

MUSIC - MASONIC COMPOSERS

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Note: The names of known Freemasons are shown bold.

Introduction

We are charged as Masons to study such of the liberal arts and sciences as lie within our attainments. Music is one in which enjoyment and intellectual stimulus meld to perfection. The effort and concentration of singing harmony in a choir is a form of pure joy to me and it is no surprise that the earliest forms of music were church music played solely as an act of praise or worship. While today it has not lost that role, it certainly serves other functions. We hear 'pop' music, patriotic music, advertising songs and music simply for enjoyment. **V.Rev.Bro. Shade**, in an interesting paper to the Victorian Lodge of Research, gives evidence about the healing power of music and its ability to relieve stress and sooth worn nerves.

Music has been played in Lodges since the earliest times and Lodges for musicians are not uncommon - indeed in upper New York State there is a Lodge with its own complete orchestra that regularly plays at Grand Lodge Communications in New York City - Lodge St. Cecile No 568 NY of which singer **Bro. Al Jolson** (1888-1950) was a member (Saint Cecile is the patron Saint of musicians). Similarly the Grand Orient of Italy has its own orchestra, which, we had hoped, was to have visited Australia last year.

It should, therefore, be no surprise to find many Freemasons who are prominent in providing this music and that is my topic tonight. When thinking about Masonic composers, we ask ourselves questions like - What made their music memorable? Did they write special music for their Lodge? Did their public music contain Masonic references or allusions? How did Masons or Freemasonry influence their lives?

When people think of composers who were Masons, they first of all list **Mozart, Haydn, Sibelius** and **Liszt**, but there were many others who joined the craft. In general, only few composed music specifically for use in Lodges, but music with Masonic allusion is more prolific. Similarly, some composers were prominent in their Lodges, while others seemed not to have been touched by their Masonic experience. Several Masonic composers were well known in fostering or inspiring the musical careers of others.

The earliest composer-Mason

Although he never became a Mason, an appropriate place to start this paper is with Johann Sebastian Bach (1685-1750), who is widely considered to be the father of modern music and who lived through the period when Masonry was also beginning to be established.

While J S Bach stayed strictly within the traditional musical forms of his day, the geometrical symmetry and mathematical complexity of his compositions challenges and delights any musical analyst but particularly those with a mathematical approach. Four of his six sons became musicians, however, although his second son, C.P.Emanuel Bach, was for 30 years a composer in the service of **Frederick the Great** (a Mason from 1738), it is his youngest son, **Johann Christian Bach**, (1735-82) who was the first of this pioneering musical family known to turn to Freemasonry.

Both Emanuel and **Johann Christian Bach** diverted away from the traditional musical forms and, perhaps because of it, both became more popular than their father in their day, although the father's works now enjoy greater stature. **Johann Christian** received early musical tuition from his father in Leipzig and later from his half-brother Emanuel in Berlin. By 25 he was organist in Milan Cathedral and wrote his first opera 'Artaserse'. Other operas followed and within two years by 1762 he was invited to London.

This marked a major change. He wrote no more church music but sought a living from concerts, composing and teaching. In London he soon became a favourite of the Queen and taught the young princes. He lived in London, except for several brief periods in Europe, for the remainder of his life. His later years saw a decline in his popularity with the fickle London audiences but he is remembered today as being one of the first to separate the Symphonic style from the Italian Operatic style in music.

He was an early member of the Lodge of the Nine Muses No. 235 in London but not much is known about his Masonic life. His religious affiliations changed several times - he was brought up Lutheran, became Catholic in Italy and reverted to Protestant in England. Part of his significance to this paper is the influence he had on **Mozart**, who was presented to him in London aged 8. **Mozart** expressed deep respect for **Bach** on many occasions and his first piano Concerto is reminiscent of **Bach's** models.

The Vienna school

The latter half of the 18th century was an exciting time. The renaissance period meant greater interest in philosophy and in music and the Masonic Lodges were places of debate and entertainment as much as the ritualistic admission of candidates. However there was unease as well. The American colonies had rebelled to gain their liberty and France was about to do the same. 'Liberty, Equality and Fraternity' filled the minds of intellectuals and Royalty was uneasy throughout Europe.



