

WOLFGANG AMADEUS MOZART AND HIS CONTRIBUTION TO THE CRAFT

Worshipful Master, Most Worshipful Grand Master, Brethren. As the Junior Warden of Santa Cecilia Lodge, I am delighted to be able to welcome this afternoon several English brethren from Amadeus Lodge in the Province of Derbyshire, as well as four brethren from the Province of Durham, all from the United Grand Lodge of England, and to be spending a little time in examining the life of Brother Mozart of Vienna and his contribution to Freemasonry. I would like to thank Bro. Andrew Booth, who will be playing the piano, and Brn. John Nelson, Mike Teanby, Stuart Bamber, Derek Brammer, Alan Eglington, Roger Farris, James Powell, Barry Smith, Ian Smith, John Sawdon and Ken Watson, who will be singing this afternoon and joining with me to add some musical illustration to the narrative.

This paper has no pretensions to scholarship with regard to either Mozart or the Craft, but is intended to provide the contextual framework for delegates to this conference to share in a performance of some of Brother Mozart's masonic music and to hear something of the story of this remarkable man. My text is heavily indebted to a paper by Bro. Frederick Smyth,¹ Past Master of *Quatuor Coronati* Lodge, and two books by Bro. Professor H.C. Robbins Landon², but I have also drawn on a wide range of other sources, all of which are noted in the bibliography at the end of the paper.

Mozart was born in Salzburg, Austria, on 27th January 1756. He was baptised Johann Chrysostom Wolfgang Theophilus Mozart, but in later life he preferred Amadeus, the Latin version of his fourth Christian name, Theophilus, both of which mean "Dear to God".³ His father, Leopold, was a very good singer, competent violinist, organist and later deputy kappelmeister at the court of the Prince-Archbishop of Salzburg.⁴ Leopold was also a prolific composer who was well respected by his contemporaries. In Sacheverell Sitwell's words "he was dutiful, conscientious, respectable and dull",⁵ but he did publish a treatise on the violin in the year of Wolfgang's birth which became the standard manual for violin playing in Germany during the later 18th century.⁶ His mother was Anna Maria Pertl, daughter of the secretary to the Salzburg Exchequer, and she would seem to have passed on to Wolfgang his *joie de vivre*. Despite having six siblings, the only other survivor was Mozart's elder sister, Maria Anna (Nannerl), who was also very musically gifted.⁷

By the age of four Mozart was playing simple pieces on the clavier, having watched his sister studying the piano. Within a year he was also playing the violin and composing short pieces at the keyboard which were taken down in manuscript by his father. At the age of five and a half years in 1761 he was performing pieces such as K.1, composed by Wolfgang but taken down in Nannerl's music notebook in their father's handwriting.⁸

[Musical Illustration 1: Mozart K.1. played on the piano by Bro. Andrew Booth]

¹ Frederick Smyth, 'Bro. Mozart of Vienna' in *Ars Quatuor Coronatorum* vol. 87 for 1974, pp. 37 – 73.

² H.C. Robbins Landon, *Mozart and the Masons: New Light on the Lodge 'Crowned Hope'*, Thames and Hudson. London and New York 1982, 2nd edn. 1991; *1791: Mozart's Last Year*, Flamingo, London 1990.

³ Deutsch, Otto Erich. *Mozart: A Documentary Biography*. London: Simon & Shuster, 1965, p. 9.

⁴ Solomon, Maynard. *Mozart: A Life*. London: Hutchinson, 1995, pp. 21 – 33.

⁵ Sacheverell Sitwell, *Mozart*, Thomas Nelson, London 1932, p. 9.

⁶ Solomon 1995, p. 32.

⁷ Thomson, Katharine. *The Masonic Thread in Mozart*. London: Lawrence and Wishart, 1977, p. 20.

⁸ Smyth 1974, p. 39. Solomon 1995, p. 38.

