

LYCEUM LODGE of RESEARCH no. 8682 E.C.
MASONIC MUSICIANS and COMPOSERS An overview of their contributions
to Music

Written and presented by W.Bro.David Lewis P.D.G.S.W.
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OVERTURE

Music has been an integral part of our lives for millennia and masons have used it prolifically. Freemasonry has inspired several operas, hundreds of songs and cantatas and innumerable instrumental works. They have used it to enrich our ceremonies and to express feelings and emotions in a positive manner. I think that our meetings would be rather dull without music, even though Dr. Johnson said that “music is the costliest of rackets”!!

In the 18th Century many songs with a Masonic content were sung in lodges, usually accompanied by strings, brass, keyboard and wind instruments which were played, and often composed by members of the lodge. The following programme was performed in the Crowned Hope Lodge in Vienna on 9th December 1785.

1. A symphony which Bro. Wranizky has composed for the lodge
2. A concerto played by two brothers on the basset horn
3. A cantata by Bro. Mozart sung by Bro. Adamberger
4. A concerto on the pianoforte by Bro. Mozart
5. Partitas for 6 wind instruments “drafted by Bro. Stadler”
6. Partitas played by Bro. Lotz playing on the bass bassoon
7. Fantasias by Bro. Mozart

Can you imagine this being performed today even if the instrumentalists were available? I doubt whether we could find any composers either. It was a very long programme even for those days.

This carried on until the 19th Century when harmoniums and pipe organs were introduced, despite being described by one brother as “wheezy horrors”! Some very fine organs were built, and some of them are still in use. However the cost of maintaining them is costly and became too expensive for many lodges to fund. As a result electronic and digital instruments are in more common use today.

Today the playing of music in lodges is restricted and largely neglected. I have visited various lodges in South Africa, the U.S.A, Canada and England where it was noticeable by its absence. This also applies to Grand Lodge. It seems they only want to hear the opening and closing odes. What a difference from 1775 when a new Hall was built in Great Queen Street. An ode was written for the ceremony by Bro. John Fisher and performed at its dedication by a choir, a large orchestra and an organ. Today’s musical Philistines would not agree!! They are spending a lot of money to repair the fine organ at Great Queen Street which is certainly creditable but what will they play on it??

ANDANTE CON MOTO

There is a long list of prominent Masonic musicians but I feel it is worth-while mentioning some of those whose work has been outstanding and influential in the musical world and elsewhere. Some of them will be well-known to you but others, perhaps, will not, despite their significant contributions. They are approximately in chronological order.

The earliest I could find appears in Anderson’s Constitutions of 1723 - The Entered Apprentice’s Song - which was written by Anderson and set to music by Bro. MATTHEW BIRKHEAD, ‘Master of Lodge no. 5’. It is believed to be a modified version of an ancient Irish melody which he adapted. You will probably hear it at the Festive Board. (No picture).

Another is one which, perhaps, you do not know about, was Friedrich der Grosse - FREDERICK the GREAT (1712 - 1786) (Picture 1) who was not only a great general but also a poet, philosopher, composer and musician. He became King of Prussia in 1740, was married to an Austrian Princess but had no children.

He built up the Prussian military machine and bureaucracy and engaged in many successful military activities.

He was an accomplished flautist who wrote 100 flute sonatas and several concertos and symphonies. His court musicians included C P E Bach and Johann

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Joachim Quantz and he entertained Johann Sebastian Bach in Potsdam in 1747, who was enthusiastically received and introduced to the, then new forte-piano.

He was initiated, passed and raised in one day at Brunswick on August 14, 1738 in secret due to his father's opposition. He immediately formed a lodge in Reinsberg which attracted a number of aristocratic initiates. He was responsible for granting the Berlin lodges considerable support and privileges. He remained a keen freemason for the rest of his life.

JACQUES CHRISTOPHE NAUDOT (c.1690-1762) (no picture) was the premier flautist in Paris and a popular

composer who wrote 12 flute concertos and much chamber music. He was a member of Lodge Sainte-Genevieve and Lodge Coustos-Villeroy in Paris. He wrote two marches (by 'Frère Naudot') which is the earliest surviving instrumental music written for use in lodges.

CARL FRIEDRICH ABEL (1723 – 1787) was a German composer whose father was principal viola da gamba player in the Köthen Court Orchestra. He was a pupil of J S Bach in Leipzig and played in the Court Orchestra in Dresden before leaving for London around 1759, where he became chamber musician to Queen Charlotte. J C Bach joined him and they became good friends. The Bach/Abel concerts were England's first subscription concerts. Abel was a renowned virtuoso on the viola da gamba. He wrote prolifically, symphonies and chamber works for various instruments, and Mozart copied some of his works, one of which was incorrectly attributed to Mozart. He wrote several songs for his lodge, which have been recorded. He enjoyed life and drank excessively, which may have shortened his life. He joined Nine Muses Lodge no. 502 (now no.235) in 1778 and was appointed Grand Steward in 1779.

JOHANN CHRISTIAN BACH (1735 - 1782) (Picture 2), son of the great J S Bach, was educated in Germany and taught by his brother C P E Bach. He went to England in 1764 and was known as the 'English Bach'. He wrote 46 symphonies, 25 concertos and many keyboard and chamber works which are still performed, although his symphonies were eclipsed by fellow-mason Haydn. He was a member of the Lodge of Nine Muses no.235 in London. Unfortunately he died relatively impoverished as his housekeeper absconded with all his money.

