



The Masonic Philatelist

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Masonic Musicians

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Allegory of Music (c. 1475) by Joos van Wassenhove, Oil on panel, (156 cm by 97 cm), National Gallery, London, England.

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Freemason Musicians on Postage Stamps

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Cover image design: Chris Murphy. Please note that the globe is a Masonic symbol. The intent of the design is to express the universality of Freemasonry and music. The G-clef is actually a stylized letter “G,” familiar to all Freemasons. Its blue color is intended to imply a cable-tow.



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This publication marks the first time three members of the Society of Blue Friars (Masonic authors) have co-written a single work.

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Categories for Masonic-Related Postage Stamps

Masonic-related postage stamps are divided into the following categories. The ranking generally aligns with stamp applicability or importance level.

1. Stamps issued expressly for a Masonic purpose (i.e., a government Masonic stamp issue).
2. Stamps that depict a person who was (or is) a Freemason.
3. Stamps that show just the name of a person who was (or is) a Freemason.
4. Stamps that show an object built, discovered, invented, or created by a Freemason; places named after a Freemason, and monuments to Freemasons (includes houses).
5. Stamps that commemorate a certain event or undertaking in which a Freemason played a major role.
6. Stamps that were designed by a Freemason.
7. Stamps that show objects or symbols that may be associated with the Masonic Order.

For Classes 1 to 6, stamps should be included in a Masonic collection only if the actual lodge name and number (as applicable) for the associated person are known, or if there is substantial information as to his or her Masonic membership (usually membership in concordant bodies or a notation in a major reference work).

Handbook Parameters

Definition of the Term “Musician” as Applied to This

Work: The term includes all subjects who were directly associated with playing music, composing music, writing music (includes operas), conducting music, or whose works resulted in musical compositions undertaken by others.

Scope of Postage Stamp Inclusion: This work includes government-issued postage stamps world-wide up to publication. There are two cases in which the stamp shown is not apparently recognized as being issued by the *recognized* government at the time, and has not therefore been given a Scott Catalogue number. All we can say here is that in such countries “things change,” and leave it to the individual collector to decide on including the stamp in his or her collection.

Scope and Method of Research: Masonic reference books, other references, and internet resources were researched to determine Freemasons who were (or are) musicians under the terms of reference shown above. Postage stamps were then researched to determine if there was an applicable stamp.

It needs to be kept in mind that although there have been numerous highly famous Freemasons who were musicians, inclusion depended on finding a postage stamp showing or referencing the subject. With the staggering number of postage stamps issued world-wide over the last 160-plus years, this work is by no means definitive.

Also, given the millions of people who became Freemasons since the inception of the Masonic Order, new subjects are continually coming to light—famous people found to be members of the Order, not previously known.

These factors, along with new stamp issues, will continually widen the horizon for the study of Freemason musicians associated with postage stamps.

Foreword

Music is beyond doubt one of mankind's greatest enjoyments. It is an artistic expression that can influence human emotion more than any other form of artistic endeavor, be it the fine arts, writing, or drama. Just when music was discovered and used by humans is difficult to ascertain. Prehistoric music is theorized by findings of what appear to be flutes at paleolithic archaeology sites. One flute, carved from a cave bear femur, is thought to be 40,000 years old. The earliest and largest collection of prehistoric musical instruments was found in China and dates back to between 7000 and 6600 BC. The *Hurrian Song*, found on clay tablets that date back to approximately 1400 BC, is the oldest surviving notated work of music. Of course, vocal music (singing) would likely date back to the dawn of humanity.

In the course of time music became highly refined; however, right from its inception it had no boundaries—there is no limit as to how proficient and inventive one can be. Over the centuries, certain gifted individuals have shown musical talent that can only be described as “astounding.” As is the custom in many countries, such individuals have been honored on postage stamps. Some of these people were Freemasons, and it is with great pride that we provide a profile of each individual's accomplishments and the applicable stamp in this collection.

This work is in alphabetical order by the subject's last name. His or her Masonic information (lodge and related activities) is shown last in the entry, followed by the country, Scott Catalogue number and issue date for the illustrated stamp. In cases where there is more than one stamp for the individual, a representative stamp has been selected.



