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The Influence of Freemasonry on Some of the Music of Wolfgang Amadeus Mozart

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THE INFLUENCE OF FREEMASONRY ON SOME OF THE MUSIC OF WOLFGANG AMADEUS MOZART

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

The intellectual train of thought leading to the use of symbolism in music should by no means be considered as opposed to, or even independent of, the creative art. Firmly implanted in man's consciousness are pictorialisms that have served to transmit, unimpaired through the ages, man's history. Music has, as the oldest of the arts, become a vehicle that has served best to allow mankind the enjoyment of the products of its experiences and its emotions.

I. THE PROBLEM

There is considerable evidence to indicate that the Fraternity of Freemasonry exerted creative impulses to some of the music of Wolfgang Mozart, subsequent to 1784. This study shows that Mozart, by virtue of his membership in the Order, was sufficiently impressed with benevolences and spiritual teachings of Freemasonry to symbolically reflect the ritual of the Order in an artistic manner. To support this contention a review of Freemasonry in the Eighteenth Century, an analysis of Mozart's association with Masonry, an inquiry into the relation of Freemasonry and the existing religious order, and an overview of Mozart's Masonic compositions are presented.

II. DEFINITIONS OF TERMS USED

Freemasonry. A course of moral and philosophical instruction illustrated by hieroglyphics, and taught, according to ancient usage, by types, emblems, and allegorical figures.

Masonry. Synonymous with Freemasonry.

Operative Masonry. The application of the rules and principles of architecture, by workers in stone, to the construction of edifices for private and public use.

Speculative Masonry. The scientific application and the religious consecration of the rules and principles, the language, the implements and materials of operative Masons to a system of ethics.

Ritual. The mode of opening and closing, of conferring the degrees, of installation of officers, and other duties in a Masonic Lodge.

Symbolism. The employment of a visible sign with which a spiritual feeling, emotion or idea is connected.

Autonomous. A view in which the meaning of music is purely musical and as such to be found at all levels and in all aspects of musical experience (16:10).

Heteronomous. A view in which the meaning of music is in itself non-musical, a reality existing independent of the tonal-rhythmic pattern of music but which is referred to, expressed or communicated by it (16:15).

CHAPTER II

FREEMASONRY IN VIENNA IN THE EIGHTEENTH CENTURY

Historically, Freemasonry in the Netherland Empire during the Eighteenth Century existed in a state of uncertainty. The Fraternity was alternately tolerated and suppressed. The tenets of the craft did not inspire a ready acceptance by the church or all of the reigning sovereigns and, as a consequence, the society was deterred most of that period. Masonry had been struggling for its existence for centuries. Historians had been unable to agree upon the exact origin of the Fraternity.

Masonic tradition teaches that "We work in Speculative Masonry; but our ancient brethern wrought in both Operative and Speculative" (33:43). Throughout the ritual of the order, allusion is made to the building of King Solomon's Temple where the principle workmen were operative Masons. The lectures of the Symbolic Degrees instruct in the difference between the Operative and the Speculative divisions of Freemasonry. The intellectual deduction from the Operative Art is called Speculative Masonry, which is but another name for Freemasonry in its modern application. It is briefly defined as the scientific application of the rules and principles, the language, the

implements, and materials of Operative Masonry to the veneration of God, the purification of the heart, and the inculcation of the dogmas of a religious philosophy (24:59).

"Freemasonry is a system of morality, veiled in allegory and illustrated by symbols" (33:21). As such, the principles of the organization was believed to infringe upon the religious teachings of the church.

> Looking back to Mozart's time, a secret society which taught ethical doctrines on the basis of pagan symbolism and even admitted all creeds to equality, quite naturally incurred the hostility of the hierarchy of the Roman Catholic Church, the then reigning religious system. Consequently Masonry became anathema (30:128).

Reactionaries, and those persons active in religious factions, especially the Jesuits, were radically opposed to the Masonic ideal of rebirth of humanity by moral ideology, but liberal-minded men reacted to the order with enthusiasm. The political implications of Freemasonry appeared to excite more appeal than did its benevolent functions, as a consequence, both the church and state were critical of the order.

From the time the first lodge was founded in Austria on the 26th of June, 1726, Freemasons found themselves the object of papal wrath and harassment. Count de Spork founded the "Lodge of the Three Stars" in Prague and in 1729, owing to apparent priestly influences, was charged with "high treason" and though his trial lasted for years nothing whatever was proved and he was acquitted. Acquittal is

attributed to the intervention of Emperor Francis I who was initiated into Freemasonry in 1731 (4:242). This primary indictment and summary acquittal was to delineate the course of the Fraternity in Austria.

Emperor Charles VI, at the insistence of the clergy, promulgated an order in 1736, prohibiting the craft altogether in the Netherland. This edict, however, did not apply to Austria, because the craft was protected by influential personages belonging to the Court of Vienna.

> When Pope Clementi XII, in 1738, published the bull known as In Eminenti against Freemasonry, steps were taken at Vienna to prevent its publication, and lodges continued to work although they were unrecognized (4:242).

The support of Freemasonry emanated from Francis I who was influential in preventing a series of "papal bulls" against the order. Francis was married in 1736 to Maria Theresia, the daughter and heiress of the Emperor Charles VI. On the death of Charles, in 1740, Francis returned to Vienna and was made co-regent with his wife of the whole of the Austrian Empire.

Francis I was not a very determined person and, although he was a member of the order, it was all he could do to prevent its suppression by the Roman Catholic Church. Nevertheless, by virtue of his position he was able to help the Fraternity. Many of the nobility were members, and apparently the Empress found it wise not to attack the order.

Opponents of the Emperor desired to break down his influence and it was believed if Freemasonry could be destroyed this feat could be accomplished. Successful suppression was not realized until 1764 when Masonry was forbidden in the whole of Austria by imperial decree.

