

NAXOS

MOZART

Masonic Music (Complete)

Heo Young-Hoon, Tenor

Kassel Spohr Chamber Orchestra • Roberto Paternostro



Wolfgang Amadeus

MOZART

(1756-1791)

Complete Masonic Music

- Dir, Seele des Weltalls, K. 429¹**
(Text: Lorenz Leopold Haschka, 1749-1827)
(probably completed by the
Abbé Maximilian Stadler (1748-1833))
- 1 Chorus: Dir, Seele des Weltalls** 3:04
2 Aria: Dir danken wir die Freude 4:22
- 3 Adagio in F major, K. 410²** 1:44
4 Adagio in B flat major, K. 411³ 5:48
- 5 Lied zur Gesellenreise, K. 468⁴** 3:46
(Text: Joseph Franz von Ratschky, 1757-1810)
- 6 Zerfließet heut', geliebte Brüder,
K. 483⁵** 2:27
(Text: Augustin Veith von Schüttlersberg)
- 7 Ihr unsre neuen Leiter, K. 484⁶** 3:25
(Text: Augustin Veith von Schüttlersberg)
- 8 Die Maurerfreude, K. 471⁷** 6:52
(Text: Franz Petran)
- 9 Maurerische Trauermusik, K. 477⁸** 4:02
- 10 Die ihr des unermesslichen
Weltalls Schöpfer ehrt, K. 619⁹** 7:58
(Text: Franz Heinrich Ziegenhagen, 1753-1806)
- Adagio and Fugue in C minor, K. 546¹⁰**
- 11 Adagio** 2:31
12 Fugue 3:07
- 13 Lobgesang auf die feierliche
Johannisloge, K. 148¹¹** 3:49
(Text: Ludwig Friedrich Lenz, 1717-1780)
- Eine kleine Freimaurer-Kantate:
Laut verkünde unsre Freude, K. 623¹²**
(Text: Emanuel Schikaneder, 1751-1812)
- 14 Chorus: Laut verkünde unsre Freude** 3:48
15 Aria: Dieser Gottheit Allmacht 4:23
16 Duet: Lange sollen diese Mauern 2:59
17 Chorus: Laut verkünde unsre Freude 1:45

Heo Young-Hoon, Tenor ^{1, 4, 7, 9, 11, 12} • Jürgen Appel, Baritone ¹² • Lars Ruehl, Tenor ¹²

Sabine Neher ^{2, 3}, Alfred Wurm ^{2, 3} and Margarete Fiedler ³, Basses

Tetsuo Hiroswa and Markus Euler, Clarinets ³

Kumiko Maruyama, Bassoon ² • Alberto Bertino, Piano ^{4-6, 9, 11}

Male Voices of the Kassel State Opera Chorus ^{1, 5-7, 11, 12}

Kassel Spohr Chamber Orchestra ^{1, 7, 8, 10, 12} • Roberto Paternostro ^{1, 7, 8, 10, 12}

Wolfgang Amadeus Mozart (1756-1791)

Complete Masonic Music

To this day, Freemasonry tends to have different, even opposing, priorities: in the predominantly Catholic countries of the Romance and Latin-American spheres it saw itself always as a republican and anti-clerical movement of reform, was outlawed and was anathema to the church. In Protestant countries it counted kings, bishops and presidents among its number. In the almost three hundred years of its history – it began on 24th June 1717, the day on which five Masonic lodges in London amalgamated to form one Grand Lodge - it has not changed direction, but for all of them the purpose is the same: the ennoblement of men, from the rough to the refined stone, to become part of the temple of universal love of mankind. This process is fulfilled in the degrees of Entered Apprentice, Fellow Craft and Master Mason.

Grouped under their respective grand lodge, the sister lodges follow ancient symbolic rituals. These emotional and spiritual procedures were, and still are, intensified by music (today often by recordings). Singing was central to Freemasonry from its earliest days, and is derived from the stonemasons' guilds of the Middle Ages. An intellectual and cultural *élite* established buildings which survived all the dark doubts of superstition. The client, the church, was the principal cause of this darkness. And so the master-builders of the cathedrals met, together with their journeymen and apprentices, in private places where they could pass on their superior wisdom. Of prime importance to Masonic key symbolism is the number 3 and the musical flat sign (b): in Freemasonry three is the most important number, the consonant B is connected with the Temple of Solomon, which symbolizes the ideal building for mankind. The musical keys which have three flats, however, are E flat major and C minor, the keys associated with Freemasonry.

