

# ΕΘΝΙΚΟΙ ΥΜΝΟΙ ΚΑΙ ΠΑΤΡΙΩΤΙΚΑ ΤΡΑΓΟΥΔΙΑ

Εθνικοί ύμνοι είναι τα επίσημα μουσικά πατριωτικά σύμβολα που συμβολίζουν το πνεύμα, τους αγώνες και τις κατακτήσεις, τις ελπίδες και προσδοκίες των λαών και εθνών, με άλλα λόγια, αυτό το ίδιο το έθνος. Εκτός των ΕΥ, όλες οι χώρες έχουν τοπικούς ύμνους, εθνικά και παραδοσιακά τραγούδια, επαναστατικούς και αντιστασιακούς ύμνους, που συχνά είναι εξίσου δημοφιλή και αντιπροσωπευτικά του πατριωτικού συναισθήματος του λαού. Εξάλλου, οι ΕΥ είναι συχνά στενά συνδεδεμένοι με αυτά τα τραγούδια, διότι συχνά προέρχονται από αυτά. Σε αυτή τη συλλογή, μαζί με τούς ΕΥ, θα εξετάσουμε όλα αυτά τα τραγούδια κάτω απ' το γενικό τίτλο "Πατριωτικά Τραγούδια".

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| (συν 1 σελίδα πλάνου) |                                                       | Σύνολο σελίδων       | 80 125              |

## 1.1 - ANCIENT HYMNS AND PAEANS

### HYMNS IN ANCIENT GREECE

In ancient Greece, "hymnos" was a song of praise, in honour of gods, heroes or famous men. Hymns were composed and sung by rhapsodists, accompanied by kithara and not by aulos.



*Postal stationery addressed to Anvers, Belgium, on Feb. 5, 1902*

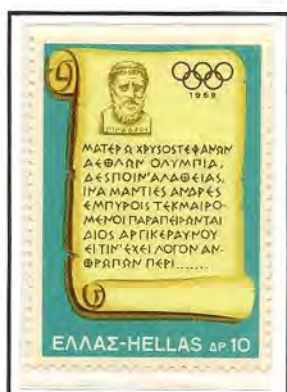
Kithara and aulos (played by Apollo and Marsyas, during their mythica musical competition)



Rhapsodist



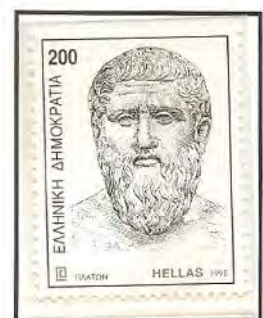
Aeschylus composed beautiful hymns (in his "Oresteia" and other works); famous are also the hymns of Pindar; but the more ancient preserved ones are attributed to Homer. Though Plato characterises the hymns as "prayer to the gods", some of them, due to their heroic character, approached the today sense of the heroic-patriotic songs.



Pindar



Homer



Plato



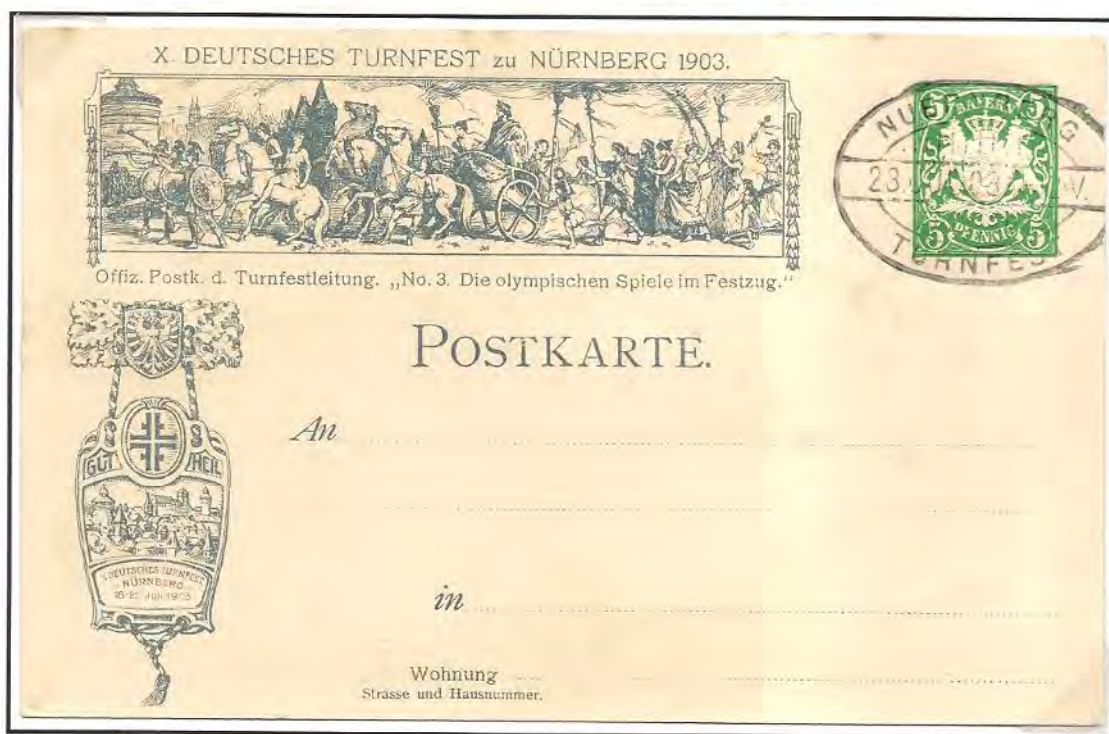
## 1.1 - ANCIENT HYMNS AND PAEANS

### ANCIENT GREEK PAEANS

Moreover, the songs that were more closely related to the PSs of today were the paeans. They originally were secular songs in honour of Apollo. Later they were sung by a marching army or before going into battle ("embatirioi" -marching paeans), and to praise the victorious outcome of a war. In other words, the paean can be considered as the first kind of PS in the world.



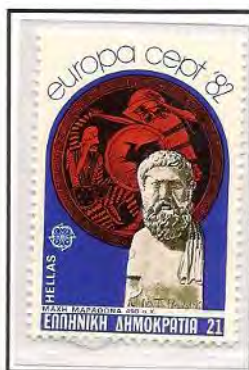
Paeans were usually sung by a chorus of men, to the accompaniment of a lyra or a kithara. Later paeans were accompanied also by the aulos and the military ones by a trumpet.



1903; Private postal stationery of Bavaria

"Triumphal ancient Greek Olympic procession", during which paeans are sung, accompanied by trumpets

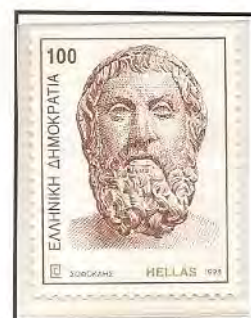
Paeans were also sung after the victory of Marathon battle, whilst after the victory of the naval battle of Salamis, a chorus of nude young men sung paeans in Athens, accompanied by Sophocles with his lyra.



Miltiades, the general of Greeks, and scene of the Matathon battle.



Scene of the Salamis naval battle





## 1.2 - PATRIOTIC SONGS IN MIDDLE AGES

### FROM THE AKRITIC SONGS TILL THE PATRIOTIC “MINNESANG”

Digenis Akritas was a Byzantine epic hero, soldier guard of the frontiers of the Byzantine Empire. He was celebrated in folk ballads and epic (Akritic) songs that extol the exploits, the bravery and the struggles of the Akrites against the enemies of Byzantium. Some akritic songs, in particular the ones that narrate the fights against Saracen Arabs, they constitute the first known Greek patriotic songs (12th-17th c).



Digenis faught even against Death!



Saracens' fleet destruction by Emperor Leon III Isaurus



Besides Digenis, many other Byzantine heroes are extolled in the Akritic songs. One of them is Emperor Nikiforos Fokas who crushed Arabs and extended Byzantium till Syria.



Walter von der Vogelweide and extract of one of his patriotic poems

In the West, the first original PS appeared in the early 12th c., composed by the minnesinger Herr Walter von der Vogelweide. The 13th c., the poet and hymnographer Notker Balbulus (840-912) composed the popular among the Swiss national song “Media vita in morte sumus” (We die in the middle of life), that was particularly sung during the battle of Sempach (1386) and constitutes one of the oldest PSs.



Map of Sempach





## 1.2 - PATRIOTIC SONGS IN MIDDLE AGE - RENAISSANCE

The reformer and hymn-writer Martin Luther (1483-1546) has written in 1529 the song "Ein feste Burg ist unser Gott" (A mighty fortress is our God), freely based on the Latin Vulgate version of the 46th psalm. that still remains a popular hymn of Lutheran-Protestants and it is sung in over 200 languages. The hymn was called "The battle cry of the Reformation".



Luther, notes and words from "Eine feste Burg..."

*Festive telegram issued by the German post. Its known printings are Dec. 1956, Oct. 1959 and Oct. 1963*



## 2 - HISTORICAL EVOLUTION

### 2.1 - THREE ANTHEMS - LANDMARKS

#### Great Britain: "God Save the King/Queen"

This is the oldest completed NA. Both composer and author are unknown. Its earliest known source dates back to 1744. The earliest recorded performance took place in 1745.



The paternity of this tune was always a matter of dispute. There are notions according to which it was composed by Georg Friderich Händel (1685-1759).



G.F.Händel on Registered, inland letter, cash on delivery for 19,87 Reichsmark.  
Rates: 20g letter 12 pf + 30 pf Registration + 20 pf Remboursement = 62 pf



## 2.1 - THREE ANTHEMS - LANDMARKS

### Great Britain: "God save the King/Queen"

According to many views, the probable composer of the British NA is Jean-Baptiste Lulli (1632-1759). There is an historical testimony mentioning when in 1686 King Louis XIV visited an academy near Paris, he was welcomed with the anthem "Grand Dieu sauvez le roi" sung to music by Lulli, quite likely the tune of "God save the King". Another of the many candidates for authorship is also Henry Purcell (1639-95).



Franking machine POSTALIA F70, model NEF 300

Moreover, since already 1728, some elements of this tune appeared in a work of G. Ph. Telemann (1681-1767), whilst Rouget de Lisle, at the end of the years of Louis XIV's rule, composed the imperial anthem "God protect the king", to a tune with surprising analogies to the British NA.



1st class 20g, air mail letter to Switzerland, addressed on 11.07.1936. Total rates 1.50 FF



## 2.1 - THREE ANTHEMS - LANDMARKS

### Great Britain: "God save the King/Queen"

The tune of "God Save the King" served for the NA of many countries. Kaizer Joseph II of Austria was the first who adopted it in 1782 to German words, under the title "Heil Kaizer Joseph, Heil". Jn 1793, King Frederic William II of Prussia used the same tune for his anthem, entitled "Heil Dir im Siegerkranz".



Kaiser Joseph II



Kaiser Wilhelm I

*Commemorative mourning private postal stationery for use into the town of Berlin. "Berliner Packetschreibkarte" was founded on 5.08.1883 and functioned till 1951.*



Kaiser Wilhelm II

*Private postal stationery*



Anna von Strantz-Fuhring



Unveiling of the Kaiser Wilhelm's I monument



## 2.1 - THREE ANTHEMS - LANDMARKS

### Great Britain: "God save the King/Queen"

Friedrich III was also one of the Kaisers who, from 1872 until 1918, used the music of the British anthem to German words, as well as the Netherlands used it for a Dutch anthem entitled "The sincerity", to words by Antony C. W. Staring (1767-1840).



C. W. Staring

*Commemorative mourning private postal stationery for use into the town of Berlin. "Berliner Packetfahrt" was founded on 5.08.1883 and functioned till 1951.*

Since 1831 the same tune was sung as "America" in the Northern American States and during USA's civil war as "My Country, 'tis of Thee"



King Christian VII



Empress Katherine II

The British tune came into use also in imperial Russia, during the reign of Empress Katherine II (1729-1796), as well as in Denmark in the years of King Christian VII (1790).



Official postal stationery



### France: "La Marseillaise"

A 20-cent French postage stamp featuring a figure of a revolutionary soldier, Rouget de Lisle, standing on a pedestal with a cityscape in the background. The stamp is mounted on a light-colored card. The text on the stamp includes "POSTES" at the top, "20c" at the bottom right, and "ROUGET DE LISLE" at the bottom. The figure is holding a sword and a flag. The background shows a city with a prominent dome, likely Paris. The stamp is mounted on a light-colored card with a thin black border. The card is placed on a larger, light-colored background. The overall image is in black and white.

*Rouget de Lisle on Epreuve de luxe (1936)*



## 2.1 - THREE ANTHEMS - LANDMARKS

### France: "La Marseillaise"

The popularity of the "Chant de guerre de l'armée du Rhin" throughout France under the name "La Marseillaise", became assured when it was taken up by a battalion of volunteers from Marseilles, who sung it as they entered Paris in July of the same year (1792).



F.Mireur, ahead of people, singing "La Marseillaise"

François Mireur, deputy of Montpellier, was the first who sung the anthem, followed by people and soldiers.



François Mireur



The text of "Marseillase" suffered many changes in the course of time. During the political turmoil of 1936 the verse "un seul but, la victoire" was not sung any more, but during World War II it came again into use, mainly as a war slogan.



1<sup>st</sup> class 20g P.Stat. inland letter. Rates: 1 FF, plus 2.- FF registration, total 3.- FF  
Allegory of "La Marseillaise"; relief by A. Rude from the Paris "Arc de Triomphe"



## 2.1 - THREE ANTHEMS - LANDMARKS

### HAYDN'S "KAISERHYMNE"

#### Austria: "Gott erhalte Franz den Kaiser"

"God protects Kaiser Francis" was composed by Franz Joseph Haydn (1732-1809). It was the first NA of the imperial Austria and one of the most adventurous anthems.



P.St. addressed to England. Additional stamp of 5 Heller on the reverse (10 Heller, rate for abroad)



As Austrian NA it lasted from 1797 till 1914 to a text by Lorenz Leopold Haschka (1749-1827) and from 1929 till 1938, on the reestablishment of the Austrian Republic, to the new text "Sei gesegnet ohne Ende" (Be always happy) by Ottokar Kernstock (1848-1928).



F. Grillparzer



Words from the "Sei gesegnet ohne Ende"



Words from the "Gott erhalte Franz den Kaiser"

Several intellectual men, among them the poet Franz Grillparzer (1791-1872), expressed repeatedly the opinion that the level of Haschka's text was not worthy of an Austrian imperial anthem.



