

# \*MUSIC, Talking with God

**Dr. Mark BOTTU, FRPSL-AIJP**  
**Vicepresident Belgian Academy Philately**  
**Past-President Worldfederation Gabriël**  
**Director Ass. Journalistes Philatéliques**  
**Rang I Juror: Thematic Philately - Postal History**

# \*The Invitation

- \* - the background of the exhibit, why you picked up just that subject
- \* - how was the story line developed
- \* - how the items in the exhibit were chosen
- \* - what are the ideas behind the layout of the exhibit.
- \* - what makes your exhibit special and “hot”
- \*

# \* The background of the exhibit

## Why you picked up just that subject?

- \* Started collecting at the age of 10
- \* Member of a local club
- \* Collection of Belgium
- \* Little bit of thematic: horses, St. Martin
- \* After highschool > priest seminary
- \* Sent to University of Louvain: Philosophy & psychology / 3 Years - left seminary
- \* Started medical studies
- \* Sold my Belgium collection > Marcofil

13 until 21 December 1975



© ALLNUMIS.COM



Medical School of Guyaquil - Old  
Building Traineeship Pain Therapy



Biomedisch Centrum  
**HAGELAND**  
**PAINTHERAPY**

Scientific &  
professional  
organisations

Politics

Committees of the  
Church

2 Children

**Philately**



NAVIDAD

Burundi  
1967



«La adoración de los pastores», de J. B. Maeyna.



«La Sagrada Familia», de Van Dyck.



«Natividad», del Maestro de Moulins.



«Virgen y Niño», de C. Crivelli.



«La adoración de los pastores», de J. B. Maeyna.



«La Sagrada Familia», de Van Dyck.



«Natividad», del Maestro de Moulins.



«Virgen y Niño», de C. Crivelli.

# 20 Years later (End 1993)

NAVIDAD

GUAYANA  
1982



reopened my stampalbums.  
Auction Roels : 13 preprint albums  
+- complete collection Christmas < 1984

*Poverello and the Dominicans*

*Rang 3 – exhibition : Diplome*

*Marc Collage :*

*National juror*

*National Commissioner T.P*

*Introduced me in*

*Themaphila (secr. General '96)*

*Saint Gabriel Guild.(President)*

*Als ge mijn leerlingen wilt zijn.*

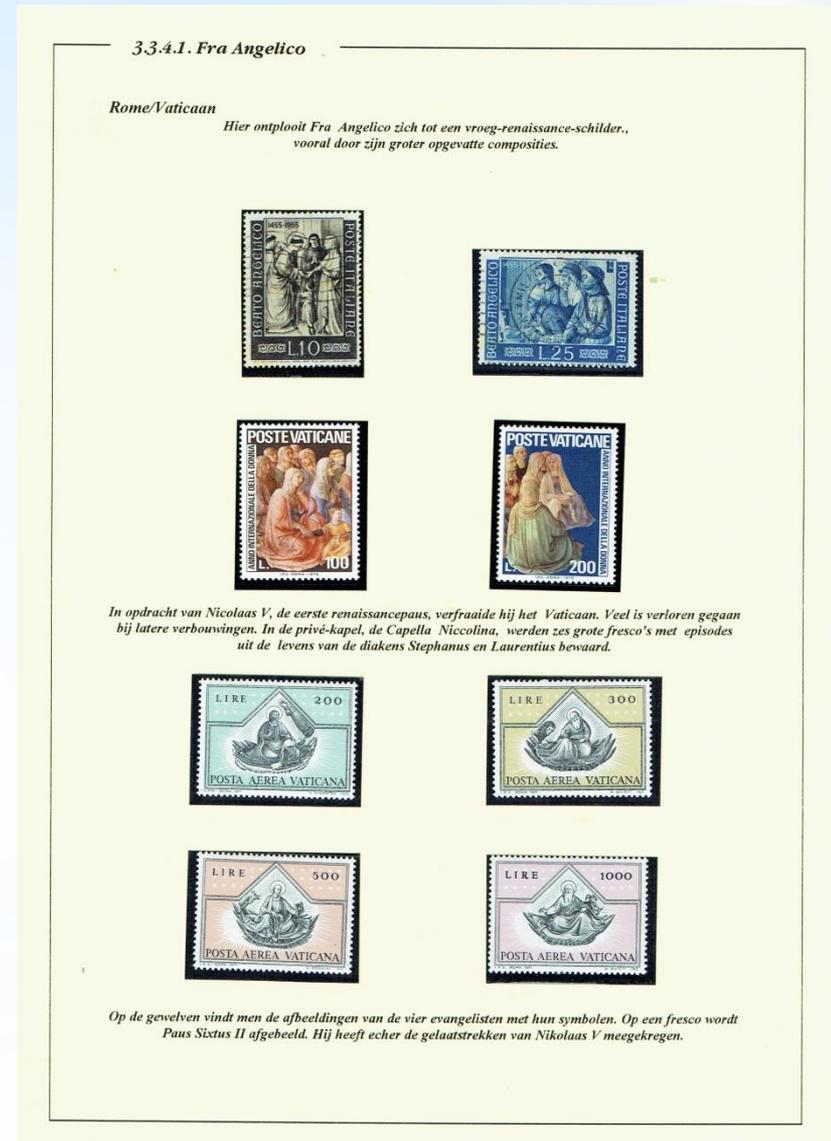
*(If you want to be my followers)*

*Rang II – 74*

*Bruphila (Rang I) May 1995 – Vermeil 82*

*Cyprus – Europhilex Oct 1995 - L.V. 82*

*Belgica 2000 - Gold*



# A LONG Way to Large Gold

Efiro (Bucarest) 2008 - China 2009 - Singapore 2015

We learned from

- \* Damian Laege e.o. : Larger sheets
- \* Damian Laege : Philatelic element on plan page
- \* Bernard Jimenez : Not too many common proofs
- \* Willy Seres : Presentation: white paper/fine frames
- \* **Postal history items**

# If you want to be my disciples ...

## Christian Monastic Life: its past and future

Trying to give an answer to the question 'Has monastic life a future in the 21st century?' can only be done by means of highlighting what is essential to monastic life (evangelic counsels, vocation, meditation, asceticism, dedicating one's life for other human beings) and how this has been translated throughout the centuries.

### 1. Origin of Monastic Life

When – after the conversion of Constantin – the persecution of the first Christians ended – some people retired in de dessert – to live an ascetic life. Progressively they formed communities. Augustin gave a theological basis to community life, accentuating its diversity.

#### 1.1. Foundations of monastic life (10)

##### 1.1.1. The Gospel as origin of monastic life

##### 1.1.2. The Evangelic Counsels

- a. Celibacy –
- b. Poverty
- c. Vocation & obedience

Our Lady – Immaculated Conception – was for the monks the prototype of evangelic councils – Progressive proof (état).



St. Paul the Hermit is mentioned as a visitor of St. Anton Hermit  
St. Paul l'Hermit had a postoffice only from 1858- 1972

Hospitality, not only for the pilgrims, the poor and the sick, but also for kings and rulers, made Benedict to 'Padre of Europe' - 'Comfort the suffering' - Proof from the forbidden Orval-series of pictures by Anton Carte on the Works of Mercy.

#### 1.2. Early development of monastic life (12)

- 1.2.1. The Apostles: the first Christian community
  - 1.2.2. Hermits: retiring in the desert
  - 1.2.3. From the Nile borders to Marseille
  - 1.2.4. St. Martin and the first monasteries in Gaul
  - 1.2.5. Augustinus: antique philosophy and Christianity
- 1.3. Not all religious are monks!!! (2)

### 2. The Monk looks for his God: Benedictine ideal

The actual Western monachism goes back to Benedict. He prescribes a moderate community life with equilibrium of prayer and manual work. During the Middle ages his monasteries dominated the catholic church. They became rich and mighty. Reforms were necessary. Some of them accentuated pastoral work, others returned to the desert.