In this environment **Wolfgang Amadeus Mozart** (1756-91) became, in my opinion, the world's greatest composer possessed of the greatest imagination and genius. Mozart was taught by his father **Leopold Mozart** (1719-1787) and was an infant prodigy.

He gave his first concert aged 5, went on joint concert tours with his elder sister from the age of 6 and published his first piano sonatas at the age of 7. He played for George III aged 8 on a visit to London when he first met **J.C.Bach**.

After the death of his family's early patron, **Mozart** could not settle to the attitudes of his successor. He had to resign his post to undertake further concert tours and by 1781 he shifted to Vienna. This led to a falling out with his father but to his own freedom from serfdom, a marriage, family and a happy household with gracious and talented friends. His liberation showed in his flamboyant musical style which exhibited many innovations.

Mozart was initiated in a new Lodge Zur Wohlthaetigkeit (Charity) on the 14th December 1784 under the newly formed Grand Lodge of Austria using English ritual. It is probable that his sponsor was the WM **Baron von Gemmingen-Hornberg** a noted author.

The Lodge worked under a larger Lodge - 'Zur wahren Eintracht' (True unity) in which **Mozart** was passed to the second degree but there is no record of when he did his third. One of his letters to his father contains allusions to the third degree and he attended Lodge frequently until his death.

Mozart was reconciled with his father who arrived in Vienna from Salzburg the night the **Haydn** was initiated. **Leopold Mozart** joined his son's Lodge on 6th April 1785, after the Lodge dispensed with many of the formalities, and he was passed and raised in Lodge Zur wahren Eintracht on the 16th and 22nd of that month. **Leopold** kept his Masonic connection to himself when he returned to Salzburg, presumably because of his sponsor the Archbishop.

Much is written about **Mozart** and his Masonic connections. There is a anonymous painting of **Mozart**'s Lodge initiating a candidate in which **Mozart** is shown - and a book devoted mainly to identifying most of the people present in the painting. There were several composer-Masons in Vienna at the time, apart from **Haydn**, but the most unusual work must surely be a pantomime by one called **Hyam** called '*Adonirams Tod*'.

There surely can be no more vivid manner by which we are distinguished from the rest of God's creatures than by His gift to us of being able to compose, arrange, conduct, perform and appreciate music. Many would agree that there cannot be a greater illustration of God's gifts in music than those given to **Mozart**. Hear a short excerpt where Mozart calls on the angels in an act of pure praise {**Opening bars of 2nd movement of Clarinet Concerto K.622**}.

Lodge Hoffnung held a Lodge of sorrow for **Mozart**. The oration by author and librettist **Karl Hensler** referred to him as '*...one of the wonders of our time. Half of Europe esteemed him, the great called him their darling, and we called him Brother*'. By today's standards he was modest in his praise.



Mozart had a great influence on the life and work of his friend **Franz Joseph Haydn** (1732-1809), who is known as the father of the Symphony (having written 104 of them).

Haydn was born to a Master Wheelwright in a small German village and was sent to Hainsburg to study music aged 5. He showed early promise and, aged 8, the choir-master at St. Stephen's Cathedral in Vienna agreed to take him into his choir and provide further education in singing.

He was reputed to be neglectful of his charges and **Haydn** later claimed he never had a proper teacher. After his voice broke he was expelled from the choir following a prank in which he cut off another boy's pigtail. He then found himself aged 17 on the streets of Vienna, without money or lodgings. He was taken in by a family named Spangler and earned money by composing and arranging music, busking and giving lessons.

With the aid of a loan from a friend he settled to composing in earnest. He was impressed and invigorated by the work of C.P.E.Bach and his earliest surviving composition was written at this time.

His first real success was an Opera called '*the Lame Devil*' He claimed that '*I had to eke out a wretched existence for eight years*' but by 1758 he was well-known, busy and earning a living.

