *Stabat Mater* 1815 Schubert restricted himself to the first four verses, but a year later he composed a complete one.



F. Schubert in nature — In the background Lichtentahl — Official PS - Austria 1928 — Eagle 10 gr

Francis Poulenc's (1899 - 1963) *Stabat Mater* seems to dedicate the soul of his young friend composer, who died after an accident, to Our Lady of Rocamadour.



Avec signature du graveur J. Combet

↓ Piqué à cheval



geb. Vaduz, 17. März 1839, gest. München, 25. November 1901

DRITTE LIECHTENSTEINISCHE BRIEFMARKEN-AUSSTELLUNG
VADUZ, 30. JULI BIS 8. AUGUST 1938

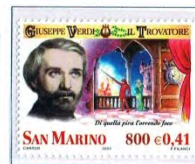
Staatsdruckerei, Wien

Hopital Temporaire de l'Hotel Paradis — Cannes —
Military Postpaid guaranteed by the violet cancellation of the hospital

Giuseppe Verdi (1813 - 1901) also wrote some sacred music. His *Stabat Mater* is a mixture of the purity and simplicity of Palestrina's version, with the drama and pathos of *Il Trovatore*. There is a typically Verdian outburst in stanza 7 where Jesus is flogged, and a subtle slipping away of Jesus' spirit in stanza 8, accompanied by distant shrouded drummusic.



Composer of religious music



Il Trovatore



Stabat Mater Speciosa

It is, found in a fifteenth century manuscript. This poem describes the feelings of Mary after the birth of her child. It has been set to music by Liszt and Diepenbrock, who both also composed a *Stabat Mater Dolorosa*.



The annunciation of the shepherds and their visit to the manger —

Overtip Zarkapsta
Ukraina 6fr - Freedom for the occupied territory



5. The Message of God : The Bible on Music

5.4. Hymns in honor to Mary

Important composers as Schubert, Gounod, Bruckner, Dvorack and Verdi made settings of Ave Maria. All over the world pilgrims sung Hymns to Mary in processions.

Franz Schubert (1825); composed an Ave Maria as part of his Opus 52, a setting of seven songs from Walter Scott's popular epic poem "The Lady of the Lake".



Anton Bruckner wrote three different settings, the best known being a motet for seven voices



Bernadette Soubirous (Lourdes 1844-Nevers 1879).

Four years after the proclamation of the Dogma of the Immaculate Conception by Pope Pius IX Our Lady is said to have appeared. She proclaimed "QUE SOY ERA IMMACULADA CONCEPCIOU". One of the best know songs is "At Lourdes on the Mountains"

Grotto of Massabielle, transformed into a chapel.

Etat (unachieved proof). Sign. Mazelin (Engraver)



Charles Gounod (1859), added melody and words to Johann Sebastian Bach's first prelude from The Well-Tempered Clavier.



Antonin Dvořák's version was composed in 1877



Several Marian Hymns were composed, e.g. by Pedro Homem de Melo (previous page)

The Holy Year 1950 is remembered by the Portuguese Colonies with a sheet in honour of O. L. of Fatima, which represents the Crowned Madonna and the Apparition -

Imperfected bottom right block of 4 - Only 1 known.

Ex coll. De Troyer



Ave Maria was written by Giuseppe Verdi for his 1887 opera Othello.



Esc. 11\$00

5. The Message of God : The Bible on Music

5.4. Hymns in honor to Mary

Music plays an important role in the worship of Mary. Besides Ave Maria and Antiphones there are a number of art songs and also folk music sung during pilgrimages and processions.

Ave Maria (Hail Mary)

The prayer incorporates two greetings to Mary in Saint Luke's Gospel: The first is the greeting of the Angel Gabriel to Mary: " Hail Mary, full of grace, the Lord is with thee. The second passage is taken from Elizabeth's greeting to Mary in Luke 1:42, "Blessed art thou among women, and blessed is the fruit of thy womb".

'Hail Mary' is the central part of the Rosary. The Rosary consists of five times ten beads, each representing a Hail Mary - separated from each other by another bead, for an 'Our Father' to be prayed. In female monasteries - where a number of religious were illiterate - this Rosary was constantly prayed, also during work.