In 1765, the Emperor Francis I died and was succeeded by his son Joseph II, who was appointed by his mother Maria Theresia, co-ruler with herself. In 1780 Maria Theresia died, and Joseph II reigned alone. His succession was the beginning of a period of prosperity for Austrian Masonry (4:244).

> Many people entered the craft out of curiosity and enjoyed the pleasures of the table at least. Others with less pure intentions, for it was useful to belong to this order, the members of which were everywhere, and had valuable acquaintances in every circle. This fact was most attractive. Others, on the other hand, strove to find its hidden mysteries, the key to occult science, the philosopher's stone, relation with spirits, and imaginary or supernatural beings (4:244).

On the 1st of December, 1785, the Emperor issued an autograph decree ordering all magistrates and governors to give perfect liberty and protection to Freemasons; under the influence of the priests, the Emperor was induced to rescind this decree in 1789. It provided that there should be only three lodges in the future at each capital and only one in each provincial town in which there were administrative authorities, and none in any other place. In Vienna the eight lodges formed themselves into two taking the titles of Truth (Zur Wahrheit), and New Crowned Hope (Zur neugekronten

Hoffung), but, as the number of members was limited by the decree, some Freemasons had to wait for vacancies before they could join. Joseph II, with all his good intentions towards Freemasonry, did not seem to have been happy in the results which he obtained. The lodges could not develop under his decree and there could be no natural increase. Although protected by the Emperor, Freemasonry lost its independence and its vitality, and gradually began to flag. The loss of many influential brethren between 1786 and 1791 was a blow from which Masonry in Vienna never fully recovered (4:245).

The history of Freemasonry in Vienna lends impetus to the credence that the Fraternity was to be a social force and would not succumb to the pressures of the church or state. Each time it was restricted it emerged. Biancolli, in his book The Mozart Handbook, pointed out:

> Although, therefore, Freemasonry was driven underground by oppressive measures and the disapproval of the Roman Catholic Church, which has never tolerated secret societies, it was a potent force in Vienna at this time (3:26).

CHAPTER III

MUSIC IN THE MASONIC RITUAL

A study of the history of Freemasonry will lead to a realization that the institution is characterized by moral principles that have, during the past centuries, influenced the lives of men who have sought its mysteries. "Freemasonry regards no man on account of his worldly wealth or honors" (33:21). This truth is firmly impressed upon the mind of the novitiate. He must accept certain truths previous to his investiture, these truths stem from the contention that a Masonic lodge is represented as a symbol of life and that the candidate, in accepting the "pure principles of our art", agrees to step from "darkness to light."

> The institution of Freemasonry is inspired by the pure principles of truth and benevolence. Its ceremonies and allegories are intended as useful moral lessons, illustrative of light and truth to the mind of him who enters its portals" (33:14).

The Fraternity is inspired by the precept of "The existence of one everliving and true God, and in a transition to a future life." Each candidate must affirm to this belief freely and voluntarily prior to his initiation. The ceremony of initiation vividly illustrates the principles of the order in a symbolic manner.

Music, in the Masonic ritual, is an example of the harmony that must prevail to insure the successful application of the three great tenets of a Mason's profession: Brotherly Love, Relief, and Truth. Music, through the ages, has served to inspire to greater achievements.

> Music is both an art and a science, but it is much more. It is a whole language in itself--"a language far more eloquent than words" for it speaks in celestial terms which the soul can understand and it furnishes a means of communication between the natural and the spiritual world (11:36).

Music, by virtue of its harmonies, amplifies a Masonic characteristic. It is harmony that necessarily prevails in the lodge, and as harmony is the strength and support of the fraternity, Masonry can find its best medium of expression in music. Music has long been associated with the spirituality that permeates religion-oriented institutions. The expression of some of the finest sentiments of man has been cultivated by music through the influence of the Christian faith. It has proved capable of giving rise to the lofty spiritual aspirations inherent in the soul of man, and the immortality of music has become a medium for preserving some of these unknown mysteries.

The fact that Freemasonry, while not being a religious order, does exist in the area of the spiritual and lends itself to the aesthetics of music. Freemasonry has gone far to introduce many of the hymns of the church in the exemplifying of its degrees. None is more impressive

than the air "Pleyle's Hymn," a fitting vehicle to imprint upon the mind of those seeking light and understanding the presence of divine inspiration in the ceremonies of the order.

As a Fellowcraft, enroute to the middle chamber of King Solomon's Temple ascends the last of a series of three, five, and seven steps, his attention is directed to the sixth, the next to last step. In this journey, this step is called "music."

In his paper, "Masonry--A Progressive Science," George Griffith talked of music and its importance in intellectual development:

> As we start the ascent of the last seven steps, we are face to face with a challenge to develop our power of mind, of thought. Here are the plans, briefly expressed, for using and developing our intellectual power as a God given tool of accomplishment. Here are pointed out the ways leading to a broadened cultural development--to the end that we may more truly serve, and more richly enjoy life as we live it.
>
> From the sixth century, the conception of a liberal education was composed of the trivium and the quadrivium. The trivium, from the Latin, meant "a place where three ways meet" and included grammar, rhetoric, and logic; the quadrivium, or "meeting of four roads," consisted of arithmetic, geometry, music, and astronomy (13:255).

This concept of music, as an integral part of the ritual of Freemasonry, is vividly portrayed in the lecture of the Fellowcraft Mason as the candidate is informed:

> Music teaches the art of forming concords, so as to compose delightful harmony, by a proportional arrangement of acute, grave, and mixed sounds. It inquires into the nature of concords and discords, and enables us to find out the proportion between them by numbers (33:54).

Musicologists have yet to discover most Masonic music. Many composers were members of the craft and composed a considerable amount of music for and about the ritual, but music historians have not concerned themselves with the subject. The discovery of the music is problematical. Older Masonic compositions are rare. Song books that were used in the ceremonies have been collected by the lodges and withheld from the public. These books are difficult to locate. Most early Masonic music was written for a particular occasion and only few compositions can be described as containing specific Masonic implications. The majority of Masonic music compositions were of a conventional nature and as such were appealing only to those persons involved in the specific event prompting the presentation. Professional music historians have not been inclined to regard this music as a separate style. Certainly much of the music preserved through the ages contains music that was specifically composed for social and fraternal usage, and must encompass compositions used in Masonic lodges, but as Otto Jahn, primary biographer of Mozart, said in his book The Life of Mozart, "A style of music specifically belonging to Freemasonry is, of course, inconceivable" (20:410).