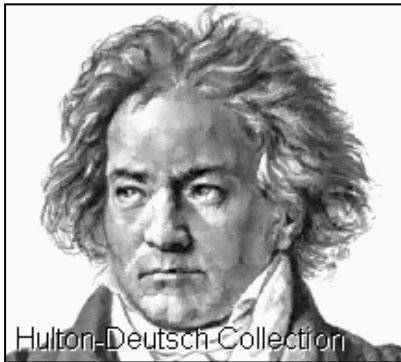
Appointed to his first musical post, he conducted his first symphony before **Prince Anton Esterhazy**, who later appointed him to his orchestra at Esterhaza palace in Eisenstadt where he stayed for almost 30 years until 1790.

It is probable that **Haydn** and **Mozart** first met in 1781 and a very close friendship based on mutual respect grew up between them. In 1785 **Haydn** heard three of a set of six Mozart quartets dedicated to him and said to **Mozart**'s father ' *your son is the greatest composer known to me either in person or by reputation* '.

At the end of 1790, **Haydn**, now free of Esterhaza, was invited by concert promoter **Johann Saloman** to visit London and was still there a year later when he received the news of **Mozart**'s death. This affected him so deeply that it is reported that for years he was moved to tears by the mention of **Mozart**'s name.

Haydn petitioned the Lodge 'Zur wahren Eintracht' only a fortnight after **Mozart** had joined the craft and **Mozart** attended this Lodge on the night scheduled for his entry (28th Jan 1785). However, owing to a delayed delivery of the notice paper, **Haydn** was not present on that night and **Mozart** could not attend his initiation two weeks later on 11th Feb. However, **Mozart** held a concert party the next evening to celebrate the event.

There is no record of **Haydn** attending any other Lodge meeting although there is speculation that he attended Pilgrim Lodge No. 238 in London. **Haydn** also spent most of his time at Esterhaza, which is some distance from Vienna. He may also have attended a small Lodge Zum Goldenen Rad in Eberau Castle in Hungary. He was a committed Christian and his manuscripts are all dedicated to God.



It is argumentative but generally accepted that **Ludwig van Beethoven** (1770-1827) became a Freemason but it is not known when or where. His early teacher and promoter, **Gottlob Neefe**, was a Freemason who served in the Court of the Elector of Cologne located at Bonn, who was the Grand Master of the Teutonic Order and in whose Court Beethoven was brought up. With the court musicians, he attended a General Convocation of the Teutonic Order, but it is not known if he joined the craft at this time (aged about 19) or was simply a member of the musical group supporting the festivities.

He had many Masonic associates and received lessons from **Mozart** in Vienna in 1787, which influenced his early works for piano. In 1790, he was presented to **Haydn**, who was influential in his return to Vienna in 1792, acted as his teacher and helped him establish his reputation in the City. Despite early resentment of **Haydn**'s patronage, Beethoven retained great respect for him and dedicated a work to him. He also dedicated a work to the leading Freemason in Vienna, **Joseph von Bonnenfels**.

He gave lessons to **Ries**, whose father in turn had taught Beethoven in Bonn. He, like **Mozart**, wrote Opera for **Schikaneder**'s theatre and had a period when he admired and was influenced by **Cherubini**'s operatic works. Beethoven became deaf but continued to conduct many of his own works. There is a story that, at times, he kept on conducting well after the orchestra was finished.

Beethoven's republican beliefs in 'liberty, equality and fraternity' and his fervent belief in God are well documented although his religious attachment is not. He greatly admired the philosopher **Goethe**, whom he met in 1812 and wrote music to **Schiller's** 'Ode to Joy'. It is said that there are Masonic allusions in his work although one 'Masonic Composition' proved to be a song to which someone later substituted Masonic verses. In two letters to **Hoffmeister**, a mason and publisher, he addresses him as Brother and is said to have 'given the grip' to a visiting Brother, the Mayor of Paris, in his later years.

If he did in fact join the craft, it is likely to have been in late 1791 or 1792 before going to Vienna. However, he may have joined early in his stay in Vienna in 1792 or 1793. The Lodges in Vienna voluntarily became dormant in 1794, following the expressed anti-Masonic sentiments of the new Emperor Francis who succeeded his pro-Masonic father, Leopold II, in 1792. Freemasonry in Vienna was formally suppressed in 1795.