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THOMAS AUGUSTINE ARNE (1710 - 1778) (Picture 3) was an English composer who was born, lived and died in Covent Garden. He was described as an "active Freemason", not surprising as he lived near Freemasons' Hall. I have no details of which lodge he belonged to. He wrote music for about 80 stage productions of various kinds but many of his scores were lost, probably in a fire in Covent Garden.

He had the distinction of being the first composer to go to court over musical copyright against some booksellers. This was settled out of court.

In 1762 he composed his greatest work, an opera "Artaxerxes" which was a great success. It was commissioned by the Prince of Wales. This contained the song "Rule Britannia" which has become a national song sung at many large functions. Joseph Haydn, visiting London in 1791, was most impressed and said that "he had no idea that we had such an opera in the English Language". It has recently been revived in London.

He also wrote an arrangement of "God save the King" in the score which became the National Anthem. This led to the practice of standing by audiences when the National Anthem is played at public performances, even when royalty were not present.

FRANZ JOSEPH HAYDN (1732 - 1809) (Pictures 4 and 5) was a great man, composer and musician. He played expertly on the keyboard, violin, organ and kettledrums. In 1784 a quartet in Vienna played some of his string quartets comprising: 1st violin, Haydn, 2nd violin, Leopold Mozart, viola, Wolfgang Mozart

and 'cello, Baron Ditters von Dittersdorff who was also a talented composer and Freemason. Surely the most talented quartet ever assembled!

Haydn's output was immense as he lived a long time, 77 years, born 18 years before the deaths of Handel, J S Bach and Vivaldi, and died four years before the births of Verdi and Wagner.

He composed 104 symphonies, 20 keyboard concertos, 16 concertos for other instruments, 14 masses, 2 oratorios, numerous operas, 50 piano sonatas, 84 string quartets, 100 sonatas for baryton and many songs. He is rightly called the

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“Father of the Symphony” originating the form used by Mozart and many others and also initiated the form of string quartet used thereafter by Mozart and Beethoven.

He was initiated in Vienna on February 11, 1785 in Lodge Zur Wahren Eintracht (True Concord) probably due to Mozart's initiative. There is no evidence of his attendance in any lodge thereafter and some believe he took no further interest in freemasonry. Others, including myself, disagree. It should be understood that from the time of his initiation he spent all of his time in Esterhazy, some distance from Vienna, so he obviously had difficulty in attending, and his lodge often noted him as 'auf reisen' (abroad), so it seems that he did submit his apologies. His lodge was closed down on December 24 of the same year. Also by 1797 Freemasonry was effectively banned in Austria, so it was a difficult time for the brethren, including Haydn.

Unlike Mozart there is no existing Masonic music composed by him but some evidence exists that he wrote some. The Imperial Censor noted an entry “Lieder zum gebrauch der Loge Zur Wahren Eintracht” – Songs for the use of the Lodge. However the Censor described them as “unbrauchbar” – useless - and they have never been found. It is a pity as this probably was a very good example of 'gebrauchmusik' which is music composed for a specific occasion, anniversary or celebration. It was often done in the 18th century and later, especially by Masonic composers. He composed an oratorio “The Creation” which some writers consider to have Masonic references. Personally I doubt this. He also

gave a great deal of support for Mozart's widow and children. He was a true mason.

I would now like to talk about a Freemason who, arguably, can be described as the greatest musical genius of all time. He wrote over 600 works in his short life and there is evidence that a number of others have been lost, possibly due to the closure and amalgamation of some lodges by Imperial decree. He was a virtuoso of the harpsichord, organ, violin and viola. His bibliography is probably the largest written on any musical subject comprising numerous books and research papers. (I plead guilty to writing some of them). His works are frequently performed world-wide.

I refer to WOLFGANG AMADEUS MOZART (1756 - 1791) (Pictures 7 and 8) who was a child prodigy. His first published work was published when he was only six years of age! I have played it in lodge.

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He started giving concerts with his sister, who was four years older, at an early age, promoted by his father Leopold, who was in the employ of the Prince-Archbishop of Salzburg as violinist and musical director. He gave concerts all over Europe and England and was lauded by everyone including the aristocracy in every country.

He also was employed, like his father, by the Prince-Archbishop of Salzburg who treated him very badly, insisting on his being ranked as an inferior servant. Whilst this was common practice in those days, Mozart objected to this, and left after the Chamberlain kicked him down the stairs. As a result his career alternated from high to low as he struggled to get the recognition he deserved.

Later he moved to Vienna, his home for the rest of his life, when he was not travelling, which he did extensively.

A glance at his philosophy of life is what he wrote, in English, and signed in German, Vienna, March 30 1787 is revealing:

“Patience and Tranquillity of mind contribute more to cure our distempers than the whole art of medicine”!

He was initiated in Loge zur Wohltätigkeit (Charity) on December 14 1784 and subsequently passed in Lodge Eintracht (Concord) and was raised to the third degree. Although there is no record of his 3rd degree ceremony he must have been raised, as he attended his father's 3rd degree working as a master mason. He was described as 'Kapellmeister Mozart'. He was almost certainly responsible for his father, Leopold and Joseph Haydn joining in 1785. As Leopold had to return to Salzburg he went through the three degrees in about two weeks! There are very few references to his further attendance at any lodge.