#### 2.1. Benedict of Nurscia, father of all the monks and Patron Saint of Europe (2)

##### 2.2. Benedictine way of life (12)

- 2.2.1. Ora ....
- 2.2.2. ... et Labora
- 2.2.3. ... in an Abbey
- 2.2.4. ... loving your neighbour as yourself

#### 2.3. The influence of the Benedictine Order (10)

- 2.3.1. Hermits and monks become missionaries
- 2.3.2. Benedictines between Pope and Emperor
- 2.3.3. Scolastica and her sisters

#### 2.4. Benedictine reform (6)

- 2.4.1. Cluny : the first real order
- 2.4.2. Cistercians: return to the rule
- 2.4.3. Reformed Cistercians or Trappists

#### 2.5. Return to the Desert: Canthusians and Recluses (2)

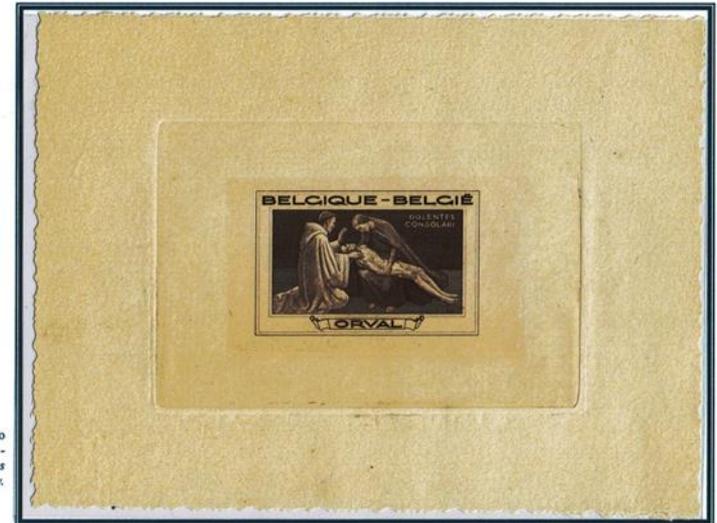
#### 2.6. Norbertines : not monks but cannons (4)

#### 2.7. Orthodox monks : between Benedictines and canons (4)

#### 2.8. Sovereign Military Order of Malta (2)



Charlemagne supported strongly the Benedictine order. The rule was imposed to other convents. – Var. sc. *Jambe platrée*



### 3. The preaching friar proclaims his God: Franciscan ideal

The ideal of poverty of the Catharses movement influenced religious life. Living as poor as the catharses, preaching friars (Franciscans, Dominicans, Carmelites,...) had a strong theological formation and proclaimed their beliefs. In the margin a female contestation arose: the Beguines.

#### 3.1. II Franciscanismo (2)

#### 3.2. Francis, the Poverello (4)

#### 3.3. Franciscan Family (12)

3.3.1. Founding two orders: Antonio & Clara

3.3.2. The Third Order: Laymen follow Franciscan Ideal

3.3.3. Reformation of the Franciscan order

#### 3.4. Dominicus and the Preaching Friars (6)

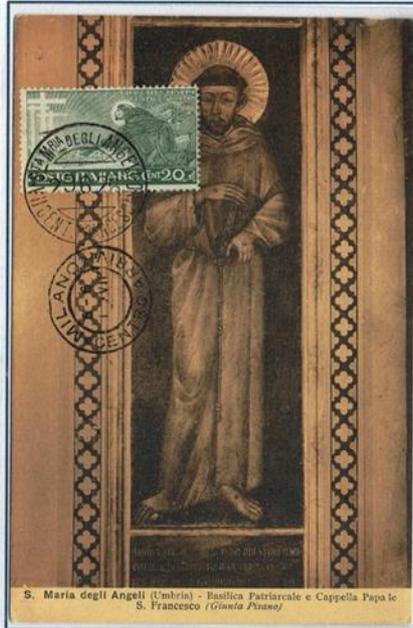
3.4.1. Dominicus de Guzman

3.4.2. Dominicus theology and inquisition

3.4.3. Raymundus of Penaforte preferring merchants to nuns

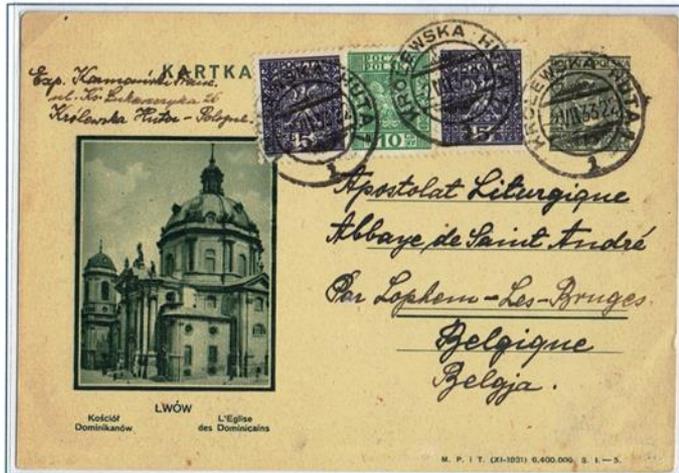
#### 3.5. Carmelites (2)

#### 3.6. Beguines and Beguinages (2)



S. Maria degli Angeli (Umbria) - Basilica Patriarcale e Cappella Papa Io S. Francesco (Giulio Pisano)

Francis missionary vocation -Sta Maria degli Angeli - VII cent. Franciscano-29-6-26 - Arr. Milano I-VII - Coté vue



Due to their apostolic life, the preaching orders built their convent in the centre of the town

### 4. Religious stand in the breach

After the Lutheran Reformation, a counterreformation was set up by the Jesuits. They Christianised also the New World. Other orders concentrated on the care for the sick and the instruction.

#### 4.1. Martin Luther: From Renaissance to Reformation (4)

#### 4.2. The Jesuits and the Counterreformation (4)

#### 4.3. Missionary activity (4)

#### 4.4. Take care of the sick (2)

#### 4.5. Go and Teach (2)

### 5. Is there a future for religious life ?

In this last chapter we will try to give an answer on the question if there is a future for religious life. The revival of the 19<sup>th</sup> century and the post conciliar new evangelisation give indications for a cyclic movement in religious life.

#### 5.1. From the Enlightenment to the religious revival (8)

##### 5.1.1. Influence of Philosophy, Science and Social systems

##### 5.1.2. Revival of religious life

#### 5.2. Religious life in a secularised world (6)

##### 5.2.1. New Commitments

##### 5.2.2. New monks from Ghandi to Jerusalem

##### 5.2.3. From Vatican II to the New Evangelisation

#### 5.3. From historic analysis to prognosis (4)

##### 5.3.1. The importance of an historical analysis

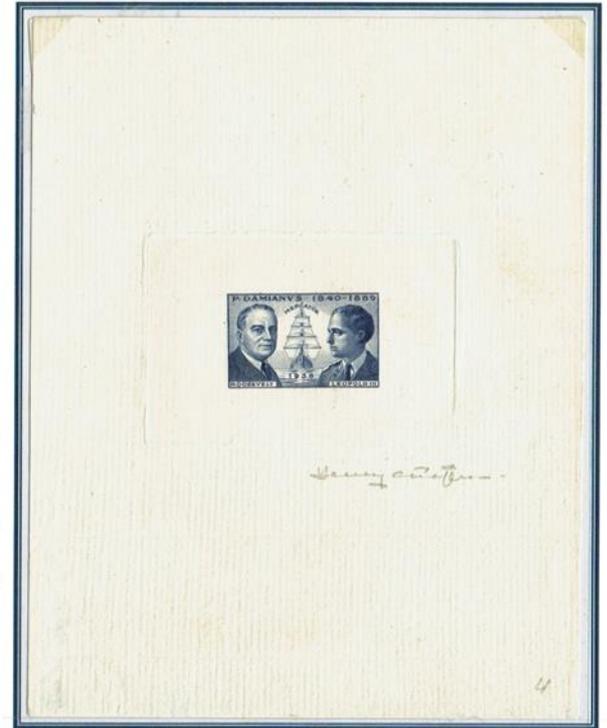
##### 5.3.2. I am with you always till the end of times ...