E flat major is the fundamental key of Freemasonry; C minor is the symbol of death, while the pure key of C major (which has no key-signature) represents the resurrection of the enlightened man to the rank of Master. Mozart expanded this key symbolism further. To represent the first level of Freemasonry, that of the

Entered Apprentice, Mozart often uses the key of F major (which has one flat). The second level – that of Fellow Craft – is indicated by the use of B flat major, which has two flats. In addition Mozart introduced the key of A major (with its three sharps) into the Masonic canon: the *Clarinet Concerto* and the *Clarinet Quintet* (both in A major) were performed in the lodge. And finally the keys of G major and G minor also appear in Mozart's Masonic works, probably because the consonant "g" has a symbolic meaning.

The following forms are to be noted:

- 1) Lodge songs, mostly with piano or organ accompaniment, were sung at the beginning and end of meetings, as well as during the meal which followed. Mozart wrote thirteen such lodge songs, but five of these are missing.
- 2) Instrumental music of ritual to accompany symbolic events in the lodge. Examples of this are the *Masonic Funeral Music* or the *Adagios K. 410* and *411*.
- 3) Masonic subject-matter is used incidentally in works which were not intended for the lodge. It has, therefore, been suggested that Mozart's last three symphonies represent the three degrees of Masonic life.

Mozart and Freemasonry

When Mozart was admitted to the Viennese lodge "Zur Wohltätigkeit" ("Beneficence") on Tuesday 14th December 1784, Freemasonry in Austria was forty-two years old. Banned by the church in 1738, its continuation was due above all to the discretion of the sovereign. This had been Franz I (originally Franz Stephan) who, until his death in 1765, had been a Freemason, as was the Prussian King Friedrich II, the mortal enemy of Francis' consort and successor, Maria Theresia. She prohibited Freemasonry repeatedly, yet

the movement became stronger. After her death in 1780 her son Joseph II acceded to the throne. At that time there were fourteen lodges in Vienna alone, among them several of an esoteric and Rosicrucian character. At court, however, the strongly rationalist opposition party had seized power, the secret order of the Illuminati, which wanted to infiltrate Freemasonry in order to further its anti-clerical and republican aims. In fact under the influence of Masonic Illuminati witch-hunts were abolished and educational reform brought in. The secret centre of the movement was the *élite* lodge “Zur wahren Eintracht” (“True Concord”) under its Grand Master, the mineralogist Ignaz von Born. Mozart was a constant guest there and became an Entered Apprentice and then Master. In 1785 the Illuminati persuaded the Emperor radically to restrict the number of lodges in order to put an end to other forms of Freemasonry. The outcome of this imperial edict, “the Freemasonic Patent”, though, was state control and the immediate cessation of all activity. In 1800 Freemasonry was virtually outlawed by Franz II and the ban ended practically only with the declaration of the Republic in 1918.

By the time of his initiation into Freemasonry Mozart already had knowledge of its practices: his father had maintained a risky contact with Freemasonry, under the Catholic-fundamentalist Prince-Archbishop of Salzburg, and the sixteen-year-old Wolfgang wrote a cantata in response to a commission from a lodge in Munich. During his stay in Mannheim in 1777 Mozart was supported by Otto Freiherr von Gemmingen, who was later to become his first lodge Master in Vienna. Following Joseph II’s decree Mozart was unwilling to come to terms with the decline of Freemasonry, so he intended to make a new start by founding a secret society called “Die Grotte” (“The Grotto”).