This lodge had many very prominent members including artists, writers, doctors and noblemen, amongst whom Mozart found many kindred spirits. One bizarre meeting was held by the lodge just after Mozart's death. One brother, Hyam, had produced a pantomime which so pleased the Grand Master,

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Bro. Dietrichstein, that he granted him the favour of initiating his son on horseback. The ceremony took place in the amphitheatre, where the pantomime was held, by a company of Masonic dressage riders, the candidate only dismounting to take the symbolic steps. Surely a once-off occasion!!

Mozart remained a mason all his life and there are a number of references to his attendance until 1786 and also in 1791 (in Prague), but from 1786 to 1791 there are no records probably because of the upheavals which occurred at that time due to Imperial pressure on the lodges. He wrote a number of works to be performed in lodge including:

Gesellenreise (Fellowcraft's Journey) which he wrote and performed for his fathers' passing to the 2nd degree. His father, LEOPOLD MOZART (1719 - 1787) was an accomplished violinist and composer who spent most of his life as Kapellmeister to the Prince Archbishop of Salzburg. (Picture 6).

Die Maurerfreude (The Mason's Joy), a cantata. When he visited Lodge Wahrheit und Einigkeit in Prague in 1791, the brethren lined up on either side of the lodge and conducted him to the East singing it in his honour.

Lied Zerfliesset heut', geliebte Brüder (Sing today dear brethren, your joyous song), an opening ode. He also wrote a closing ode.

Eine Kleine Freimaurer Kantate (A Little Masonic Cantata) for the consecration of a new temple which he completed in three days and conducted in lodge on November 18 1791 - three weeks before his death. This was his last completed work when he knew he was dying.

Maurerische Trauermusik (Masonic Funeral Music), possibly his greatest work, to commemorate the deaths of two prominent masons.

There are others, but I must mention the "Magic Flute" an opera, the libretto of which was written by another mason, Emanuel Schikanader, about which reams have been written. There are many obvious allusions to Freemasonry therein which are rather subtle as due to pressure from the Emperor it was not wise to be too forthright as masons at that time.

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In 1785 he attended a lodge whose purpose was "to instruct the gathering by means of harmony and music". This he did and still does so perfectly.

In his later years he was financially very stressed and some of his brethren assisted him, especially Michael Puchberg, treasurer of Lodge Zur Wahren Eintracht.

ROUGET de L'ISLE (1760 - 1836) (Picture 9), a member of Loge Les Frères Discrets in Charleville, was a captain of Engineers. After war was declared with Austria and Prussia in 1792, he composed "La Marseillaise" in a fit of patriotic excitement In Strasbourg, after the mayor expressed concern that there was no patriotic song to which they could march. It was originally called "Le chant de guerre pour l'Armée du Rhin". It was then taken to Paris and was declared the French National Anthem in 1795. It is a most inspiring piece of music and when one hears "Le jour de gloire est arrive" one is not surprised that a revolution took place. Unfortunately de L'Isle was a royalist and did not have his "Jour de gloire" as he was cashiered and imprisoned in 1793 and narrowly escaped the guillotine. He was later pardoned but died in poverty in Choisy-le-Roi.

Another mason whose work is not always appreciated was LUIGI CHERUBINI (1760 - 1842) (Pictures 10 and 10b), a member of Lodge St. Jean de Palestine, Paris. He wrote a cantata “L’Alliance de la Musique à la Maçonnerie” for the lodge Olympique in Paris in 1786. His works mainly consist of operas and church music. Born in Florence he wrote a mass which was performed when he was only 13 years old. In 1805 he visited Vienna and met Haydn and Beethoven. When Napoleon occupied the city, he appointed him his musical director. He later went to Paris and was presented to Marie Antoinette and stayed there for the rest of his life. He eventually became Director of the Conservatoire.

One of his claims to fame was in 1805 when a false rumour was put about that Haydn had died. He was very friendly with Haydn and called him ‘Dear Father’ and on hearing this, wrote a memorial requiem for him. When Haydn heard about it, he was most amused and wrote a letter “to prove that he was still of this base world” and also said “Gentlemen, I am greatly indebted for this universal clamour. Had I known of this in time, I would have travelled to Paris to conduct it myself!!”

SAMUEL WESLEY (1766 - 1837) (Picture 11) was the son of Charles Wesley, the famous hymn writer and a nephew of John Wesley, the founder of the Methodist Church. He was a violinist, organist, composer and conductor. Most of his works were compositions for the church and although, at the age of eight, some called him the “English Mozart”, he never attained such eminence.

He joined the Lodge of Antiquity No.1 (now no.2) in 1788 and attained junior office there, but was excluded three years later for non-payment of dues. He then joined the Somerset House Lodge No.2 but re-joined Antiquity in 1811. They made him an Honorary Member in 1819. He was appointed Grand Organist in 1812 but resigned in 1817 for health reasons. During his tenure, having been appointed by the Duke of Sussex, acting Grand Master of the “Moderns”, he became the first Grand Organist of the United Grand Lodge of England after the Union of 1813. He once complained that the expenses of his office left him some twelve guineas out of pocket! The Grand Chaplain pointed out to him that it was a great honour to be so appointed.