Masonic Musicians Entries (Alphabetical Order)

Acuff, Roy Claxton (1903–1992). American country music singer, fiddler, and promoter; known as the “King of Country Music.” He is often credited with moving the genre from its early string band and “hoedown” format to the star singer format that helped make it internationally successful. He and his Smoky Mountain Boys joined the Grand Ole Opry in 1938, and remained for nearly four decades. East Nashville Lodge No. 560, Nashville, Tennessee, USA. *United States Scott 3812* (2003).



Autry, Gene (1907–1998). American musician and vocalist. He gained fame as “The Singing Cowboy” on the radio, in movies and on television for more than three decades beginning in the 1930s. He was also owner of the Los Angeles, California, major league baseball team, Anaheim Angels, from 1961 to 1997; a television station and several radio stations in Southern California. Although his signature song was, “Back in the Saddle Again,” he is best known today for his Christmas holiday songs, “Here Comes Santa Claus” (which he wrote), “Frosty the Snowman,” and his biggest hit, “Rudolph the Red-Nosed Reindeer.” Catoosa Lodge No. 185, Catoosa, Oklahoma, USA. *United States Scott 4449* (2010).



Baker, Josephine (1906–1975). American-French artist, musician and performer. She joined the road tour of *Shuffle Along* at the age of 16. She appeared in the 1924 Broadway musical *Chocolate Dandies*, and performed at Carnegie Hall in 1973. In France she starred in *La revue Nigre*, and in the world-renowned *Folies-Bergere*. Also, she performed in the *Ziegfield Follies* in New



York City. Her musical theme became, “J’ai Deux Amors, Mon Pays et Paris” (I have two loves, my country and Paris). Loge Nouvelle Jerusalem, Paris, France; Grande Loge Feminine de France. *United States Scott 4338 (2008).*

Basie, William James, “Count” (1904–1989). American jazz pianist, organist, band leader, and composer. He led his jazz orchestra almost continuously for nearly 50 years. Many notable musicians came to prominence under his direction, including tenor saxophonists Lester Young and Herschel Evans, trumpeters Buck Clayton and Harry “Sweets” Edison, and singers Jimmy Rushing and Joe Williams. Basie’s theme songs were “One O’Clock Jump” and “April In Paris.” Wisdom Lodge No. 102 (Prince Hall), Chicago, Illinois, USA. *United States Scott 3096 (1996).*



Beery, Wallace Fitzgerald (1885–1949). American comic opera singer and actor. He joined the Ringling Brothers Circus at age sixteen as an assistant elephant trainer. He left two years later, after being clawed by a leopard. He found work in New York City in comic opera as a baritone and began to appear on Broadway. In 1913, he moved to Chicago to work for Essanay Studios and was cast as “Sweedie” (a masculine character in drag) in *The Swedish Maid*. Later, he worked for the same company in Niles, California. Beery’s powerful basso voice and gruff, deliberate drawl soon became assets and he was hired under contract to Metro-Goldwyn-Mayer as a character actor during the dawn of the sound film era. Beery is best known for his portrayal of Bill in *Min and Bill* (opposite Marie Dressler), as Long John Silver in *Treasure Island*, as Pancho Villa in *Viva Villa!*, as Casey in *Casey at the Bat*, and his titular role in *The Champ*, for which he won the Academy Award for best actor. Beery appeared in some 250 movies over a 36-year span. For his contributions to the film industry, he has a star on the Hollywood Walk of Fame. Blaney Lodge No. 271, Chicago, Illinois. *Mali Scott 723d (1995).*



Benda, Jiri, or Georg Anton (1722–1795).