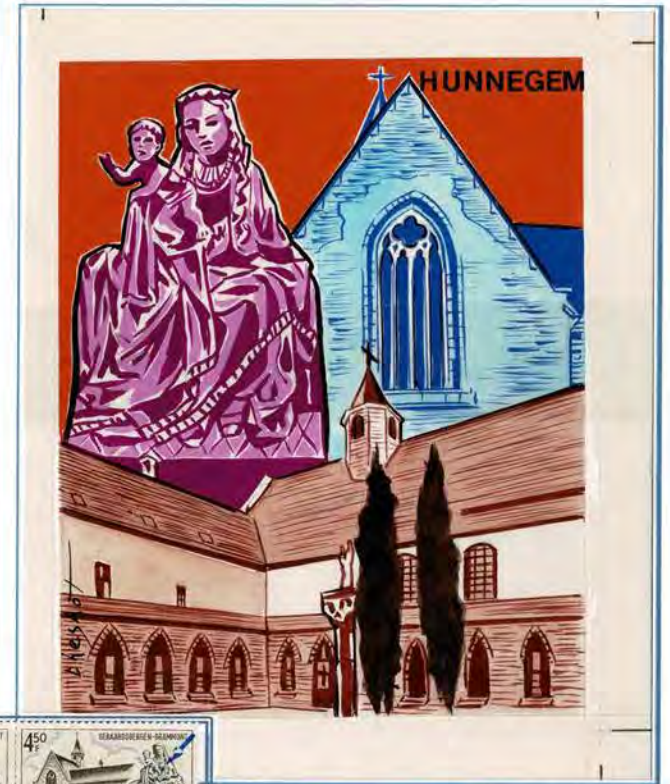


Issued for the 50th anniversary of Gabriel Belgium

Greeting of the Angel Gabriel to Mary



Visit to Elisabeth



A petition "Holy Mary, Mother of God, pray for us sinners now and at the hour of our death. Amen." was added later. It first appeared in print in 1495 in Girolamo Savonarola's "Esposizione sopra l'Ave Maria". It is added in 1555 in his Catechism of the Dutch Jesuit St. Petrus Canisius and included in the Catechism of the Council of Trent



Girolamo Savonarola
Overprint Trieste



Rosary



St. Petrus Canisius



Council of Trent



Our Lady of Hunnegem / Abbey of Geeraardsbergen

▲ Design for the stamp introduced by H. Verbaere. Non accepted for the stamp but used for the official (B-Post) F.D.C.

◀ Final stamp. Variety on the court seal: so-called Half Crown

5. The Message of God : The Bible on Music

Gregorian hymns in honor of the Virgin Mary. They are sung primarily in religious communities after Compline

Marian antiphons are not really antiphons because not associated and chanted with a Psalm verse. Although there are a number of Marian antiphons, the term is most often used to refer to the four hymns which have been used as detached chants since 1239. The four Marian antiphons (with occasional variations in the text) are often set to polyphonic music for choir or as solo arias. In convents they are sung after the compline, each in a specific period of the year.

Alma Redemptoris Mater (Advent through February 2) (Loving Mother of our Saviour) was written in Latin hexameter by Herman the Cripple, Abbot of Reichenau (1013–1054). It was translated into English by John Henry Newman in "Tracts for the Times", No. 75

Ave Regina Caelorum (Presentation of the Lord through Good Friday) (origins unknown) was found in a twelfth-century manuscript The prayer is listed in the Raccolta book of indulgenced prayers.



Abbey of Reichenau



Cardinal John Henry Newman



Selling of indulgences

5.4. Hymns in honor to Mary / Marian antiphons

Salve Regina (Trinity Sunday until Saturday before Advent) is the best known of the Marian Anthems. It originated at the **Abbey of Cluny** in the 12th century. From 1218 onwards Cistercians chanted the Salve Regina daily, intoning it in chapel and chanting it on the way to sleeping quarters.



Choir prayer – Orval – PS Belgium 1928 4 different issues: Blue ↑ and green without angel, brown and green with angel



Our Lady of Orval Imperforated proof



Regina Coeli (Easter season) was in Franciscan use in the first half of the 13th century. **St Gregory the Great** heard angels chanting the first three lines one Easter morning in Rome, while following barefoot in a great religious procession of the icon of the Virgin painted by Luke. He added the fourth line. Plainsong and polyphonic settings are known. Lully's motet "Regina coeli laetare" was written in 1684. There are three settings by the young **Mozart** (K.108, K.127, and K.276), and one by **Brahms** (Op. 37 #3). Till now settings continue to be written.