Leopold now decided to take both his children on an extended concert tour across Europe, displaying their talents to the most influential people of the day at the courts of Vienna, Munich, Frankfurt, , Brussels, Paris and London. Wolfgang's sight-reading of very difficult scores and the outstanding maturity of his compositions astonished all who heard him: this included some of the leading figures in European music circles. His first published works appeared in Paris in 1764 when he was 8 years old, being two sonatas for violin and piano.⁹ From Paris the family travelled to London in April, where they stayed for over a year, appearing before King George III and Queen Charlotte on two occasions, the first of which was within two weeks of their arrival, and receiving a fee of 24 guineas for each appearance. There were many public concerts in London and other cities such as Canterbury as well as parties in private houses.

The Mozarts left England at the beginning of August and although there were plans for a return visit in later years, this did not take place. During a visit to Italy in 1769 Mozart went to Rome, where he copied down from memory Gregory Allegri's *Miserere*, which was an extremely complicated piece only performed by the Papal choir during Holy Week, the secrecy of which had been hitherto preserved by the threat of excommunication.¹⁰ Of course we now listen to this piece almost daily on Classic FM! In Italy Mozart received many honours, including being made a member of the Philharmonic Academy of Verona and being knighted by Pope Clement XIV with the with the cross of the Order of the Golden Spur.¹¹

Before his fourteenth birthday he had composed his first Opera, *Mitridate, re di Ponto*, which was commissioned by the Italians after the young man had impressed them with several sample arias on a visit to Milan in 1770.¹² It is interesting that within another two years he had composed the next item we are to hear, a short song for tenor soloist and organ, entitled 'O heiliges Band' K. 148, the words of which were written by Ludwig Friedrich Lenz and have the following meaning:

*O holy bond of friendship's loyal brothers,
Like the highest happiness and Eden's bliss,
Friendly to religion, but never set against
The world, well known and yet full of mystery.*¹³

There is an obvious connection of thought between these words and Freemasonry, but this pre-dates his initiation into the craft by some twelve years. However it would appear that Mozart was encouraged to set these words by Ignaz von Born, who was later to become a close masonic friend and colleague.

**[Musical Illustration 2: Mozart K148 'O Heiliges Band', sung by Bro. Mike Teanby,
accompanied by Bro. Andrew Booth]**

Up to 1772 the Mozarts' travels had been possible because of the generous leaves of absence granted by Archbishop Sigismund Schrattenbach of Salzburg. Unfortunately, his successor, Hieronymous von Colloredo, did not possess the same musical appreciation. This led to greater difficulties in gaining permission for further travels. When Leopold's application for another extended tour was refused in March 1777, father and son were so exasperated that they wrote rather hastily and in strong words to the

⁹ Deutsch 1965, p. 29.

¹⁰ Sitwell 1932, p. 17. Geza Rech, *The Salzburg Mozart Book*, Residenz Verlag: Salzburg 1991.

¹¹ Solomon 1995, p. 78.

¹² Solomon 1995, p. 84.

¹³ Translation from *Songs for Solo Voice and Piano, Wolfgang Amadeus Mozart*, Dover Publications, New York 1993, p. 93; cf Smyth 1974, p. 61, where alternative composition dates are discussed.

Archbishop, leading to their services being summarily dispensed with. Wolfgang, who was determined to make the tour, resigned from the Archbishop's household and, accompanied by his mother, set off from Salzburg for Germany and thence to Paris without Leopold. This was not what Leopold had wanted – it was to lead to a period of strained relations with Wolfgang, especially after Anna Maria, who did not have a strong constitution, died in Paris in 1778.¹⁴

Mozart returned to Salzburg and reluctantly re-entered the Archbishop's service, becoming court organist in 1779. However, within two years a bitter quarrel with the Archbishop Colloredo, whom Mozart regarded as 'an unworthy ruler, benighted, parsimonious and unjust'¹⁵ led to his decision to move to Vienna and establish himself as there as a composer and teacher. Leopold did his best to intercede and calm matters down, but Wolfgang was adamant about leaving Salzburg and arrived in Vienna on the 16th March 1781. By July of the following year Mozart had composed his first German opera, *Die Entführung aus dem Serail* (The Abduction from the Seraglio), which was a great success, the librettist being Gottlieb Stephanie, an actor and stage manager, who was a member of a group of Freemasons which included Dr. Anton Mesmer, the famous hypnotist, who had first met the Mozarts on a visit to Vienna in 1773.¹⁶ So, as early as 1782 Mozart was regularly in the company of masons and with two years he was to become one himself.