Czech kapellmeister, violinist and composer of the classical period. He had particular success with his opera melodramas, a form of musical stage entertainment which influenced Mozart. Benda's melodrama *Ariadne auf Naxos* is generally considered his best work. At its debut in 1775, the opera received enthusiastic reviews in Germany, and afterwards in the whole of Europe. Music critics called attention to its originality, sweetness, and ingenious execution. Furthermore, Benda wrote many instrumental pieces, including a few sonatinas. Masonically, he wrote some songs for use in Masonic festivities. Lodge Archimedes zu den drei Reissbrettern, Altenberg, Czechoslovakia. *Czechoslovakia Scott 752 (1956).*



Berlin, Irving (1888–1989). American composer and copyright expert. He was the most successful songwriter of the 20th century. Although, like his contemporaries, he spent the better part of his career writing songs (usually both words and music) to be used in Broadway musicals, he is better remembered for the songs themselves than for the shows (and sometimes films) in which they were introduced. Munn Lodge No. 190, New York City, New York, USA. Member of the Valley of New York, A.A.S.R. and Mecca Temple No. 1, A.A.O.N.M.S. *United States Scott 3669 (2002).*



Blake, James Hubert, “Eubie” (1883–1983).

American composer, lyricist, and pianist of ragtime, jazz, and popular music. He and long-time collaborator, Noble Sissle, wrote the Broadway musical *Shuffle Along*, one of the first Broadway musicals to be written and directed by African Americans. Blake's compositions included such hits as, “Bandana Days,” “Charleston Rag,” “Love Will Find A Way,” “Memories of You,” and “I’m Just Wild About Harry.” The



musical *Eubie!* featured the works of Blake and opened on Broadway in 1978. Hiram Lodge No. 4, (Prince Hall), New York City, New York, USA. *United States Scott 2988* (1995).

Bortniansky, Dmitry (1751–1825). Russian composer of Ukrainian origin. In 1882, Pyotr Tchaikovsky edited the liturgical works of Bortniansky, which were published in ten volumes. As a boy, Bortniansky most likely lived in the Corps of Court Choirboys on Novoisaakievskaya Street, St. Petersburg. In 1797 he bought and renovated the residence of Countess M.N. Skavronskaya (today 9 Millionnaya Street—since rebuilt). Buried at Smolenskoe Orthodox Cemetery, his remains were moved in 1936 to the Necropolis of Artists. He composed over 200 musical work including operas and instrumental compositions, but it is his sacred choral works that are performed most often today. This vast body of work remains central not only to understanding 18th century Orthodox sacred music, but also served as inspiration to his fellow Ukrainian composers in the 19th century. The tune he wrote for the Latin hymn “Tantum Ergo” eventually became known in Slavic lands as “Kol Slaven,” (“How Glorious is Our Lord”), still sung as a Christmas carol today. The tune was also popular with Freemasons. It travelled to English speaking countries and came to be known by the names “Russia,” “St. Petersburg,” or the “Wells” carol. In Germany, the song was paired with a text by Gerhard Tersteegen, and became a well-known chorale and traditional part of the military ceremony Großer [Grosser] Zapfenstreich (the Grand Tattoo), the highest ceremonial act of the German army—rendered as an honor for distinguished persons on special occasions. Prior to the October Revolution in 1917, the tune was played by the Moscow Kremlin carillon every day at midday. James Blish, who novelized many episodes of the original series of *Star Trek*, noted in one story titled, “Whom Gods Destroy,” that Bortniansky’s “Ich bete an die Macht der Liebe” was the theme, “to which all Starfleet Academy classes marched to their graduation.” Bortniansky wrote “The Angel Cried” (hymn to the Mother of God) used by many Orthodox churches. He also wrote music for Masonic hymns based on poems by Mikhail Matveevich Kheraskov. Bortniansky’s actual lodge is not known,



however, he is shown as being a Freemason in the *St. Petersburg Encyclopedia. Ukraine Scott 436 (2001)*.

Bretón, Tomás (1850–1923). Spanish composer and violinist. He studied music at Salamanca, Spain, and played a violin in an orchestra. He then further studied at the Madrid Conservatory and also in Rome. He won a first prize in composition and went on to teach and eventually served as the director of the Madrid Conservatory. He conducted orchestras in Barcelona and Madrid. He composed operas, several zarzuelas, two symphonies, chamber music, and tone poems. He gained renown as a result of the success of his opera *Zarzuela La verbena de la Paloma*. Other operas were also well-received, included his *Los amantes de Teruel*, based on the eponymous legend, and *La Dolores*. After his death, his extensive works were generally forgotten. His career spanned the majority of the musical areas of the period of the Restoration (1875–1923). Lodge Fraternidad Iberica No. 92, Madrid, Spain. *Spain Scott 2288 (1982)*.