Gregory the Great



Icone by St. Luke



J. B. Lully



W.A. Mozart



J. Brahms

Georges Bernanos



Alphonsus Liguori



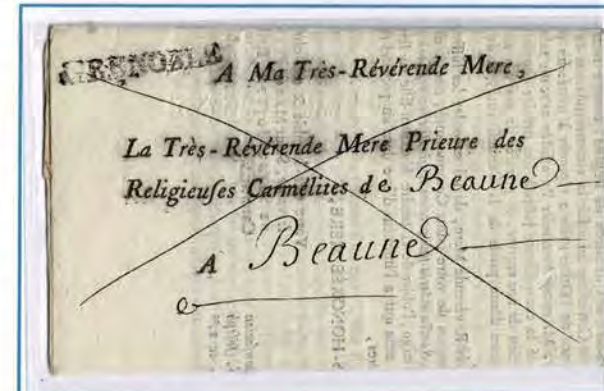
Georges Bernanos



Pope Leo XIII



Francis Poulenc



Franchise Carmelitaine 1772 - During the 18th century the Carmelites received the privilege to send death bulletins post-paid to all the convents.

6. Death and Resurrection

Romantic composers were very attracted by the themes of death: for Mozart love wins over death, Saint-Saens is inspired by 'La Danse Macabre'.

6.1. Zwischen Himmel und Erde



Death played an important role in the work of W.A. Mozart. It is in contrast with love, that always wins.

In 1784 Mozart became a freemason. For his initiation he wrote *Die Maurerische Trauermusik* (Masonic Funeral Music) in C minor, in memory of Duke Georg August of Mecklenburg-Strelitz and Count Franz Esterhazy von Galantha. Through the majestic solemnity of the music and its use of Gregorian chant it illustrates the "quasi-religious underpinnings of the masonic movement.

Eine kleine Nachtmusik is probably inspired by the death of Mozart's four children.

The death theme plays a role in *Don Giovanni*, who perishes in the fire. In *Così fan tutti* and *Die Zauberflöte*, love which always wins - even from death - is at issue. Moreover *Die Zauberflöte* is about the wisdom of the high priest.



Premiere ↑
Don Giovanni score →



PPS for the 150th anniversary of Mozart (1906) - The music making angels evoke the Little Night Music

Charles Camille Saint-Saens (1835-1921) was educated by his painter-mother and his music-playing aunt. He became a very famous composer and organist, also interested in archaeology, poetry and astronomy. He renewed symphonic music in France.

The Dance of Death (Danse macabre) is an endless round dance, in which death (a naked, rotting, sexless and very active corpse) alternates with the living (man or woman, dressed according to their social positions). Death leads the dance. Death dancing at the Cimetière des Innocents in Paris, painted in 1424, is frequently seen as the beginning of this dance. In Holy Trinity church (Hrastovlje) we find a fresco from 1490 of Johannes de Kastua.



Danse macabre is based on a poem of Henri Cazalis (1840-1909): Death plays a dancing song on his violin at midnight. But then the cock crows and everyone has to dive rapidly into his sepulchre. Death stays alone and laments on his violin.



The topic of the Danse macabre was incorporated by Ingmar Bergman in his film 'The seventh seal'.

Flapping of the bones is reflected by a xylophone



C. Saint Saens - Colour proof with colour code

Saint Saens & Jules Massenet - Colour proofs with indications V



6. Death and Resurrection

The treatment of the Faust theme in music - the treatment of the topic of good and evil but also of resurrection winning on death - is unthinkable without the work of Goethe.

Johann Wolfgang von Goethe (Frankfurt/Main 1749 ~ Weimar, 1832) was a lawyer and statesman, but also a writer, poet, philosopher and nature research worker. He thinks eternal celebrity to his version of the Faust legend. Goethe's Faust has a biblical theme, starting with a man who wants to be equal to God. Therefore he makes a pact with the devil. But in Scene V of Faust II the devil asks Faust to murder an old couple, living on his grounds. Faust wants to improve the lives of his subjects and refuses. He experienced a moment of pure bliss, that he wanted to extend, but the couple is murdered by Mephisto and Faust falls dead. Mephisto thinks he has won the bet, but angels fly away with the soul of Faust.