We project that also in the 21st century the human being will have an open attitude for the vertical dimension, which exceeds all material things. At the same time he will be thoroughly committed to his fellowmen. Even an engagement in politics belongs to the possibilities. F.I. during the second WW many religious belonged to the resistance and the two emissions forbidden by the German Occupation (Orval and Father Damian) prove that there can be a strong connection between religious life and politics.

### "Ora et labora"

– pray and work – the original device of Benedict – has lost nothing of its original meaning and remains up-to-date. To quote the Bible : "Love the Lord your God with all your heart and with all your soul and with all your mind and with all your strength" and "Love your neighbour as yourself". (Luke 19:27; Matthew 22:37; Mark 12:30)

M.B.



Father Damian emission 1941 – Forbidden by the German Occupation because of the portrait of President Roosevelt. – Numerated proof (10 ex) signed by Henry Scheffer – Expertise by Corneille



Machine stamp St. Boniface parish Munchen for the St. Gabrielguild exposition München 1980

# Why you picked up just that subject

## \*Till now : Religious Philately in General

- \* “Who starts still a religious collection in 1993”

- \* “Religious philately is a question of philately, not of Religion”. (World Federation Gabriël)

- \* New Evangelisation: If you want to testify through philately, most important is to bring good philately

## \*Music, speaking with God

- \* No musical skills at all

- \* Uncle : organist important church/I accompanied him

- \* Restauration of his organ/commercial and administrative support

- \* courses in music listening/history (+50)

- \* Peter Lang / President Motivgruppe Musik

# 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 2<sup>nd</sup> Vatican Council. By means of some topics (**Christ's birth, Passions, Stabat Mater**) I will examine how composers deal with the Bible. Finally I will examine how they deal with **Death and Resurrection**. M.B.

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



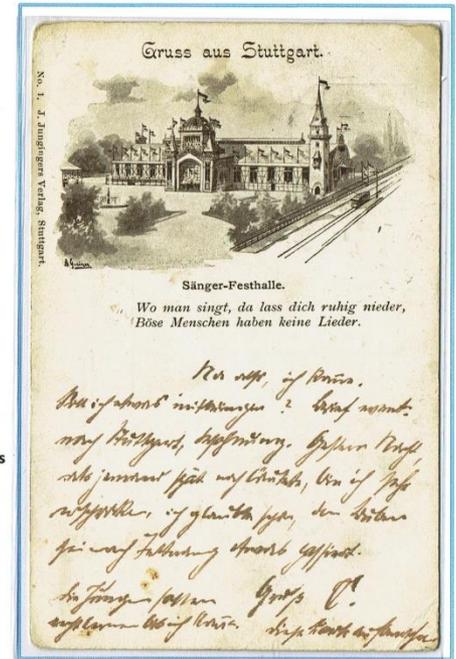
Singing monks in procession before the Eucharist at the Abbey of Orval - Strip of 4; right border imperforated.

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

## Plan (1)

- 1 **Religious Music, older than Christianity (2)**
  - 1.1 Religious Music : the limits
  - 1.2 With cymbals, trumpets and harps
2. **Eucharist becomes a feast with songs**
  - 2.1. From Last Supper to Eucharist (1)
  - 2.2. Development of the Roman Mass (2)
  - 2.3. Gregorian Chant (4)
  - 2.4. Ars Nova and Polyphony (2)
  - 2.5. Tridentine Mass (4)
  - 2.6. The Reformation : Liturgy in vernacular language (2)
3. **The "Grand Mass": Liturgical Music or Musical Masterpieces**
  - 3.1. Contrareformation : Late Renaissance (1)
  - 3.2. Baroque Masses: 'Splendeur Catholique'(1)
  - 3.3. Masses become Classic Masterpieces (1)
  - 3.4. Romanticism enters the Church (2)
  - 3.5. 20<sup>th</sup> & 21<sup>st</sup> Century (1)
4. **K. Ratzinger: a theological defence of festive Catholic Liturgy (5)**
5. **The Message of God : The Bible on Music**
  - 5.1. The Bible on music : G.F. Händel (1)
  - 5.2. Christus Natus est (2)
  521. Weihnachtsoratorium –
  522. From ' Silent Night, Holy Night' to Christmas carols
  - 5.3. Redemption: The Passion of Christ and his resurrection (4)
  531. The Passion according to the 4 Evangelists
  532. Stabat Mater
6. **Death and Resurrection (4)**
  - 6.1. Zwischen Himmel und Erde
  - 6.2. Resurrection wins on death
  - 6.3. From Totenlieder to Auferstehungsinfonie
  - 6.4. Resurrection: Main objective of Christianity

(40)



"Stay where people is singing; bad people have no songs ..."  
PS, Wurtemberg 5pf. – Weingarten, 5 AUG 1896



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

## Bibliography

- Edward Dickinson: Music in the History of the Western Church, 1902
- D. Grout/C. Palisca: Geschichteis van de Westerse Muziek, 1994
- J. Vire: Musique Médiévale , 2005
- O. Cullin: Brève histoire de la musique au Moyen Age, 2002
- Wikipedia

## Own publications

- in Gabriel-Belgium, De Postzegel, Philamagazine, Der Musikus



*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 cancelation 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 2<sup>nd</sup> Vatican Council. By means of some topics (**Christ's birth, Passions, Stabat Mater**) I will examine how composers deal with the Bible. Finally I will examine how they deal with **Death and Resurrection.** M.B.

# \*Original plan - 80 p.

- \*First approach: Chronological: Composer/ Religious composition
- \*Final approach
- \*1 Religious Music, older than Christianity
- \*2. Eucharist becomes a feast with songs
- \*3. The “Grand Mass”: Liturgical Music or Musical Masterpieces
- \*4. Catholic Church music, a theological approach (K. Ratzinger)
- \*5. The Message of God : The Bible on Music
- \*6. Death and Resurrection

# \* How the items in the exhibit were chosen

The most important rule in thematic philately is that you have to show a large variety of philatelic material.

Prof. D. Laege in his seminar

'Aspects of the Evaluation of Thematic Exhibits' stressed that aspects which additional points awarded to are:

- *Presence of the widest possible range of postal-philatelic material and its balanced use*
- *Presence of philatelic studies and related skillful use of important philatelic material*
  - > 2. *Eucharist becomes a feast with songs*

## 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.



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

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.



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. Therefore Charlemagne nominated many Benedictine 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. Therefore 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.



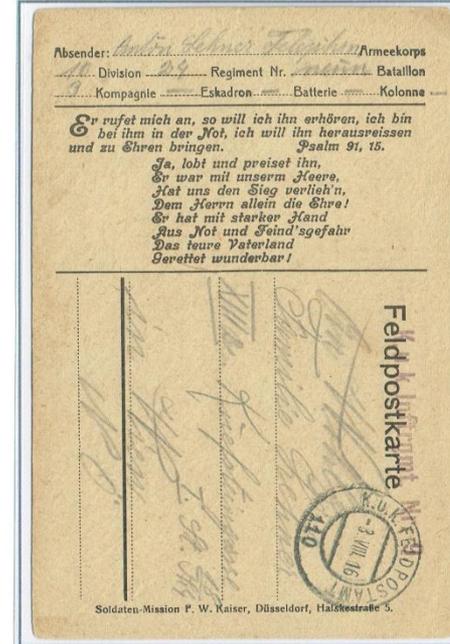
Benedict with rule and compass at his feet as a symbol of temperance



Singing monks  
in choir stalls

PPS Germany, 1924

Psalm 91 –  
K&K-Feldpost-Austria, 1916



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

## 2.3. Gregorian Chant



## 2. Eucharist becomes a feast with songs

The oldest Gregorian offices date from the 9<sup>th</sup> 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

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 10<sup>th</sup> century.