Bull, Ole (1810–1880). Norwegian composer and violinist. He played violin in the orchestra of Bergen's theater, and later joined the Musical Lyceum (a musical society). He went on to become the director of the Lyceum. He toured Germany, France and the United States, eventually becoming a high-level virtuoso. He composed more than 70 works. On October 30, 1845, he gave a concert in New York City to raise funds for the Masonic Home and Asylum Fund. A total of \$1,400 was raised—a significant amount for that time. His actual lodge is not known, but he is documented as a visitor to St. Cecil Lodge, New York City, New York, USA. *Norway Scott 1604 (2010)*.



Burns, Robert (1759–1796). Scottish poet and lyricist. Also known as Robbie Burns, Rabbie Burns, Scotland's favourite son, the Ploughman Poet, Robden of Solway Firth, the Bard of Ayrshire, and in Scotland as The Bard. He is widely regarded as the national poet of Scotland and is celebrated worldwide. He is the best known of the

poets who have written in the Scots language, although much of his writing is also in English with a light Scots dialect—thereby accessible to an audience beyond Scotland. He also wrote poems in standard English, and in these his political or civil commentary is often at its bluntest. He is regarded as a pioneer of the Romantic movement, and after his death he became a great source of inspiration to the founders of both liberalism and socialism; and a cultural icon in Scotland and among the Scottish Diaspora around the world. Celebration of his life and work became almost a national charismatic cult during the 19th and 20th centuries, and his influence has long been strong on Scottish literature. In 2009 he was chosen as the greatest Scot by the Scottish public in a vote run by Scottish television channel STV. As well as making original compositions, Burns also collected folk songs from across Scotland, often revising or adapting them. His poem (and song) “Auld Lang Syne” is often sung at Hogmanay (the last day of the year), and his “Scots Wha Hae” served for a long time as an unofficial national anthem of Scotland. Other poems and songs by Burns that remain well-known across the world today include, “A Red, Red Rose,” “A Man’s A Man for A’ That,” “To a Louse,” “To a Mouse,” “The Battle of Sherramuir,” “Tam o’ Shanter,” and “Ae Fond Kiss.” St. David’s Lodge, Tarbolton, Scotland. *Great Britain Scott 2625b (2009).*



Cantor, Eddie (1892–1964). American “illustrated song” performer, comedian, dancer, singer, actor and songwriter. Familiar to Broadway, radio, movie and early television audiences, this “Apostle of Pep” was regarded almost as a family member by millions because his top-rated radio shows revealed intimate stories and amusing anecdotes about his wife, Ida, and five daughters. Some of his hits include “Makin’ Whoopee,” “Ida,” “If You Knew Susie,” “Ma! He’s Makin’ Eyes at Me,” “Margie,” and “How Ya Gonna Keep ‘Em Down on the Farm After They’ve Seen Patee?”. He also wrote “Merrily We Roll Along, the “Merrie Melodies” Warner Brothers cartoon theme. Cantor’s eye-rolling song-and-dance routines even-

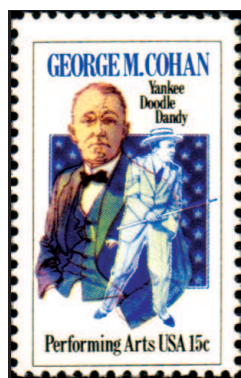


tually led to his nickname, “Banjo Eyes.” In 1933, the artist Frederick J. Garner caricatured Cantor with large round eyes resembling the drum-like pot of a banjo. Cantor’s eyes became his trademark, often exaggerated in illustrations, and leading to his appearance on Broadway in the musical *Banjo Eyes* (1941). His charity and humanitarian work was extensive, and he is credited with coining the phrase (and helping to develop) The March of Dimes. Munn Lodge No. 190, New York City, New York. *Benin, no listing in Scott (2009).*