He was a rather difficult person to get on with, which was attributed to an accident he had in 1787 when he fell into a deep excavation and sustained a serious head injury for which he refused treatment. Thereafter he suffered depression and bouts of insanity for the rest of his life. He struggled to make a living for his family, and in 1817 “precipitated himself” out of a window. He survived, but lived for some time thereafter “under restraint”. He was considered to be the leading organist in England and a great extempore player, but this did not gain him much support from his peers. He was responsible, together with Felix Mendelssohn, for promoting the works of J S Bach in England.

Only three weeks before his death he played Bach’s and his own works on the organ for Mendelssohn, who was delighted with his performance. He died leaving seven children and his partner, Sarah Suter, for whom he abandoned his wife some years before.

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JOHANN NEPOMUK HUMMEL (1778 - 1837) (Picture 12 and 12a) was a child prodigy, like Mozart, and at the age of eight he was taught and housed by Mozart for two years free of charge. He was also very friendly with Haydn and Beethoven. He was a virtuoso pianist and improvised at Beethoven’s memorial concert. He wrote a book “A complete Theoretical Course of Instruction on the Art of Playing the Piano” which sold thousands of copies. He wrote a great deal of music - piano concertos, sonatas, much varied chamber music, a well known trumpet concerto and 22 operas. His music is still played today.

He became Konzertmeister to Prince Esterhazy in Eisenstadt succeeding Haydn, who was then too infirm to perform this office. He was somewhat overshadowed by Mozart but left a legacy of piano playing which influenced many others, including Liszt. He was a Freemason and in his will left a considerable portion of his famous garden in Weimar to his Masonic lodge Anna Amalia zu den drei Rosen. (Goethe was also a member of this influential lodge).

IGNAZ JOSEPHUS PLEYEL (1757 - 1831) (Picture 13 and 13b) was born in Rupperstahl, Austria, the son of the village schoolmaster and chorus master. Their financial circumstances were rather meagre but fortunately he was

sponsored by Count Ladeslus Erkody who paid for him to live with Haydn, from 1772 to 1777, who accepted him as a pupil. At a comparatively early age he composed an opera and a symphony.

He travelled to Italy where he gave concerts and met Tartini and many other prominent musicians. His opera was performed 19 times in Naples and was very successful. He then went to London and had a successful concert tour. There he met up again with Haydn who was receiving a doctorate at Oxford. A concert was given in Haydn's honour and several works by Pleyel were included in the programme. He wrote and dedicated six quartets to Haydn about which Mozart said "They are very well written and very pleasant. You will immediately hear who was his teacher "(Haydn of course!)

He then went to Strasbourg where he was appointed conductor of the Minster (cathedral). In 1792 he was arrested as a "dangerous aristocrat".

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While in custody he wrote a cantata in favour of the revolution and was released but forbidden to go back to Austria. This undoubtedly saved him from the guillotine.

He then moved to Paris in 1795 and started publishing his own, and other works. His music publishing business was very successful, publicizing over 4000 works, including some by Haydn, who praised their accuracy and beautiful paper and bindings. He then started a piano manufactory and his instruments were very popular with Chopin and Grieg. They are still being made today. Also the Salle Pleyel Concert Hall in Paris is named after him. His large repertoire of music, whilst being very attractive, is unfortunately rarely performed today. He wrote a popular Masonic hymn, used today in South Carolina. In 1784 he was recorded as a fellow-craft in Lodge "Zum Goldener Rad" in Ererau, Hungary.

LUDWIG van BEETHOVEN (1770 - 1827). I have included Beethoven in order to exclude him!! A number of prominent Masonic writers have put forward as a fact that he was a Freemason. Despite being associated with several masons such as Mozart, Haydn and Hummel as well as his doctor and biographer, Franz Gerhard Wegeler, there is no evidence of his membership of the Craft. He did

write the music for two songs for which Wegeler had written Masonic themes. On the manuscript of his Rasoumovsky quartet Op. 59 no. 1 he annotated “A weeping willow or acacia tree over the grave of my brother”, the meaning of which is unknown but is perceived by some to have a Masonic connection. It cannot be accepted as evidence of his membership. However there is a lodge “Beethoven zur ewigen Harmonie” in Bonn, his birthplace.

LOUIS SPOHR (1784 – 1859) was a German composer, conductor and virtuoso violinist of the Mannheim School. He wrote 18 violin concertos, several popular operas (one of which was later banned by the Nazis), 9 symphonies and numerous other works. He invented the violin chin-rest and initiated the introduction of numbers in orchestral scores, so the conductors could save time during rehearsals in pointing out places in the music. He wrote a treatise on violin playing, “Violinschule”, which became a standard work. He was, from 1805 to 1812, Concertmaster at the Court of Gotha and subsequently

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Conductor at the Theater an der Wien in Vienna, and from 1822 to 1851 was the director of music to Wilhelm II in Kassel. He was a member of Lodge Ernst zum Compass in Gotha, of which he remained a member for the rest of his life. He visited many lodges around Europe on his travels.