In August 1782, despite Leopold's bitter objections,¹⁷ Mozart married Konstanze Weber, who, according to Smyth, 'was not, unfortunately, an ideal wife for him, being a bad housekeeper and failing to provide the domestic comfort so badly needed by her overworked and often over-worried husband'.¹⁸ Robbins Landon has more recently tried to show that the assessment of Konstanze by German musicologists over the years has presented an unfair picture of her character. He cites, amongst other evidence, the description of her by Niemetschek in 1798:

'Mozart was happy in his marriage to Konstanze Weber. He found in her a good and loving wife, who was able to fall in with his every mood, and thereby win his complete confidence and exercise great influence over him. This, however, she used only in preventing him from making hasty decisions. He loved her dearly, confided everything in her, even in his petty sins - and she forgave him with loving kindness and tenderness. Vienna was witness to this and his widow still thinks nostalgically of the days of her marriage.'¹⁹

The young couple's first child was born on 17th June 1783 and was christened Raimund Leopold, but during a visit to Salzburg in an attempt at a reconciliation with Leopold, the Mozarts learned of the death of this baby who had been left in the care of a nursemaid in Vienna.²⁰ The Mass in C Minor, which was another attempt at a family reconciliation, received its first performance in October 1783 (although, like the later Requiem) remained incomplete.

During this period Mozart had many friends among those who were promoting German art and culture at the highest levels of Viennese society. A significant number of these were Freemasons, so it quite

¹⁴ Rech 1991, p. 44.

¹⁵ Solomon 1995, p. 241.

¹⁶ Thomson 1977, pp. 20, 52.

¹⁷ Nettle 1957, p. 53.

¹⁸ Smyth 1974, p. 41.

¹⁹ Robbins Landon, *1791: Mozart's Last Year*, 1988, 2nd ed. 1989, p. 189; F. X. Niemetschek, *Leben des k. k. Kapellmeisters Wolfgang Gottlieb Mozart nach Originalquellen beschrieben*, Prague, 1798, Eng. trans. 1956, p. 72.

²⁰ Solomon 1994, p. 268.

unsurprising that on the 5th December 1784 the Viennese Lodge *Zur Wohlthätigkeit* (Charity) sent the following summons to its sister Lodges:

Proposed Kapellmeister Mozart - Our former Sec'y Bro. Hoffman forgot to register this proposed member at the most honourable sister Lodges. He was already proposed four weeks ago at the honourable district Lodge and we should like therefore in the coming week to take steps for his admission if the most honourable sister lodges have no objections to him.

In the Orient of Vienna

5 Dec. 1784

Schwanckardt: Secr.²¹

Mozart was initiated on the 14th December 1784 into this Lodge, which had only been founded in the previous year. Indeed there was a close link between the sister Lodges in Vienna, and Charity Lodge frequently worked with *Zur wahren Eintracht* (True Concord) Lodge. The latter had been founded in 1781 and had quickly reached a membership of some two hundred. The master who initiated Mozart was the author and dramatist, Otto, Baron von Gemmingen, Palatine Chamberlain and Privy Councillor.²² The Baron is frequently mentioned in the Mozart family correspondence as a good friend and it would seem highly likely that it was largely through his influence that Mozart joined the Craft.