Hector Berlioz (1803 - 1869) composed the 'Huit scenes de Faust', which he incorporated in 1845 in the opera symphonique 'Damnation de Faust'. Berlioz followed Faust I but without the repudiation of Faust by Margarethe. The work was a success only outside France. In 1893 Robert Gunsbourg - director of the opera of Monte Carlo - programmed it and made it famous in France



In the Epilogue (Terre et Ciel) is shown the 'Apothéose de Marguerite' and the death of Faust in the arms of the Lemurs and angels bringing his soul to Heaven.

6.2. Resurrection wins on death

Robert Schumann (1810-1856) studied law in Leipzig, but he was more interested in music and in the daughter of his music teacher Clara Wieck, herself a gifted pianist. Initially he composed piano concerts, songs, symphonies, the opera Genoveva, orchestra and choir works. Amongst them Manfred (to Byron) and 'Szenen aus Goethe's Faust' are most known.



Chopin & Schumann (with Clara Wieck?)



corrected

For the 100th anniversary of Schumann's death two stamps were issued with his image before a score of Goethe's work. It was however the score of Schubert's 'Wanderer's night song' that is shown instead of Schumann's 'Szenen aus Goethe's Faust'. They were withdrawn and replaced.



Original

Charles Gounod (1818 — 1893) composed a real opera on the Faust legend. The accent is laid on the love relationship between Dr. Faust and Gretchen. The librettist Jules Barbier notes: It is the drama of the heart, which since the beginning of the world, has been enacted between three characters: man, woman and devil.



Charles Gounod - Die proof 7
Sign. Paul Dupour

Gounod — Faust & Mephisto —
Faust & Gretchen

Jugendstil poster from Jan Lenica about
Gounod's Opera Faust



6. Death and Resurrection



Goethe's sentence „Dort wo du nicht bist. dort ist das Glück“ is often cited, e.g. by Georg Philip Schmidt in *Der Wanderer*. This work survived thanks to the music of Franz Schubert. For him also death is "Dort wo du nicht bist", a heaven without religion, where we can hardly find God

Goethe



Franz Schubert (1797-1828) - born in Lichtenthal-Wien as the son of a teacher, enjoyed a good musical and general training and became a teacher too. He led a simple life. In the evening he made music with friends: the *Schubertiaden*.

The core of his work is formed by the *Lieder* (600). Between them we find his later music about death. Schubert was also a religious composer. He wrote no less than ten masses and the 'Oratorio *Lazare ou la Fete de la Résurrection*'.



Gustav Mahler (1860-1911) was born in Bohemia in a Jewish family. He studied music, philosophy and history in Vienna. He became a well-known conductor. His works are intimately associated with his personality. The majority of his 9 (1 unfinished) symphonies and of his 5 song cycles act on death.

In his 1st *Symphony* (1885) the third part is a death march inspired on a painting from *Moritz von Schwind*.



The 2nd *Symphony* "Resurrection" (*Auferstehungssinfonie*) (1895) is on life, death, redemption and resurrection. The first movement resembles a funeral march, and is violent and angry. It is based on the poem *Todenfeier* by Adam Mickiewicz

The third movement is a scherzo, based on Mahler's 'Des Knaben Wunderhorn song' about St Anthony preaching to the fish. The fourth part (*Das Urlicht*) deals with transcendent existence. The 5th movement ends with a realization of God's love, and recognition of everlasting life. The first eight lines were taken from the poem *Die Auferstehung* by Friedrich Gottlieb Klopstock.