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



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

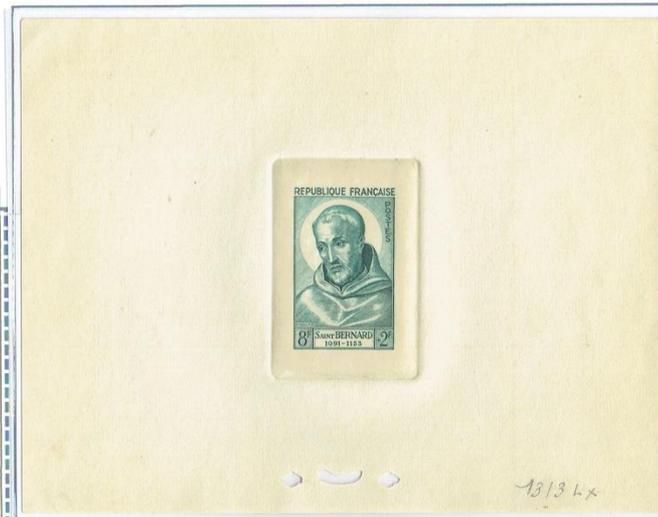
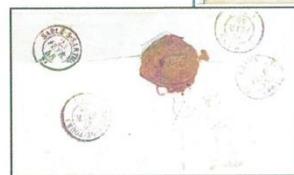
Gregorian chant largely fell into disuse after the Baroque but experienced a revival in the 19th century. Dom Prosper Guéranger of Solesmes-de-Sablé collected relevant Chant manuscripts. He worked out a practical reconstruction, that was accepted by Pope Pius X in 1903 and compiled as the Liber



Solesmes / Die proof

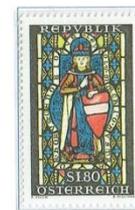


Pope Pius X



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.





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

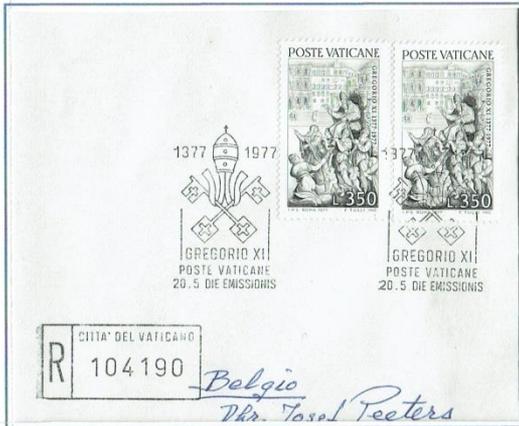


## 2. Eucharist becomes a feast with songs

*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.*

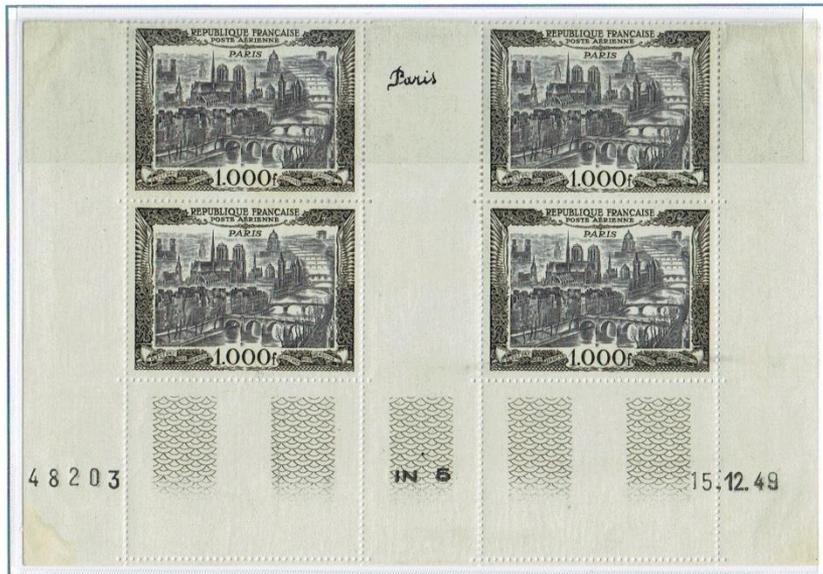
Avignon, the seat of the antipopes, was a center of secular music-making, much of which influenced sacred polyphony.

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

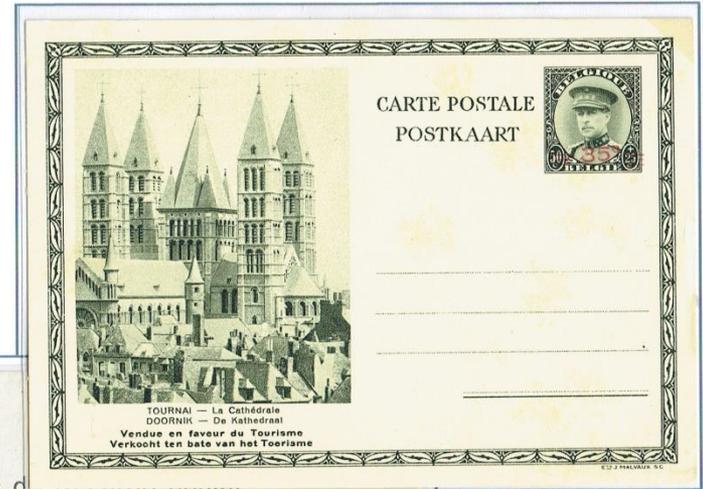
## 2.4. Ars Nova and Polyphony

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 pieat - RRR ↓↓



ellos de 5 céntimos de recarga postal



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 choral settings in fourbourdes and polyphons w ballads

Jacob Ob  
ligious m



Josquin d  
Johanne  
at Tours



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"**



her  
ntus Firmus  
ar song. The  
y also repre-  
a special sig-  
J masses are  
issa de Beate  
nal is embel-



den Fleece



Score Missa Ecce Ancila Domini (Ockegem) - cover booklet Flemish polyphonists

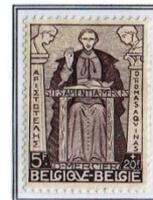
2.4. Ars Nova and Polyphony

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.



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*, bases 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 **Her-cu-les Dux Fer-ra-ri-ae re ut re ut re fa mi re**. This musical sentence is used as theme for the composition



Ferrara

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

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 Colorado 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



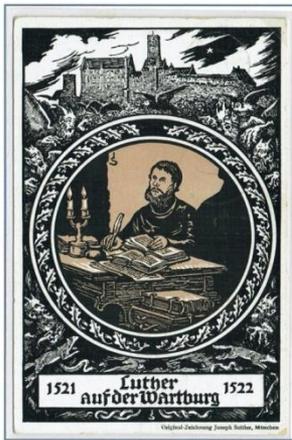
Mozart and the castle of Archbishop Colorado - No text under the image PS Mozartfest 1910

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 2<sup>nd</sup> 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



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.



6. Death and Resurrection

4. Tod functio

Ratzinger and Weined th functio that ti unvers beings to quar is no k artistic laws of market On th me trar



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

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.



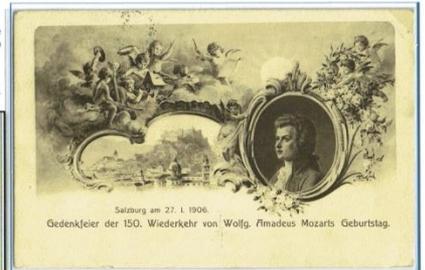
The death theme plays a role in Don Giovanni, who perishes in the fire. In Così Fan tutti and Die Zauberflöte, love which always wins - even from death - is at issue. Moreover Die Zauberflöte is about the wisdom of the high priest.



Premiere ↑ Don Giovanni score →



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



6.1. Zwischen Himmel und Erde

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. It 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.