The few historians who have pursued Masonic musical research have disclosed that music played an active role in Eighteenth-Century Masonic life, conceivably, a more

important role than in the craft today. A trace in basic changes in Masonry can be revealed through the changes in music. The power of music to influence man is undeniable. "The supreme lesson of music is truth, sincerity, and harmony" (13:258).

Paul Nettl in his book, Mozart and Masonry, says, "In the Eighteenth Century, since Masonry had a predominantly social character, Masonic music consisted largely of social songs" (27:30).

> Music played a prominent part in the craft from the the beginning, not only at lodge meetings but also at the dinners following them. Thus lodges in all countries tried to attract musicians who, in turn, were glad to gain admission because of the accompanying social advantages (27:30).

Many outstanding musicians of the period were Freemasons and held offices in the lodges. In 1763 Thomas Hale published his Social Harmony, the content of which is largely Masonic. Appollonian Harmony, a collection by Charles Didbin contained "The Freemason's Glee."

A collection was published at The Hague in 1766, La lire maconne, au Recueil de chansons des Franc Macons, with song texts in French and Dutch. The melodies are mostly taken from French vaudeville, but there were also some original songs, designated nouvelles compositions. Many of the texts are set to popular tunes, dances (minuets, gavottes, bourrés) and street songs. Others again are well-known from French opera comique (27:32).

Many German collections of Masonic songs have been described in Nettl's Mozart and Masonry and like the French and Dutch are closely related to folk song writing. The first collection was published in Altenburg in 1746. In 1749 Johann Adolf Scheibe presented his first collection. Johann Goerner, brother to the Goerner who competed with Scheibe for organist at the St. Thomas church in Leipzig, is credited with a "Collection of New Odes and Songs" (1742) which influenced Masonic music. The song-texts were set to music in the manner of French vaudeville. He introduced responsorial singing for small group use and, as such, "Freemasons, not students, were the first to use antiphonal singing in the German art song" (27:36).

In the latter part of the Eighteenth Century, Masonry became a primarily spiritual matter and the purpose of music was to elevate and unite the spirits of the assembled brethren. Music then assumed a religious aspect. Practically all of the religious bodies have accepted the unifying strength of music. "Masonry puts its stamp of approval on music, as an ally and interpreter of its true religion and influence" (30:132).

As an ally it serves to excite the generous sentiment of the soul so that concord, harmony and good feeling will be reflected in the brethren. By the union of friendship and brotherly love, uncontrolled passions may be calmed and

harmony prevail throughout the order. As an interpreter of its influence, music is recommended to the Freemason as an example of that congruity which unites the lodge into one common society "among whom no contention should ever exist, but that noble contention, or rather emulation of who best can work and best agree."

Music, by nature of its emotionalism, became a bridge between Freemasonry and religion and, in innocence, stimulated the conflict that existed between the church and the Fraternity in the Eighteenth Century. Freemasonry was not a religion but a thoroughly human and humane brotherhood with no claim to divinity. However, the symbolic nature of the order, the religious teachings, and the precept of "a transition from this to a better life," all to the accompaniment of "concordant sounds," placed music in the role of co-conspirator.

While music, in its Masonic application, has undeniably been extremely influential in the promulgation of the order, the survival of Freemasonry has been the clarity and surety with which its principles have been passed from century to century and is best expressed by a paragraph from the lecture delivered to the newly initiated Fellowcraft Mason.

> Tools and implements of architecture, and symbolic emblems most expressive have been selected by the Fraternity to imprint on the mind serious and solemn truths; and thus, through the succession of ages, have been transmitted, unimpared, the most excellent tenets of our institution (33:56).

CHAPTER IV

MOZART AND FREEMASONRY

Among the intellectual forces of the Eighteenth Century none was of such fundamental importance as Freemasonry. The significance of the order was that it combined all of the humanitarian teachings of its time into a coherent organization and afforded men an opportunity to associate in an atmosphere that prompted a concern for each other. The wars, the severe measures of suppression, and the French Revolution--all of this period--motivated a search for opportunity to display evidence of a belief in the ideals of personal freedom. Mozart was attracted to this society. "One of the chief attractions of Freemasonry was the example set by many great intellectuals of the Eighteenth Century. By the end of this century there were few important figures who had not been strongly affected by the new movement" (25:3).

The association with men of intellect and nobility was not the only interest that Masonry held for Mozart. "The calm and intellectual philosophy of the Mason" (14:546) exerted a tremendous influence on his desire to be a part of the order. The mysterious ways of the craft also appeared to exert an influence. "It would be difficult to

say how far the secrecy and mystery of the order worked on his imagination and attracted him; but some influence is quite conceivable in a nature so artistic and excitable as his" (20:405).

To the uninformed, the order was a secret society subversive in nature. Failure of the members to defend accusations prompted the belief that the order was a deterrent to society.

> Indeed, some well-informed outsiders know more about the craft than many a Mason of lower degree who should not have and does not wish any premature knowledge. Masonry keeps no secrets from the uninitiated! Yet there is a Masonic secret, a mystery, an experience that cannot be taught or explained because it lies, like every mystic experience, beyond the realm of controlled consciousness. At its deepest level it is identical with intense feeling and empathy. The secret of Freemasonry is the secret of experiencing true love for all mankind, a positive attitude towards man and life, and broad affirmation of God. It is the realization that beyond the dark and material world there is a realm of light towards which all men must strive. The peculiarity of Masonry is its symbolism, with its roots in the distant past, intensifying this experience whose sensuous aspect lies in the beauty of the ritual (27:4).