Cherubini, Luigi (1760–1842). Italian composer. He studied music with his father and went to Paris where he began his career and was eventually appointed as director of the new Institute National de Musique. His operas were popular in Germany. He composed both operas and sacred music. During his life, Cherubini received France’s highest and most prestigious honors. These included the Chevalier de la Légion d’honneur (1814) and Membre de l’Académie des Beaux-Arts (1815). In 1841, he was made Commandeur de la Légion d’honneur, the first musician to receive that title. Member of Lodge Saint Jean de Jerusalem under the jurisdiction of the Grand Orient de France. *Guinea-Bissau Scott 658 (1985).*



Cohan, George M. (1878–1942). American composer. He was known in the decade before World War I as “The man who owned Broadway.” He is considered the father of American musical comedy. His life and music were portrayed in the Academy Award-winning film, *Yankee Doodle Dandy* (1942), and the 1968 musical *George M!* A statue of Cohan is in Times Square, New York City. Pacific Lodge No. 233, New York City, New York, USA. Member of the Valley of New York, A.A.S.R. and Mecca Temple No. 1, A.A.O.N.M.S. *United States 1756 (1978).*



Cole, Nathaniel “King” Adams (1919–1965).

American pianist and vocalist. His father, Edward Coles (actual family last name) became a Baptist minister and Nathaniel learned to play the organ from his mother, Perlina Coles, the church organist. His first performance, at age four, was of, “Yes! We Have No Bananas.” He first achieved prominence as a leading jazz pianist. However, he owes most of his popular musical fame to his soft baritone voice, singing in big band and jazz genres. He was one of the first African Americans to host a television variety show, and maintained worldwide popularity even after his death. Thomas Walker Lodge No. 49, (Prince Hall), Los Angeles, California, USA. *United States Scott 2852* (1994).



Crisp, Donald (1882–1974). English opera singer, film actor, early motion picture producer, director and screenwriter. While traveling on a ship to America in 1906, Crisp’s singing talents during a ship concert caught the attention of opera impresario John C.



Fisher, who immediately offered him a job with his company. Crisp spent his first year in New York in Grand Opera and the following year as a stage director. It was while touring with his company in the United States and Cuba that he first became interested in pursuing a career in the theatre. By 1910 he was working as a stage manager for the renowned entertainer, composer, playwright, and director George M. Cohan. It was during this time he met film director D. W. Griffith. When Griffith ventured west to seek his fortune in Hollywood in 1912, Crisp accompanied him. From 1908 to 1930, in addition to directing dozens of films, he appeared in nearly 100 silent films, although many in bit or small parts. One notable exception was his casting by Griffith as General Ulysses S. Grant in Griffith’s landmark 1915 film, *The Birth of a Nation*. Another was his role in Griffith’s 1919 film, *Broken Blossoms*, as Battling Burrows, the brutal and abusive father of the film’s heroine, Lucy Burrows (played by Lillian Gish). He played a supporting role as Burkitt in *Mutany on the Bounty* (1935). He won an Academy Award for Best Supporting Actor in 1942 for his performance in

How Green Was My Valley. Harry S. Orme Lodge No. 458, Pasadena, California. *Tonga Scott 607b (1985)*. Note: Crisp is seen second from the left.

Edward VIII (1894–1972). British king and composer who gave up his throne for the love of an American woman. He composed and published a march for bagpipes, on which he was quite proficient. While Prince of Wales, he was initiated in, and later became Worshipful Master of, Household Brigade Lodge No. 2614, London, England. He was admitted to the Royal Arch and Scottish Rite in 1921. He was installed as Senior Grand Warden of the United Grand Lodge of England on October 25, 1922. The ceremony was conducted by his great uncle, the Duke of Connaught, younger brother of Edward VII. *Canada Scott 214 (1935)*.



Ellington, Edward Kennedy, “Duke” (1899–1974). American composer, pianist, and big band leader. He wrote over 1,000 compositions. A major figure in the history of jazz, Ellington’s music stretched into various other genres, including blues, popular, classical, gospel, and film scores. His career spanned more than 50 years. Social Lodge No. 1, Washington, D.C., USA. *United States Scott 2211 (1986)*.