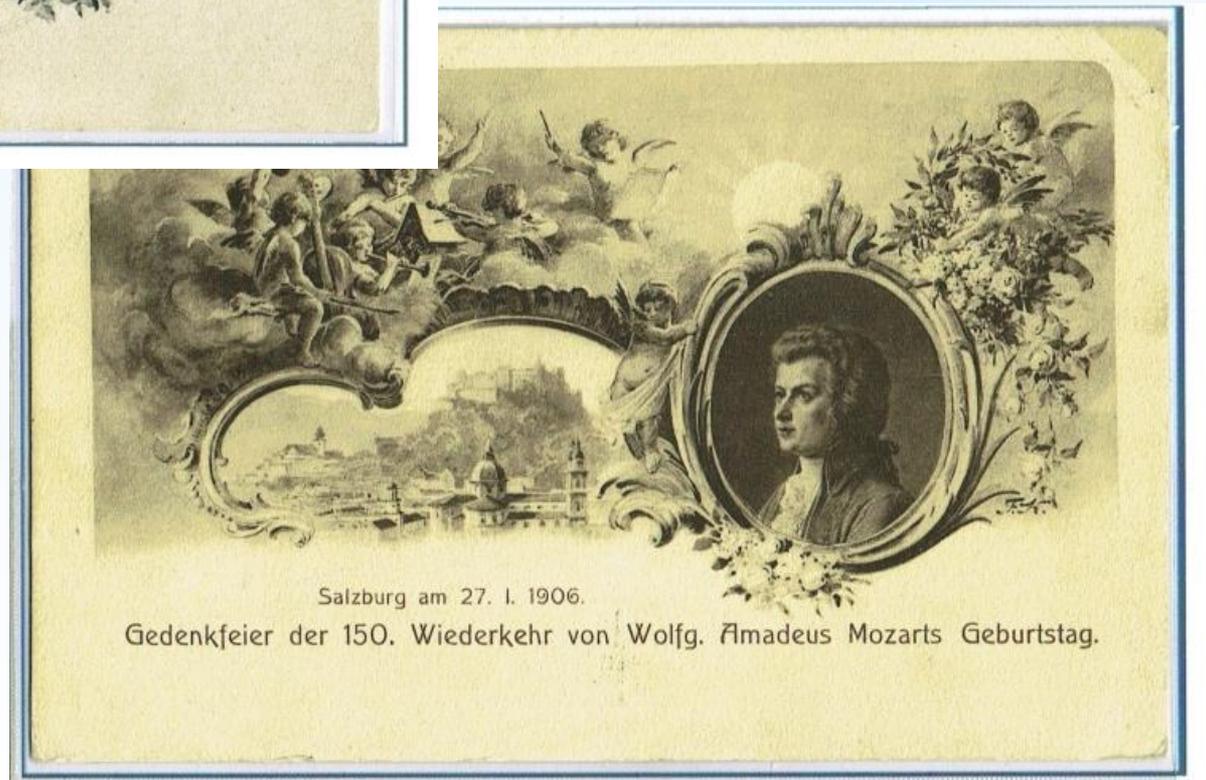
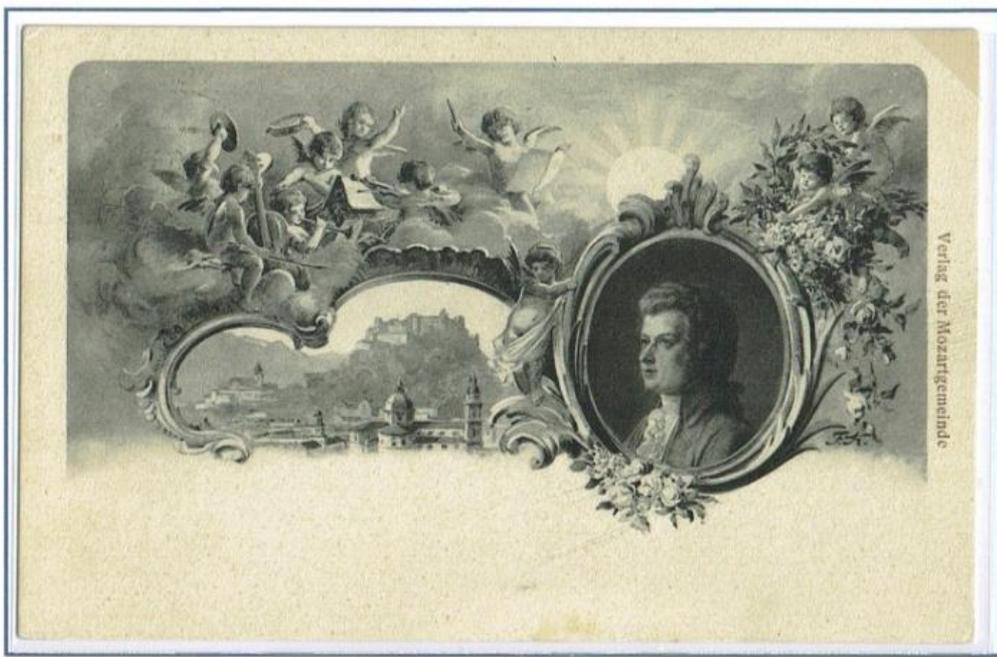
The topic of the Danse macabre was incorporated by Ingmar Bergman in his film 'The seventh seal'.

Flapping of the bones is reflected by a xylophone



C. Saint Saëns - Colour proof with colour code Saint Saëns & Jules Massenet - Colour proofs with indications V





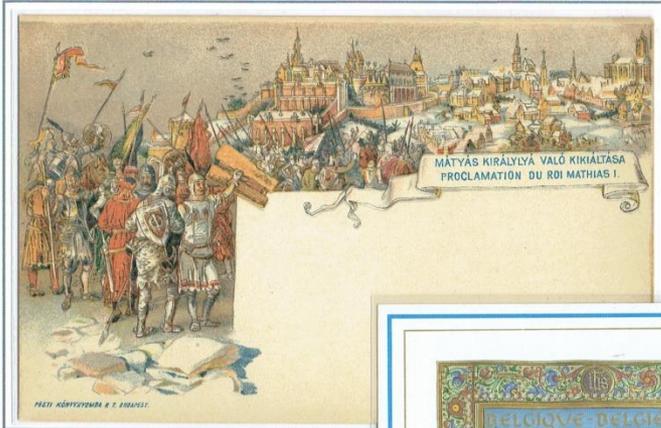
## 2. Eucharist becomes a feast with songs

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

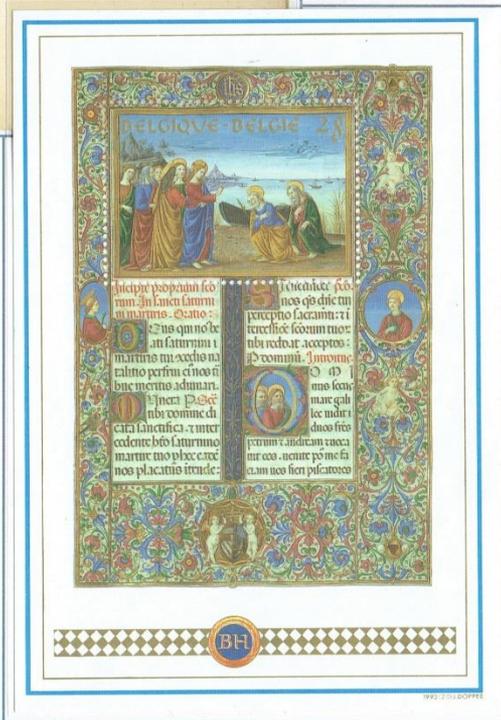
Complete missals exist even before the Council of Trent. One of the most richly illustrated was the Missal of King Matthias I Corvinus (1440-1490).