## 2.1 - THREE ANTHEMS - LANDMARKS

### HAYDN'S "KAISERHYMNE"

#### From Austria's "Kaiserhymne" till the German "Deutschenlied"

In the meantime, in Helgoland, on 26.08.1841, Hoffman von Fallersleben (1798-1874) wrote the Deutschenlied" (Song of Germans), based on a poem by the minnesinger Walter von der Vogelweide (1170-1230) and the tune of "Kaiserhymne" by F.J.Haydn. This song, in the course of time became very popular in Germany.



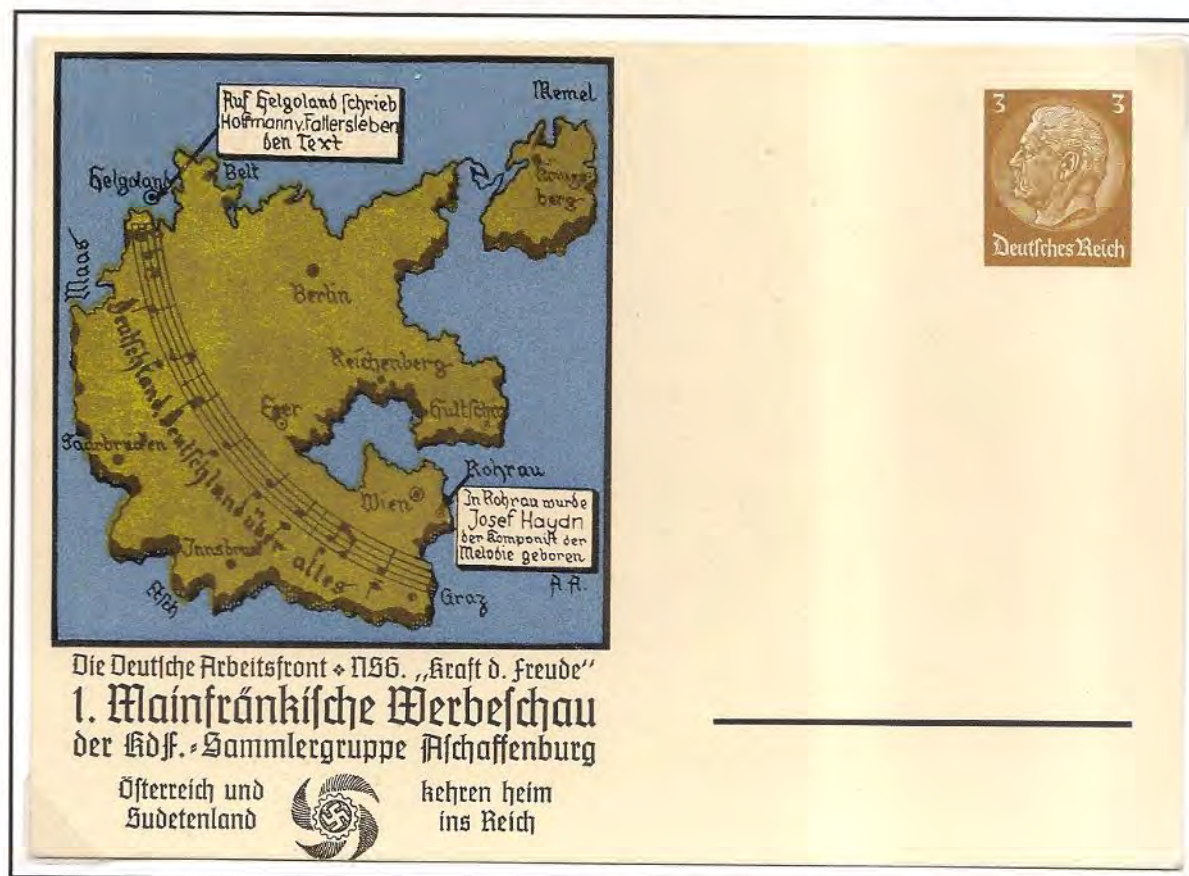


## 2.1 - THREE ANTHEMS - LANDMARKS

### HAYDN'S "KAISERHYMNE"

In the years of Weimar Republic: "Deutschlandlied"

In 1914 the "Song of Germans" was already the most favourite patriotic song. When on 11.08.1922 (National Day) the President of the Weimar Republic Friedrich Ebert (1871-1925) proclaimed it as the official NA, its acceptance by the Germans was enthusiastic. The anthem began with the verse "Deutschland, Deutschland über alles".



Private postal stationery

First bars of "Deutchenlied" over the map of Germany

In his songbook entitled "Deutschland, Deutschland über alles", written in 1929, Kurt Tuholsky (1890-1935) warns about the misinterpretation which resulted from the abuse of this text by the National-Socialist movement that appeared after the financial crisis of 1929.

Earlier, in 1914, Bernard Shaw (1856-1950) wrote the prophetic utterances: "This anthem is a proof of the German intentions and conquest greed, an imperialistic conquest anthem ...".



Friedrich Ebert



Kurt Tuholsky



Bernard Shaw



## 2.1 - THREE ANTHEMS - LANDMARKS

### HAYDN'S "KAISERHYMNE"

#### German Reich, National-Socialistic regime: "Deutschlandlied"

When in 1933 the Nazi party came to power and Von Hindenburg appointed Adolf Hitler as Prime Minister, a new song was added to be sung in conjunction with the "Song of the Germans": the Nazi's song "Die Pflichthymne" (the duty's anthem), also called "Horst-Wessel Lied". The tune was an old military song to text by Horst Wessel (1907-1930).



Printing machine FRANCOTYP A, with imperial eagle, type D-FCP 126

In 1937, a district in Berlin was named Horst-Wessel, honouring the author of "Pflichthymne"

In addition, it was evident that the new regime began to abuse the NA for its own ideology. The words "Deutschland, Deutschland über alles", in particular, had lost the patriotic sense of Fallersleben's poem, and took the imperialistic sense of the Nazi regime.



Von Hindenburg, Hitler, "Deutschland, Deutschland über alles", popular demonstrations in front of the Brandenburg Gate: The propaganda of the Nazi regime is evident.



## 2.1 - THREE ANTHEMS - LANDMARKS

### HAYDN'S "KAISERHYMNE"

#### National-Socialistic regime: "Der Deutschlandlied"

All those years, the music of Richard Wagner was particularly likeable by the Nazi party. The strength of Wagner's music, mainly of his operas, has been considered as reflecting German spirit. In addition, an old Kaiser March by Wagner, to a new text ("Heil Adolf Hitler dir") was adopted as the Fuhrer's hymn.



Franking machine POSTALIA F68, type NEF 300 de 1985 (electric, with 4 numbers of value)

Many artists and men of the spirit reacted against this situation, like Bertold Brecht (1898-1956) who parodied the NA text in his play "Schweik in World War II" ("Kälbermarch"-Calfmarch, 1943).



Scenes from R. Wagner's operas



## 2.1 - THREE ANTHEMS - LANDMARKS

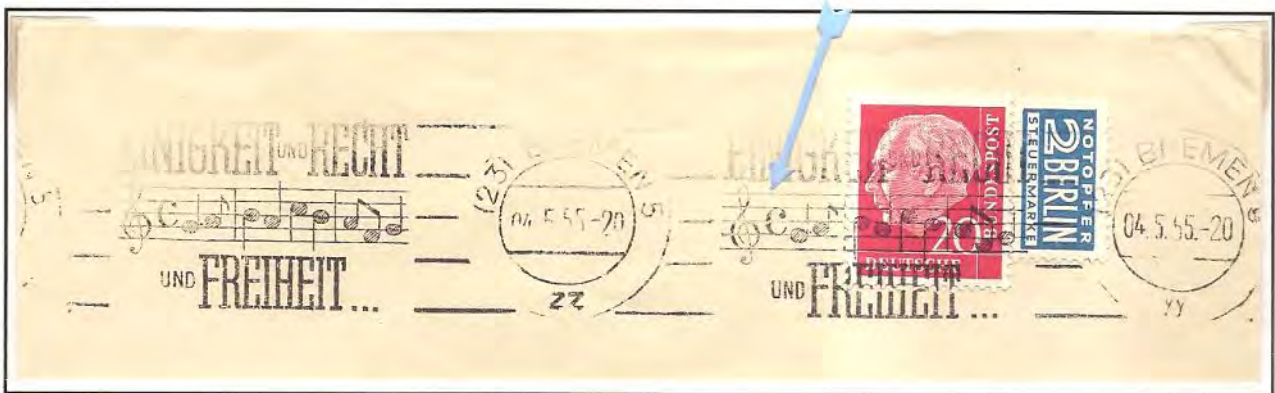
### HAYDN'S "KAISERHYMNE"

#### German Federal Republic: "Einigkeit und Recht und Freiheit"

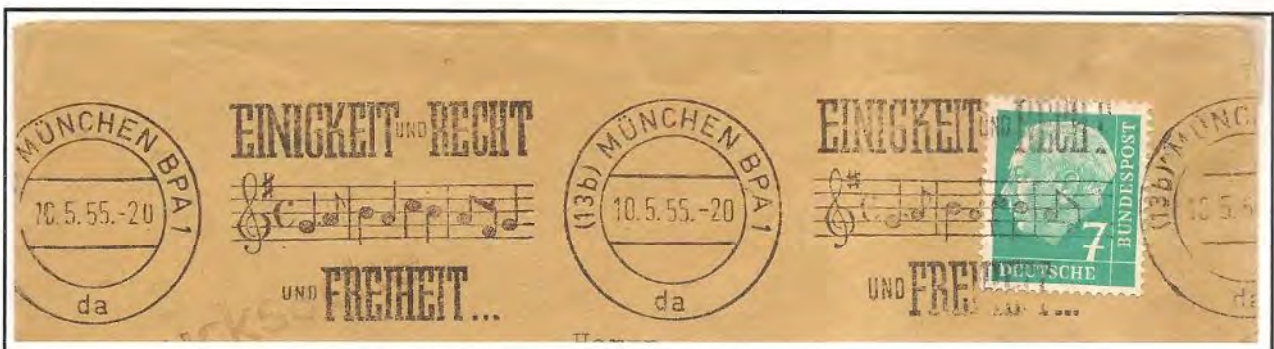
On the establishment of the Federal Republic in 1949, the need of an immediate finding of a new anthem was a pressing need, but the result of the efforts was unsuccessful. Konrad Adenauer, during a special congress at the Titania Theatre, Berlin (18.04.1950), proposed bringing back the "Lied der Deutschen", by using the third verse (Einigkeit und Recht und Freiheit...) instead of the first (Deutschland, Deutschland über alles...).



Louise Schroeder and Ernst Reuter, Majors of Berlin, were among those who voted for this solution.



Meter cancellation used from 1.05.55 till 30.06.55 by the post offices of Bonn, München, Hannover, Mannheim, Ludwigshafen, Goslar, Braunschweig, Fulda, Minden, Solingen and Bremen. Till to be observed, Bremen's post office used an erroneous cancellation: missing of sharp (#) after the key of G.





## 2.1 - THREE ANTHEMS - LANDMARKS

### HAYDN'S "KAISERHYMNE"

#### DDR: "Auferstanden aus Ruinen" and reunification of Germany

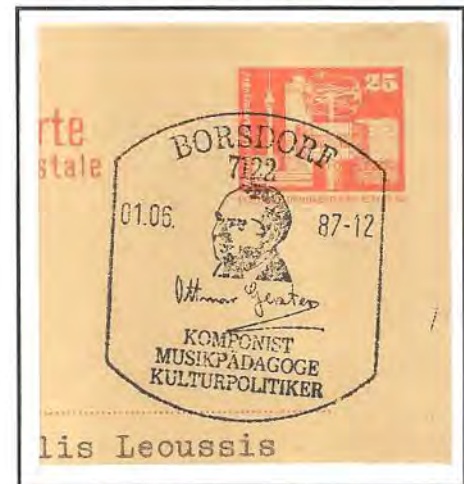
On the division of Germany in German Federal Republic and German Democratic Republic, the latter adopted a new NA in 1949: the "Risen from the ruins", to words by Johannes R. Becher (1891-1958) and music by Hanns Eisler (1898-1962). Ottmar Gerster (1898-1969) composed another song to Becher's poem that did not meet on approval.



J.R.Becher & NA's text



Hanns Eisler



Ottmar Gerster

After the events of Oct. 3, 1990 and the reunification of the "two Germanies", the Haydn-Fallersleben's song came again into use in the whole country, as symbol of "Eingheit..."



Demolition of the wall and reunification



Printing machine ADREMA PITNEY BOWES, type I, model ADC 030



Restoration of "Eingheit und Recht und Freiheit"



## 2.2 - THREE OLD ANTHEMS

### The Neederlands: "Wilhelmus von Nassouwe"

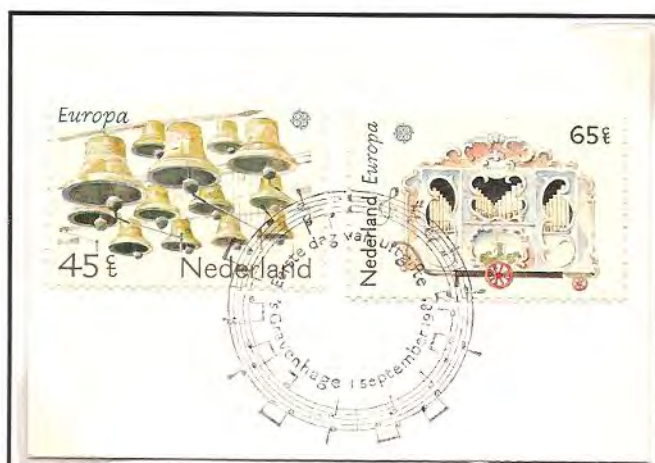
The most ancient PS that became NA and exists until today was written in 1568. In this text, by Herr Sint Aldegonde (1540-1598), William I of Orange-Nassouwe (1533-1584) narrates his life. The melody exists in a number of different versions. Mozart's piano variations (k25) on the tune show it in an 18th c. guise.



William I of Orange-Nassouwe



400th anniv. of Aldegonde's poem



By tradition, the Dutch NA is often played by street-organs and musical bells.