Masonic Music

①-② Cantata fragment „Dir, Seele des Weltalls“ (“To You, Soul of the Universe”) for choir, tenor solo, strings, flute, two oboes, clarinet, bassoon and two horns in E flat major, K. 429

8.570897

This work, dated 1783 in an unknown hand, is far more likely to come from a later period. The writer of the words, Lorenz Leopold Haschka, is also the author of the imperial hymn „*Gott erhalte ...*“ (“May God preserve ...”), adapted as the present German national anthem. The accompanying chorus, in the Masonic key of E flat major, is a hymn to the sun in the spirit of Egyptomania characterized also by *Die Zauberflöte* (The Magic Flute). The tenor aria is in the key of B flat major – the key of the Masonic Fellow Craft.

③ **Adagio in F major for two basset horns and bassoon, K. 410**

④ **Adagio in B flat major for two clarinets and three basset horns, K. 411**

The *Adagio in F major*, only 27 bars long, and the *Adagio in B flat major*, both probably dating from 1785, are fragments of what was perhaps intended as a larger work of ritual music. The ascending tonalities of F major and B flat major, in the Masonic sense, as well as the striding rhythm, could refer to a Masonic admission ceremony: on completion of the three ritual “journeys”, each accompanied by music, the seeker becomes a Freemason. From its earliest days Masonic music was dominated by wind instruments. The basset horn, a kind of tenor clarinet, with its dark, mystical tone-quality, represents final things in Mozart’s world. The *Adagio in F major* is a canon and is thus a symbol of the chain of brotherhood. The *Adagio in B flat major* contains some pauses, probably to give a lodge official time to read out some ritual texts. In the coda the theme from the Finale of the *Jupiter Symphony* is heard at the outset.

⑤ „*Lied der Gesellenreise*“ (“Song for the Initiate’s Journey”), in B flat major, for voice and piano, K. 468

Mozart wrote this song on the occasion of his promotion to the rank of Entered Apprentice into the “Wahren Eintracht” lodge on 7th January 1785. The text was written by the councillor of state, editor and poet Joseph Franz Ratschky.

④ „Zerfließet heut’, geliebte Brüder“ (“Run this day, beloved brothers”), in B flat major, K. 483

⑦ „Ihr unsre neuen Leiter“ (“You, our new leaders”), in G major, K. 484, for tenor, men’s chorus and piano

On 14th January 1786 the work of the Illuminati achieved something of its purpose when the Emperor Joseph II amalgamated the Viennese lodges into two joint lodges. For its inauguration Mozart wrote two three-part choruses, probably to texts by the Bohemian ex-Jesuit and state official Augustin Veith von Schittlersberg. Ignaz von Born became Master of the newly-formed lodge “Zur Wahrheit” (“Truth”), while Mozart’s lodge “Neugekrönte Hoffnung” (“New-Crowned Hope”) was led by Tobias Freiherr von Gebler. In September 1786, however, Born gave up all his duties and in 1787 abandoned Freemasonry. The first chorus is in praise of the wisdom of Joseph II, which must have gone against the grain for Mozart, and so he plots a little revenge. The paean of praise comes a cropper in the second line when the text and music diverge awkwardly at the word “Joseph”, the name of the Emperor, and at the word “Wohlthätigkeit”, the name of Mozart’s mother-lodge, now closed.

⑧ „Die Maurerfreude“ (“Masonic Joy”) in E flat major for tenor and men’s chorus, strings, two oboes, two clarinets and two horns, K. 471

Once again this is in praise of Joseph II, yet from a time when the Masonic world was not under threat and was still accepted. On 24th April 1785 the lodge “Zur gekrönten Hoffnung” (“To Crowned Hope”) held a celebratory gathering for Ignaz von Born, whose influence on the Emperor was at its greatest. The cantata performed there was to a text by the secular priest Franz Petran. To be on the safe side it thanks the Emperor for his attitude and way of thinking, friendly towards the Masons.