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

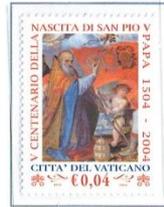


Proclamation of Matthias I Corvinus as king on 24 January 1458.— PS Hungry 1896

From the Missal of Matthias Corvinus V



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



Pius V



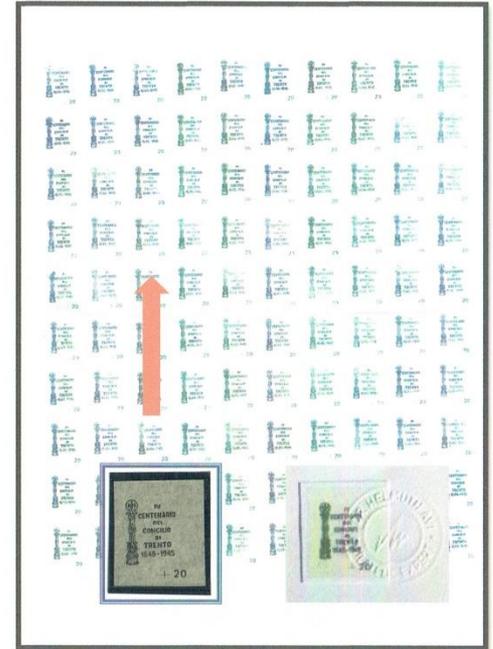
Tridentine Council

500 Year Tridentine Council

Stamps of the Repubblica Sociale Italiana had to be overprinted with 'IV CENTENARIO DEL CONCILIO DI TRENTO 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" ↓



# Proof of a not-issued overprint

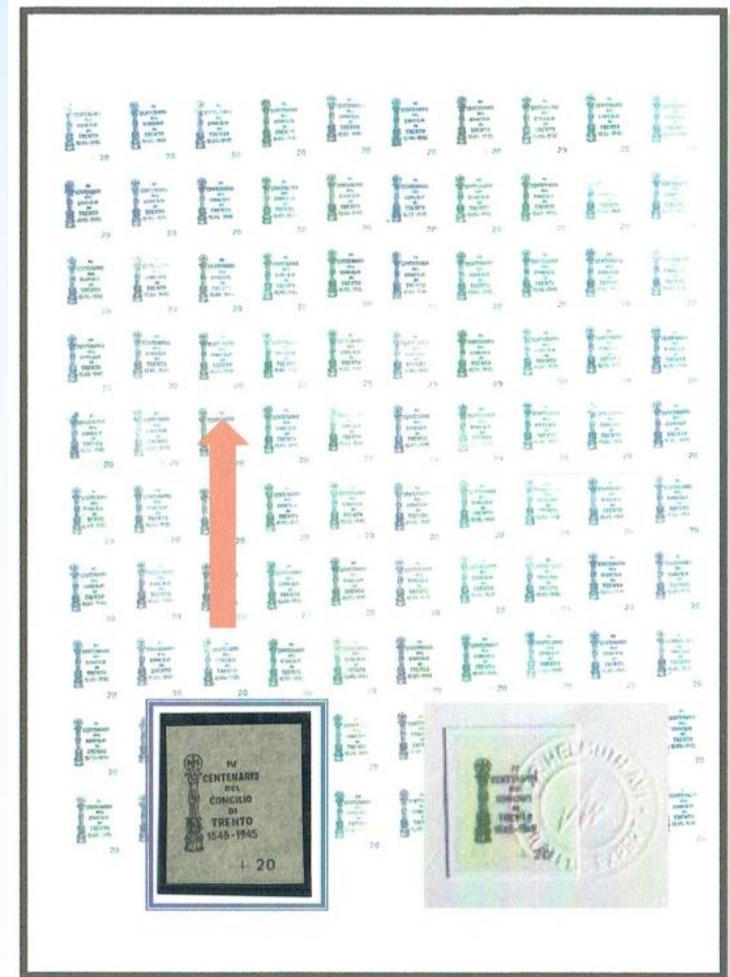


## 500 Year Tridentine Council

Stamps of the Repubblica Sociale Italiana had to be overprinted with 'IV CENTENARIO DEL CONCILIO DI TRENTO 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)



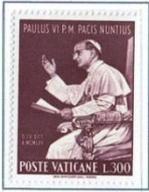
2. Eucharist becomes a feast with songs

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)

Charthäuser-liquor - Publicity-letter Berlin, Series XV from Minden to Münster (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 Mount 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)



D'ufficio - Publicity letter - Approved original drawing - unique in private hands

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

3.5. 20<sup>th</sup> and 21<sup>st</sup> 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 20<sup>th</sup> 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.

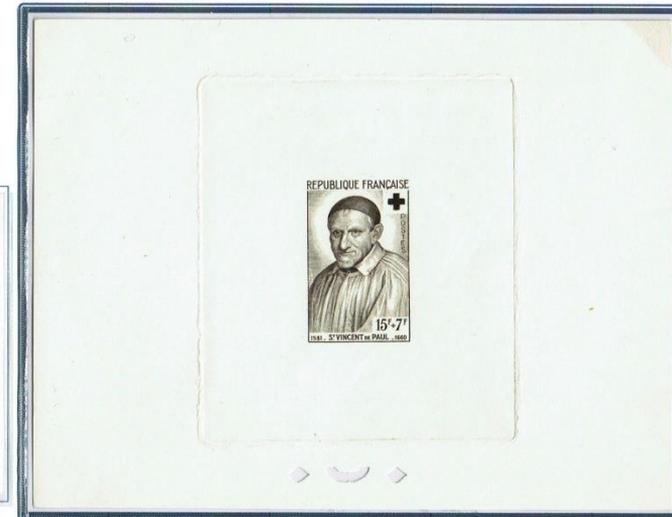


Ocumenical Council – 1st and 2nd session

Cancellation text : Closure of 2nd Vatican Council



PAULUS PP. VI ET PATRES  
CUM UNIVERSA ECCLESIA, DE FELICI  
CONCILLII DEC. VATICANI II EXITU  
GRATES DEO AGENTES AG IMMACULATA  
UBERRIMOS ADPRECANTUR FRUCTUS



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



Hosannah is a typical Bena Lulua – song

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



# Michel Hecq

*Royal Belgian Academy of Philately  
Académie de Philatélie/Paris  
Large Gold winner at WIPA '81*

“Peut-on encore apporter des  
changements dans  
l’élaboration d’une collection  
thématique?”

\*

(Can we still make changes in the development  
of a thematic collection?)

Balasse Magazine (1981 – 1986)

2. Eucharist becomes a feast with songs

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

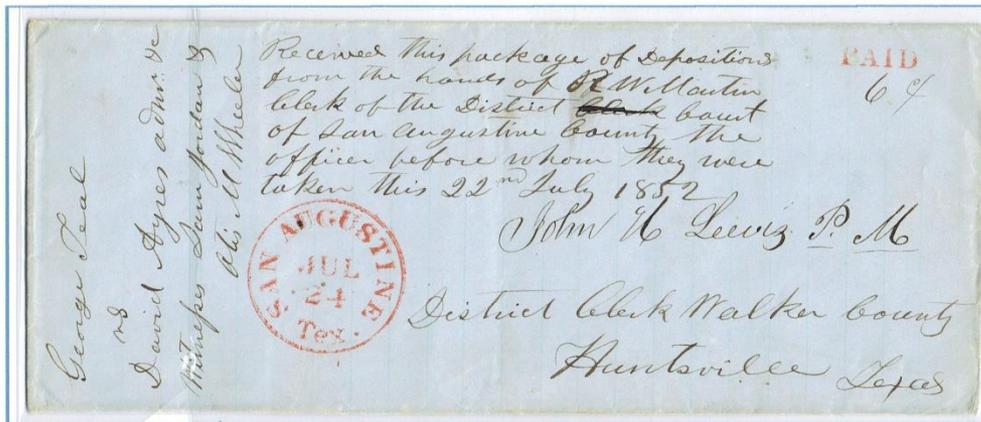
Chants of the Office have their roots in the early 4th century, when desert monks following St. Anthony introduced the practice of continuous psalmody, singing the complete cycle of 150 psalms each week. An antiphon is a "responsorial" by a Gregorian choir to a psalm; in English it is called "Anthem"



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

2.3. Gregorian Chant

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



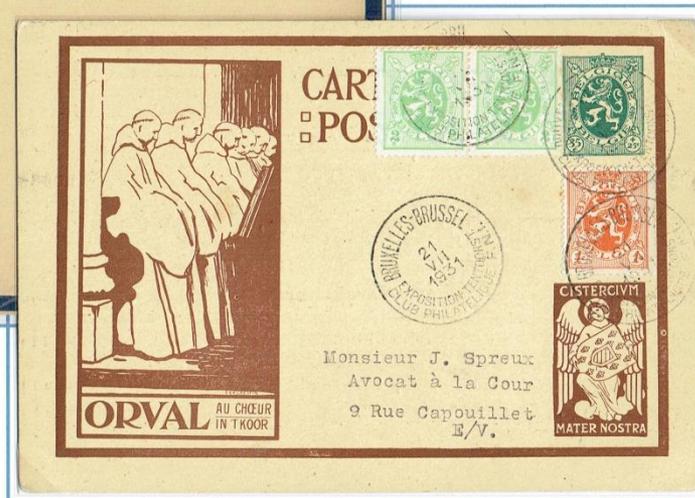
Saint Augustine, Tex. is a little village (now + 2 000 inhabitants) that had an own post office from 1835 on. Letter from 1852 — taxed 6 c. (double weight)



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

adapted postage – tariff 1.12.1930 = 40 c. (late use)

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.