Now that we have Mozart in the Craft we shall hear our first definite masonic musical illustration – the Opening Ode K.483 which was actually composed just over a year later for the inaugural meeting of a new Lodge called *Zur neugekrönten Hoffnung* (Newly Crowned Hope), which was an amalgamation of three Lodges, *Zur wahren Eintracht* (True Concord), *Zu den drei Adlern* (Three Eagles) and *zum Palmbaum* (Palm Tree), following an imperial decree that there should be no more than three Lodges in each of the principal cities in Austria.²³ The piece is set for tenor soloist, chorus and organ.

**[Musical Illustration 3: Mozart K.483, 'For the Opening of the Lodge' sung by the Choir with
Bro. John Nelson, tenor soloist, accompanied by
Bro. Andrew Booth]**

There were in 1785 eight Lodges in Vienna. Among the smaller ones were the *Three Eagles*, *Steadfastness* (which included among its members Ludwig Karl Fischer, the first Osmin in *Il Seraglio*, the composer's brother-in-law, Joseph Lange, who was responsible for the famous, unfinished, portrait of Mozart painted in 1789 -90),²⁴ and Christoph Torricella, who published works by Haydn and Mozart. The other smaller Viennese Lodges were the *Three Fires*, founded in 1783, *St. Joseph*, of which Lorenz Leopold Haschka, author of the 'Emperor's Hymn' set to music by Haydn in 1797, was a member, and lastly *Palm Tree*.²⁵

On Christmas Eve, just over a week after his initiation, Mozart visited *True Concord* Lodge and then on the 7th January 1785 at the same Lodge he was passed to the Fellow Craft Degree by the Master, Ignaz von Born. Von Born, a leading scientist, was one of the most prominent Freemasons in Vienna. Mozart attended the next few meetings of *True Concord* and certainly hoped to be present for the initiation of his friend Josef Haydn on the 28th January, but Haydn was unable to attend, possibly because of the short notice about from attending. When finally he was initiated on the 11th February, Mozart was unable to be

²¹ Smyth 1974, p. 44. Robbins Landon 1991, p. 7.

²² Netti, Paul. *Mozart and Masonry*. New York: Dorset Press, 1957, pp. 14 – 15; Robbins Landon 1991, p. 8.

²³ Smyth 1974, p. 43.

²⁴ Robbins Landon 1991, p. 55.

²⁵ Robbins Landon 1991, pp. 9 – 10.

present, since his father had arrived that day from Salzburg and Wolfgang was to give the first of six subscription concerts, playing the solo part in the first performance of his piano Concerto in D minor, K.466,²⁶ although a reference in Groves Music Dictionary suggests that it is likely that Haydn's interest had received greater encouragement from his circle of colleagues in his post as Kapellmeister to the Esterházy court.²⁷

On the 6th April 1785, Leopold Mozart was initiated into *Charity Lodge*, that is the same Lodge as his son had joined some four months earlier. The relationship between father and son had suffered greatly since the death of Anna Maria in Paris back in 1778, their separation through Mozart's decision to move to Vienna and his subsequent marriage. It may be that Mozart involved Haydn in persuading Leopold to join the Craft, 'hoping that the Masonic tie might improve the atmosphere between father and son,'²⁸ but Nettle points out that even if this were the case it was not very successful in that Leopold continued to be unforgiving with regard to the marriage to Konstanze. On the 16th April at a meeting of *True Concord* Leopold was passed to the Fellowcraft Degree, and it is believed that Wolfgang had set *Gesellenreise* (Fellowcraft's Journey) to music with this in mind, although it was actually composed on the 26th March, some days before Leopold's initiation. The words of *Gesellenreise* have the following meaning:

*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.*²⁹

[Musical Illustration 4: Mozart K.468, sung by Bro. Mike Teanby, tenor, accompanied by Bro. Andrew Booth]

Either on or by the 22nd April Leopold was raised to the Degree of a Master Mason - the minutes are not very clear about the actual date of his raising.³⁰ We do not know when Wolfgang was raised, but it would seem from his many subsequent attendances and from some of his letters that he and his father had been through that same Third Degree ceremony.³¹

While contemporary English Lodges consider that not having a ceremony and having to have a 'talk' or some sort of demonstration indicates a 'problem' in their programme of meetings – and these are often poorly attended – it was quite usual in Vienna in the period we are discussing to have a meeting with the express intention of hearing a performance of music or a learned discourse from a leading scholar. It was in this context that a benefit concert was given in aid of two clarinet and basset horn players from Prague on 24th April 1785 in *Crowned Hope* Lodge and a lengthy programme of symphonies, cantatas and concertos etc. in another concert at the same lodge on 15th December 1785.