⑨ **Maurerische Trauermusik (Masonic Funeral Music)** in C minor for strings, two oboes, clarinet,

basset horn, contrabassoon and two French horns (later replaced by two basset horns), K. 477

The 69 bars of this masterpiece, dated July 1785, have disturbed historians as much as they have unsettled listeners. For the lodge-brothers Duke Georg August Mecklenburg-Strelitz and Count Franz Esterházy von Galantha, for whose funerals the work was performed on 17th November 1785 in the Crowned Hope Lodge were, at the time it was written, still alive. Today it is thought that the work was written as ritual music for the installation of a Master, whose elevation symbolic death crowns through resurrection. The three-part(!) work goes from C minor to E flat major, then to C major. It begins with a heart-rending lament from the wind players, in C minor. This leads into a chorale in E flat major, based on the *Lamentations of Jeremiah*, which would have been sung in synagogues in memory of the destruction of the temple of Solomon. This temple, however, is the symbolic ideal of the Masonic life and the murder of its architect a great mystery. At the end of the work the C minor key of the beginning returns, changing for the last chord into C major, but its highest note is not the bright C but the note E: the elevation (to Master) is not a proud finale, but rather the beginning of the next stage of the journey.

⑩ „Die ihr des unermesslichen Weltalls Schöpfer ehrt“ (“Thou that honourest the Creator of the measureless universe”) in C major for solo voice and piano, K. 619

When Mozart completed this cantata, on 12th July in the year of his death, 1791, he was in the middle of writing *The Magic Flute*. The project of the Hamburg Mason Franz-Heinrich Ziegenhagen, however, fascinated him. Ziegenhagen offered a supplementary work to his treatise *Lehre vom richtigen Verhältnis zu den Schöpfungswerken* (The Doctrine of the Right Relationship with the Works of Creation), an account of the utopian communal life of young people, for the implementation of which this follower of Rousseau had already acquired a plot of land in Alsace. This was a

region of French revolutionary activity and the text argues for the co-ordination of religions against Catholic dogma.

11-12 Adagio and Fugue in C minor, K. 546, arranged for string orchestra

The principal theme of the fugue is based on an anapaestic Masonic signal in use at that time. The fugue, the form of which often symbolizes the chain of brotherhood, originates from 1783 in a version for two pianos. Mozart became a Freemason in the following year but had maintained close contact with the movement ever since his move to Vienna in 1781.

The stimulus to write the *Adagio and Fugue* came from the Illuminato Gottfried van Swieten, the librettist of the Haydn oratorios. The work is in the “mysterious” key of C minor and in 1788 Mozart reworked it for string quartet or string orchestra and placed the *Adagio* first.

13 „Lobgesang auf die feierliche Johannsloge: O heiliges Band der Freundschaft“ (“Hymn of Praise for Festivities at the St John Lodge: O sacred bond of friendship”) in D major for solo voice with piano accompaniment, K. 148

This work, written in 1772 in Salzburg to a text by the Mason Ludwig Friedrich Lenz for the Munich lodge “Zur Behutsamkeit” (“To Caution”), is the first

indication of the sixteen-year old composer’s interest in Freemasonry.

14-17 „Eine kleine Freimaurer-Kantate: Laut verkünde unsre Freude“ (“Little Masonic Cantata: Loudly proclaim our joy”) in C major for two tenors and bass, strings, flute, two oboes and two horns, K. 623

On 15th November 1791 Mozart entered the cantata, to a text by Schikaneder, into his list of works. Three days later the work was given its first performance on the occasion of the official opening of the new temple of the “New-Crowned Hope” Lodge. Less than three weeks later Mozart was dead. This, the last work to be entered into his catalogue of works in his own hand, goes beyond the bright realm of the canon of his Masonic keys. Here he was clearly on safe ground, while he brought his profane life to an end in the agony of the *Requiem*, written in the terrifying key of D minor. After the exultant chorus in C major, “Loudly proclaim our joy”, there follow a recitative and aria for tenor, in G major, then a recitative and duet for tenor and baritone in F major before the opening chorus returns and so the work comes full circle, like a chain, without beginning or end. Mozart bids farewell to the world in the redemptive key of C major, euphoric and at peace, filled with the fire of faith.

Heinz Sichrovsky

English version: David Stevens

Young-Hoon Heo

Born in Seoul in 1973, the tenor Heo Young-Hoon has been a company member of the Kassel State Theatre since 2005. He studied in his native city, at the Mannheim Musikhochschule with, among others, Rudolf Piernay, and at the Opera School of the Guildhall School in London. He was a scholarship- and prize-winner of the DAAD and in 2002 was invited to participate in the Ravinia Music Festival in the United States. His rôles have included Don Ottavio, Rodolfo, Don Basilio and the Male Chorus in Britten's *The Rape of Lucretia*. In Kassel he has sung Achilles in Offenbach's *La belle Hélène*, Chris in *Spuk im Händelhaus*, Prince Guidon in *The Golden Cockerel*, a sailor in *Tristan und Isolde*, Lindoro in *L'Italiana in Algeri*, Nemorino in *L'elisir d'amore* and Fenton in *Falstaff*.