GIACOMO MEYERBEER (1791 – 1864) was born into a very wealthy family in Berlin as Jacob Liebmann Beer. He started out as pianist but turned to composing grand operas and songs whilst studying in Italy, where he assumed the name Giacomo. Later he added Meyer to his surname in memory of his grandfather. He studied with Antonio Salieri in Italy, where he spent several years. He was also very friendly with Rossini. His main librettist was Gaetano Rossi, whom he supported until his death. He achieved great success in Paris with his opera “Robert le Diable” and others. Over the years he was Prussian Court Kapellmeister and later Prussian Musical Director. He spent much of his life between Paris and Berlin.

However, he was inevitably envied by his contemporaries, as his wealth enabled him to support himself, and arrange productions of his work. He was an admirer of Heine’s work (who was always short of money), and helped to support him

financially, despite Heine turning against him. He also supported Richard Wagner financially and promoted the production of Wagner's first opera "Rienzi". In 1841 Wagner wrote "The Paris Opera lies dying. It looks for its salvation to the German Messiah, Meyerbeer. If he keeps it waiting much longer, its death agonies will begin. It is for that reason that one only sees "Robert le Diable" and "Les Huguenots" turning up again, when the mediocrities are forced to withdraw". Despite Meyerbeer's important support, Wagner, Schumann and Heine conducted a vitriolic anti-semitic campaign against him, which, after his death, resulted in his works being overlooked in favour of Wagner's. His work was also banned by the Nazis, but in 2012 the Royal Opera House in London, premiered the first production of "Robert le Diable" in 120 years.

He was a member of Lodge Les Frères Unis Inséperables in Paris and he remained a member for his lifetime.

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ALBERT LORTZING (1801 – 1851) was born in Berlin. His parents were itinerant actors and he started out as an actor and a singer. He turned to composing at least a dozen operas in the German "singspiel" form, similar to the French Opera Comique. He was Kapellmeister to the Theater an der Wien and the Leipzig Stadttheater. He was a member of the Loge zur Beständigkeit und Eintracht in Aachen, and donated seven songs to Loge zum Golderen Rade in Osnabruck.

SIR MICHAEL COSTA (1808 – 1884) was a singer, composer and prominent conductor. Born in Naples, Costa arrived in Birmingham in 1829, sent there by his teacher Clementi, to sing in Zingarelli's cantata. He remained in England. He started composing at the age of 15. He wrote mainly ballets and operas and later wrote works for his lodge. His works are now rarely performed, in fact Rossini commented on one of his works "Kind Costa sent me the score of an oratorio and some Stilton cheese. The cheese was excellent!"

He was a strict disciplinarian as a conductor, which earned him a formidable reputation. He was invited to be the first permanent conductor of the Philharmonia Society and was one of the first conductors to use a baton. He was

knighthood in 1869, only the second musician to be so honoured. He was initiated in the Bank of England lodge, now no. 263, following his brother and a number of musical masons, and became a member of several other orders. He became a Mark Mason at the inaugural meeting of Bon Accord Mark Lodge in 1851, which later led to the formation of the Grand lodge of Mark Master Masons. He obtained a charter from the USA to establish the Ancient and Accepted Rite in England. Later he was a 33rd degree mason.

FRANZ LISZT (1811 - 1886) (Picture 14 and 14b) was the premier pianoforte virtuoso of his day and a popular composer who was celebrated throughout Europe. He was born in Raiding in what then was Hungary, but later became part of Austria. His father, Adam Liszt, was an administrator of the Esterhazy estates following Haydn and Hummel. Liszt was a complex man who combined adherence to the Catholic faith and Freemasonry with flamboyant living and had many mistresses, but for various reasons did not marry any of them.

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He had three children of whom two died in 1860. Cosima Wagner was his daughter and he helped Richard Wagner to promote his career, even though it was not always appreciated. He undertook concert tours all over Europe and Russia.

He was initiated in Lodge Zur Einigkeit (Unity) in Frankfurt-am-Main on September 18, 1841 where he satisfactorily answered the three required questions. He was passed to the second degree in Lodge Zur Eintracht in Berlin in 1842 and two weeks later was made a master mason in the same lodge, when he was made an honorary member.

He was also an honorary member of Prinz von Preussen zu den drei Schwertern Lodge in Solingen and the Modeste cum Libertate Lodge in Zurich in 1845, where he played the piano for the members. He took up residence in Weimar where he joined the very prestigious lodge Anna Amalia zu den drei Rosen. He was also a member of Einigkeit im Vaterland in Budapest.

He went to Rome in 1861 where he stayed until 1869 and in 1865 he was ordained and in 1858 joined the Franciscan brotherhood as an Abbe. Although

the Church at that time was not very well disposed to Freemasonry, he never resigned from his lodges but in time some of them excluded him for non-attendance or for not paying his subscriptions. There is no evidence that any of his lodges excluded him because of his taking orders, but he obviously played down his membership with the church at that time. He did, though, join his Budapest lodge in 1870 which clearly indicated that he had certainly not abandoned the Craft. Also In 1881 he gave a concert in Presbourg, Bohemia in aid of their lodge's tribute to Hummel. He played the organ in his lodge in Weimar from 1869 to 1886, so he remained active, despite his Catholic office. One of his pupils, whom he never charged for tuition, asked him about Freemasonry and he urged him strongly to join.

ADOLPHE SAX (1814 - 1894) (Picture 15) a Belgian musician and inventor who invented the saxophone, was thought to be a Freemason but no evidence of this exists, except that in the archives of Lodge Les Frais Amis de L'Union in

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Brussels, was found a petition from him for initiation dated 1842. An unsolved mystery.