Queen Wilhelmine adopted this song as unofficial anthem during her coronation in 1898. As NA it became official on May 10, 1932.





## 2.2 - THREE OLD ANTHEMS

### Spain: "Marcha Real"

The "Royal march" exists since 1770, declared by Royal Decree of King Carlos III as the Spanish Royal March, and becoming the official NA in 1942. It has no words and its composer is unknown. Its origin is not clearly ascertained. It is said that King Felipe V brought it from France.



Queen Isabella II on inland letter from Vinaroz, Valencia, to Puebla (13.11.1850)

Queen Isabela II made a second elaboration of the march in 1846, at the age of 16. According to another version, Frederick the Great donated the tune to Carlos III.



P. St. addressed to Königsberg (today Kaliningrad) on 12.4.1933, day of issue.

Rates: 15 pf for abroad + 3 pf air mail = 18 pf



## 2.2 - THREE OLD ANTHEMS

### Denmark: "Kong Kristian"

"King Christian" is one of the oldest existing anthems. It dates from 1780, as a Royal Anthem. Its composer is uncertain. Words by Johanness Ewald (1734-1781), first used in the ballad opera "The fishermen". The text refers to the national hero King Christian IV (1577-1648).



King Christian IV  
and his coat-of-arms

Friedrich D. R. Kuhlan (1786-1832), a German who lived for many years and died in Copenhagen, made an arrangement of this anthem that is still in use up today.



Printing machine FRANCOTYP EFS 3000 of 1985 (with 4 numbers of value)

Denmark has also a PS, like a second NA: "Der er et yndigt Land" (There is a charming country), to text by Adam Gottlob Oehlenschläger (1779-1850) and music by H.E.Kroyer. It was first performed on 4.07.1844 during a Folk-Student manifestation in Skamlingsbanken.



Skamlingsbanken's  
memorial



The Danish territory of Greenland, together with the Danish NA, uses the national song "Kalaallit nunaat" (Our immemorial land) to words by Jonathan Petersen (1881-1961) and music by Henryk Lund (1875-1948).



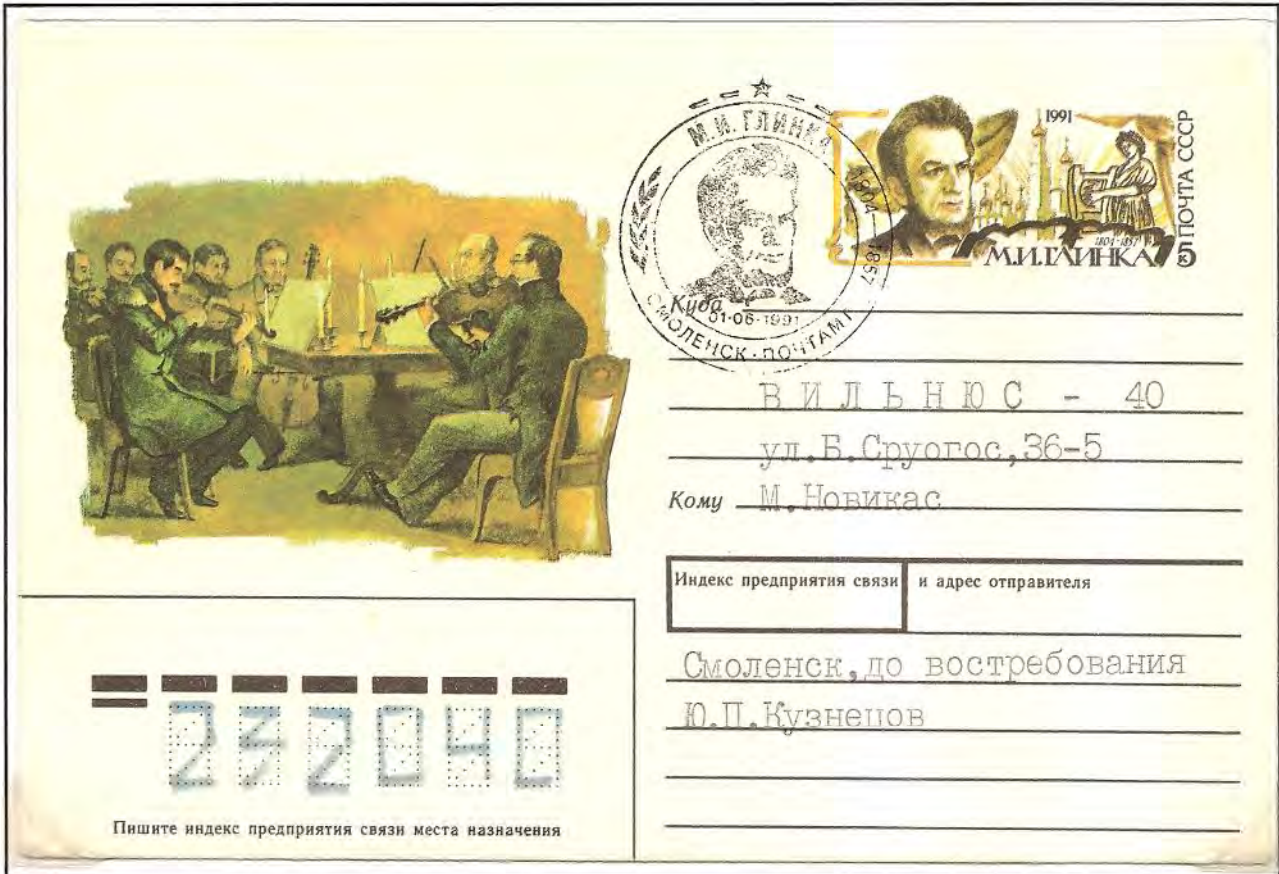


## 2.3 - RUSSIA AND EX-SOVIET UNION

“Bozhe, tsarya khrani”



“God save the tsar” was composed by order of Tsar Nikolaus I, by his adjutant and director of the court's orchestra Alexey F. L'vov (1799-1870). The influence of the previous existing “God save the King” is easily recognizable.



In the P.Stationery's picture are shown, among others, Alexey L'vov (first on the left) and M.I.Glinka

The tsarist anthem remained in use from 1833 until the revolution of 1917 when it was replaced by the “Internationale” (see chapter INTERNATIONAL ANTHEMS)

In the times of tsars (1836), the song "A life for the tsar" from the opera "Ivan Susanin" by Glinka, became one of Russia's national songs, and since 26.12.90 till 31.12.2000 has been the new NA of the country.



Pottier, author of “Internationale”

Since 1.01.2001, the Soviet NA came again into use, to new words by S. Michalchov





## 2.3 - RUSSIA AND EX-SOVIET UNION

### “Bozhe, tsarya khrani”

The text of “God save the tsar” was written by the bard Vasily Zhukovski (1783-1852).



Alexander Pushkin (1799-1873) wrote two additional stanzas for this anthem but they have never been accepted. Mikhail Glinka (1804-1857) composed a new anthem as well that did not meet with approval.

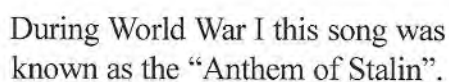
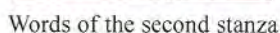
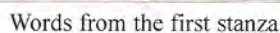
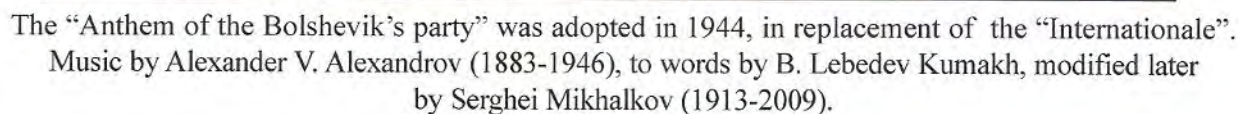


Glinka playing the piano. In the audience his friends Pushkin and Zhukovski





## "Gimm Sovetskogo Souza"





## 2.4 - AMERICA's PIONEER ANTHEMS

### Argentina: "Marcha de la patria"

The USA and the Latin-American countries, been in step with the European cultural evolution, acquired soon their NAs. Moreover, the political and social evolution and the national crisis of the early 19th century in most of these countries favoured particularly the anthems' creation. The "Fatherland's march", the oldest national anthem of the Western Hemisphere, exists as official NA since 1813.



Issue with surtax of 50 pesos for the needy in the provinces of La Rioja and Catamarca.  
Inland rates : \$ 0.05 (for every 20grs) + registration 0.20 + 0.30 air mail (3 X 0,10 for every 5 grs) = total \$ 0.55.

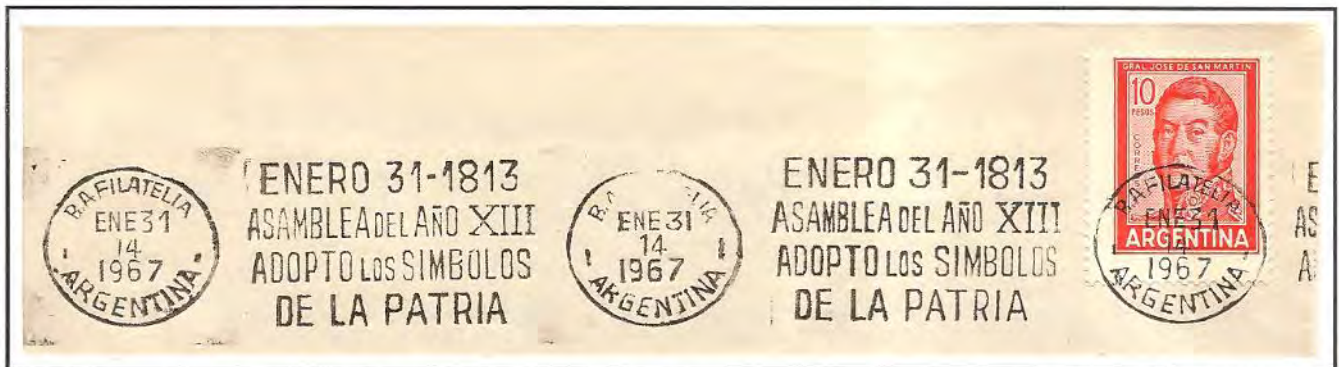


## 2.4 - AMERICA's PIONEER ANTHEMS

### Argentina: "Marcha de la patria"



The poem was written by the President of the country Vicente Lopez y Planes (1784-1856), and set to music by Blas Parera (b.1777-d.after 1830). The historical National Assembly of 11/05/1813 adopted it as official anthem.



Anniversary of the National Assembly of 1813 during which the NA of Argentina was adopted.



Avellaneda and opening words of his ode

Dr Marco Avellaneda wrote the poem "Ode to the 25th May" relating to the historical night that Parera composed the anthem's music. President Julio Argentino Roca (1843-1914) decided in 1900 which from the lines of the poem's nine stanzas should be used for the NA.



The text recounts historical events that happened outside Argentinean boundaries, like the expedition of General Jose de San Martin over the Andes against the Spaniards, through Peru and Chile.





## 2.4 - AMERICA'S PIONNER ANTHEMS

### United States of America: "The star-spangled banner"

This is one of the oldest American NAs. It was written in 1814 by Francis Scott Key (1779-1843), who fashioned his verses to fit a tune by the English composer John Stafford Smith (1750-1836).



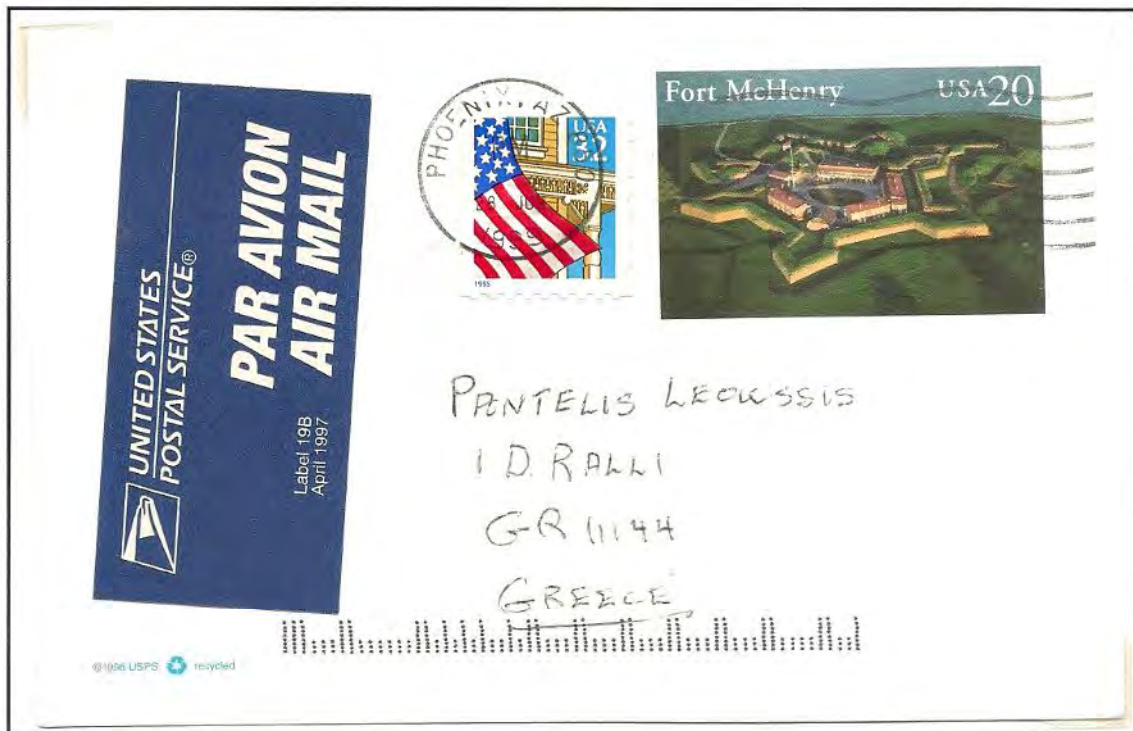
Fort McHenry's flag of 1814, with 15 stars



Key was inspired to write the poem on board of a British frigate in Baltimore harbour, when he saw in the morning the 15 stars American flag still flying over Fort McHenry which had withstood the British bombardment during the previous night.



Fragments of the anthem's text





## 2.5 - ANTHEMS' EVOLUTION IN ASIA

### Philippines: "Bayang magiliw"

"Beloved land, pearl of the orient..." is the first NA that appeared in Asia. It exists since 1898, to music by Julian Felipe (1861-1944) and Spanish text by Jose Palma (1879-1903), assisted by Rafael Palma (1874-1939) and Fernando Maria Guerrero (1873-1929).