Alberto Bertino

Alberto Bertino graduated with distinction in piano in 1991 at the Alessandria Conservatory, and was awarded the Ghislieri Prize as best graduand of the year and the Accademia Filarmonica Prize. He continued his studies at the Imola Accademia Pianistica with Boris Petrushansky and Alexander Lonquich, participating in important master-classes. He studied orchestral conducting at the Salzburg Mozarteum with Michael Gielen and piano with Peter Lang, going on to further training in Turin and in Katowice, and won first prize in the Città di Cesenatico International Piano Competition, among other awards. With various conducting engagements in Italy, there followed association with the Kassel State Theatre and appointment in 2006 as deputy conductor there. He combines activities as a soloist, conductor and composer with teaching commitments in Italy and in Kassel.

Kassel Spohr Chamber Orchestra



Photo: Maro Geiss

The Kassel Spohr Chamber Orchestra is based on the classical string orchestra, in particular for the development of gifted young players. It was founded in 2005 on the initiative of Katalin Hercegh, Wolfram Geiss and Joachim Schwarz with this in mind. In many projects it has the practical support of wind-players from the Kassel State Orchestra and takes its name from Louis Spohr who lived and worked in Kassel for many years.

Roberto Paternostro

Photo: Franco Lannino



Born in Vienna, Roberto Paternostro studied at the Musikhochschule there with Hans Swarowsky, among others, and with György Ligeti and Christoph von Dohnányi in Hamburg. From 1978 to 1984 he served as assistant to Herbert von Karajan and from 1991 to 2000 was General Music Director of the Württemberg Philharmonic Orchestra. From 1997 to 2007 he served as General Music Director of the Kassel Staatstheater and as Artistic Director of the Kassel Mahler Festtage. Engagements have taken him to the Bavarian State Opera in Munich, the Berlin Deutsche Oper, Dresden Semperoper, La Fenice in Venice, Barcelona Teatro Liceu, the Vienna Volksoper, opera houses in Madrid, Genoa, Parma, the San Carlo in Naples, Oslo, Seville, Budapest and elsewhere. He has made a number of recordings and television appearances.

**Kantatenfragment „Dir Seele des Weltalls“ für Chor,
Tenor-Solo, 2 Violinen, Viola, Baß, Flöte, 2 Oboen,
Klarinette, Fagott und 2 Hörner Es-Dur, KV 429**

1 Chor

Dir, Seele des Weltalls, o Sonne,
sei heut' das erste
der festlichen Lieder geweiht!
O Mächtige! ohne dich lebten wir nicht;
von dir nur kommt Fruchtbarkeit, Wärme und Licht!

2 Arie (Tenor)

Dir danken wir die Freude,
daß wir im Frühlingskleide
die Erde wieder seh'n;
daß laue Zephiretten
aus süßen Blumenketten
uns Duft entgegenweh'n.

Dir danken wir,
daß alle Schätze spendet
und jeden Reiz verschwendet
die gütige Natur,
daß alle Lust erwachet
und alles hüpfet und lachet
auf segenvoller Flur.

**5 Lied zur Gesellenreise für Singstimme
und Klavier B-Dur, KV 468**

Die ihr einem neuen Grade
der Erkenntnis nun euch naht,
wandert fest auf eurem Pfade,
wißt, es ist der Weisheit Pfad.
Nur der unverdross'ne Mann
mag dem Quell des Lichts sich naht.

Nehmt, o Pilger, zum Geleite
eurer Brüder Segen mit!
Vorsicht sei euch stets zur Seite;
Wißgier leite euren Schritt!
Prüft und werdet nie dem Wahn träger Blindheit untertan!