The Vienna school had departed even further from the traditional musical forms and were capable of producing musical surprises and intense emotion and drama. Listen to a few bars of one of Beethoven's works. **{Opening bars of the 5th Symphony}** His 5th Symphony gained even greater fame when used by **Winston Churchill** as a coded trigger for partisan uprising at the time of the invasion of Europe in World War 2.

Music for Masonic use

Mozart was a prolific composer of music for use at Masonic functions and, according to Albert Einstein, the first of his works to be performed in Lodge were written for Masonic friends, the **Stadler**, brothers before he became a Freemason. It is believed that **Mozart** composed 'Gesellenreise' (the fellowcraft's journey) for the occasion of his father's 2nd degree.

Two days after his father's 3rd, while attending Lodge Zur gekroenten Hoffnung, (Crowned hope) **Mozart** produced a new cantata 'Die Maurerfruede' (the Mason's joy) for the occasion. Later the same year a further concert, again in Lodge Hoffnung, contained three more **Mozart** compositions. His opera 'The Magic Flute', produced for **Schikaneder's** theatre, contains much Masonic symbolism and is the topic of several books.

Now listen briefly to Mozart's 'Gesellenreise' (sung in German) **{Gesellenreise}**. The words are 'You who approach a new degree of understanding, go steadfastly on your road, knowing that it is the path of wisdom. Only he who perseveres may draw near to the source of light'.

In 1822 the Czar of Russia issued an order closing all lodges in what is now Finland, however, following Finnish independence in 1918, several Finnish Masons, who had been initiated in the USA successfully petitioned the Grand Lodge of New York. On August 18th 1922 the three degrees were conferred on 27 leading citizens of Helsinki in the old parliament house including the composer **Jan Sibelius** (1865-1957). They then formed Suomi Lodge No 1 and soon after, the Grand Lodge of Finland, with Sibelius as Grand Organist. Soon after, in 1927, he composed a series of nine vocal and instrumental pieces titled 'Masonic Ritual Music' later given to the Grand Lodge of New York. I visited the GLNY building with my son (and Brother) a professional musician and was shown letters from **Sibelius** by the Grand Librarian.



Sibelius, like Mozart, wrote prolific music for use in Masonic Lodges but is best known for his seven symphonies, 'En Sage' and the patriotic

work 'Finlandia', the theme of which he also set to Masonic words and is still used by the Grand Lodge of Finland.

Listen to the drama expressed in the opening bars of this work. {Opening bars of 'Finlandia'}

Although he was a well-known and successful composer well before he became a Freemason, there is no doubt about his devotion to the craft and its effect on his musical direction. He became blind several years before his death in 1957.

It is reported that some of **Haydn's** music for songs to be used in Lodge, and found amongst his effects on his death, were rejected as useless by the censor (the Vienna Lodges being closed). They have not been found since.

Other famous classical composers



Occasionally there is one, who, although he leaves behind significant works of literature, art or music, lived life in such a fashion that his contemporaries might have wished at times they did not have to acknowledge him as a Freemason.

Such a man was **Franz Liszt** (1811-1886) who is sometimes described as a rake or charlatan or worse. However, to judge Liszt by his exploits with the fair sex alone would be most unfair. He certainly was emotionally torn between his sensuality and his religious philosophy, which bordered on mysticism.

Liszt was born into a musically rich home but suffered ill health as a child. He was sent to Vienna to study music and there met with Beethoven. He was reputedly handsome but his first and lifelong love, Caroline St. Crique, was denied him and he later had children by the Countess Marie d'Agoult. Later again he wanted to marry the divorced Princess Caoline Sayn-Wittgenstein but church laws forbade it. There were many other affairs including one with a Russian pupil, Countess Janina, which ended with her attempt on his life.