You have probably never heard of RICHARD ROME BEALEY (1828 - 1887) from Rochdale who was a master bleacher of yarn, a chemist and a poet. In 1860 he went to Scotland on business and met some Freemasons. There he was initiated, passed and raised in one evening in Operative Lodge no. 47 S.C. in Dundee. Thereafter there is no record of his ever joining an English lodge or attending any meetings, but showed his interest by writing "The man who is kind to another" which was set to music by Dr.JM Bentley, presumably a mason. This is now known as the Master's Song which was first performed in Alexander Lodge no. 993 E.C. in 1875 and is now sung worldwide. He must have maintained Masonic connections, because when he died, his widow, who was left destitute, was supported by lodges in Nottingham, where they then lived, and some Scottish lodges. (Picture 16).

JOHN PHILIP SOUSA (1854 - 1932) (Pictures 17, 17b and 17c) was an interesting man, known as the "March King" for the 136 marches he composed including "The Washington Post", "Stars and Stripes Forever" (the official national

march), “Semper Fidelis” (the official march of the Marine Corps) and “Liberty Bell”. This was not surprising as his father, a Portuguese, was a trombonist in the US Marine Band. Sousa was apprenticed to the band and studied voice, piano, violin, flute, percussion, cornet, horn, trombone and alto horn – a real musical all-rounder. From 1885 he studied conducting and in 1882 he formed his own “Sousa Band” which gave thousands of concerts up to 1931.

Apart from all this he wrote several novels, a dozen operettas and was a champion clay pigeon shooter. He joined the US Marine Corps at the time of the Spanish-American war and gained the rank of sergeant-major. In 1917, on declaration of war, he was commissioned in the US Naval Reserve rising to the rank of lieutenant-commander. Being financially independent, he donated his entire naval salary, less one dollar a year, to the Sailor’s and Marine’s Relief Fund. He also invented the sousaphone, a large modified tuba, which is now used in most American military bands.

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As a Freemason he was initiated in 1881 in Hiram Lodge no. 10 in Washington and progressed through several orders and became a Shriner in 1922. He remained a member throughout his life.

He was a great patriot, and when he died, his body was brought back to Washington to lie in state. He and all his children, were buried in the John Philip Sousa plot in the Congressional Cemetery. He was, in 1976, enshrined in the Hall of Fame in the John F Kennedy Centre for the Performing Arts.

SIR ARTHUR SEYMOUR SULLIVAN (1842 - 1900) (Picture 18 and 19) whose father was the bandmaster of the Royal Military Academy, at Sandhurst, and who taught him to play many of the instruments of the band, and was a child prodigy. He wrote his first composition at the age of eight. He was admitted to the choir of the Chapel Royal where he became a soloist. Aged 14 he was awarded the first Mendelssohn Scholarship from the Royal Academy of Music, where he studied piano under William Sterndale Bennett. This entitled him to study for a year at the Leipzig Academy. He did so well, which resulted in his staying there for three years, due to grants from the Academy.

His early works were a symphony, a 'cello concerto and an overture. He supplemented his income as a church organist and teacher and made many friends in musical and social circles.

After his success with a one-act comic opera "Cox and Box", Richard D'Oyley Carte, manager of the Royalty Theatre, introduced him to W S Gilbert, with whom he produced "Thespis". After that they went their separate ways until re-introduced by D'Oyley Carte. They then produced "Trial by Jury" which was a great success. This was the first of 14 operettas which made them famous and enabled D'Oyley Carte to build the Savoy Theatre from the profits which arose, and thereafter were called the "Savoy Operas".

Later Sullivan tired of writing comic operas but had to continue for financial reasons as his broker went bankrupt in 1882, so he continued his association with them by signing a five year contract to produce two operas a year.

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This went on until 1890 when he and Carte had a serious disagreement over Carte's financial accounts for the "Gondoliers". Gilbert went to court and the partnership ended acrimoniously. Sullivan wrote to Gilbert that he was "physically and mentally ill over this wretched business. I have not yet got over the shock of seeing our names coupled in hostile antagonism over a few miserable pounds".

Afterwards he wrote his only grand opera "Ivanhoe" which had limited success and is rarely produced nowadays, and some operettas which were failures. He is, of course, well known for writing "The Lost Chord" and "Onward Christian Soldiers". He was regarded as the greatest English composer since Purcell.

He was initiated in Harmony Lodge in Richmond in 1865, but limited his involvement to being lodge organist. Gilbert was admitted in a Scottish lodge, St. Machar no. 54 in 1871. Thereafter they progressed together in the Royal Arch and the Rose Croix. Sullivan was appointed Grand Organist in 1887, the year of Queen Victoria's Golden Jubilee, despite his not having gone through the chair of his lodge. He gave his name to the Arthur Sullivan Lodge no. 2156

which still meets in Manchester, but he never attended this lodge. In all the works he wrote, only one has Masonic allusions, his last work with Gilbert, "The Grand Duke", which was a failure.

He was knighted in 1883, bringing criticism from some people, who thought that writing comic operas was beneath the dignity of a knight of the realm, suggesting that he should confine his work to more serious subjects. Gilbert was knighted in 1907.