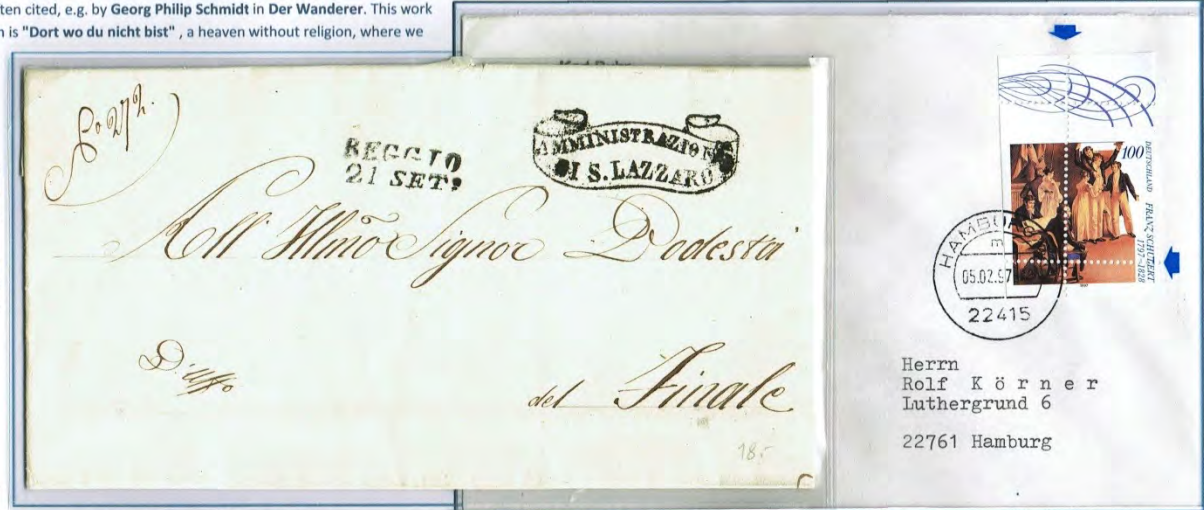


F. G. Klopstock
Urlicht



Letter from Lille 22.4.1674 to Anvers. Handwritten "de Lille" and port in red III (messenger letter). Post horn mark of Gent. Only 18 letters are recorded with this mark. 17 are addressed to Gent. This is the unique one not addressed to Gent but to Antwerp. Furthermore it is the unique known letter with a combined Tassis- and messenger port. RRR.

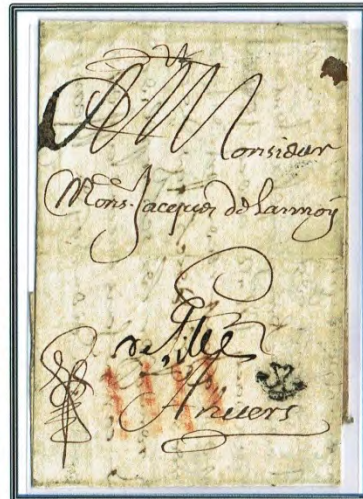
From Franz Schubert's 'Lazare ou la Fête de la Resurrection' to Mahler's 'Auferstehungssinfonie'



Lazare ou la Fête de la Résurrection - D'Uiff. 272 -
Amministrazione di S. Lazzaro - Reggio, sept, 21tt-1. 1850

Schubertianer in Atzenbrugg; Painting by Leopold Kupelwieser (1796-1862) - shift perforation on a letter passed in the post

In the 3rd *Symphony* 'Ein Sommermittagstraum' Mahler uses several times a Post horn evoking 'nature-created-by-God'. About the 6th part "Was mir die Liebe erzählt" he writes: "I also could name this: "Was erzählt mir Gott". The unique other well-known score that uses a Post horn is Mozart's "Post horn Sonate".



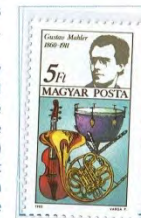
6.3. From Totenlieder to Auferstehungssinfonie

The 5th *symphony* - starting with the *Trauermarsch* - is most Jewish. One melody is used frequently in documentaries concerning the Jews in Nazi-Germany.

Mahler's 7th *Symphony* is not often carried out. Especially the 1st & 2nd *Night music* are well-known.

Also in the 6th and 9th *Symphony* metaphysical questions are addressed: the destiny of man and his urge to survive in art, death of God, Nirvana....

Mahler's musical violence expresses itself in a very large orchestration, where also *ketteldrums* (1) and *bells* (2) are frequently used. He composes the *Kindertotenlieder* (*In diesem Wetter*) and the *Ruckertlieder* (*Ich bin der Welt abhanden gekommen*) already before the death of his 5-year-old daughter. It is for him a non-religious catharsis to which e.g. *Simon Vestdijk* (3) links metaphysical conceptions. The agreement between the inner disorder in the text and a busy musical movement and the reconciliation with silence in music takes ecstatic forms in 'Das Lied der Erde'. This becomes apparent in the antagonism between the first song *Nun will die Sonne* (4) so hell aufgehen and the returning phrase *Dunkel ist das Leben, ist der Tod*.