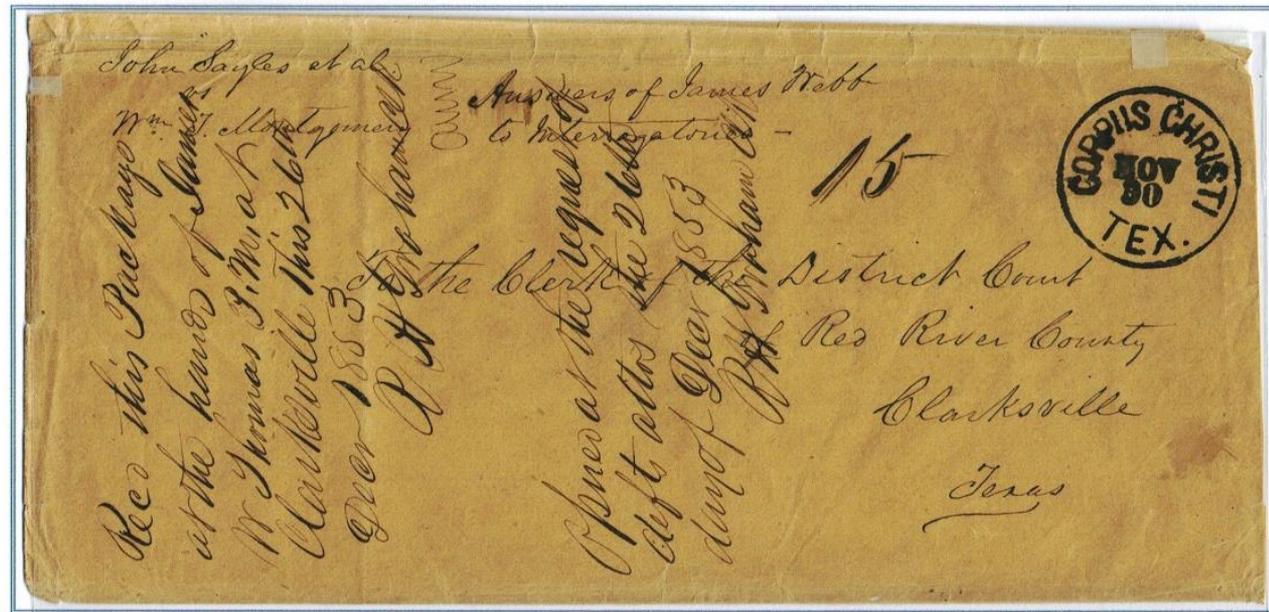




Saint Augustine, Tex. is a little village (now +- 2 000 inhabitants) that had an own post office from 1835 on. Letter from 1852 — taxed 6 c. (double weight)

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)

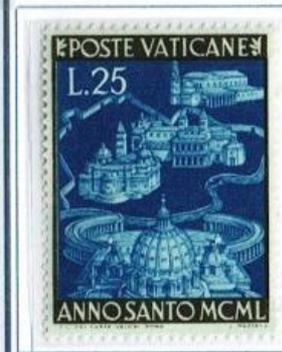
Corpus Christi, Tex..( **Bold**) to the Clark of the District Court with normal court notations. **Rate "15"** is for an accompanying letter to a packet RR



Corpus Christi, Tex..( **Bold** Postmark) to the Clark of the District Court with normal court notations. **Rate "15"** is for an accompanying letter to a packet RR



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 Alexandrie – 27-2-1910 –  
"Catastrophe-post"

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

**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 Protasius) - Parochia di Gadesco - D'Ufficio 559 (4. VI. 1862)



Louis XIV - 'Le roi Soleil'

### 3.2. Baroque Masses : "Splendeur Catholique"

*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.*



**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").

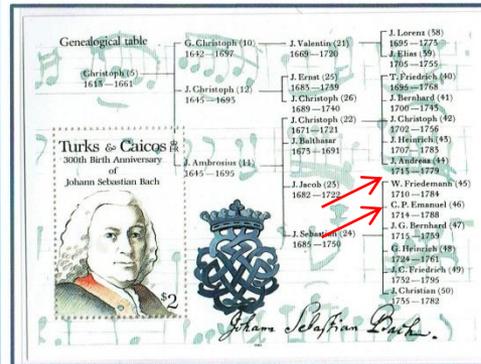
**Johan Sebastian Bach** became appointed as Cantor of the **Thomaskirche** in Leipzig on 5 May 1723. He had to take care of the music in four reformed churches. The **Mass in B minor (BWV 232)** is a musical setting of the complete Latin Mass. It was unusual for composers working in the Lutheran tradition 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

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

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'. Gioachino 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

### 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



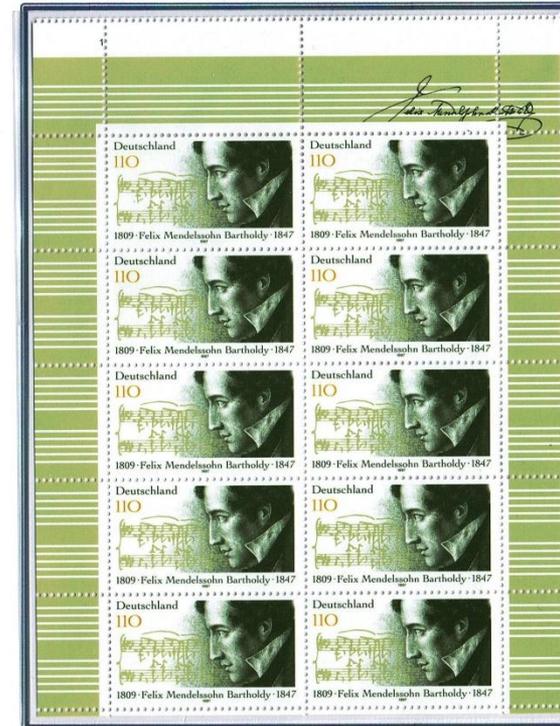
Felix Mendelssohn Bartholdy (1809-1847)

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



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 & Amval stamp Firenze  
14. 7.27'



## 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 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

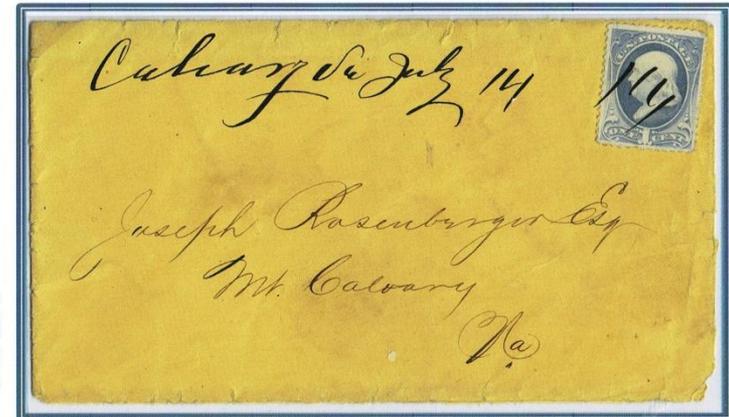
Heinrich Schutz (1585-16.12) studied music in Venice, became organist in Kassel and chapelmaster in Dresden and at the Danish court. His work is mainly religious: psalms, motets, a requiem and three passions. Schutz' "Historia der frohlichen und siegreichen Auferstehung unseres Herrn Jesu Christi" was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