"Freemasonry through the ages has ever attracted to its ranks men prominent in government, art, science, and music, and among those distinguished in the last was Mozart" (26:38). He was initiated in the Lodge Zur Wohltatigkeit (Charity) on December 14, 1784 in Vienna. This was one of the lodges that was forced to merge in 1785 with two other lodges under the name Zur Neugekronten Hoffung (New Crowned Hope). On January 7, 1785, Mozart received the Fellowcraft

degree at the Lodge Zur Wahren Eintracht (True Harmony), another lodge that was to merge. Pouler relates, "it is supposed, but the record has not been found, that Mozart was made a Master Mason at Zur Wahltatigkeit Lodge in February, 1785" (28:38).

The decision of Mozart to become a part of this mystical order has caused historians to question the reason he chose to associate himself with this secular society. Einstein felt that, "Mozart is animated by an inner urge to gain stimulation from a new environment" (9:5). Yet again Einstein reasoned:

> Perhaps he was driven into the lodge also by his feeling of profound loneliness as an artist and his need for unreserved friendship. In the lodge, he, who had been admonished by a kick from Count Arco and treated as a servant by Archbishop Colloredo was, a man of genius, on an equal footing with the nobility, and had the same privileges (9:85).

This latter belief could certainly be substantiated, in substance, by Haywood.

> It had in its membership, as we learn from its own records, "one Ruling Prince, thirty-six Counts, one Marquis, fourteen Barons, and forty-two nobles, officers, Ambassadors, Chamberlains, Prebenaries, Officials," had a Masonic Library of 1900 volumes, and a laboratory-theater in which lectures and concerts were given (17:269).

A desire to participate in the ritual did not appear to be a reason for membership. Haywood later said, "There is no record to show that Mozart ever held lodge office or had any share in what we now know as 'Masonic Work'" (17:270).

Ann Lingg, in her book, suggests, "Wolfgang was fascinated with the impressive rites and their implications. He joined the order late in 1784, and, a loyal fellow brother to his dying day, wrote many compositions for the lodge" (23:172).

The belief that Mozart joined the Lodge out of a need for a firm, substantial association with his contemporaries is not unfounded. His short life had been filled with many diverse experiences. A child prodigy, the pressure of a tyrannical father, the constant travelling, and a lack of suitable employment with its financial problems contributed to a personality that was in search of a security that could not be established in his family association, his church or society.

Mozart was born in 1756 into a provincial Salzburg, the son of a musician who quickly recognized the prodigious talent of his son. The inability of father Leopold to provide more than a meager existence for the Mozart family, prompted the early exploitation of Wolfgang's talents. In 1762, Leopold embarked on a concert tour with the two Mozart children and four years later, in 1766, they returned to Salzburg. Mozart had been received with acclaim and the experience was to instill in him a feeling of unrest that caused him to travel throughout Europe for the next fifteen years.

The various musical environments to which he was subjected exerted a profound influence on his compositions. "It would appear that Mozart's decision to finally settle in Vienna was the artistic synthesis of all these musical styles and influences. His many trials and privations, human and artistic led to the integration of his character and music" (27:105).

This life with its unrest, its unrelenting pursuit of success, and the overwhelming desire to create culminated in the creation of "the new classical style." In the course of music history a reaction to the existing order, whether it be social, political, or religious, often resulted in a modification in the existing style. This reaction, expressed by periods, was reflected individually. To this philosophy Mozart reacted. The problem of personal freedom in a world order was solved in an artistic manner.

> All this was concentrated in the period immediately preceeding his initiation into Freemasonry. Neither orthodox Catholicism nor the new rationalism succeeded in satisfying him. What led him to Masonry was the reflection and self-contemplation which followed his extensive wanderings, and this also brought about the creation of his unique style . . .we are safe in saying that the part of Freemasonry in his life was so decisive that the degree of its contribution to art has been grossly underestimated (27:105).

Mozart was the greatest of the many musicians who have become Masons. Not only was he an enthusiatic Mason but

many of his impulses as a composer may be traced to his interest in the teachings of the craft. His feeling for the Fraternity was a seriousness of purpose and not "merely a garnish for conviviality" as some historians have proposed.

> It can scarcely have occurred to Mozart to consider his connections with Freemasonry as a means of worldy advancement, such calculations were foreign to his nature, and would have been in no degree realized. His connection with the order was of no practical advantage to him. The high standing of the order when Mozart came to Vienna--the fact that the most distinguished and cultivated men, moving in the best society, were counted among its members, renders it natural that he should have desired to attach himself to it. His need for intercourse with earnest and far-seeking intellects would lead him to the same conclusion (20:404).

The premise that Mozart, as a Mason, was inspired by the idealism of the order and that idealism reflected in his music, has been confirmed by many historians. Marcia Davenport has written:

> Wolfgang has idealistic passion for no man or woman, and idealism itself in its modern sense never touched him until he became a Freemason. After 1785, when he joined the order, he threw himself into its fervid mystic love for mankind, but withheld the same feeling from individuals. This had a profound musical influence (6:178).

Haldane expressed it, "As he grew older, Freemasonry played an increasingly important part in his spiritual development. It also inspired some of his very greatest music" (15:106). The Masonic historian, Right Worthy Brother Herbert Bradley, Past District Grand Master, a member of Quatuor Coronati Lodge of London, in 1913 in the Lodge

Transactions, reported it not surprising to find Mozart with those who were the most clever and best educated men, and in the best society of the time. In Vienna, Freemasonry supplied a need that was prompted by the want of a form of liberty based upon intellectual and moral education. The consideration in which the lodge was held afforded him an opportunity to be introduced into a group of men who studied great problems. A group that, by mysticism and symbolism, provided an outlet for the serious ammusement that was a part of his feeling. His impressionable nature was effected by the ceremony and congeniality of the order (4:245).