Rauh ist zwar des Lebens Reise,
aber süß ist auch der Preis,
der des Wand'ers harret, der weise
seine Fahrt zu nützen weiß.
Glücklich, wer einst sagen kann:
es ist Licht auf meiner Bahn!

**6 „Zerfließet heut', geliebte Brüder“ in B-Dur,
KV 483**

Tenor

Zerfließet heut' geliebte Brüder,
in Wonn' und Jubellieder,
Josephs Wohltätigkeit
hat uns, in deren Brust ein dreifach Feuer brennt,
hat unsre Hoffnung neu gekrönt.

Chor

Vereineter Herzen und Zungen
sei Joseph dies Loblied gesungen,
dem Vater, der enger uns band.
Wohlthun ist die schönste der Pflichten;
er sah sie uns feurig verrichten
und krönt' uns mit liebevoller Hand.

Tenor

Dank auch der Schar, die eh uns wachte,
der Tugend Flamm' entfachte
und uns zum Beispiel war,
aus deren jedem Tritt
auf ihrem Maurergang
ein Quell des Bruderwohls entsprang.

Chor

Das innigste, tätigste Streben,
zu ihnen empor sich zu heben,
ist allen der herzlichste Dank.
Drum laßt uns, verdreifacht die Kräfte,
beginnen die hohen Geschäfte
und schweigen den frohen Gesang.

7 „Ihr unsre neuen Leiter“ in G-Dur, KV 484

Tenor

Ihr, unsre neuen Leiter,
nun danken wir auch eurer Treue;
führt stets am Tugendpfad uns weiter,
daß jeder sich der Kette freue,
die ihn an bess're Menschen schließt
und ihm des Lebenskelch verstußt.

Chor

Beim heiligen Eide geloben auch wir,
am großen Gebäude zu bauen wie ihr.

Tenor

Hebt auf der Wahrheit Schwingen
uns höher zu der Weisheit Throne,
daß wir ihr Heiligtum erringen
und würdig werden ihrer Krone,
wenn ihr wohlthätig für den Neid
Profaner selbst durch uns verscheut.

Chor

Beim heiligen Eide geloben auch wir,
am großen Gebäude zu bauen wie ihr.

**8 „Die Maurerfreude“ für Tenor und Männerchor,
zwei Violinen, Viola, Bass, zwei Oboen, zwei
Klarinetten und zwei Hörner Es-Dur, KV 471**

Arie

Sehen, wie dem starren Forscherauge
die Natur ihr Anlitz nach und nach enthüllet;
wie sie ihm mit hoher Weisheit
voll den Sinn und voll das Herz mit Tugend füllet:
das ist Maureraugenweide,
wahre, heiße Mauerfreude.

Rezitativ

Sehen, wie die Weisheit und die Tugend
an den Maurer, ihren Jünger,
hold sich wenden, sprechen:

8.570897

Nimm, Geliebter, diese Kron'
aus unsers ält'sten Sohns,
aus Josephs Händen.
Das ist das Jubelfest der Maurer,
das der Triumph der Maurer.

Arie mit Chor

Drum singet und jauchzet, ihr Brüder!
Laßt bis in die innersten Hallen
des Tempels den Jubel der Lieder,
laßt bis an die Wolken ihn schallen!
Singt, Lorbeer hat Joseph,
der Weise, zusammengebunden,
mit Lorbeer die Schläfe
dem Weisen der Maurer umwunden.

Lorbeer hat Joseph,
der Weise, zusammengebunden,
mit Lorbeer der Schläfe
dem Weisen der Maurer umwunden.

**10 „Die ihr des unermesslichen Weltalls Schöpfer
ehrt“ für eine Singstimme und Klavierbegleitung in
C-Dur, KV 619**

Rezitativ

Die ihr des unermesslichen Weltalls
Schöpfer ehrt,
Jehova nennt ihn, oder Gott,
nennt Fu ihn, oder Brama,
Hört! hört Worte aus der Posaene
des Allherrschers!
Laut tönt durch Erden, Monden, Sonnen
ihr ewiger Schall.
Hört, Menschen, ihn auch ihr.