On the 24th April 1785 there was a special meeting of *Crowned Hope* Lodge to honour Bro. Ignaz von Born, the W.M. of *True Concord* Lodge, who had very recently been raised to the nobility by the

²⁶ Robbins Landon 1991, p. 10.

²⁷ James Webster: 'Haydn, (Franz) Joseph', *Grove Music Online* ed. L. Macy (Accessed 22 May 2005), <http://www.grovemusic.com>

²⁸ Smyth 1974, p. 45.

²⁹ Smyth 1974, p. 56.

³⁰ So Smyth 1974, p. 45, but Robbins Landon 1991, p. 18 is quite sure that it was 22nd April.

³¹ Smyth 1974, p. 45.

Emperor for his scientific discoveries.³² Among the music, which played an important part in the proceedings was Mozart's cantata *Die Maurerfreude* ('The Masons' Joy'). This work is for solo tenor a three-part male chorus and small orchestra. The words, which were in praise of both the honoured brother, von Born, and the Emperor who had honoured him, Joseph, were written by Franz Petran, a Bohemian priest who had recently joined *Crowned Hope*. The opening words are as follows:

*See how, to the keen eye of scholars,
Nature by degrees reveals herself;
how she fills the mind with wisdom
and the heart with virtue. That is
pleasant for the Mason to see and
gives him great happiness.*³³

**[Musical Illustration 5: Mozart K.471, sung by Bro. John Nelson, tenor soloist, with the Choir
and Bro. Andrew Booth on the piano]**

The deaths within 24 hours of each other on the 6th and 7th of November 1785 of Count Franz Esterhazy von Galantha, the court Chancellor of Hungary, and Duke H.R.H. Georg August of Mecklenburg-Strelitz, the youngest brother of Queen Charlotte of England, both of whom were members of *Crowned Hope*, occasioned a Lodge of Sorrow on 17th November.³⁴ Smyth is in fact wrong when he comments on the short notice and pressure put on Mozart for the composition of music for the remembrance of these two distinguished Brethren, as the piece was actually composed for a Third Degree on 12th August, as Philippe Autexier has correctly noted.³⁵ Regarded as one of Mozart's finest compositions, in Smyth's words 'The real importance of this work is that it perhaps expresses something of Mozart's personal attitude to death, an attitude which had been coloured by his Masonic experience . . . in the letter to his father'.³⁶ W.Bro. Professor John Morehen has drawn attention to the scoring of the piece for two oboes, clarinet, basset horn, double bassoon, two horns and strings, and that a further two basset horns were added later.³⁷ Elsewhere Professor Morehen notes that 'the plaintive timbre of the basset horn, an obsolete member of the clarinet family of alto pitch, is prominent in all Mozart's five identifiable pieces of Masonic instrumental music.'³⁸

As composed originally for the Third Degree just mentioned, Mozart entitled the piece "Master Music" and it was scored for men's chorus and orchestra. It would appear that he was not completely satisfied with the Lodge of Sorrows reduced version which did not contain the vocal parts, so for a third performance on the 9th December 1785 he added the new low wind parts which emphasise the gloomy mood of the work, and this is the version which has come down to us today as the Masonic Funeral Music.

³² Smyth 1974, p. 48.

³³ Smyth 1974, p. 56.

³⁴ Smyth 1974, p. 49.