Mozart's belief in the principles of the Fraternity was instrumental in bridging a gap between himself and his father. Leopold had been critical of Wolfgang for his apparent rejection of some of his early religious teachings and his embracing Freemasonry, so Mozart induced his father to join the craft. "One evidence of his deep love for the Fraternity is seen in the fact that it was through his persuasion that his father became a Mason" (12:661).

Leopold Mozart entered Wolfgang's lodge as an apprentice on April 6, 1785. He became a Fellowcraft on April 16, and a Master Mason on April 22. The fact that Wolfgang was able to persuade his father to join the craft is evidence of his sincerity for order. He was imbued with

the high ideals of the craft and was always willing to contribute to a Masonic need.

Freemasonry was not derelict in displaying its respect for Mozart. He was one of the brightest figures in the ever-increasing society of Masons. During the latter half of the Eighteenth Century men esteemed the Arts and Mozart was admired by the Fraternity. Subsequent to his death a Lodge of Mourning was held and a portion of the oration asked, "Who did not know him? Who do not value him? Who do not love him, our Worthy Brother Mozart? . . . He was the most enthusiastic follower of our order" (12:661).

> Mozart's earnestness in following Masonic teaching is evident in a letter which he wrote to his father on April 4, 1787, when he heard of the serious illness to which he succumbed the following month. "Since death is the true end and the object of life I have so accustomed myself to this best friend of man, that its image not only has no terrors for me but tranquilizes and comforts me. And here I thank God that He has given me the opportunity of knowing it as the key of all beatitude" (28:39).

Einstein has translated this same portion of Mozart's letter to his father to read, "As death, when we come to consider it closely, is the true goal of our existence, I have formed during the last few years, such a close relations with this best and truest friend of mankind, that his image is not only no longer terrifying to me, but is indeed, very soothing and consoling," and with such feeling he was preparing himself for a resignation that would be reflected in his music.

This feeling that he shared with his father was evidence of his fraternal sincerity.

> Hence my brother, how important it is that we should endeavor to imitate . . . in his truly exalted and exemplary character, in his unfeigned piety to God, and in his inflexible fidelity to his trust; that we may be prepared to welcome death, not as a grim tyrant, but as a kind messenger sent to translate us from this imperfect to that all perfect, glorious and celestial Lodge above, where the Supreme Grand Master of the Universe forever presides (33:75).

CHAPTER V

CATHOLICISM, FREEMASONRY AND MOZART

The Catholic Church, in the Eighteenth Century, was experiencing a period of unrest strongly affected by the rationalistic trends of the age. The relation of educated Catholics to their religion was being challenged by the 'stylishness' of free thinking. The ceremony of the church revealed, rather than hid, the irreligious temper of the time. Mozart's letters held not a word of respect for the representatives of the church, "with the exception of the worthy Padre Martini in Bologna, in whom Leopold and Wolfgang honored chiefly the musician and musical scholar rather than the Franciscan monk" (8:77).

To the Mozart family, religion was a serious matter and Leopold would not permit this new "diversion," although his religious ideas were strongly affected by the precepts of idealism. He insisted upon a "fairly strict obedience of the requirements of the church: regular attendance, fasting and prayer" (8:77).

It was natural that the Mozart children were reared in the faith of the Catholic atmosphere of the Court at Salzburg. That they considered themselves good Catholics was also natural, but the critical eye of Leopold could not

avoid some of the hypocrisies and heretical notions that were being expressed so openly in Salzburg. Undoubtedly, some of his revolutionary thinking could not be withheld from influencing his son. Mozart's mother was Catholic in a traditional sense and intricate principles were not a part of her character. To Wolfgang, the church was a vital part of his life.

> In Wolfgang's case it is the psychology of his character that makes us understand that no faith could be so dear to him as the Catholic faith. Only the Catholic forms of worship with the breath-taking splendor of its festivities, its sensuous impressiveness, the Corpus Christi procession, the parish fairs, and country-wakes, the May-time services, Christmas creches, and Easter festivities could meet the demand of his imagination (27:115).

This passion for ceremony and the ostentatious presentations of the church may have exerted a greater influence on his character and on his music than the spiritual faith of the order. Turner stated it in this way: "Mozart had extreme spiritual sensitiveness but no spiritual faith in his life (and by that I do not mean acceptance of any theological dogma" (31:77).

The performance of a religious ceremony became a perfunctory motion to Mozart. In a letter of July 3, 1778, after the successful performance of one of his symphonies, he wrote: "I went off to the Palais Royal, where I had a large ice, said the rosary as I had vowed to do--and went home." His great C minor Mass, which remains unfinished, was not, altogether, begun in a moment of serious spiritual-

ism. His engagement to Costanze prompted the composition. "As a wedding-present for Costanze and as an act of piety" Mozart began work on a large-scale Mass. He was incapable of writing without a definite performance in view and at this time a change in his religious convictions cancelled the stimulus to complete the work.

This seemingly secular approach to the ritualism of the church prompted a concern in Leopold. The Mozart family was a sincerely Catholic one. Religion was an honorable institution, and a pledge to decent behaviour, the apparent disassociation evoked from Leopold a series of exhortations to his son to fulfill his religious obligations. From Wolfgang's letter, the older Mozart saw a reflection of a sense of fatalism that was inimicable to the Catholic Church.

> This brings us to the question of Mozart's church music. Is it really Catholic? Is it sincere? Is it appropriate to the church? There has been in the past and still is, an attitude in favor of austerity in church music--a movement that would reject as unliturgical and secular the greater part of the sacred music of the seventeenth and eighteenth centuries, including the masses, litanies, and motets of Mozart and Haydn (8:79).

Einstein, in support of Mozart, found "whether or not he had periods of critical thinking in his relation to the Roman Catholic faith, in his church works he was definitely religious" (8:80).

While in this period of questionable religious apathy, Mozart had been introduced to Freemasonry. The influence of the Fraternity has been the subject of some historical research.