When his brother died in 1883, Sullivan supported his wife and children for the rest of their lives, even after they emigrated to America. Her eldest son, Herbert, (called 'Bertie'), remained behind as Sullivan's ward and stayed with him for the rest of his life.

Latterly Sullivan spent much time in Monaco, gambling and drinking and died in his London flat, having suffered bad health and a long illness from kidney disease.

18

JEAN SIBELIUS (1865 - 1957) (Pictures 20 and 20b) was born in Hämeenlinna, Finland, the son of a doctor. He initially studied law at Alexander University but preferred music, which he started studying at what is now the Sibelius Academy. He aspired to violin virtuosity but decided that he had no future in that field, so went to Vienna and Berlin to study composition.

He wrote seven symphonies, many other works, including a very fine violin concerto. This was first recorded in 1934 with the 16 year-old Yehudi Menuhin, and was a great success. I heard it played at the Albert Hall after the war with the immensely talented young French violinist, Ginette Neveu. Sadly shortly afterward she perished in a plane crash in France but miraculously her Stradivarius survived intact after being thrown out of the wreckage. He is also well known for "Finlandia" and "Valse Triste". He wrote a great deal of Masonic music designed to be played during ceremonies. These works are still the only authorised music allowed in Finnish Lodges. After he turned 60 he wrote no further major works but did write smaller pieces. He wrote some musical ritual

works as late as 1946. He justified the austerity of his works by telling Neville Cardus that “while other composers were engaged in manufacturing cocktails he offered the public pure cold water!!”

He was highly regarded by his contemporaries, including Vaughan Williams, Arnold Bax, Gustav Mahler and Eugene Ormandy. For his 90th birthday the Philadelphia Orchestra and the Royal Philharmonic Orchestra under Sir Thomas Beecham went to Finland to give special performances of his works. His country had similar views and at the age of 32 he was given a state pension on which he could live comfortably, and this continued for his wife after he died.

When Finland gained independence from Russia, Freemasonry became acceptable, which it was not under the Russians who had banned it since the early 19th century. Sibelius was a founding member of Suomi Lodge No. 1 and often played the organ for them. He was appointed Grand Organist of the Grand Lodge of Finland despite, like Sullivan, never having gone through the chair of his lodge. He remained a mason throughout his life.

19

IRVING BERLIN (1888 - 1989) (Picture 21), born Israel Baline in Eastern Russia, one of eight children born to Moses, a shochet (a kosher butcher) and cantor in his local synagogue. In 1893 the family emigrated to the USA, to escape the regular pogroms in Russia. They lived in poverty in Lower East Side in New York. Despite the dire conditions in which they lived, he later said “Everybody ought to have a lower East Side in their lives”. It was a rough existence and young Israel briefly joined a Jewish gang - dubbed the Kosher Nostra - and lived a wild life. Although musically illiterate and having had only had two years of formal schooling, he earned money as a street singer and a singing waiter in restaurants. He was asked to write a song for “Marie of Sunny Italy” which was published but due to a printer’s error his name was shown as Irving Berlin which name he kept thereafter. His earnings in royalties for this song, was 37 cents!!

He went on to write over 3000 songs, 19 musicals and the scores for 18 films. Everyone knows “White Christmas”, “Easter Parade” and “There’s no business

like show business” and “God bless America” - which he wrote when he was in the army in 1918 and “Annie get your gun” amongst many others.

He married twice. His first wife contracted typhoid on their honeymoon and died five months later in 1912. In 1926 he married Ellin MacKay, the daughter of a very wealthy Catholic businessman, Clarence MacKay. Both his and her families disinherited them as they did not approve of religious intermarriage. It did not affect them financially as by then Irving had built a considerable fortune. This marriage was a success and lasted all their lives.

In 1910 he received his first degree in Munn Lodge, New York, and progressed over the years to 32nd degree and became a Shriner in 1911 and a life member of his lodge from 1936. He supported many charitable organisations and received a Congressional Gold medal.

His 100th birthday was celebrated by a concert at Carnegie Hall, which he could not attend, and died aged 101 leaving a large family and an incredible history.

20

I hesitate to write about SIR EDWARD ELGAR (1857 - 1934) (no picture) as I have no proof that he was a Freemason. Why I have included him is that two lodges bear his name namely no. 9837 in East Kent and Secret Monitor Conclave no. 527. I find it difficult to believe that these lodges named themselves after the most prominent English composer of recent times if there was no connection - at least if not on record. In fact he was so famous that 65 roads and even a railway locomotive were named after him.

Musically he wrote many works amongst which are the Enigma Variations which included the famous “Nimrod”, his “Pomp and Circumstance” marches from which came “Land of Hope and Glory” which is now sung on numerous patriotic occasions. His violin concerto (commissioned by Fritz Kreisler) and the great ‘Cello concerto (his last major work) elevated him to an international reputation. He was honoured with a knighthood and was later made a baron,

and was appointed Master of the King's Music in 1924. Despite all this he felt an outsider being a catholic but was honoured nevertheless. Was he a Freemason? Frankly I don't know.

ALL THAT JAZZ!!