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

Deutschland  
110



1809 · Felix Mendelssohn Bartholdy · 1847

*Felix Mendelssohn Bartholdy*



*Matthews - Passion*

Chorus de J. S. Bach

75



de ani de la prima auditiie în țară



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

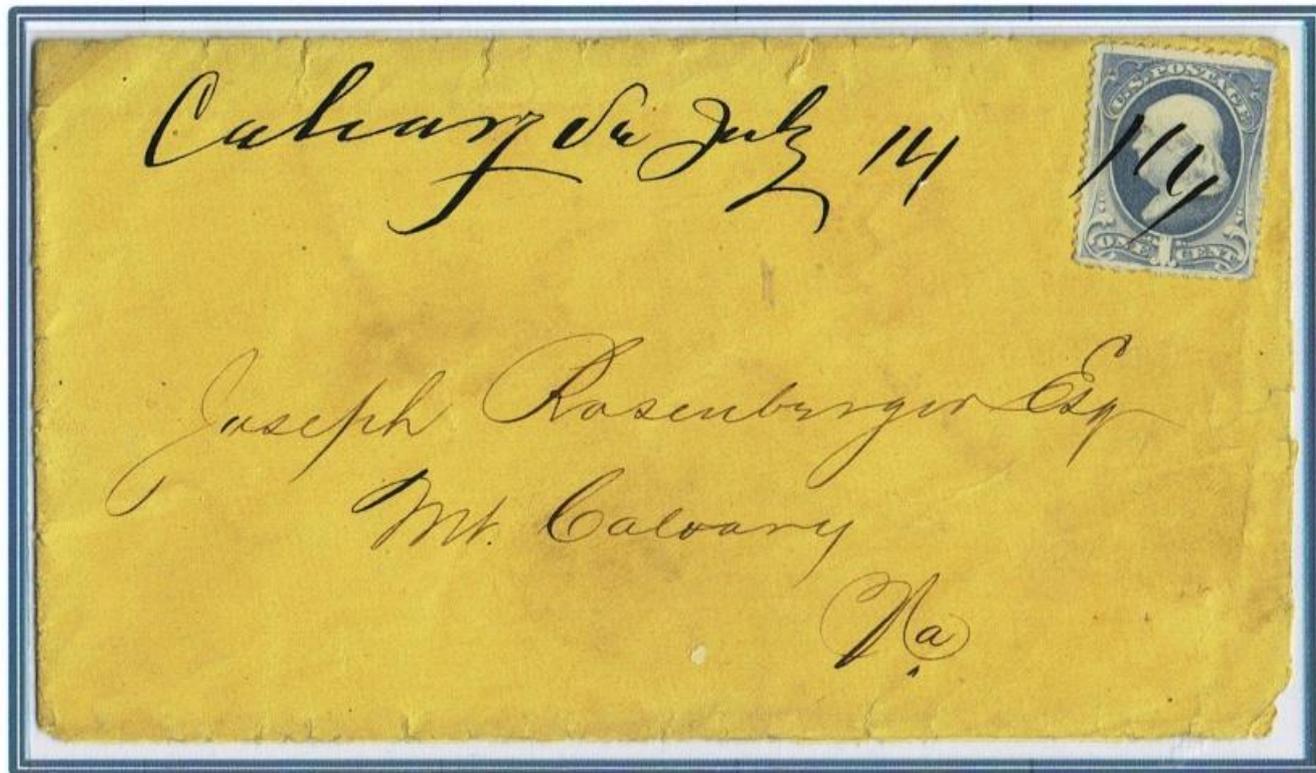
12360  
Firma  
Friedl Alfa KG  
Plobenhofstr. 1  
90403 Nürnberg

*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 port of 1c)  
to Mount Calvary





## Letter from Lille (22.4.1674) to Antwerp via Ghent

Written mention "*de Lille*" - Left  
under : written "*P*" for 'Port to pay'  
This letter was marked by the Post  
horn cachet in Ghent and then  
transported by messenger to  
Antwerp with a rating of four  
stuivers IIII in red crayon.  
This proves that although Taxis had  
a post monopoly, local letters were  
still transported by messenger.

**Only and unique example of  
combined Taxis and  
Messenger Post**

## 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 1<sup>st</sup> *Symphony* (1885) the third part is a death march inspired on a painting from *Moritz von Schwind*.



The 2<sup>nd</sup> *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.

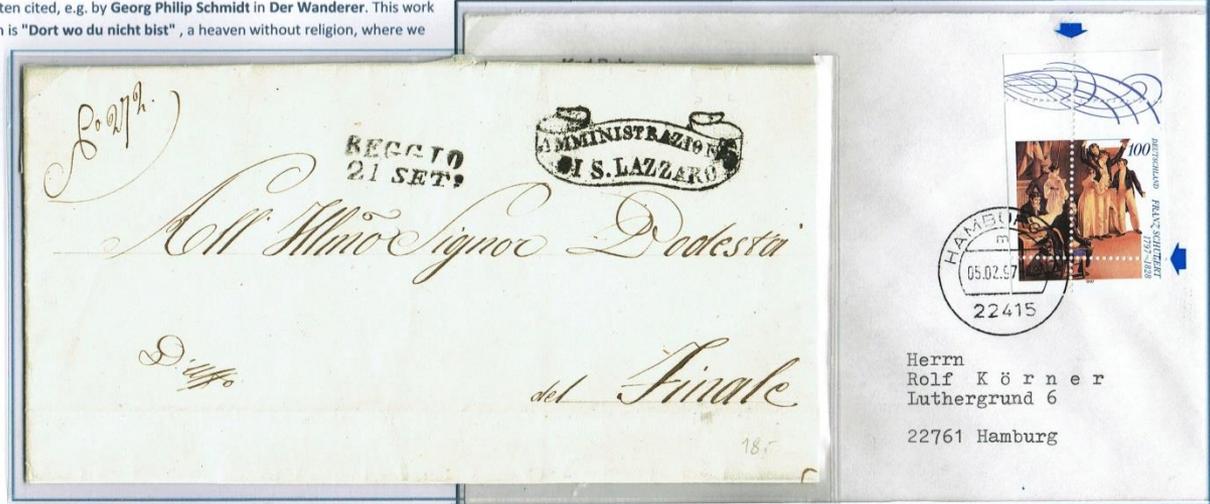


F. G. Klopstock  
Urlicht



Letter from Lille 22.4.1674 to Anvers. Handwritten "de Lille" and port in red IIII (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.

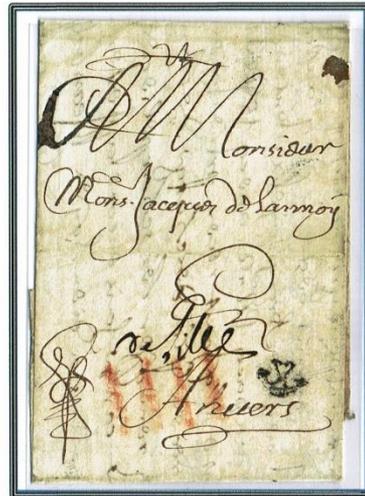
## From Franz Schubert's 'Lazare ou la Fête de la Resurrection' to Mahler's 'Auferstehungssinfonie'



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

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

In the 3<sup>rd</sup> *Symphony* 'Ein Sommermittagstraum' Mahler uses several times a Post horn evoking 'nature-created-by-God'. About the 6<sup>th</sup> 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 Sonata".



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 7<sup>th</sup> *Symphony* is not often carried out. Especially the 1<sup>st</sup> & 2<sup>nd</sup> *Night music* are well-known.

Also in the 6<sup>th</sup> and 9<sup>th</sup> *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





21. International Augusto-Massari-Prize  
60th anniversary Motivgruppe Musik  
in the context of EXPHIMO 2019 in  
Bad Mondorf / Luxembourg 8.-10.6.2019

**\*Thank you for your  
attention**