> Did membership in the order of Freemasons represent for Mozart any contradiction of his religion? The question cannot be answered with a simple yes or no. In those days a good Catholic could perfectly well become a Mason. Of course, only an enlightened Catholic would have done so, and he had to run the risk of being looked upon with some misgiving and suspicion by the Church. Mozart was a passionate convinced Freemason, unlike Haydn, who also became a Freemason in name, but after his reception into the order never was an active member of any lodge and never wrote a single Masonic work. Mozart wrote a whole series of significant works for Masonic ceremonies, and the consciousness of his membership in the order permeates his entire work (8:82).

The thought of rejection of his religious teaching is not shared by Josef Kreitmaier. In writing of a particular supposedly Masonic inspired composition, Kreitmaier "calls the Magic Flute libretto unimaginative and prosaic, a welcome piece of Masonic propaganda for Freemasons." But, he asserts, "that Mozart remained religious in spite of his Masonic allegiance and the thought of opposing the Roman Catholic Church was contrary to his beliefs" (27:84).

Mozart, in this reaction to the new environment, was expressing a mood that was to grow in the Romantic era; the identity of men with the new, the unusual and the exotic elements they were discovering. In this sense, Masonry was appealing. It was unusual, full of mystic, Egyptian symbolism and provided an impetus to his imagination. His

identification with this order took the form of subjective expression, in which he sought to express his personal reaction to whatever stimulated him. Stimulation from the Masonic precepts led to expression in artistic form.

CHAPTER VI

MASONIC COMPOSITIONS OF MOZART

The initiation of Mozart into Freemasonry had a profound influence on many of his composition. Those researching in Masonic and music history have, with few exceptions, arrived at this conclusion. Jahn admitted: "Mozart owed many of his impulses as a composer to his connection with Freemasonry" (20:405). Einstein conceded: "Mozart's activity as a church musician now ceased for some years. In place of compositions for the church we have compositions for the Masonic Lodge" (8:350). There were no musical matters in the ritual of Freemasonry. No pre-established requirements to be considered. Mozart had to create his own symbolism, a symbolism that was to be reflected in compositions that made him the greatest Masonic composer.

Music contributed a number of Freemasons in the Eighteenth Century. Among these Masonic musicians are Franz Zoher, conductor to Count Palm in Regensburg and a member of the lodge Zu den drei Adlern in Vienna, Paul Wranitzky, a member of lodge Zur gekronten Hoffung and a violinist in Esterhazy's orchestra. Leopold Kozeluch was conductor and composer to Emperor Francis II and a member of Zum Palbaum lodge. Josef Haydn was a member of the

Fraternity but did not contribute to its music. Nettl names many other lesser luminaries in music, all active Masons.

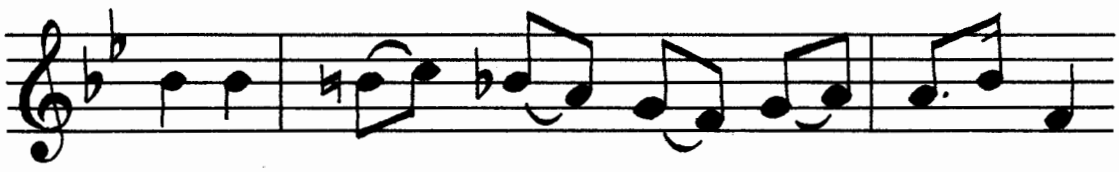
In Austria and Germany they were especially welcomed into the lodges because their participation helped create the solemnity that was essential to the work of the ritual, where aesthetic experience had been of primary emphasis. Of the musical compositions that have been contributed to the ceremonies, none have survived the centuries as have the works of Mozart.

> The fact that many of Mozart's works began to be widely disseminated and even to achieve popularity so soon after his death was due to many complex causes. One was the belief of the romantic poets and writers of that period that they had found in his late works the unreal, the other-worldly and daemonic which they themselves made their own spheres. In his novel, Don Juan (1814), E. T. A. Hoffman speaks of the "deeper significance of the opera of all operas; this conflict of the divine and the daemonic powers gives birth to the concept of the terrestrial, just as the victory won gives birth to the concept of the celestial. . . " To Hoffman, Mozart's music is "the mysterious language of a distant spiritual kingdom, whose marvelous accents echo in our inner being and arouse a higher, intensive life" (1:21).

There is no better proof of how highly Mozart esteemed Masonry than his compositions for the craft.

Die Gesellenrise (K. 468). "Fellow Craft's Journey" is a Masonic song composed on March 26, 1785, which was used during the perambulations of the candidate around the lodge room. The text is "Ye who to a new grade of knowledge now advance, walk firmly on your way; know that it is the

path of wisdom. Only the unwearied may approach the source of light" (28:39). This composition employed some Masonic symbolism in the use of the slurring of two notes, symbolic of the ties of friendship. This friendship permeates the entire ritual of the order and it was only natural that Mozart should reflect this feeling.



Die ihr ei - nem neu - en Gra - de

The composition is a song of three strophes and intended to be used to greet a brother upon his passing to the Fellow-craft degree. Leopold was passed to the second degree on April 16 of the year of this composition and it is probable this song was for the occasion.

Opening of Lodge (K. 483). A poem set to music by Mozart that was designated to be performed at the opening of the Lodge Zur Neugekronten Hoffung. The text of the song had reference to the merger of Viennese Lodges. The merger was in December, 1785, and it is assumed the composition dated from that time.

Closing of Lodge (K. 484). This hymn is for three male voices and was intended for use in the closing of the

lodge, and also dates from 1785. An examination of the text indicates it was also for the installation of a new set of officers.

Maurerfreude (K. 471). This is a short cantata (Mason's Joy) for tenor and chorus dated April 20, 1785, and performed on the 24th day of the same month in honor of Ignaz von Born. A special lodge meeting was held on that day to celebrate the recognition given von Born by Emperor Joseph for his discovery of the method of working ores by amalgamation. Lodge records indicate Leopold Mozart was present at this first performance.