Liszt was enormously popular as a musician in Paris and evoked emotional crowd scenes similar to a Beatles reception. His musical compositions are recognised as the forerunner of impressionism and of atonal music. He wrote with great variety and is noted as much for his piano pieces as his great orchestral works. He is reported to have been 'kind and warm-hearted and always ready to help when help was needed. He spent a fortune during his life in aiding institutions, funds, victims of catastrophes, pupils and his colleagues'. He was very tolerant but hated dogmatism. He was at ease in any situation and a cosmopolitan traveller, who journeyed extensively including to the east. He was a long-time friend to Berlioz and Wagner, who married his daughter.

Liszt was initiated in the lodge 'Zur Einigkeit' at Frankfurt-an-der-Main on Sept 18th 1841 and received the 2nd and 3rd degrees in the lodge 'Zur Eintracht' in Berlin in Feb 1842. His letter of petition and his answers to questions put to him during his initiation are recorded for posterity. He visited many Lodges and sometimes played or gave piano recitals at them. He was elected an honorary member of one Lodge and two Grand Lodges but wrote no Masonic music. He also took Catholic Holy Orders.

There are others, who are seldom heard today, but who were very prominent composers and stimulators of talent in their own day. One such Mason was **Giacomo Meyerbeer (Jakob Beer)** (1791-1864), who was a German opera composer in the early part of the 19th century and was one of the most popular composers of his day. Born in Berlin, he settled in Paris in 1826 and became a member of the French Lodge Les Freres' Unis Inseparables. Later he served as music director of the Berlin Opera.

Comic Opera



Next let us try some comic opera. {**Opening bars of HMS Pinafore**} Yes, '*HMS Pinafore*'. Both Gilbert and Sullivan were Masons. **Sir Arthur Sullivan** (1842-1900) served as Grand Organist in the Grand Lodge of England in 1887. Best known for the highly successful comic operas and for '*The Lost Chord*' and '*Onward Christian Soldiers*' he also wrote serious opera and oratorios. A Lodge in Manchester is named in his honour.

His partner and librettist **Sir William S Gilbert** (1836-1911) was a London lawyer who was raised in Lodge St. Machar No 54 in Aberdeen on June 23rd 1871.

One wonders if we were lucky that they did not write a Masonic comic opera.

Popular songs



Many Prince Hall Masons composed and played music for popular enjoyment, but until recently, it has been more difficult to obtain any details of their Masonic history.

They include **Duke Ellington, William 'Count' Basie, Nat King Cole and Louis Armstrong**, the father of modern Jazz, who, I am proud to say, I heard live on two occasions.

Ellington was initiated in Social Lodge No. 1, Washington D.C. Prince Hall Affiliation. **Basie** was a New York Shriner as well. **Cole** was initiated in Thomas

Waller Lodge no. 49, PHA, Los Angeles and **Armstrong** was a member of Lodge Montgomery No. 18, PHA, New York.



Irving Berlin (1888-1936) was born in Russia but was taken to the United States of America when only five. He became a prolific writer of popular music such as '*Alexander's ragtime band*' or '*White Christmas*'.

He was a well-known philanthropist and, on several occasions, turned over the royalties from songs to assist youth in depressed areas. He joined Munn Lodge No.190 in New York City on May 12th 1910 and had an impressive Masonic career in both the Scottish Rite and Shriners.

Rock music

I regret to say that, having a son (a member of Lodge Commonwealth of Australia) who at one time loudly espoused and composed rock music in our home (but is now a very successful professional musician), I am not a follower of this musical form and so cannot include any well-known examples of Masonic composers of rock music. Perhaps others can enlighten me.

Martial or patriotic music

Given that a Mason is charged to be loyal to that country in which is his home and in which he found his infant nurture, it is no surprise to find Masons amongst those who composed patriotic anthems or martial music. Amongst the first was of these was **Haydn**, who wrote the Austrian national anthem.

Thomas Arne (1710-1778) was an English Mason who composed mainly light operas including *'Masque of Alfred'*, which included the song *'Rule Britannia'*, which, in turn, became a noted patriotic British anthem.

Another Englishman **John Smith** (1750-1836) wrote music for a song which was first used by an Irish Masonic orphans home but later for the *'Star-Spangled Banner'*, the national anthem of the United States of America. Smith was a member of Royal Somerset House & Inverness Lodge No.4 of London.