Andante

Liebt mich in meinen Werken!
Liebt Ordnung, Ebenmaß und Einklang!
Liebt euch selbst und eure Brüder!
Körperkraft und Schönheit sei eure Zierd',
Verstandeshelle euer Adel!

10

Reicht euch der ew'gen Freundschaft Bruderhand,
die nur ein Wahn, nie Wahrheit
euch so lang entzog.

Allegro

Zerbrechet dieses Wahnes Bande!
Zerreibet dieses Vorurteiles Schleier!
Enthüllt euch vom Gewand,
das Menschheit in Sektiererei verkleidet!
In Kolter schmiedet um das Eisen,
das Menschen, das Bruderblut bisher vergoß!
Zersprengt Felsen mit dem schwarzen Staube,
der mordend Blei in Bruderherz oft schnellte!

Andante

Wähnt nicht, daß wahres Unglück
sei auf meiner Erde,
Belehrung ist es nur, die wohl tut,
wenn sie euch zu bessern Taten spornet;
Die, Menschen, ihr in Unglück wandelt,
wenn töricht blind ihr rückwärts
in den Stachel schlägt,
der vorwärts euch antreiben sollte.
Seid weise nur, seid kraftvoll und seid Brüder!
Dann ruht auf euch mein ganzes Wohlgefallen;
dann netzen Freudenzähnen nur die Wangen;
dann werden eure Klagen Jubeltöne;
dann schaffet ihr zu Edenstälern Wüsten;
dann lachtet alles euch in der Natur.

Allegro

Dann ist's erreicht, des Lebens wahres Glück.

13 Lobegesang auf die feierliche Johannisloge, K 148, "O heiliges Band der Freundschaft" für eine Singsstimme mit Klavierbegleitung in D-Dur, KV 148

O heiliges Band der Freundschaft treuer Brüder,
dem höchsten Glück und Edens Wonne gleich,
dem Glauben freund, doch nimmermehr zuwider,
der Welt bekannt und doch geheimnisreich.

Auf, Maurer! singt; laßt heut den Erdkreis hören,
es sei der Tag, dem dieses Lied geweiht,
ein herrlicher, ein großer Tag der Ehren,
ein hohes Fest der Treu' und Einigkeit.

Sie macht uns groß; sie bringt uns hoch zu Ehren,
daß unser Preis vom Nord- zum Südpol blüht,
und Phöbus' Aug' auf beiden Hemisphären
nichts Herrlicher's als unsre Logen sieht.

Ist's Eitelkeit? sagt, oder ist es gründlich,
das stille Glück, dem sich die Maurer weih'n?
Kann ein Gesetz, das töricht oder sündlich,
so fest besteh'n, von solcher Dauer sein?

Nein! Denn ist's wahr, daß Gott selbst in uns allen
den edlen Trieb, sich zu gesellen, nährt,
so muß gewiß ihm ein Gesetz gefallen,
das Freundschaft heißt und Menschen lieben lehrt.

„Eine kleine Freimaurer-Kantate“ für 2 Tenöre und eine Bassstimme, 2 Violinen, Viola, Bass, Flöte, 2 Oboen und 2 Hörner in C-Dur, KV 623

14 & 17 Chor; mit Soli

La ut verkünde unsre Freude
froher Instrumentenschall,
jedes Bruders Herz empfinge
dieser Mauern Widerhall.

Denn wir weihen diese Stätte
durch die goldne Bruderkette
und den echten Herzverein
heut' zu unserm Tempel ein.

Rezitativ; Tenor II

Zum ersten Mal, edle Brüder,
schließt uns dieser neue Sitz
der Weisheit und der Tugend ein.
Wir weihen diesen Ort
zum Heiligtum unserer Arbeit,
die uns das große Geheimnis entziffern soll.

Süß ist die Empfindung des Maurers
an so einem festlichen Tage,
der die Bruderkette neu und enger schließt;
süß der Gedanke, daß nun die Menschheit
wieder einen Platz unter Menschen gewann;
süß die Erinnerung an die Stätte,
wo jedes Bruderherz
ihm, was er war, und was er ist,
und was er werden kann,
so ganz bestimmt, wo Beispiel ihn belehrt,
wo echte Bruderliebe seiner pflegt
und wo aller Tugenden heiligste, erste,
aller Tugenden Königin, Wohltätigkeit
in stillem Glanze thront.