Die Kleine Freimaurekantate. This "Little Freemason Cantata" was written November 15, 1791, for the consecration of a Masonic Temple. Words were by Schikaneder, a Brother Mason and librettist for the Magic Flute. Scored for two tenors, one bass, and instrumental accompaniment, it opened in a festive mood and led to solo passages more characteristic of Mozart's more serious Masonic compositions. "The Cantata is the last work completed by Mozart and also the last entry in his own handwritten list of compositions" (27:52).

Die ihr des Unermesslichen Weltalls Schopfer ehrt. (K. 619). This cantata, "All ye who know Him, the Universal Creator," was published as a treatise by Franz Ziegenhagen, a merchant from Hamburg. Jahn says though it was not

immediately Masonic in character, it was the expression of a Masonic frame of mind.

Mauerische Trauermusik (K. 477). The Masonic Funeral Music was written in July, 1785, for performance at the Lodge of Mourning honoring two famous Masons, Prince Franz Esterhazy and Duke Georg August Mechlenburg. This short composition has been acclaimed one of Mozart's most impressive works. This composition is but sixty-nine bars in length, but it seems to emanate from an absorption in the whole problem of death, upon which Mozart often pondered deeply. A particular intimacy with the deceased brethern did not seem to attribute to its depth of feeling, but it "is evidence of the passionate depth of Mozart's feeling and, at the same time is one of the noblest examples of classical perfection" (1:152).

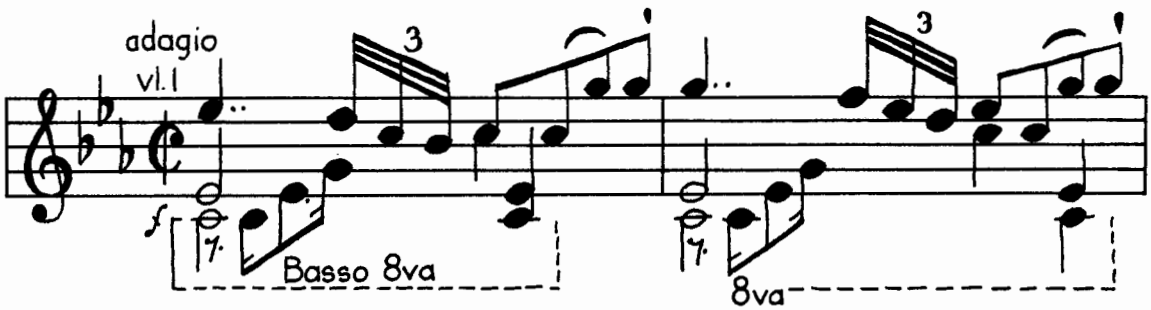
Istel quoted Jahn as saying:

> Mozart wrote nothing more profoundly impressive than this short adagio, both in refinement and technical treatment and perfection of the tone effect, in solmen emotion and psychological fidelity. It is the expression of a mood of manly resolution, that, face to face with death it acknowledges its pain without being cast down or dazed thereby" (19:524).

> The low threatening notes of the winds anticipate the serious mood. Several chords serve as an introduction, then a plaintive, rhapsodic melody is played by the solo violin. The juxtaposition of winds and strings corresponds to the dialectic of life and inexorable death. Thus, the melody of the violin, which never really takes the shape of a song, is confronted by the relentless "cantus firmus" of the woodwinds.

. . . . . .

The string quartet as a symbol of man's struggle against his fate, fights against this "cantus firmus", which represents the unalterable downfall of the individual. The dotted rhythms in the bass accompanying the sobbing strings, which towards the middle of the piece, rear up in sudden anguish and then return to a gentle but serious lament. This a true picture of the death which the Mason Mozart carried in his mind when he wrote to his father for the last time on April 14, 1787 (27:57).



This figure, employed in the Masonic Funeral music, is symbolic of the anxiety over the death of an illustrious Mason. The introduction begins with repeated sighing, mournful chords in the woodwinds, to which at the fifth and sixth repititions, are added piercing chordal figures on the violins, chromatically extended. While the wind chords, now animated, continue, the violins in an outburst of grief, thrice utter excited cries of lament above the tremelo and syncopation of the strings. This explanation by Abraham sets the mood for this revered composition (1:155).

Die Zauberflote. The Magic Flute is a singspiel based on an oriental subject and was written to be performed at Shikaneder's theater in Vienna. Great controversy was raised concerning the origin of the story of this opera, but the Magic Flute was to crown Mozart's life's work. Both he and Shikaneder were Freemasons and after the opera had been partially written they decided to alter the plot. They proposed to glorify the preachings of faith, friendship, and brotherhood. This change in plan accounts for the much discussed reversal of the plot before the final scene of the first act. The music is an aggregate of many different forms of expression, from a simple lied to a Bach chorale and yet all the various elements are blended with appropriateness.

Originally planned as a fairy-tale, the Magic Flute took on more serious proportions and became "the first German Opera and at the same time a perfect masterpiece (25:639). The mixture of mysticism, legend and Masonic rites with its intricate symbolism will probably never be unraveled. The subject matter of the opera has been the object of much debate. Some historians agree with the belief that the course of the plot was changed halfway through converting a magic tale into a "glorification of Freemasonry", while others see the plot consistent in all respects and a superb symbolic representation of "rebellion, consolation, and hope" (32:357).