Jose Palma



Fernando Guerrero



General Emilio Aguinaldo (1869-1964) participated to the musical formation of the anthem and Camilo Osias (1889-1976) translated it in English.



Emilio Aguinaldo



Camilo Osias



R. Palma, J. Felipe & NA's score



NA's score and words from the second stanza

They have been issued six similar souvenir sheets with music and words of the equal in number anthem's stanzas



## 2.5 - ANTHEMS' EVOLUTION IN ASIA

### China and Taiwan: "The Kuomitag's song", "The volunteers march"



The great country of China was late on acquiring its NA. Before the establishment of the People's Republic of China, NA was "The Kuomitag's song", to words from a speech of SanYat-Sen (1867-1925) and music by Mao-Yan, chosen as result of a competition in 1928. Since its secession to present time, Taiwan keeps this anthem.



*San Yat-Sen; transposed centre*



On 27.09.1949, by decree of Mao Tse-tung, a new NA was approved for the People's Republic of China. "The volunteers march" was written collectively in 1932, to music by Nie Erh (1912-1935).



New words by Tien Han (1898-1968) were adopted in 1978, but in 1982 the original words were restored.

The decision for the change of the words was taken by the National Popular Congress of 5.03.78



Original words of 1932



Nie Erh and NA's score



New text by Tien Han



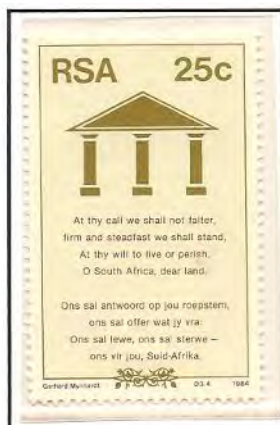
## 2.5 - ANTHEMS' EVOLUTION IN AFRICA

**Liberia: "All hail, Liberia hail!", South Africa: "Die sterm van Suid-Afrika"**

Most of the African and Asiatic countries were late in acquiring NAs since they were under the rule of other countries and used the NAs of their suzerain. The oldest NA of Africa is the Liberia one. It was written by Daniel Bashiel Warner, the following third President of the country (1815-1880), to words by Olmstead Luca (b.1836-?). It was adopted from the first day of Independence in 1847, by the first President Joseph Roberts.



It took 89 years from the first (Liberia) and 67 from the second (Egypt), until the appearance of the third African NA. South Africa got "The voice of South Africa" in 1936, to music by Marthinus de Villiers (1885-1977) and words by Cornelis J. Langenhoven (1873-1932).



Text of 1936



Anthem's allegory

A second NA is added in 1994, the "Nkosi sikelel'i Africa" (God bless Africa) by Enoch Mankayi Sontonga (1860-1904). Both anthems are played together and their words exist in the eleven different official languages of the country.



Old and new anthems' texts



### 3.1 - CAUSES FOR THE CREATION

#### ARRIVAL AND CORONATION OF SOVEREIGNS

Brazil: a. "O patria, o rei, o povo"; b. "Ouviram do Ipiranga"

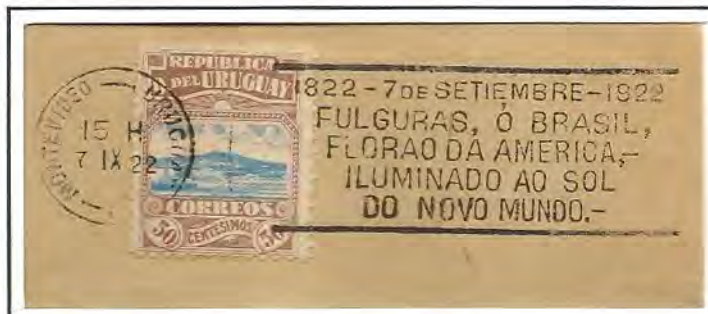
The first anthem of Brazil, "Oh fatherland, oh king, oh people", was written and composed by Dom Pedro I, shortly after his arrival there. It was adopted when Pedro proclaimed himself emperor and the country independent in 1822.



Pedro I proclaiming independence in Brazil



Pedro I



1922, fragment of NA's text on Uruguayan cancellation!



Dom Pedro I (on the left), 1822-1922, Independence centenary



Fr. da Silva. Missing perforation horizontally and final proof



In 1889, a competition was held to select a new Brazilian NA but the winning entry, by Leopold Miguez and Madeiros e Albuquerque, was not adopted and Silva's anthem was retained.



The second NA "A voice from Ipiranga", by Francisco da Silva (1795-1856) and Joaquin Estarada (1870-1927), was adopted in 1831 on the ascension of emperor Dom Pedro II. It is still in use.



### 3.1 - CAUSES FOR THE CREATION

#### POLITICAL AND SOCIAL CHANGES

##### Italy: "Fratelli d'Italia"



Its original title was "Il Canto degli Italiani" (Italians' song). It was written in 1847, during the Italian struggle against the Austrian conquerors by Goffredo Mameli (1827-1849), poet and patriot of the "Risorgimento" who was inspired by the patriotic ideals of the republican leader Giuseppe Mazzini. Overnight it became the national hymn of revolution and independence.



100 L. stamp, death of Mameli; 50 L, Mameli defending Rome on 30.4.1849

In 1848 Mameli volunteered for service in the war against the Austrians. Joining the patriot Giuseppe Garibaldi's forces, he was twice wounded, the second time fatally, while defending Rome against the French army sent by Louis-Napoleon Bonaparte.



Louis-Napoleon Bonaparte stamps on letter to Palamos (Barcelona, Spain)



### 3.1 - CAUSES FOR THE CREATION

#### POLITICAL AND SOCIAL CHANGES

Italy: "Fratelli d'Italia"

Although the cause for the creation of "Il Canto degli Italiani" was the desire for freedom and independence, it came into official use under the title "Fratelli d'Italia" after the political and social changes that followed the fall of fascist regime and the establishment of the Italian Republic after World War II.

*Missing impression and frame*



1849-1944  
LO SPIRITO DI GOFFREDO MAMELI  
DIFENDERÀ LA REPUBBLICA SOCIALE

1849 - 1944  
LO SPIRITO DI GOFFREDO MAMELI  
DIFENDERÀ LA REPUBBLICA SOCIALE

*Addressed Military P.St.*  
with "The spirit of Goffredo Mameli will defend  
the Social Republic" on front and reverse sides



### 3.1 - CAUSES FOR THE CREATION

#### ANTHEMS ADOPTED UNDER NATIONAL CRISIS

##### Turkey: "İstiklal Marsi"



"The march of independence" was adopted in 1921, during Turkish-Greek war, when nationalist movement and war for independence under Mustafa Kemal Attaturk (1880-1938) were in progress. Words by Mehmet Akif Ersoy (1873-1936) and music by Osman Zeki Ungor (1880-1858).



Vertical double perforation



Words of the anthem



Medal with missing impression



Words of the NA in Arabic characters.  
Missing perforation horizontally;  
Different perforations vertically





### 3.1 - CAUSES FOR THE CREATION

#### 19th CENTURY'S GERMAN NATIONALISM, INEXHAUSTIBLE SOURCE OF PS

##### Prussia

Napoleonic wars marking the birth of German nationalism, and the military character of the Prussian State, contributed to a rich production of anthems and patriotic songs that often were followed by consequences. One of those songs, the "Wenn alle untreu werden...", was written in 1814 on a tune known since 1568 (by Aldegonde, the one that became the Dutch NA in 1932). This song became the top song of the SS.



Another song of the same character was "Das Rheinlied" (The song of Rhine), to music by Conradin Kreutzer (1780-1849) and text by N. Becker.



At the time of "Rheinlied", France and Germany were going through a period of disputes and turmoil. So,

Alfred de Musset (1810-1857) wrote the poem "Nous l'avons en votre Rhin allemand" and Alphonse de Lamartine (1790-1869) the "Peace-Marseillaise", both to the tune of "Rheinlied" by Kreutzer.

Hoff. von Fallersleben and H. Heine criticised the Becker's disputatious air around the Rhine, and both had written poems supporting the German positions.





### 3.1 - CAUSES FOR THE CREATION

19th CENTURY'S GERMAN NATIONALISM, INEXHAUSTIBLE SOURCE OF PS

#### Prussia

Official anthem of the State from 1820 till 1871 was the "Prussische Volksgesang"  
(Prussian folksong) to music by Gasparro Spontini (1774-1851).



Another PS was the "Das ist Lutzow's wilde verwegene Jagd" to poetry by Theodor Körner  
(1791-1813) and music by Carl Maria von Weber (1786-1826).

Printing  
machine  
HASLER,  
with 4  
numbers  
of value



"Des Deutschen Vaterland" (The fatherland of Germans) and "Der Gott der Eisen wachsen ließ",  
to words by Ernst Moritz Arndt (1769-1860) were also popular PS.



Körner and the text of his PS



Arndt and fragment of "Des Deutschen Vaterland"



### 3.1 - CAUSES FOR THE CREATION

#### 19th CENTURY'S GERMAN NATIONALISM, INEXHAUSTIBLE SOURCE OF PS

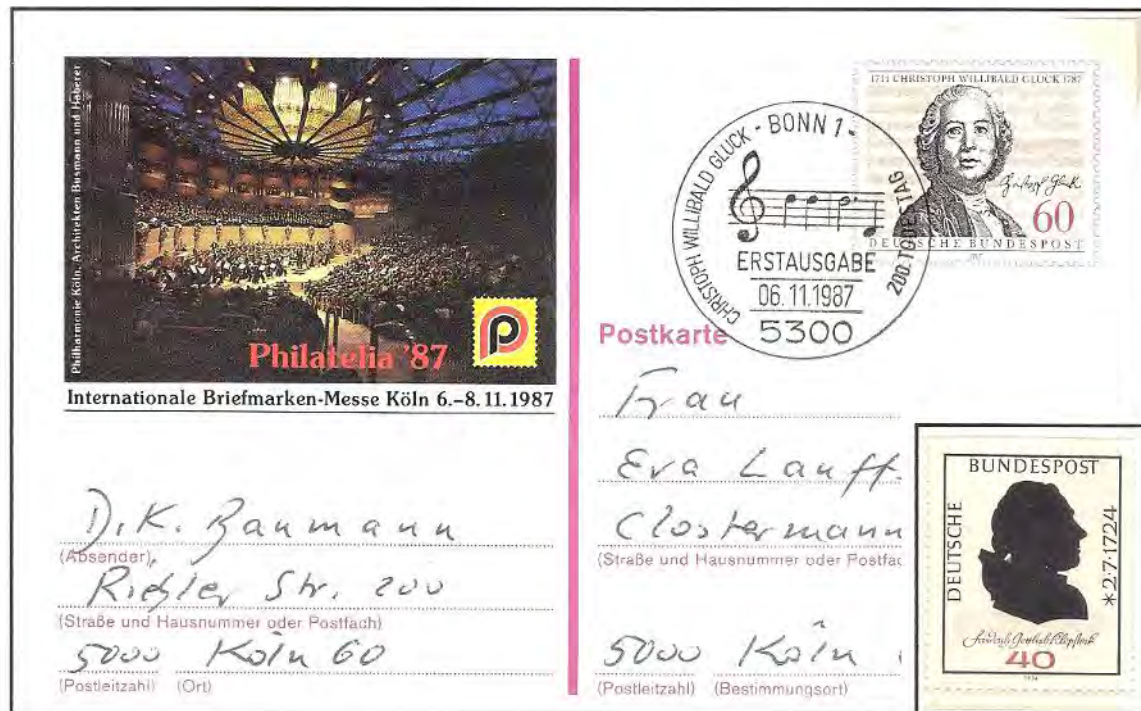
##### Prussia and other German states

As the hymn of the Guard of Potsdam was used the Aria of Papageno "ein Mädchen oder Weibchen wünscht Papageno sich" from the "Enchanted flute" by W.A.Mozart (1756-1791)

Even the carillon of Guard's church played the beginning of this tune, by order of Queen Louise of Prussia



"Was tat dir Tor dein Vaterland" is a PS known all over Germany. The poem was written in 1770 by Friedrich Gottlieb Klopstock (1724-1803) and was set to music four year later by Cristoforo Gluck (1714-1785).



Also popular is the "Stimmt an mit hellem Klang" to poetry by Matthias Claudius (1740-1815) and music by Johann Albert Methfessel (1785-1869).





### 3.2 - CURIOUS FEATURES

#### FOREIGN COMPOSERS

There are many examples of countries that used music by foreign composers for their NAs. Benedeto Vincenti, for instance, an Italian, is the composer of the Bolivian NA.



*Essay without center*



*Essay with moved center*

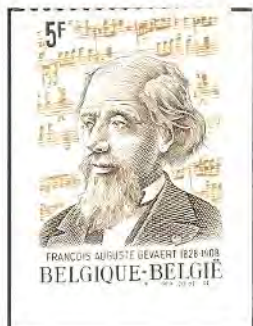


*B.Vincenti (on the left)*

From 1974 till 1980 Rhodesia (now Zimbabwwe) used as NA the main theme of the last movment of Beethoven's 9th symphony. The words began with the verse "Rise, oh voices of Rhodesia".



Zaire used for its NA a tune by the Belgian F.Gevaert, Lesotho a tune by the Swiss Hans Nägeli and the Spaniard Ramon Carnicer was the composer of Chile's NA. A strange fact is that Carnicer never visited Chile, the country that adopted his song!





## 3.2 - CURIOUS FEATURES

### FOREIGN COMPOSERS

#### Egypt: "Chedives-hymn"

"The hymn of Chedives" was the first anthem that the country got. It was performed for the first time in 1869, during the inauguration of the Suez canal, by commission of the viceroy Ismael Pasha. It was replaced by another in 1952.



100 years opera "AIDA"



Ismael Pasha



There are two versions for the paternity of this song. According to the first, composer was Giuseppe Verdi (1813-1901), the melody being considered as coming from the entry march of his opera "Aida". According to the second, the music owns to an unknown composer, rather an Italian (interpretation more probable).



Letter sent from Trieste on 23.11.51, transit in Rome on 24.11.51, arrival in New York on 26.11.51, franked with 920 Lire: 135 L rates for abroad + 710 by air mail (X 12 units to America) + 75 L registration



### 3.2 - CURIOUS FEATURES

#### FOREIGN AUTHORS

Vincente Lopez y Planes, a Spaniard, went to Argentina, became president of this country and wrote the words of its anthem!



