

exposed to criticism beyond repair. They need be eliminated now and forever.

Masonry must assist in fostering our country's economy in every way. If in the past deliverance from tyranny and oppression of nations and peoples had been accomplished by leaders schooled in Freemasonry — like Bolivar in South America, Washington in North America, San Martin in Cuba, and Rizal, Bonifacio and Aguinaldo in the Philippines — there seems to be no reason why economic ills and trans-

gulation may not be cured with Masonic teachings, tenets and principles. Let us, therefore, play our part. Let us stretch forth a helping hand to remedy a national disaster that is both tragic and cruel. The task is great and requires much sacrifice. That it is and does, should not discourage us from performing an important duty. We must give our all for country and home.

Economic emancipation is the password. Let us be alert and act accordingly. Let us be Masons now, or never.



MASONIC MUSIC

(Second and last installment)

By WB. EUGENE STRANSKY, MD

Another composition of Bro. Mozart in the same year was "Maurer Freude" (Mason's Delight) to honor Bro. Ignaz Morn, the most prominent Brother at that time in Vienna whose position would be characterized now by the term Grand Master, and celebrate the union of the smaller Lodges in Vienna to a few larger Lodges. Another remarkable composition is "Eine Kleine Freimurer Kantate" (Little Cantata for Freemasons) for a small orchestra with a male choir.

One of the greatest Masonic compositions of Bro. Mozart is "Maurerische Trauermusik" (Masonic Funeral Music) composed in November 1785 on the death of two

prominent members of the Fraternity, Count Eszterhazy and Prince Mecklenburg Strelitz. It is an orchestral work with singers. It is very imposing and by far better than anything performed in our funerals. I succeeded several years ago to convince the M. W. Grand Master at that time, M. W. Bro. Macario M. Ofilada, to order the record from America. I wonder, however, if it has been played already so far. I may add here that there is likewise a composition for closing the Lodge by Bro. Mozart.

The greatest achievement of our genial Brother is the opera "Die Zauberflöte" (The Magic Flute). The text was written by Bro. Ema-

nuel Schikanaber (1751-1812) Much has been written about this opera. It is hard to describe it without having the text and the music.. It may be sufficient, however, to state that by hearing or better still seeing the action, any Brother will immediately feel that Masonic principles, Masonic Rituals and Masonic ideology have been glorified. The hero had to pass through several hardships before he reached his goal. The fight between darkness and light is so characterized that one has to see it. It deals with our own ideals, while a laymen and a non-Mason will not observe anything. The opera was composed in September 1791, a few weeks before the death of our young Brother of uremia although he had still the chance to conduct his opera personally. At that time, after the death of Emperor Joseph in 1790, Masonry had been persecuted and suppressed in Austria, and there is a general belief that the opera had been composed in order to encourage the persecuted Brethren and to show them that Masonic ideals cannot be suppressed for good and that finally our tenets will prevail. Goethe, the great German poet (1749-1832) and Brother who was simultaneously the director of the National Theater in Weimar, recognized the Masonic character of the opera immediately and performed it as such in 1791, although with some changes in the text in order to emphasize better the Masonic character of the opera. My suggestion is that every Brother avail himself of any chance to see and hear the immortal work of Bro. Mozart in order to be able to appreciate

as well the Masonic symbolism contained in the scenario and text, as the immortal music of our Masonic genius. Non-Masons cannot understand the scenario while the Brethren enjoy it. Because of this the Magic Flute was and is performed even in countries where Masonry is prohibited. However, records of the opera are not sufficient as we cannot see the scenario and the decorations which are definitely necessary for the understanding of the Masonic background of the opera.

The second half of the eighteenth century was the acme of Masonry and musical activity. The rich aristocrats, all the emperors and kings had their own orchestras; no wonder that in Masonry music in the form of choirs and instrumental music has been a part of the Ritual. The eighteenth century is characterized by the start of professional performers and commercialization of music by concert agencies, etc. which is going on until our times.

Music changed its public. The middle class in the large industrial cities became the mainstay of music. However, as the different religious cults never changed their attitude to utilize music for their Ritual, even the Fraternity continued to use music, although in a lesser degree.

One of the most famous songs in the nineteenth century, of "Die Uhr" (The Watch) by Karl Loewe (1796-1869), likewise a member of our Fraternity, was performed for the first time in the Lodge to the Three Circles in Stettin in 1829. That Richard Wagner (1817-1887) (although not a Mason as he could not join our Craft on account of the hostility

of the king of Bavaria against the Craft, his protector) was always in close contact with Brethren, and Masonic ideas and terminologies in his last opera "Persival" is obvious. Jan Sibelius, who died a few years ago, the national composer of Finland, had been the Great Organist of the Grand Lodge of Finland and author of different Masonic compositions, such as songs for tenor with piano accompaniment, three quatuors for male voices, a funeral march, etc. One of his compositions "Onward Ye Peoples" was performed publicly in New York in 1938 with 500 members of the choir of New York. The compositions are all recorded and in the possession of the Grand Lodge of New York, hence easily available. There are many Brethren among the more modern composers besides Sibelius. For instance, the well known Italian opera composer Puccini has been likewise a member of the Craft like many of the modern American composers. However, as they did not compose any Masonic music, they may be considered just as members of the Craft, but not as Masonic composers. Frans Liszt joined likewise the Craft among other famous composers.

In such a relatively short survey as this, many details have to be missed. However, I hope to have succeeded in informing our Brethren that Masonic music exists and that music has been formerly a part of the Ritual. I am convinced that if we would be able to utilize Masonic music again as a part of our ritual, especially the candidates receiving the degrees of an Apprentice, Fellowcraft and Master Mason,

they would be more impressed and would remember the ceremonies for life. Even seasoned members of the Craft would be deeply impressed by the music of Bro. Mozart and the eternal ideas of Masonry would be more deeply implanted in their minds and hearts. For this purpose, it is sufficient to have the records of compositions with the texts of the songs, even if they are translated from German or other foreign languages.

I shall never forget the effect of the two-hundred-year celebration of the birth of Wolfgang Amadeus Mozart in 1956, when I was asked to discuss the Masonic music of Brother Mozart. There were records played and the relative texts printed and distributed among the listeners. Therefore, my plea in connection with this short report is for us to be aware of our great treasure of Masonic music which we must utilize in our ceremonies so far as possible.



VICTOR HUGO

When the disasters of the Franco-German war were falling thickly and the iron band was closing around Paris, Victor Hugo was not there. But he came to share his people's sufferings. On the way he had seen the Bavarians, seen villages burned with petroleum, and he came to imprison himself in Paris. A touching ovation was given him by the people who never forgot his voluntary sacrifice. It was one of the secrets of his power over the French people.

— *Selected*