³⁵ Preface to *Meistermusik für Mannerchor und Orchester, c-moll, Wolfgang Amadeus Mozart, Rekonstruktionsversuch und Klavierauszug*, Philippe A. Autexier, Poitiers, May 1985. N.B. Katharine Thomson had already noted in *The Masonic Thread in Mozart*, 1977, that the original composition dated to July 1785 from the entry by Mozart in his own catalogue, but this was ignored until Autexier's research was published in 1984 – 5.

³⁶ Smyth 1974, p. 49. For the letter to his father, see op. cit. p. 44.

³⁷ Masonic Funeral Music, transcribed for organ and edited by John Morehen, *Oxford Organ Music*, O.U.P. 1975, Preface.

³⁸ John Morehen, 'Masonic Instrumental Music of the 18th Century: A Survey', *Ars Quatuor Coronati*, vol. 89 (1976), p. 178.

[Musical Illustration 6: Mozart K.477, *Die Maurerische Trauermusik*, played by Bro. Andrew Booth on the piano, with the Choir adding the original vocal parts]

The absence from Köchel's catalogue of any masonic composition written between early 1786 and the latter half of 1791 led Frederick Smyth to assume that quite a number of pieces written for the Lodges may have become lost when they finally closed down.

Around the start of May 1791 Mozart was concentrating all his efforts into writing the music for *Die Zauberflöte* (The Magic Flute), K.620,³⁹ his last opera, which received its first performance on 30th September 1791. *The Magic Flute* is of course very well known to the popular world as being of especial masonic significance, although this traditional assumption has been challenged very recently by Bro. Jans Morgens Reimer,⁴⁰ who concludes that '*The Magic Flute* might have been meant to be a joke, a satire, or a way of exposing the stultification of the ignorant bourgeois. It might have been meant to be a populist form of entertainment, as well as a way to expose the superstitious side of the epoch of New Romanticism, and last but not least, a very effective way for a peripheral theatre to sell tickets and earn good money, all the while the play continued to run'. The words were by Emanuel Schikaneder, a member of the *Karl zu den drei Schlüsseln* (Charles to the Three Keys) Lodge in Regensburg.⁴¹ One could spend a whole talk on this work alone.

This evening we shall hear three items from the opera, although they will not actually be performed in the usual sequence found in the opera. The first, 'O hear us, Isis and Osiris', is sung by the High Priest, Sarastro, invoking a blessing upon Tamino and Papageno who are to undergo trial prior to initiation. This deeply moving prayer is one of the best-loved bass arias in all opera, and will this evening be sung by Bro. James Powell.

The choir will then sing: 'O Isis and Osiris', which is a thanksgiving to the gods. Darkness is in retreat before the brightness of the sun. Tamino is coming into possession of a new life; soon (the word is sung in solemn three-fold repetition) he will be an initiate.

Finally in this selection from *The Magic Flute* Bro. James Powell will sing a verse of Sarastro's second aria 'We know no thought of vengeance within these temple walls'. Sarastro rebukes the heroine Pamina, who has been evilly directed to kill him with a dagger. The parallel with the Masonic Temple is inescapable.

[Musical Illustrations 7 - 9 from Mozart K.620, *Die Zauberflöte*, sung by James Powell, with the choir, and accompanied by Bro. Andrew Booth]

Research by Robbins Landon and, more recently by Solomon has shown that Mozart's financial problems, which had been a constant worry, 'had already begun to ease considerably, although they were far from over' and that there were prospects of a considerable increase in his income from various sources.⁴²

³⁹ Solomon 1995, p. 475.

⁴⁰ Jans Morgens Reimer in 'Mozart, *The Magic Flute*, Freemasonry and Rosicrucians: An Antithesis' in *AQC* 116 (2004), pp. 268-72.

⁴¹ For discussion on Schikaneder's Masonic career, see Nettl 1957, p. 61ff.

⁴² Robbins Landon 1989, pp. 44 – 47; Solomon 1995, pp. 476 – 477.