One young French military engineer-lieutenant named **Claude Joseph Rouget De L'Isle** (1760-1836) amused himself writing musical texts and singing and playing in the officer's mess. In 1792 he wrote a marching song, which later became known as *'La Marseillaise'* and became the French national anthem.



John Philip Sousa (1854-1932), 'the March King', was leader of the U.S. Marine Corps Band until forming his own band, with which he toured the world. He wrote marches, such as *'Semper Fidelis'* and *'Stars and Stripes forever'*, and comic opera and possibly had more influence on martial music than any other composer.

He was initiated in Hiram Lodge No.10 in Washington D.C. on July 15th and raised on Nov 18th 1881 and served Freemasonry for 50 years being also a member of Templars and Shriners.

Masonic doubtfuls or near misses

Felix Mendelssohn-Bartholdy (1809-1847) is listed in an edition of *'Harvard Dictionary of Music'* as a Freemason but there is no evidence that this was so. Certainly his famous Grandfather **Moses Mendelsohn** joined the craft and this may have caused confusion. However, Mendelssohn's education was influenced by a number of famous Freemasons and he associated with many throughout his life so it is possible that he was a member.

He received tuition from the philosopher **Goethe** in about 1821, the two remaining friends throughout Goethe's life. He knew composers **Cherubini** and **Hummel** in Paris in 1825 and,

returning in 1831, he met with Liszt. He studied with **Sir George Smart** in London and **Loewe** directed the public performance of his first mature work, the '*Midsummer Night's Dream Overture*'. On a tour of Britain in 1829, he visited poet and author **Sir Walter Scott** in Scotland before going on to the Hebrides where he was inspired for the work of that name.

It is reported that Richard Wagner, son-in-law and friend to **Liszt**, made application for initiation in the Lodge Eleusis zur Verschwiegenheit in Bayreuth but this was rejected by the Grand Master. This report is at odds with a reference in the Grand Lodge of Scotland Year Book, 1974, which states that Wagner joined the same Lodge as **Listz** in the same year, 1841.

Similarly correspondence between W.Bro. **Graham Love**, WM of the Victorian Lodge of Research No.218 and **Grosskanzler Hans-Joachim Jung** states that 'Richard Wagner had a very close friend, the banker **Friedrich Feustal**, who was the Grand Master of Drand 'Zur Sonne' in Beyreuth. He wanted Richard to become a Freemason.' This does not agree with the report that the Grand Master rejected his petition. The same correspondence goes on 'Actually Wagner visited German lodges several times and studied the craft deeply. Some of the musical creations are based on masonic spirit such as 'Parsifal' (Agape Liebesmahl) which contains a lot of hints towards our craft.'

Conclusion

Freemasons have, then, been foremost amongst those who provide the world with music in all its various forms - from church music to Jazz - and given us all a rich entertainment heritage. Many of them showed their patriotism in their music. We cannot all offer the world so much but we can share with these famous people one thing worth more than fame or riches - like them, we sat in Lodge with our fellow Masons.

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List of Composers who were Freemasons

Although a complete list would be impossible to compile, at least the following recognised Musician/Composers were Freemasons:-

ABT Franz Wilhelm (1819-85 German) Conductor, popular Song-writer and Choral Composer

ARNE Thomas Augustine (1710-78 English) Violinist, Harpsichordist, Flutist and Composer.

BACH Johann Christian (1735-82 German) Last son of J.S.Bach, Pianist, Organist, Conductor and Composer

BENNETT Sir William Sterndale (1816-75 English) Pianist, Conductor, Teacher and Composer.

BERLIN Irving (1888-1936 American) Popular song writer and philanthropist.

BISHOP Sir Henry Rowley (1786-1855 English) Conductor, Administrator and Composer best known for '*Home Sweet Home*'.

BOIELDIEU Francois-Adrien (1775-1834 French) Keyboardist and Comic-opera Composer

BOITO Enrico (1842-1918 Italian) Poet, Legislator and Operatic Composer

BOYCE William (1711-79 English) Organist, Editor and Composer mainly of Church music

BULL Ole Bourneman (1810-80 Norwegian) Violinist and Composer of Concerti and Violin works.