Lopez y Planes/ 29.01.1887; First class P. St. letter to Switzerland : \$ 0.12 (rates for abroad \$ 0.12 for every 15 grs)



Acuna de Figueroa

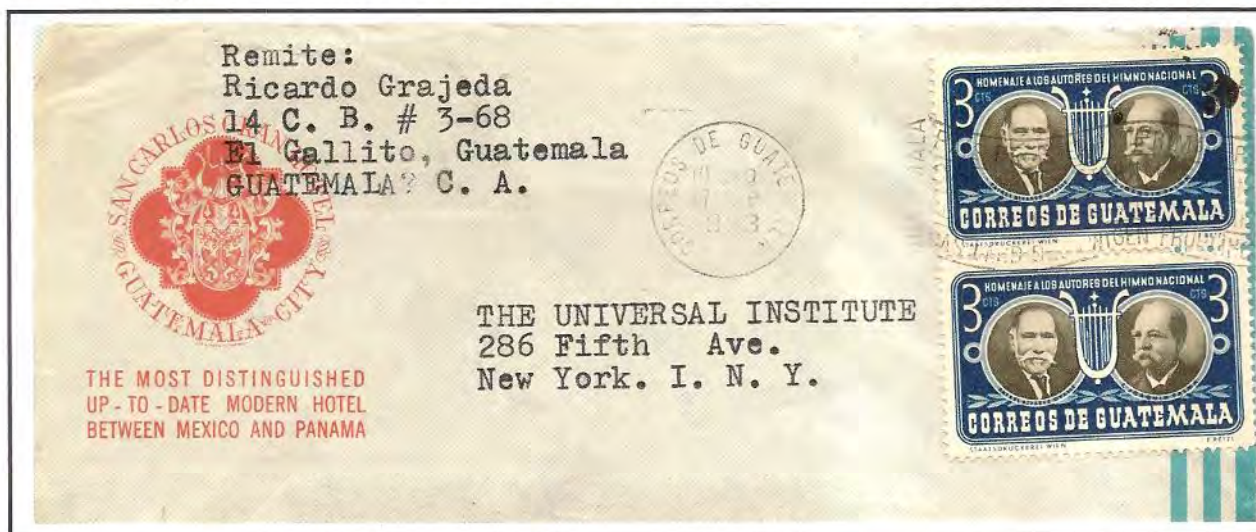
Acuna de Figueroa, from Uruguay, is the author of the Paraguayan NA and the Spaniard Ruben Dario wrote the words for the anthem of Nicaragua.



Ruben Dario

Jose Joaquin Palma (on the right) was a native of Cuba.

He emigrated in Guatemala and in 1899 he wrote the words for the NA of his new country.





## 3.2 - CURIOUS FEATURES

### OTHER CURIOUS FEATURES

Yugoslavia and Poland use a tune by M.K.Oginski; India and Bagladesh use two NAs both by R.Tagore; Finnish and Estonian NAs have the same tune, composed by F. Pacius.



Guinea Bissau and Cabo Verde use exactly the same NA (tune and text) by Amilcar Cabral!



The NAs of Albania and Rumania are both composed by C.Porumbescu

1853-1978  
125 DE ANI DE LA NASTEREA LUI  
CIPRIAN PORUMBESCU



EXPOFIL CIPRIAN PORUMBESCU  
COMUNA C. PORUMBESCU  
Cod 11160

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JUD. HUNEDOARA

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Sectorul — Județul HUNEDOARA

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Expeditor \_\_\_\_\_

Strada \_\_\_\_\_ Nr. \_\_\_\_\_

Blocul \_\_\_\_\_ Scara \_\_\_\_\_ Etajul \_\_\_\_\_ Apart. \_\_\_\_\_

Sectorul \_\_\_\_\_ Județul \_\_\_\_\_

Codul \_\_\_\_\_ Localitatea \_\_\_\_\_

Pretul de vânzare 30 bani



## 4.1 - MUSICAL CHARACTERISTICS

### ANTHEMS OF THE PRAYER TYPE

#### Czechia: "Kde domov můj?"



Performed in the tempo of "andante con moto", "Where is my home?" is a typical example of NA of the prayer type. The tune appeared first in František Jan Skroup (1801-1862) operetta "Shoemakers' Fair" in 1834. The text was written by Joseph Kajetan Tyl (1908-1856). As NA was officially adopted in 1919.



Red cancellation, used only on 21/12/34

Tenor singer K.Strakaty had his name connected to the anthem as he was the first to sing it.



Anthem's centenary



Tyl, death centenary



# 4.1 - ANTHEMS OF THE PRAYER TYPE

## KOE DOMOV MŮJ?

1834

Andante con moto.

1934





## 4.1 - MUSICAL CHARACTERISTICS

### ANTHEMS EXTRACTED FROM MUSICAL WORKS

#### Austria: "Land der Berge, Land der Strome"

After the end of World War II, Austria became again independent Republic and adopted its new anthem "Land of mountains, land of streams". The music seems to be taken from the "Eine kleine Freimauren-Kantata", Köhel 623, attributed to Wolfgang Amadeus Mozart (1756-1791), version that remains questionable and subject to dispute among the musicologists.



Score from the "Eine kleine Freimauren-Kantata"



Words from "Land der Berge, Land der Strome"

The words were result of a public competition. Triumphant winner was the text of Paula Preradovic (1887-1951). In the same competition involved also Franz Th. Scokor.





## 4.1 - MUSICAL CHARACTERISTICS

### ANTHEMS OF THE OPERATIC TYPE

#### Ecuador: "Salve o patria"

Many of Latin American countries, influenced by the Italian opera of the early 19th c., acquired NA in march rhythm, with an imposing orchestral introduction. They are the longest, most elaborated, but however most impractical from all the NA.



"Hail fatherland" was written in 1865, first performed in 1870 at the Independence Square of Quito and adopted in 1948. Music by Antonio Neumann (1818-1871), to text by Juan Leon Mera (1832-1894). Remigio Crespo Toral (1860-?) tried a modification of the text in 1902, but it was never carried out.



The music of the Equator's NA, that strongly reminds the aria of "Elvira" from the opera "Puritani" by V. Bellini and its choir is obviously influenced by "La Marseillaise", is composed by 62 musical measures, compared to 19 of the German, 14 of the British and 29 of the French!



The most popular PS of the country is the "Cancion nacional", to words by the President Juan Jose Flores (1801-1864).



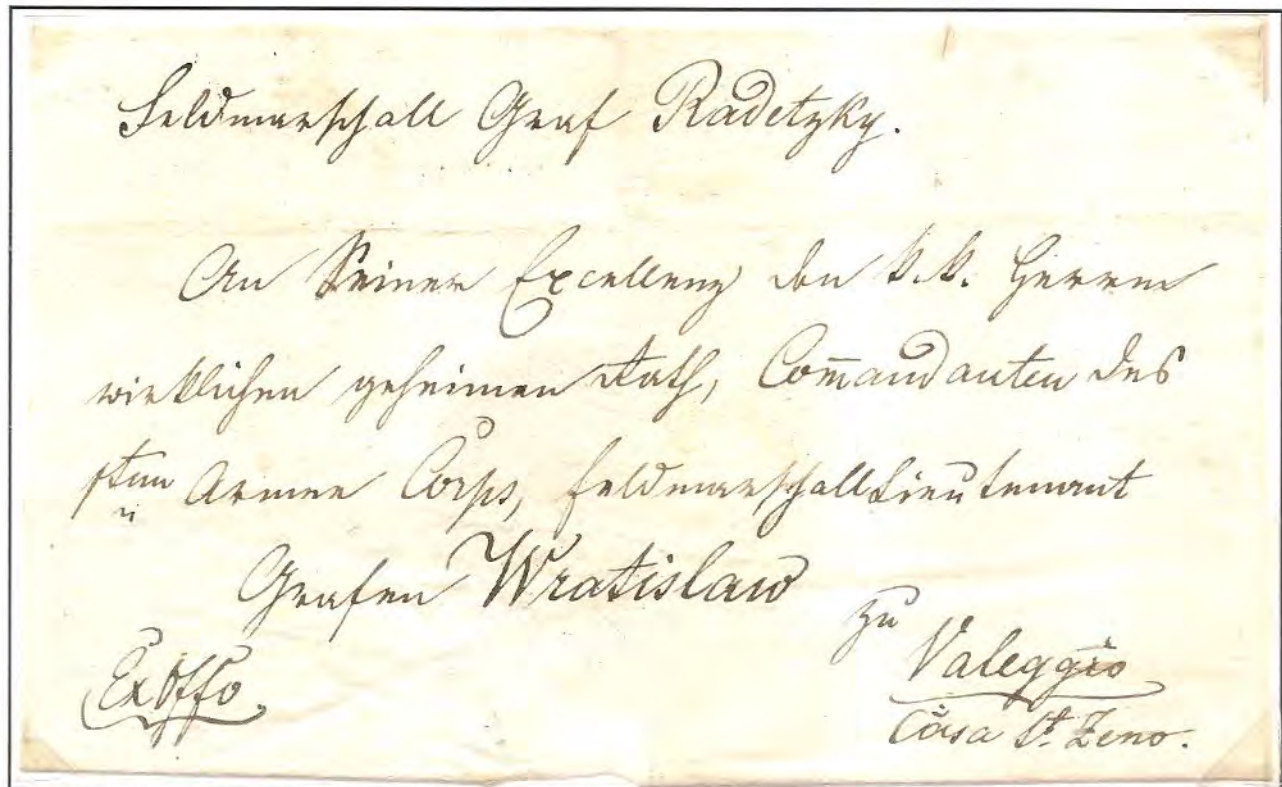
## 4.1 - MUSICAL CHARACTERISTICS

### MARCHES

#### Austria: "Radetzky March"



"Radetzky March" is a world-wide popular march, composed by Johann Strauss the Elder (1804-1849). The title refers to the Austrian field marshal and national hero Count Joseph Graf Radetzky (1766-1858), to the honour of whose the march is composed.



Stampless envelopment (cover) of a letter sent by the field marshal Radetzky to the commander of the 1st Army Corps, in Valeggio, Italy, during the Austrian-Italian war of 1849.



Zoomed photocopy of the cover's reverse:  
The official embossed seal with the  
"Austrian eagle".





## 4.1 - MUSICAL CHARACTERISTICS

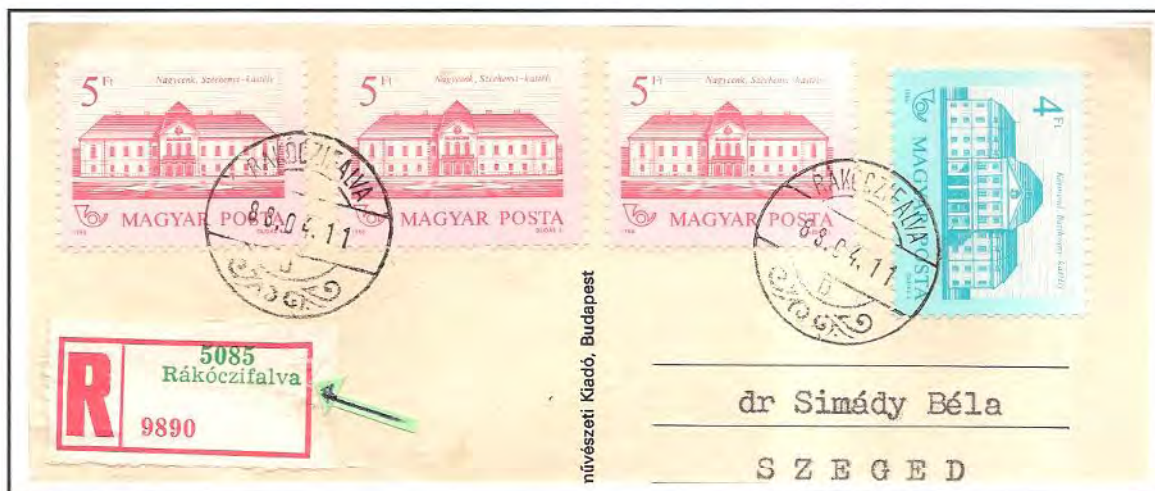
### MARCHES

#### Hungary: "Rakoszy indoloja"

"Rakoczy march". The music of this song was named after prince Ferenc II Rakoczy of Transylvania and is taken from an old national tune.



The final polish to the march was given by Ohan János Bihari (1769-1827). The name of Rakoczi is given, among others, to a Hungarian town (Rakosizfalva) as a mark of gratitude of the people to the brave prince.





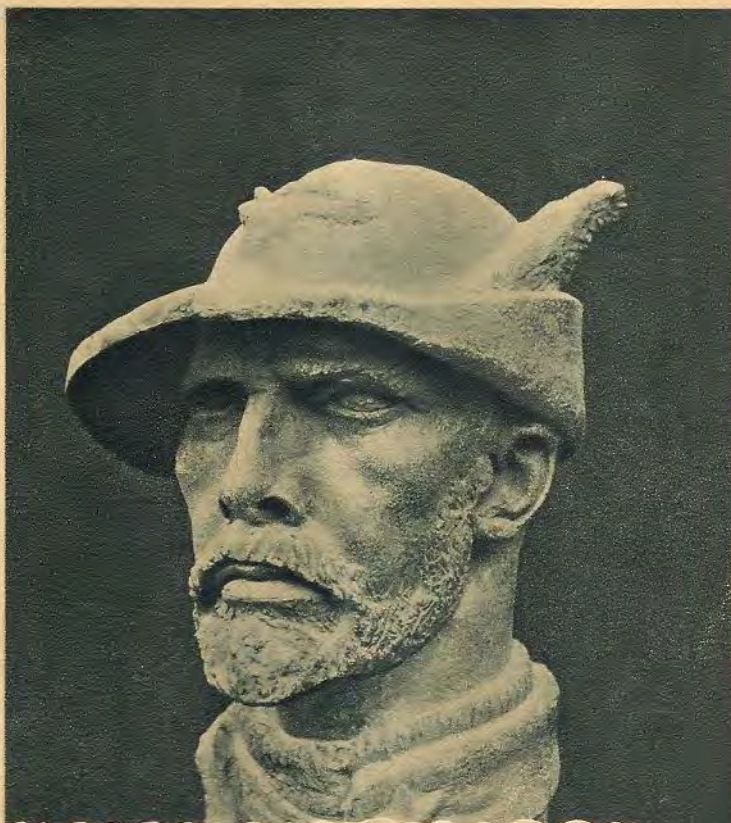
## 4.1 - MUSICAL CHARACTERISTICS

### MILITARY MARCHES

Italy: "Inno degli Alpini"

*Addressed military P.St.*

"The Alpini's anthem". Military song, official anthem of the Alpini's corps, connected to the bridge over the Brenta river, in Bassano of the mount Grappa, theatre of enterprises during world war I. Both composer and author unknown.