Following the success of *The Magic Flute*, Mozart worked on his Clarinet Concerto (but the work was originally composed for an instrument something akin to a basset-horn)⁴³ - which he had completed for its first performance on 16th October, and then turned his attention to a Requiem mass which had been commissioned by an unknown nobleman under rather secretive circumstances back in July,⁴⁴ but had been delayed by the completion of other works including *The Magic Flute*. A further delay had occurred with a trip to Prague for the coronation as King of Bohemia of the new Emperor, Leopold II, and a number of performances, including the premiere of the opera *La Clemenza di Tito* in late August. Here Mozart had become ill, but had managed to finish off the last few sections of *The Magic Flute* by 28th September, in time for its premiere on 30th September.

It would seem that the Requiem was actually composed between 8th October and 20th November, when he became too weak to leave his bed.⁴⁵ Konstanze had persuaded him to lay aside the Requiem and to work on a Masonic cantata, *Eine kleine Freimaurer-Kantate* (A Little Masonic Cantata), K.623, the last work which Mozart himself completed. It was at one time thought that the text was by Schikaneder, the librettist of *The Magic Flute*, but it seems likely that it was written by Karl Ludwig Gieseke, a member of *New Crowned Hope Lodge*, for the consecration of whose new temple on 17th November the cantata was composed.

It is astonishing to realise that there were only two days between the completion of the work and its performance, in that it was the longest of Mozart's masonic compositions and calls for three soloists, a chorus and an orchestra. Mozart attended the meeting and directed the performance. Konstanze later recalled that Wolfgang had returned elated because the piece had so delighted everyone present.

[Musical Illustration 8: Mozart K.623, *Eine kleine Freimaurer-Kantate*, Chorus: 'Let us all with hearty greeting' sung unaccompanied by the Choir]

Mozart turned once more to the *Requiem*, but his last illness from 20th November prevented him from completing the score, although he was working on this until the final hours of his life. He was confined to bed in great pain and died of acute rheumatic fever on the 5th of December 1791. The title of this paper referred to Mozart's contribution to the Craft. I can only quote from the oration delivered by Brother Karl Friedrich Hensler at the Lodge of Sorrow held at the next meeting of *Newly Crowned Hope* following a Third Degree ceremony:

'It has pleased the Eternal Architect of the Universe to tear from our chain of Brotherhood one of its most deserving and beloved links. Who did not know him? Who did not esteem him? Who did not love him, our worthy Brother Mozart.

Only a few weeks ago he stood in our midst, glorifying with his magical music the dedication of our Temple. Who among us would have thought then how soon he was to be taken from us?

Mozart's death is an irreplaceable loss to art. His talent, which already showed itself when he was a boy, made him one of the wonders of our time. Half of Europe esteemed him, the great called him their darling, and we called him *Brother!*

He was husband and father, a friend to his friends and a brother to his brothers. He only lacked riches to make hundreds of people as happy as he would have wished them to be.'⁴⁶

⁴³ Robbins Landon 1989, p. 146.

⁴⁴ The secretive circumstances have been exaggerated over the years by suggestions of an allegorical summons to the Underworld and various conspiracy theories, but it seems that, according to Solomon (1995, p. 483), Count Walsegg had intended to use Mozart as a 'ghost writer' for the commission, and to pass the work off as his own composition.

⁴⁵ Robbins Landon 1989, p. 149 – 152.

⁴⁶ Smyth 1974, pp. 55 – 56.

Well, in Smyth's words, 'we are left in no doubt whatever that Mozart had left his mark as a Mason.'⁴⁷

**[Musical Illustration 9: Mozart K.484, 'For the Closing of the Lodge' sung by the Choir with
Bro. Mike Teanby, tenor soloist, accompanied by
Bro. Andrew Booth on the piano]**

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This paper was first published in a slightly fuller version with these footnotes by John Wade as 'Wolfgang Amadeus Mozart and his Contribution to the Craft' in /The Canonbury Papers/, Vol. II, /Freemasonry in Music and Literature/, ed. Trevor Stewart, Canonbury Masonic Research Centre, London 2005.

⁴⁷ Smyth 1974, p. 56.