- It is certain that jazz originated in New Orleans due to the amalgam of French influence and that of slaves from Africa, both of whom brought their own musical inheritance there. In the 1890s an available supply of cheap brass band instruments arrived on the streets of New Orleans and combined European brass band music with the cultural heritage of Africa to originate jazz. Many different styles emerged such as Chicago, Ragtime, Boogie and Dixieland which spread over America and worldwide. Many of the exponents of jazz were Freemasons, amongst whom were:

JEROME KERN (1885 - 1945) (Picture 22) who wrote over 50 stage shows and films. He was awarded two Academy Awards for "The Way you Look Tonight" and "The Last Time I saw Paris" and also wrote "Show Boat". He was a member of Gramatan Lodge no. 927 in Bronxville NY.

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WILLIAM "COUNT" BASIE (1904 - 1984) (Picture 23), a great jazz pianist who was a member of Wisdom Lodge no. 102 PH and was also a Shriner.

LOUIS "SATCHMO" ARMSTRONG (1901 - 1971) (Picture 24), a great musician who is regarded by some as having been a Freemason, but no credible evidence exists that he was a member of the Craft, but he is listed as belonging to Montgomery Lodge no. 18 PH, but this lodge never existed!! However he did write a song called "Hello Brother" which gives the impression that he was.

DUKE ELLINGTON (1899 - 1974) (Picture 25) was a leading jazz bandleader and composer. He wrote "Don't get around anymore" and "Mood Indigo" and was a member of Social Lodge no. 1 Washington DC, a Shriner and 32nd degree mason.

NAT KING COLE (1919 – 1965) (Picture 26), a great musician and entertainer, was a member of Weller Lodge no. 49 PH in Los Angeles

OSCAR PETERSON (1925 - 2007) (Picture 27) was a Canadian jazz pianist who was internationally recognised, and received many honours. He was noted as a Freemason “without affiliation details”. He was honoured by the Valley of Ottawa Masonic Stamp Club on a Canadian 50 cent stamp for his 80th birthday.

AL JOHNSON (Picture 28), a member of St.Cecile Lodge no. 568 NY, starred in the famous film “The Jazz Singer” which was the first film produced with sound, and in many Vaudeville productions. He was also well known for his song “My Mammy”.

GENE AUTRY (1907 - 1998) (Picture 29), the “Singing Cowboy” who made 93 films and 91 episodes of the Gene Autry Show, served as a transport pilot in the 2nd World War, and joined Catoosa Lodge no. 185 of Catoosa, Oklahoma, and became a 33rd degree mason.

ROY ROGERS (1911 - 1998) (Picture 30) was a western singer of great repute and personified “The Good Guy” in 87 western musicals and was for 12 years the no. 1 western box-office star. He joined Hollywood Lodge no. 35 F.& A.M. and was raised in 1946. Thereafter he joined numerous other orders and became a 33rd degree mason in 1979.

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He received many honours including the California Grand Lodge’s Golden Veterans Award for 50 years of continuous membership of Freemasonry.

RICK WAKEMAN (1949 -) (Picture 31), an English keyboard player and songwriter. He bought his first electronic keyboard at the age of 12. He studied piano, clarinet and orchestration at the Royal Academy of Music but left to pursue a career as a session musician. He made his name as a soloist with the progressive rock band ‘YES’ with whom he worked on and off from 1971 to 2004. He plays the grand piano, electric piano, pipe organ, Hammond organ and many models of synthesisers. He has produced two soundtracks for films. His son has followed in his footsteps.

He is a member of Chelsea Lodge no.3098 made up of entertainers, and will take the chair this year as well as becoming King Rat of the Grand Order of Water Rats. This is the first time that one person has occupied both of these chairs in one year.

CODA

Finally I would like to mention some National Anthems which were written by Freemasons.

Rouget de L'Isle wrote the French one, "La Marseillaise" as mentioned above.

The German anthem now used was written by Haydn in 1787 as the "Emperor's Hymn" entitled "Gott erhalte Franz den Kaiser" (God save the Emperor) and Haydn wrote it into his "Emperor Quartet" as an adagio movement. In 1922 new words were adopted based on verses written in 1841 by August Heinrich Hoffman von Fallersleben with the opening words "Deutschland, Deutschland über Alles" which was a nationalistic urging for a united Germany - which did not happen until 1870. The Nazis promoted it as a bombastic march, usually for brass bands. It was banned by the Allies in 1945, but after the unification of East and West Germany, it was re-introduced in 1950, provided that only the third verse could be sung. It is now sung at a more decorous pace. When Haydn was ill and failing and could not perform or compose he used to go to the piano and play this tune- his last musical effort! An interesting note on this subject: in 1785 Schiller wrote the poem "Ode an die Freude" (Ode to Joy) for the festive board of Lodge Zu den drei Schwerten in Dresden.

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Beethoven wanted to set it to music, which he eventually did in his ninth (Choral) symphony in 1824. It is now being used by the European Union and was previously the anthem for Rhodesia and Kosovo and the Olympic Games from 1956 to 1968.

Mozart's music from his Freemason's Cantata KV 623 is used as the Austrian anthem.

Thomas Arne wrote or arranged "God save the Queen".

The Finnish anthem is “Maamme” which was not written by Sibelius and is not officially recognised, but he did write “Finlandia” which is now more famous as a patriotic song.

From all the above you will be able to appreciate the incredible contribution that Freemasons have made to music generally. Many others have been put forward as members of the Craft, but without giving any real evidence of their membership, but those mentioned will adequately illustrate the value that that our members have contributed to music. Long may it continue.

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