15 Arie; Tenor II

Dieser Gottheit Allmacht ruhet
nicht auf Lärmen, Pracht und Saus,
nein, im Stillen wiegt und spendet
sie der Menschheit Segen aus.

Stille Gottheit, deinem Bilde
huldigt ganz des Maurers Brust.
Denn du wärmst mit Sonnenmilde
stets sein Herz in süßer Lust.

Rezitativ; Tenor I, Baß

Wohlan, ihr Brüder, überlaßt euch ganz
der Seligkeit eurer Empfindungen,
da ihr nie, daß ihr Maurer seid,
vergeßt.

Diese heut'ge Feier sei ein Denkmal
des wieder neu und festgeschloss'nen Bunds.
Verbannet sei auf immer
Neid, Habsucht und Verleumdung
aus unsrer Maurerbrust.
Und Eintracht knüpfe fest das teuere Band,
das reine Bruderliebe webte.

16 Duett, Tenor I, Baß

Lange sollen diese Mauern
Zeuge unsrer Arbeit sein,
und damit sie ewig daure,
weiht sie heute Eintracht ein.

Laßt uns teilen jede Bürde
mit der Liebe Vollgewicht,
dann empfangen wir mit Würde
hier aus Osten wahres Licht.

Diesen Vorteil zu erlangen,
fanget froh die Arbeit an.
Und auch der schon angefangen,
fange heute wieder an.

Haben wir an diesem Orte
unser Herz und unsre Worte
an die Tugend ganz gewöhnt,
o dann ist der Neid gestillt,
und der Wunsch so ganz erfüllt,
welcher unsre Hoffnung krönt.

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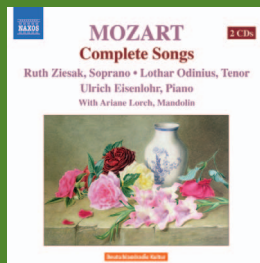
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8.570897

DDD

Playing Time

65:49



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 Booklet notes in English

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During his seven years as a Mason, and in addition to the incidental music for *Thamos, King of Egypt* and *The Magic Flute*, which abound in Masonic symbolism, Brother Mozart adapted or newly composed a number of works for his fraternity, some of which are still used in Masonic ceremonies. Among the vocal and instrumental pieces on this disc is *Laut verkünde unsre Freude, K. 623*, a cantata which Mozart conducted at the dedication of his Lodge's new temple less than three weeks before his tragic death.

Wolfgang Amadeus
MOZART
 (1756-1791)
Masonic Music
 (Complete)

- | | | |
|-------|--|-------|
| 1-2 | Dir, Seele des Weltalls, K. 429 | 7:26 |
| 3 | Adagio in F major, K. 410 | 1:44 |
| 4 | Adagio in B flat major, K. 411 | 5:48 |
| 5 | Lied zur Gesellenreise, K. 468 | 3:46 |
| 6 | Zerfließet heut', geliebte Brüder, K. 483 | 2:27 |
| 7 | Ihr unsre neuen Leiter, K. 484 | 3:25 |
| 8 | Die Maurerfreude, K. 471 | 6:52 |
| 9 | Maurerische Trauermusik, K. 477 | 4:02 |
| 10 | Die ihr des unermesslichen Weltalls Schöpfer ehrt, K. 619 | 7:58 |
| 11-12 | Adagio and Fugue in C minor, K. 546 | 5:38 |
| 13 | Lobgesang auf die feierliche Johannisloge, K. 148 | 3:49 |
| 14-17 | Eine kleine Freimaurer-Kantate: Laut verkünde unsre Freude, K. 623 | 12:54 |

Heo Young-Hoon, Tenor
 Kassel Spohr Chamber Orchestra
 Roberto Paternostro

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Sung texts and English translations may be accessed at www.naxos.com/libretti/570897.htm

Recorded at the rehearsal hall of the Staatstheater Kassel, Germany, on 5th and 6th November, 2007

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 (Artist unknown) (The Art Archive / Museum der Stadt Wien / Alfredo Dagli Orti)