CHERUBINI Luigi (1760-1842 Italian) Conductor, Teacher and Composer mainly of Opera and Church Music.

CHETWOOD W.F.

COSTA Sir Michael Andrew Agnus (1808-84 Italian) Conductor and Composer of Oratorios.

DAMROSCH Leopold (father of Walter)

DIBDEN Charles (1745-1814 English) Entertainer, Publisher and Composer best known for '*Tom Bowling*'.

ELSNER J.K.

GEMINIANI Francesco (1672-1762 Italian/English)

GILBERT Sir William Schwenk (1836-1911 English) Librettist to Sullivan, lawyer.

GROFE Ferde (1892-1972 American) Instrumentalist, Arranger, Conductor, Teacher and Composer of big band music.

HANDY William (1873-1958 English) Jazz Composer

HAYDN Franz Joseph (1732-1809 Austrian) Conductor, Teacher and Composer.

HAYES William

HUMMEL Johann Nepomuk (1778-1837 Czech) Pianist, Conductor, Teacher and Composer mainly for Piano. He was a Mozart Protege.

LISZT Franz (1811-1886 Hungarian) Virtuoso Pianist, Conductor, Teacher and Composer.

LITOLFF Henry Charles (1818-91 English) Pianist, Conductor, Publisher and Composer.

LOEWE Johann Carl Gottfried (1796-1869 German) Singer, Keyboardist, Teacher and Composer.

LORTZING Gustav Albert (1801-51 German) Actor, Singer, Conductor and Composer mainly of Singspiele.

MEYERBEER Giacomo (1791-1864 German) Pianist and Operatic Composer best known for '*Huegenots*'.

MINGOTTI Pietro

MONCKTON John Lionel Alexander (1861-1924 English) Lawyer, Organist Journalist and Composer of operetta.

MOZART Johann Geog Leopold (1719-1787 Austrian) Violinist, Teacher and Composer mainly sacred music. Father of Wolfgang.

MOZART Wolfgang Amadeus (1756-91 Austrian) Pianist and prolific Composer.

NAUMANN Johann Gottlieb (1741-1801 Swede) Violinist, Harpsichordist Conductor and Composer mainly of Opera.

NEEFE Christian Gottlob (1748-1798 German) Conductor, Organist, Teacher and Composer mainly vocal music. Taught Beethoven.

PARRATT Walter

PHILIDOR Andre' Danican (1647-1730 French) Instrumentalist, Librarian and Composer.

PUCCINI Giacomo (1858-1924 Italian) Conductor and prolific Operatic Composer

RIES Ferdinand (1784-1838 German) Pianist, Violinist, Cellist, Conductor and Composer.

ROMBERG Sigmund (1887-1951 Hungarian) Engineer, Pianist, Conductor, and Composer mainly songs.

RONALD Sir Landon (1873-1938 English) Pianist, Conductor, Educator and Composer.

SCALAMBIRINI Paolo

SIBELIUS Jean Julius Christian (1865-1957 Finn) Violinist, teacher, Conductor and Composer.

SMART Sir George

SMITH John S (1750-1836 English) Composer. Best known for music for '*Star-Spangled Banner*'.

SOUSA John Philip (1854-1932 American) Violinist, Bandmaster and Composer mainly marches and symphonic poems.

SPEYER Wilhelm (German) Composer and Deputy Grand Master of Eklektischen Freimaurerbundes, sponsored Liszt into the Craft.

SPOHR Louis (Ludwig) (1784-1859 German) Violinist, Conductor and Composer mainly concerti.

SPONTINI Gaspare Luigi Pacifico (1774-1851 Italian) Conductor, Administrator and Conductor of Opera.

SULLIVAN Sir Arthur Seymour (1842-1900 English) Organist, Teacher, Conductor, Administrator and Composer.

WESLEY Samuel (1766-1837 English) Organist and Composer, mainly of church music but prolific.