1 2
3 4



6. From death to resurrection

Within the Catholic Church, canonization is the highest individual recognition of a person's continuing existence in the presence of God.

Jeanne d'Arc (Domrémy c.1412 – 30 May 1431), nicknamed "The Maid of Orléans" (La Pucelle d'Orléans), was born in a peasant family in the north-east of France. Joan claimed to have received visions of the Archangel Michael, Saint Margaret, and Saint Catherine of Alexandria instructing her to support Charles VII and recover France from English domination late in the Hundred Years' War.



6.4. St. Jeanne d'Arc: from stake to the honour of the altars



Archangel Michael - Ochre



St. Margaret of Antiochia



St. Katharina of Alexandria



Visions of Jeanne d'Arc



- Charles VII

Jeanne d'Arc was declared a national symbol of France by Napoleon Bonaparte, beatified in 1909 and canonized in 1920.

Jeanne d'Arc inspired artists in practically every domain.

Colourproofs

Already in 1461 François Villon wrote 'Ballade des Dames du temps jadis'. In 1939 Paul Claudel, wrote 'Jeanne au bûcher', Arthur Honegger composed an oratorio on it.



Giuseppe Verdi wrote the opera 'Giovanna d'Arco'. Franz Listz composed 'Jeanne d'Arc au bûcher' (1845 & 1874). In 1845 Theresia of Lisieux – canonized herself – wrote 'Cantique pour obtenir la canonisation de la Vénérable Jeanne d'Arc'. But also modern cineast such as Roberto Rossellini produced a film about her: 'Giovanna d'Arco al rogo' (1954).



The uncrowned King Charles VII sent Joan to the siege of Orléans. She received recognition after the siege was lifted only nine days later. It led to Charles VII's coronation at Reims. On 23 May 1430, she was captured at Compiègne by the Burgundian faction, nobles allied with the English. She was put on trial by the pro-English bishop Pierre Cauchon. After being declared guilty, she was burned at the stake on 30 May 1431. In 1456, an inquisitorial court authorized by Pope Callixtus III pronounced her innocent and declared her a martyr



St Dominic church and House of the Inquisition - Colombian PS, 1904 for inland use (2c.) surstamped with 2c. to Berlin



6. Death and Resurrection

Resurrection is not a pure Christian concept. We also find it in other cultures and religions. But in Christianity it is the main objective. Christianity stands or falls with the Resurrection of Christ

6.4. Resurrection: the main objective of Christianity

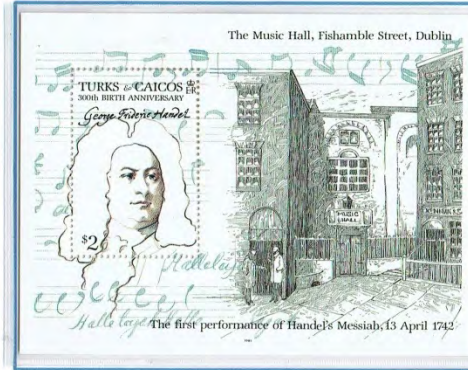
In Verdi's Aida the Egyptian army captain, Radames is in love with Aida, a Nubian princess and slave of the Egyptian princess Amneris. Their love may and cannot exist. Aida and Radames are killed and buried together. As Aida rises from the dead after ending the war, this leads to many riots in Egypt.

References to Resurrection are to be found in all the Requiems, Stabat Maters and Passions or in Schubert's "Oratorio Lazare où la Fete de la Resurrection". But Georg

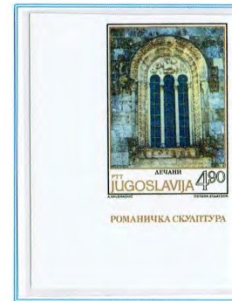


Friedrich Handel's Messiah is the most beautiful Ode to the Resurrection. The third part deals with the Resurrection and the Ascension and ends in a boisterous mood with the famous Hallelujah chorus.

HALLELUJAH



The Solemn Mass of Easter is the most important celebration for all Christians: the Resurrection of Jesus Christ from death; Christians also believe in their resurrection.



↑ Triforium – Resurrection church in Dexamni Convent – Imperfor.ated/Certif..



Easter V-Mail
Los Angeles to New York

← Scene from Verdi's Aida – Design for the Aida stamp - Signature of designer El-Tahtawi – verso postal remark