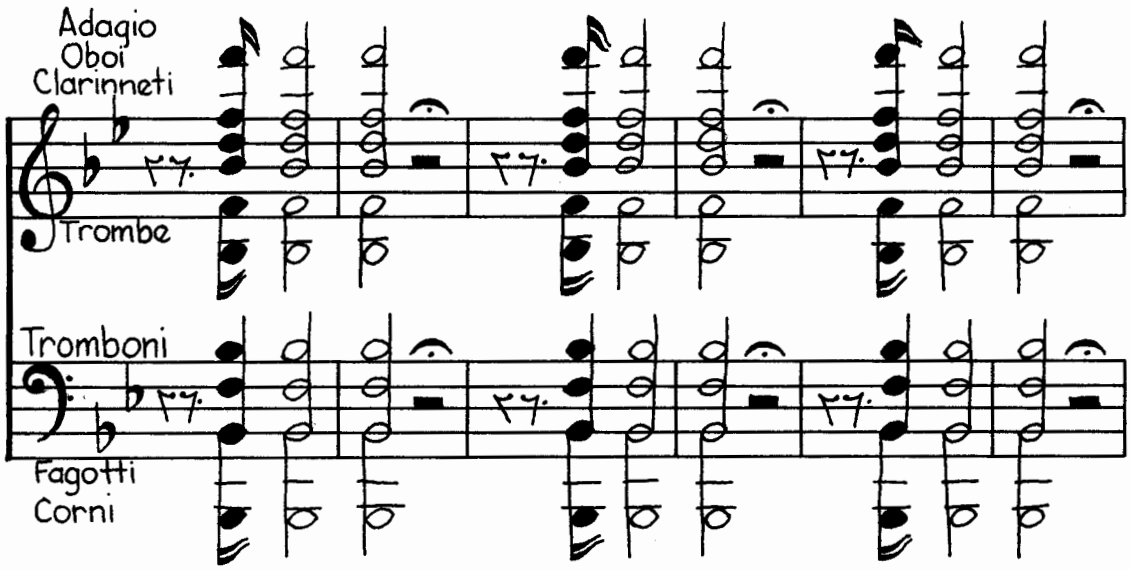
Since the Magic Flute was first performed it has been subjected to most diverse interpretations. Revolutionary forces saw it as the liberation of the French people from the shackles of despotism through the wisdom of a better government. The conservatives saw it as a bulwark against the French Revolution, and for years now the opera's Masonic meaning has been generally, if not indisputable, accepted.

There is no doubt that some scenes allude to the ceremonies of Masonry. Many Freemasons will recognize them without explanation, even the uninitiated will understand the symbolism if they are familiar with the mysteries of ancient cultures. For those who are ignorant of these mysteries a ready explanation is not possible.

An examination of the libretto affords ample allusions to the Masonic ritual; the three commandments given the petitioner, "be patient, silent, persevering," the reference in song by Tamino to the "three lesser lights," and the symbolic journey to be made blindfolded. In the third scene the Prince is asked whether "he is prepared to risk his life in seeking his goal", and is advised there is still time to turn back.

Musical symbolism is displayed early in the overture. At the end of the opening theme there are three chords three times repeated, with pauses between. They are the same that occur later in the opera in the temple assembly and are

intended to be symbolic of the knocking sound by which Freemasons are admitted into the lodge.



Throughout, these symbols are significant to the Freemason, but the entire story impresses upon all mankind the fact that it is reflecting some of men's oldest and deepest concepts. "The question is whether the deep humanitarian feeling gives the music its characteristic sound, or whether it was the specifically Masonic spirit which penetrated even the technical aspect of composition" (27:90).

> Mozart's last dramatic work, The Magic Flute, represents his highest achievement in the realm of German opera. In it we find a continuation of the best at which he aimed in his youthful work . . . but now he succeeded in truly Shakesperean fashion, in combining

> into a complete picture of most unique sort the elements of comedy with the deeper emotions whose impress the chastening influence of time had left on his own nature (20:510).

At the end of his life, Mozart, remarkably, created two masterpieces, The Magic Flute, which glorifies the Masonic ideal and the Requiem expressing an acceptance of death in which the ecclesiastical element and Masonic tenet share the same composition, but behind both of these beliefs is the same human feeling of Mozart. A preoccupation with the relationship of man to the world, a world which man himself creates, on which he is not dependent. Freemasonry afforded him an opportunity not to rationalize but to help make his peace with fate.

> Our Brother Mozart will forever live in the Freemasonry of which, he, through his music is still a part. The winds of the world will chant his eternal requiem. To live in the hearts of those we leave behind is not to die (28:40).

CHAPTER VII

SUMMARY

Liberalism and idealism characterized the music of the classical period, and Mozart expressed these same ideals in the music he composed. In his Masonic compositions, in the Magic Flute and his symphonies, he created in the listener an emotive response that strengthened the universal brotherhood, the humanism, and the devotion to deity that characterized this era. All forms of art were thought of as evolving some kind or degree of emotion either through direct arousal or through indirect representation; in this regard, the music of Mozart had to be considered at the fore-front of all arts. The empathetic response to Mozart, the child prodigy, the furtive appeal of the new sound from the wandering youth, and the sedate resignation of man in the throes of death, all communicated the efforts of a master. Haydon expressed it: "Music is a language of emotion by embodiment in the external form the qualities which define mood and feeling" (16:44).

The success of Mozart's music was assured by virtue of its universality, the fusion of two diverse experiences. The true substance of the situation is to be found in a partial reconciliation of the two extreme viewpoints on the basis that intrinsic, autonomous musical meanings are direct and primary, and afford the principle criteria of musical

values; and that extrinsic, heteronomous meanings are indirect and secondary, and can afford only subordinate criteria of music value (16:19).

Mozart's Masonic compositions exhibited a subtle reflection of the emotion of his experiences in a tonal-rhythmic pattern that communicated feelings other than the projected sounds. This heteronomous, rather than autonomous, response was reflected with an emotional reaction in his music. The melodic character of Die Gesellenrise, with its symbolic slurs denoting the ties of brotherhood, exhibited a simplicity that was not framed in a highly developed harmonic scheme. The wailing triplets of the violins in Mauerische Trauermusik expressed a tonality that reflected the anguish exemplified in the ritual of the order. The portal to Freemasonry does not open by itself. Entrance to the temple is by means of three strong blows as portrayed in the rhythmic pattern expressed in the overture to the Magic Flute which signifies, "Seek, and ye shall find;" "Ask, and it shall be given you;" "Knock, and it shall be opened unto you."

The musical effects, melody, tonality and rhythm vividly demonstrate the influence of Freemasonry on the music of Mozart.

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