*Bassano del Grappa - Il Ponte in legno "Ponte degli Alpini,,*

"Alpini's National Assembly. Oct. 3, 1948, Bassano del Grappa" and the wooden bridge named after the enterprises "The Alpini's bridge"



## 4.2 - SUBJECTS OF THE TEXTS

### ANTHEMS OF THE PRAYER TYPE

#### Luxembourg: "Ons hémécht"

"Oh father in Heaven... Protect the Luxemburger land..." (second stanza). NA, typical example of the prayer's type. It was written and first performed in 1864, and adopted in 1895. Music by Antoine Zinnen (1827-1898) to text by Michael Lentz (1820-1893).



Till 1895, NA was the "De feierwon" (Festal train), by unknown composer. It was written in 1859, also by Lentz, for the inauguration of the first Great Dukedom's rail connection to abroad. The first performance of this anthem took place at the main rail station.





## 4.2 - SUBJECTS OF THE TEXTS

### ANTHEMS OF THE PRAYER TYPE

#### Hungary: "Isten aldd meg a Magyarot"

"God save Magyars" exists as NA since 1845. Music by Ferenc Erkel (1810-1893) to words by Ferenc Kölcsey (1790-1838). The original title of the Kölcsey's poem was "Himnusz" and it was written in 1823.



Addr. P.St., celebrating the 150 years from the first Hungarian NA's performance (15.06.1844)



Franking machine FRANCOTYP, model of 1928



By commission of the Hungarian government, Zoltan Kodály (1882-1967) composed a new anthem that did not meet on approval.



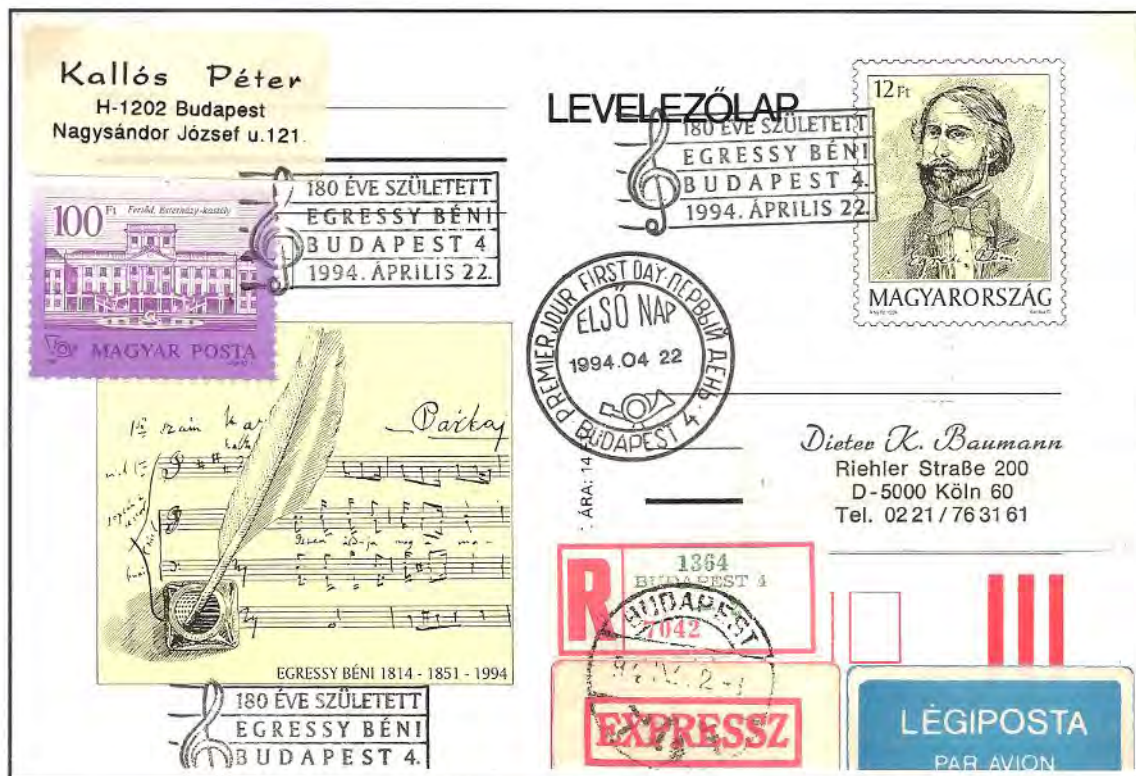


## 4.2 - SUBJECTS OF THE TEXTS

### REVOLUTIONARY- MANIFESTING THE DESIRE FOR FREEDOM

#### Hungary: "Szozat"

"Appeal". Old PS, in use since 1836, like a second NA, to words by the bard Mihali Vörösmarty (1800-1855) and music by Benjamin Egressy (1814-1851).



"Hazádnak rendületlenül...!" (Extract from "Szozat"). During the popular uprising of 1956, the Committee of the Sopron University's students overprinted a set of stamps with this text.

|                                                                                                                                                                                      |  |                                                                     |  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|---------------------------------------------------------------------|--|
| Kifizetési szám: _____<br>Broj isplate: _____                                                                                                                                        |  | Beszedett<br>Ubrana pri.                                            |  |
| <b>POSTAUTALVÁNY</b><br>Poštanska doznajnica<br>K f-ről,<br>K f.<br>azaz (a K-kat betűkkel, a f-eket számjegyekkel ismételve):<br>t. j. (Kruna slovima, filire brojevima opetujući): |  | (A frankójeg<br>ragasztan.<br>(Ovamo se<br>prilijeplji f<br>biljege |  |
| Cím: _____<br>Naslov: _____                                                                                                                                                          |  | Belföldi for<br>Za tuzemni                                          |  |
| Rendelési hely: _____<br>Odredite: _____<br>Utoza, házsám vagy utolsó posta: _____<br>Ulica, kućni broj, zadnja pošta: _____                                                         |  | Vill. Rák Szilárd-u. 9.                                             |  |

1918, Bilingual (Hungarian-Croatian) money order ovptd in 1923 for use by the monthly magazine SZOZAT. The use of this title on a nationalist publication shows the popularity and sensation of the song.



## 4.2 - SUBJECTS OF THE TEXTS

### REVOLUTIONARY- MANIFESTING THE DESIRE FOR FREEDOM

#### Romania: "Desteapta-te Române"

"Wake up Romanian" is a representative anthem of the revolutionary type. The song dates since 1848, when it was a popular PS, composed by Anton Pann (1794-1854) to poetry by Andrei Muresianu (1816-1898). On 22.01.90, after the fall of the previous regime, "Desteapta-te Române" was adopted as NA.



The one who made known this song in the whole country was George Ucenescu, precentor, pupil of Anton Pann, who published it in his church-songbook in 1848.





## 4.2 - SUBJECTS OF THE TEXTS

### REVOLUTIONARY- MANIFESTING THE DESIRE FOR FREEDOM

#### Hungary: "Talpra Magyar"



"Stand up Hungarians". Particularly popular PS, written by the national poet and hero Sándor Petőfi (1823-1849).



Missing perforation









## 4.2 - SUBJECTS OF THE TEXTS

### REVOLUTIONARY- MANIFESTING THE DESIRE FOR FREEDOM

#### Greece: "Hymnos stin Eleftheria"

The title "Hymn to Freedom" derives from the homonymous poem by Dionysios Solomos (1798-1857). In its 158 verses, the two first of which are officially used, the poet extols the qualities of freedom and recollects the great moments of Hellenes' national struggles, in order to incite them against the Turkish occupation.



1930, Independence issue

Final proof on carton paper



"...You went (Byron) to Messolongi on Christmas Day..." (l.89)

Among others, Solomos reminds Lord Byron's arrival at the rebelled Messolonghi, besieged by the Turkish conquerors (1824), Leonidas' 300 men heroic sacrifice (400 BC), Patriarch Gregorios V martyr death (1821) and the battle of Corinth (1821).



"...Oh 300 of Leonides, rise up and come again!" (l.78)



"...cry, all of you, on the death of the Head of the Church..." (l.135)



"...in Korinthos the sun does not shine any more..." (l.75)



## 4.2 - SUBJECTS OF THE TEXTS

### REVOLUTIONARY- MANIFESTING THE DESIRE FOR FREEDOM

#### Cuba: "La Bayamesa"

"The Bayamean" was written and first sung during the Battle of Bayamo in 1868. It is surnamed "The Marseillaise of Cuba" due to its strenght and revolutionary style. It was written and composed by Pedro Figueredo (1819-1870) and its first name was "Marcha de Perucho" (after Figueredo's nickname).



Original score, by Figueredo



Second elaboration by Ferrer



The music suffered a second elaboration in 1898, by Rodriguez Ferrer, but also the contribution of the composer Hubert Blanck (1856-?) to the final formation of the score was great.



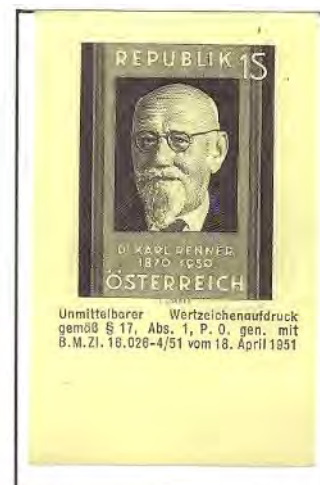
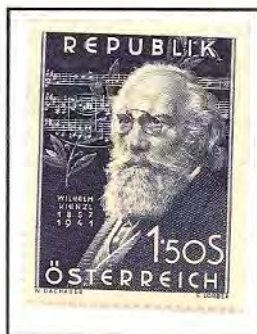


## 4.2 - SUBJECTS OF THE TEXTS

### COMPLIMENTARY, ADMIRING THE BEAUTIES OF THE LAND

#### Austria: "Deutsch-Österreich, du herrliches Land"

In 1918, "German-Austria, you magnificent land", to words by the President Karl Renner (1870-1950) and music by Wilhelm Kienzl (1857-1941), replaced the "Kaiserhymne". This NA lasted until 1927, but gave rise to much disputes for its merit. One of the first who expressed his objections in public was the publisher Karl Krauss.



Haus Raunzinger d.J.



## 4.2 - SUBJECTS OF THE TEXTS

### ATTRIBUTION OF HONOR TO THE NATIONAL FLAG

#### Brazil: "Himno a Bandeira Nacional"

"Anthem to the national banner". PS performed together with the Brazilian NA, to music by Francisco Braga (1868-1945) and words by Olavo Bilac (1865-1918). It was adopted in 1922.



*Proof of colour*



*Proof of colour*



*Olavo Bilac*



*Issued colour with folding of paper*



*Proof without colour*



*Erroneous perforation*



## 4.2 - SUBJECTS OF THE TEXTS

### EXTOLING THE HEROIC PAST OF THE COUNTRY

#### Lithuania: "Lietuva, Tėvyne mūsų"

"Lithuania, our homeland, Land of heroes! Let your sons draw their strength from our past experience".  
NA written and composed by Vincas Kudirka (1858-1899), in 1898, when Lithuania was still a part of the Russian Empire. It was officially adopted in 1919, a year after Lithuania declared its independence.





## 4.2 - SUBJECTS OF THE TEXTS

### ATtribution OF HONOUR TO NATIONAL HEROES

#### Hungary: "Kossuth Lajos azt üzente..."

"The song of Kossuth" is a very old PS. It refers to the Hungarian national hero Lajos Kossuth. The tune is traditional and it was known before 1711. The present song is by unknown author and exists since 1845.



Kossuth Lajos was a political reformer who inspired and led Hungary's struggle for independence from Austria. His brief period of power in the revolutionary years of 1848 and 1849, however, was ended by Russian armies.





## 4.2 - SUBJECTS OF THE TEXTS

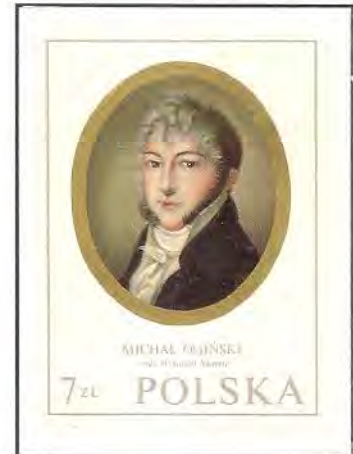
### ATTRIBUTION OF HONOUR TO NATIONAL HEROES

#### Poland: "Mazurek Dabrowskiego"

"Dabrowski's march" is the official Polish NA since 1927. The words were written in 1797 by General Josef Wybicki (1747-1822), who was serving as legionary in Reggio, Italy, and refers to general Henryk Dabrowski who, as head of the Polish legions from Reggio Emilia, Italy, entered Poznan in triumph, in 1806.



General Dabrowski  
enters Poznan



The composer is uncertain. The music has sometimes been attributed to Michal Kleofas Oginski (1765-1833) and to General Wybicki. In a slightly different form it came to be associated in the 19th c. with the pan-Slavonic anthem "Hej slované".



Josef Wybicki, NA's author, and words from the anthem's text.



## 4.2 - SUBJECTS OF THE TEXTS

### ATTRIBUTION OF HONOUR TO NATIONAL HEROES

#### Poland: "Mazurek Dabrowskiego"

A Polish military force was organised in Barletta, Italy, by Polish volunteers after the occupation of Poland by the German troops during World War II. The command of the Polish forces issued unofficial stamps with words and notes of "Mazurek Dabrowskiego".



Unperforated, air mail ovpt, with surtax



Double ovpt



"Honor the four freedoms"  
Ovpt in red



Moved vertical perforation



## 4.2 - SUBJECTS OF THE TEXTS

### ATTRIBUTION OF HONOUR TO NATIONAL HEROES

#### Poland: "Mazurek Dabrowskiego"



Air mail ovpt with  
surtax



"Honor the four  
freedoms" ovpt in  
black



Air mail issue



Air mail ovpt

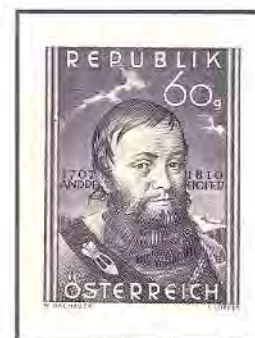


## 4.2 - SUBJECTS OF THE TEXTS

### ATTRIBUTION OF HONOUR TO NATIONAL HEROES

#### Austria: "Andreas Hofer-Lied"

"The song of Andreas Hofer" is a PS, local anthem of Tirol. It refers to the homonymous Tirolese patriot (1767-1810) who defended his land against French and Bavarians and was condemned to death. Music by Leopold Knebelberger (1844-1869) to text by Julius Mosen (1803-1867).



125th death anniv. of L. Knebelberger with extract of music and words from the "Andreas Hofer-Lied"



Registered letter from Schwaz, Tirol (1.08.48) to Vienna (4.08.48) with Sp. postmark for the 50 years of the "Andreas Hofer-Club"

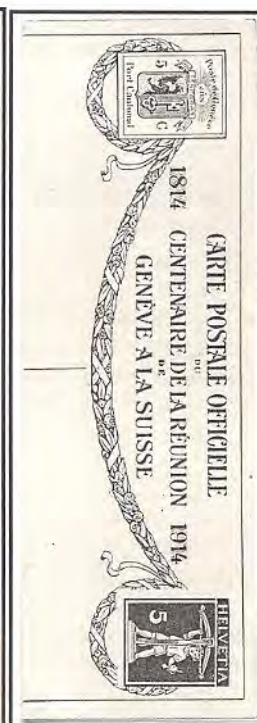
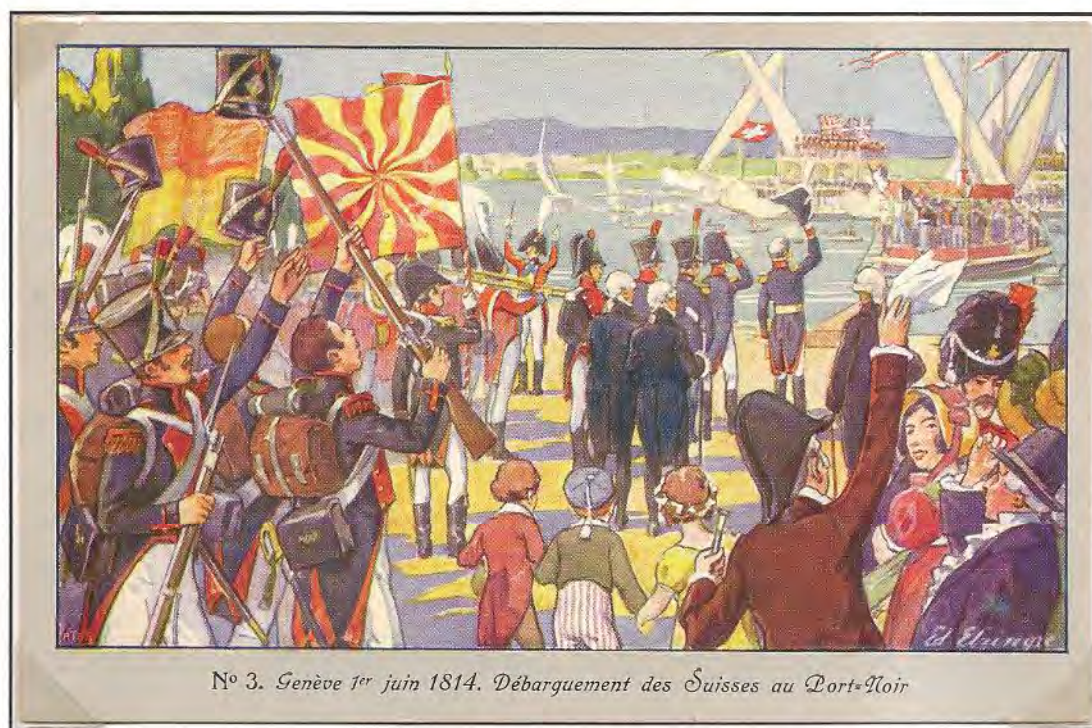


## 5. THE EXECUTION

### 5.1 - CASES FOR THE PERFORMANCE

#### PAYING HOMAGE TO COUNTRY LEADERS

Anthems are played to pay homage to a reigning monarch or head of state, during their coronation or election, official anniversaries and appearances, as a compliment to official visitors of a foreign country, etc.



*Semi-official Postal Stationery, Switzerland, 1914*

They are also performed on the occasion of national feasts or important national anniversaries, like Independence Day or Liberation Day, Constitution of new Parliaments, etc. PSs, marches and anthems are also heard during military festive manifestations.





## 5.1 - CASES FOR THE PERFORMANCE

### INTERNATIONAL SPORT MEETINGS

At sport meetings, notably at the quadruennial Olympic Games, the winner of each event is saluted with the anthem of the country he represents.



Gold medal winners of Olympic horse race games



At the beginning of an international football match, the two teams are ranged in a straight line at the centre of the ground, having between them the referees. Soon after the anthems of their countries are played.



Volleyball World Cup winner with words and notes of the Chinese NA





## 5.2 - PERFORMING ENSEMBLES

### ORIGIN OF THE BANDS



*Swedish festive telegram addressed on 8.05.1936*

During middle age, bands were formed from drums and trumpets-horns. Since 1555 that pistons were added to brass instruments, horns had the possibility to produce only the 1sts, 3rds and 5ths of the octave. The first bands played, therefore, only blares. The term "bande" was first used to apply to Louis XIV's famous group of violins.



On the "WIPA'33" stamp is shown an example of a blare from a reveille by F.J.Haydn for British Cavalry Trumpets





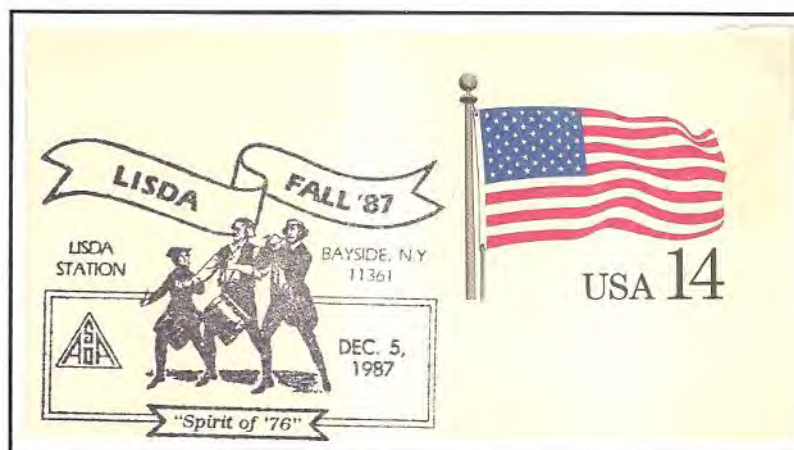
## 5.2 - PERFORMING ENSEMBLES

### ORIGIN OF THE BANDS

The ensemble that is called nowadays a band originated in 15th century. The final formation of such bands is owed to the development of the cornopean, a predecessor of the bugle and cornet, and the saxophone's invention by Adolphe Sax (1814-1894).



In Ireland since around 1500 has been popular the less well know combination of instruments that played marches and PSs, used also in Spain and later in USA: fifes and drums.



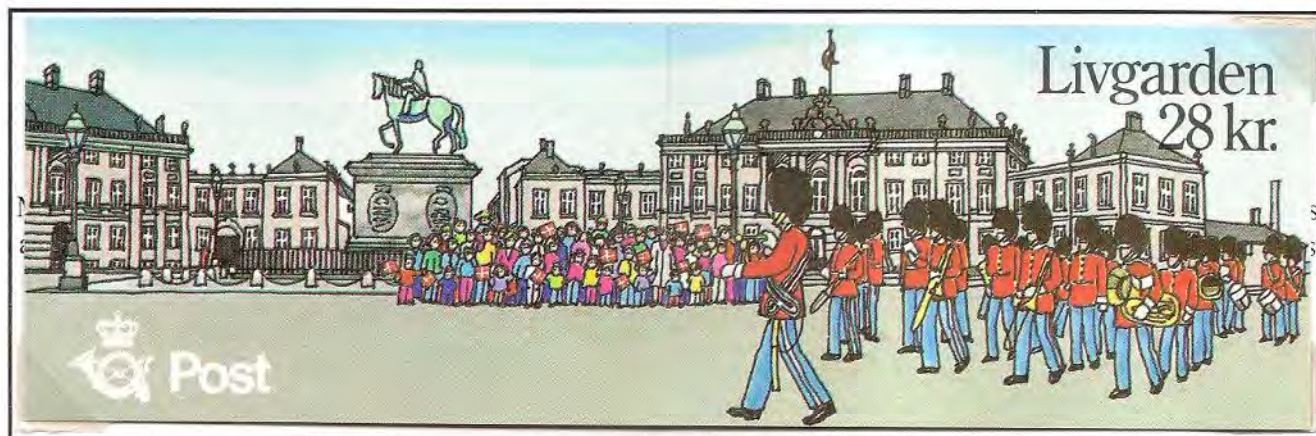
Today bands are formed from brass, wooden and percussion instruments. There are two main kinds of bands: the Military and the Municipal. Their main duty is to perform anthems, PSs and marches at any formal or informal occasion, according to the regulations.



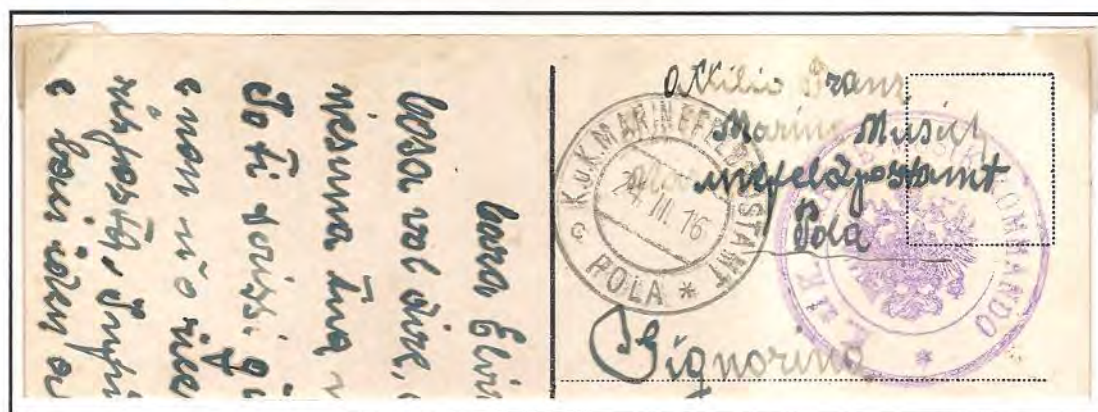


## 5.2 - PERFORMING ENSEMBLES

### MILITARY BANDS AND CHOIRS



The most original ensembles to perform NAs, marches and PSs are the military bands and, less often the choirs. They are formed as military divisions and their main activity is music.



“K.u.K. MARINEFELDPOSTAMT, POLA 24.11.16” and K.u.K. MARINEMUSIKCOMMANDO”

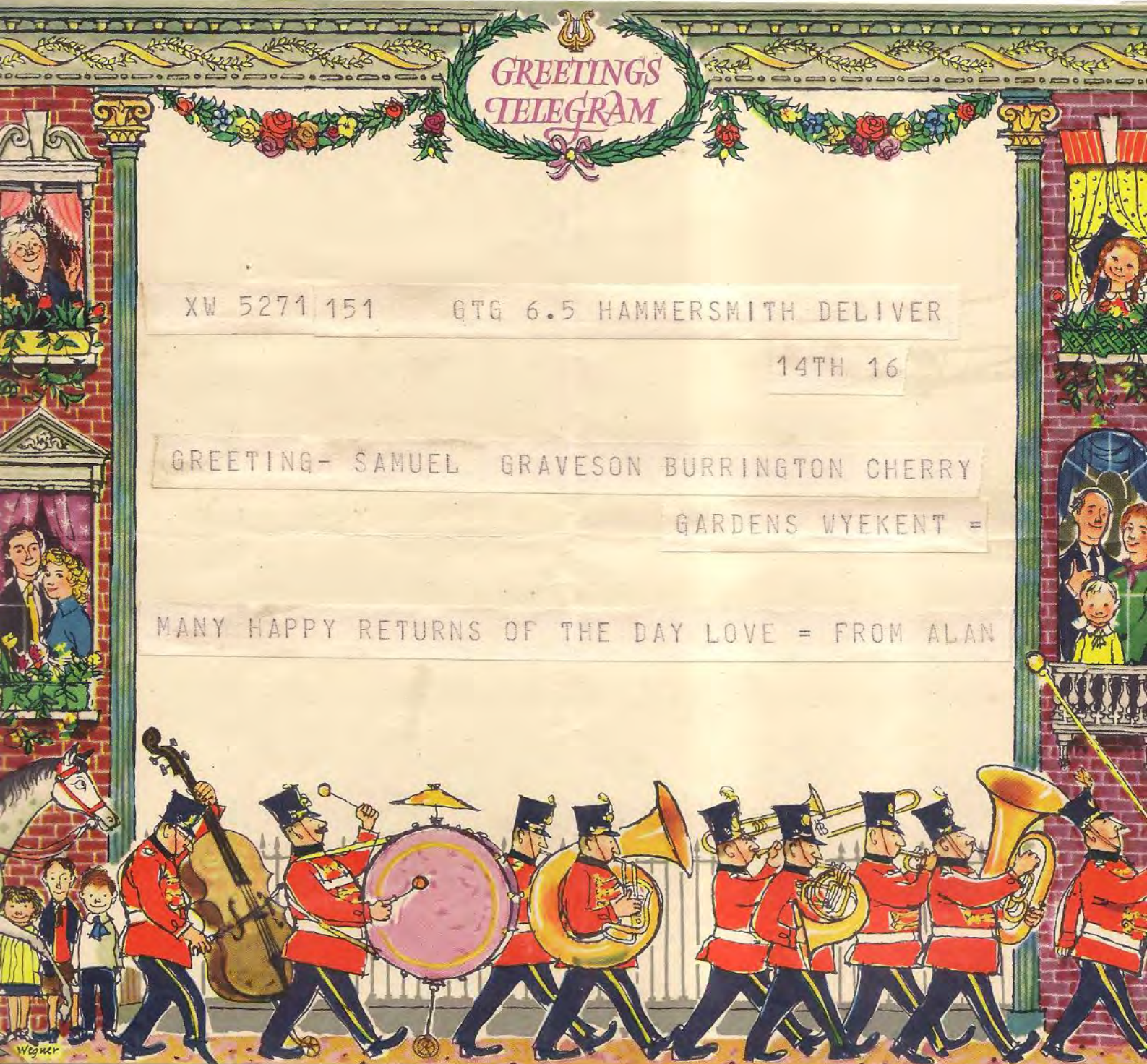
The role of the Military Bands and Choirs extends to the recreation of the armed forces and, often, of the citizens. They also take part in tattoos, festivals and concerts.





## 5.2 - PERFORMING ENSEMBLES

### MUNICIPAL BANDS



*English festive telegram addressed on 13.02.1957*

Municipal bands constitute a popular, pleasant and picturesque attraction of the town. Besides their main motive to perform marches, anthems and fanfares, they contribute to the ascension of the musical aesthetic of the people by performing pieces of classical and modern music.



## 5.2 - PERFORMING ENSEMBLES

### MUNICIPAL BANDS AND OTHER ENSEMBLES



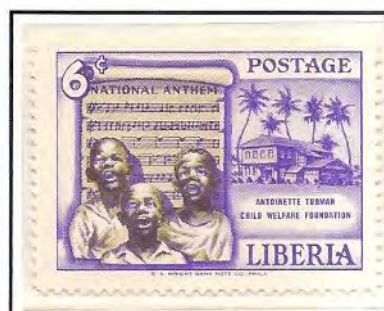
Ever since 18th c., bands were formed to represent towns, factories, social clubs, and religious organisations, such as the Salvation Army; within a few years, annual contests and Brass Band Festivals are also organised.



The band of Bailleul is founded in 1784 but there are municipal bands much older.



NAs and PSs are also performed by various singing ensembles, school boys choirs, and, sometimes, by marching workers...

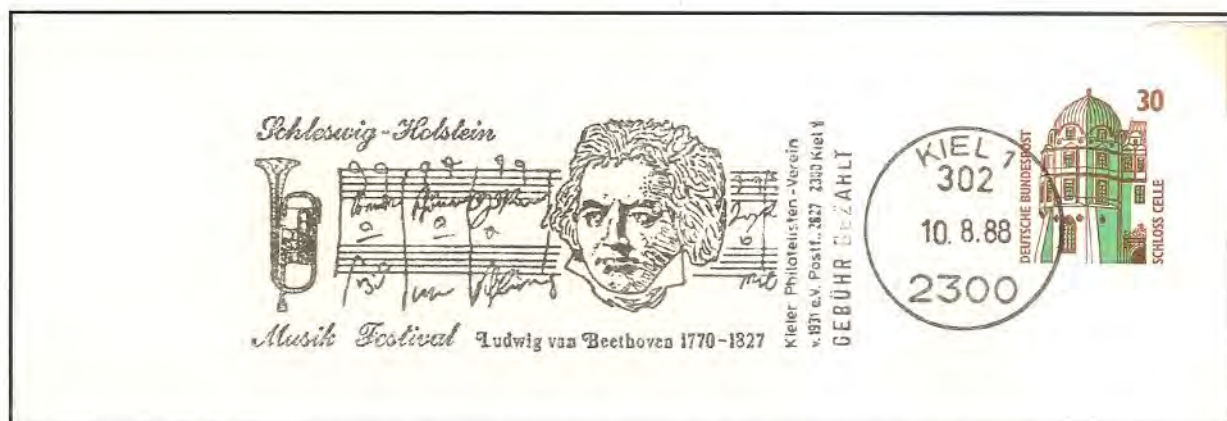




## 6 - INTERNATIONAL ANTHEMS

### "Anthem of Europe"

Approved by the Ministry's Committee of the Council of Europe in 1972, anthem of Europe is the main theme from the finale of the Beethoven's 9th symphony, to the poem by Fr. Schiller "An de Freude" (Hymn to the joy).



The grounds of this decision is owed to the fact that Beethoven's 9th symphony represents the highest point of the European spirit and civilization.

The "Anthem of Europe" is performed in a special arrangement by Herbert von Karajan (1908-1989).



rn



## 6 - INTERNATIONAL ANTHEMS

### Anthems of the Olympic Games

By commission of the Greek Olympic Committee, Spyros Samaras (1861-1917) composed the "Olympic Anthem", to poetry by Kostis Palamas (1859-1943), to be performed during the first modern Olympic Games of Athens, in 1896.



Since then the I.O.C. and N.O.C. held many competitions for the creation of a new Olympic Anthem. Finally, the anthem by Samaras-Palamas was officially adopted in 1959.

In the meantime, as O.A. of the 11th Olympiad in Berlin (1936) the composition by R. Strauss (1864-1949) was selected, whilst during the Olympiads of 1960 and 1964 the two Germanies participated with common teams and for the winners it was played the main theme of Beethoven's 9th symphony's last movement.



Franking machine type FRANCOTYP A, model of 1951

Many times as text for these anthems were selected extracts from the odes by Pindar (Mexico, 1968, Melbourne, 1956, etc), but in 1960, the Committee of Art of the Olympiad in Rome used the "Inno del sole" (anthem of the sun) from the opera "Iris" by Pietro Mascagni (1863-1951).

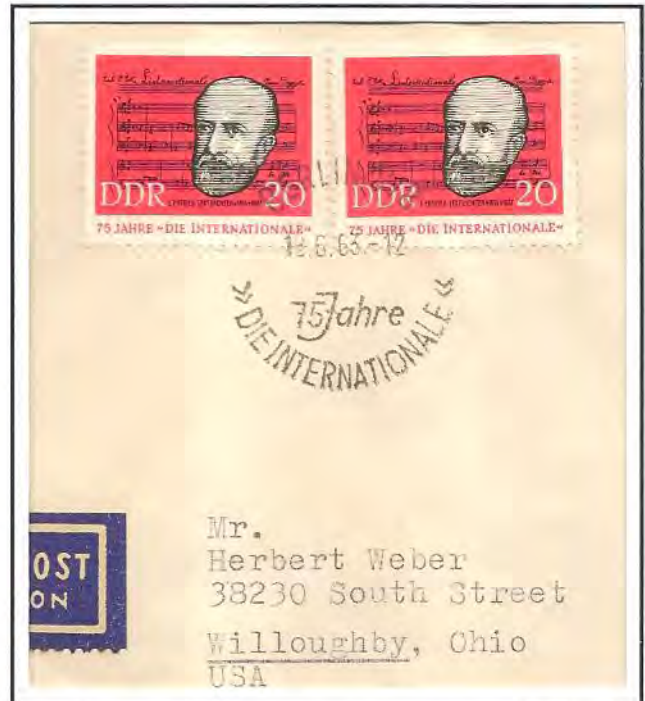




## 6 - INTERNATIONAL ANTHEMS

### "The Internationale"

The Internationale is born in the times of the Paris communa, on June 1871. It was the former official socialist and communist song, anthem of the First, Second, and Third Internationals. Music by Pierre Degeyter (1848-1932), to words by Eugene Pottier (1816-1887), both Frenchmen.



The Internationale was the Soviet national anthem from the October Revolution until March 15, 1944, to a Russian translation by Akaki Zereteli (1840-1915) and A.Y.Kots (1872-1943).





## 7 - ANTHEMS' INFLUENCE TO ARTS AND LITERATURE

### MUSIC

#### "God save the King/Queen"

The most ancient NA has inspired a great number of composers. Ludwig van Beethoven used it in his "Piano variations" (1803) and "Wellingtons Sieg" (1813)...

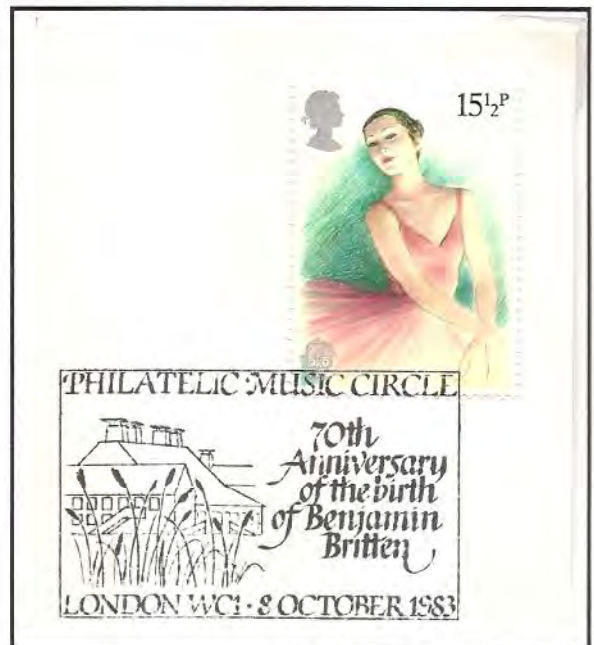
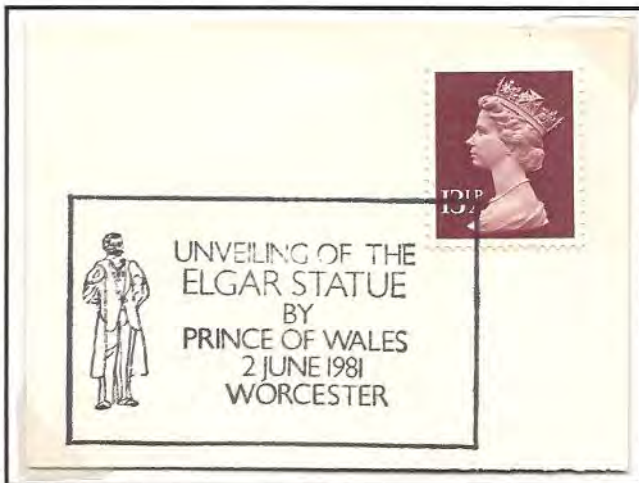


Napoleon in  
Wellingtons Sieg



Franking machine type FRANOTYP C

... Sir Edward Elgar (1902) and Sir Benjamin Britten (1961) used it for choral works...



... Karl Maria von Weber arranged it in his "Jubel-Ouvertüre" (1818), Anton Dvorak reminds of the tune in his cantata "American flag" (1892) and Niccolò Paganini used the theme for his "Variazioni per violino ed orchestra" (1829).



Anton Dvorak





## 7 - ANTHEMS' INFLUENCE TO ARTS AND LITERATURE

### MUSIC

#### "God save the King/Queen", "Rule Britannia"

We can also remind the British NA elaborated in the "Triumphlied", opus 55 (1871) by J. Brahms, but also in the movie film "Bridge over the river Kwei", where sir Alec Guinness as "Oberst Nicholson" and his comrades sung it after the successful operation of the bridge's destruction.



Johannes Brahms

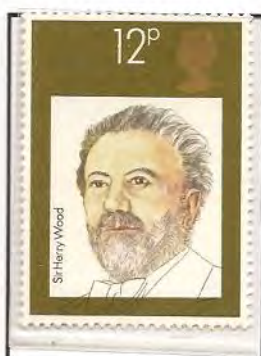


Printing machine FRANCO TYP C, type D.FCP 595

"Rule Britannia" is a popular old English tune since 1740, partaking for a second NA. We can meet it in the works of many composers, like in the opera "Tristan and Isolde" by R. Wagner, the "Songs of British navigators" by Sir Henry Wood and "Wellingtons Sieg" by Beethoven.



Tristan and Isolde



Sir Henry Wood



Air mail letter addressed to Argentina, on 23.06.1952

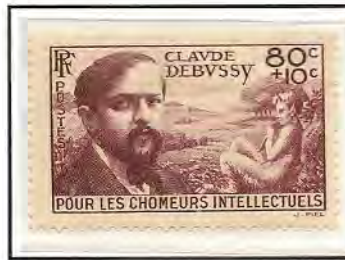


## 7 - ANTHEMS' INFLUENCE TO ARTS AND LITERATURE

### MUSIC

#### "La Marseillaise"

Another proof of the influence of this NA is that it is the one that appears most often in musical works, such as "Hermann und Dorothea" (1851), "Die beiden Grenadiere" (1840), "Faschingschwank aus Wien" (1839) by R. Schumann, "Feux d'artifice" (1913) by C. Debussy, "Palmira, regina di Persia" (1895) by A. Salieri, "Les deux Grenadières" (1839) by R. Wagner...



..."Heroide Funèbre" (1850) by F. Liszt, by Assafiev, by The Beatles into their song "All you need is love" ...





## 7 - ANTHEMS' INFLUENCE TO ARTS AND LITERATURE

### MUSIC

#### "La Marseillaise"



Tchaikowski used the tune of "La Marseillaise" in his "Ouverture 1812", together with the Russian "God save the Tsar".



The same tune is also heard in: "Andrea Chenier" by Umberto Giordano, "Le Reve de Cyniras" by Vincent d'Indy, "Charlotte Corday" by Peter Benoit, "La Ronde des compagnons" by Gustave Charpentier ....





## 7 - ANTHEMS' INFLUENCE TO ARTS AND LITERATURE

### PAINTING AND SCULPTURE

#### "La Marseillaise"



The French sculptor Antoine Rude (1784-1917) is one of the artists who are inspired from "La Marseillaise". He made the famous homonymous bas-relief that decorates the facade of l'Arc de Triomphe in Paris. His "Marseillaise" allegory personifies all the strength of the French NA.





## 7 - ANTHEMS' INFLUENCE TO ARTS AND LITERATURE

### PAINTING AND SCULPTURE

The Czech NA inspired Josef Mánes (1820-1871) to paint the "Que domov muj?" allegory.



*Die proof of color*

The Finnish "Pori Regiment March" inspired Albert Edelfelt to make his homonymous tableau.



Eugène Delacroix (1798-1863), with his well-known painting "Liberty leads the people", personifies excellently "La Marseillaise" and Juliusz Kossak (1824-1899) painted the "Marsz, marsz Dabrowski", inspired by the Polish NA.