Elsner, Jozef (1769–1854). Polish composer, music teacher, publisher, critic and theoretician. He was initially educated for the priesthood at Breslau's Dominican monastery school, St. Matthew's Gymnasium, and a local Jesuit college, but chose the music field. In 1832–37 he composed nineteen religious pieces for Breslau Cathedral. He was active mainly in Warsaw, and founded several music schools. He composed 8 symphonies, along with string quartets and other chamber music. Lodge Bouclier; Warsaw. Poland. *Poland Occupation Scott NB22 (1942)*.



Fall, Leopold (1873–1925). Austrian composer and conductor. He studied at the Vienna Conservatory and then played and directed theater orchestra and wrote stage music in Berlin. Upon his returned to Vienna, he gained success in composing operettas. In all, he composed 3 operas, 20 operettas, waltzes, songs and overtures. His best known operettas in the English-speaking world are *The Dollar Princess* and *Madame Pompadour*, which had successful runs in London and New York and remained in the repertory in Germany and Austria throughout the 20th century. His *Der liebe Augustin* (known as *Princess Caprice* in London), first performed in 1912, is reported to have been given an unprecedented 3,360 performances. His opera *Der goldene Vogel* was performed in Dresden in 1920 with Richard Tauber and Elisabeth Rethberg. Freundschaft Lodge, Pressburg, Austria. *Austria Scott 1021* (1975).



Formby, George (George Hoy/Booth) (1904–1961). British musician, comedy actor, singer-songwriter, and comedian. He sang light, comical songs, accompanying himself on the banjo ukulele or banjolele. He was a major star of stage and screen in the 1930s and 1940s. Formby had been making gramophone records as early as 1926; his first successful records came in 1932 with the Jack Hylton Band, and his first sound film *Boots! Boots!* in 1934 (Formby had appeared in a sole silent film in 1915). The 1934 film was successful and he signed a contract to make a further 11 films with Associated Talking Pictures, earning him a then-astronomical income of £100,000 (roughly \$4 million US in 2009 terms) per year, despite the fact that studio head, Michael Balcon, reportedly considered Formby “an odd and not particularly loveable character.” Between 1934 and 1945, Formby was the top comedian in British cinema, and at the height of his film popularity (1939), when he was Britain’s number-one film star of all genres, his film, *Let George Do It*, was exported to the United States. Although his films always did well in Britain and Canada, they never caught on in the United States. Columbia Pictures hired



him for a series, with a handsome contract worth £500,000, but decided not circulate his films in the US. Formby is acknowledged as a Freemason by Vaudeville Lodge (Mark Master Masons) No. 801, London, England. *Isle of Man Scott 1044 (2003)*.

Franklin, Benjamin (1706–1790). American statesman with notable musical accomplishments. He played the violin, harp and guitar. He was a printer by trade and went on to become a noted scientists and inventor. He became postmaster general of British North America (prior to the American Revolution). A man of action by all accounts, he composed a number of songs and was the first music publisher in America. St. John's Lodge, Philadelphia, Pennsylvania. He was elected Grand Master of Pennsylvania in 1734. *United States Scott 1030 (1955)*.



Frederick II (Frederick the Great) (1712–1786). King of Prussia (German Kingdom) and noted composer. He was an ardent music student, the flute being his favorite instrument, and he became proficient as a composer of music for the flute. He wrote the text for the opera *Montezuma* with music by H. Braun. Frederick II was initiated into Freemasonry at Brunswick, Northern Germany, on August 14, 1738, some two years before he ascended the throne of Prussia. *Germany Scott 355 (1926-27)*.



Gilbert, Sir William Schwenck (1836–1911). English dramatist, librettist, poet, and illustrator, best known for his fourteen comic operas produced in collaboration with the composer Sir Arthur Sullivan, of which the most famous include *H.M.S. Pinafore*, *The Pirates of Penzance*, and one of the most frequently performed works in the history of musical theatre, *The Mikado*. Hamony Lodge No. 255, Hampton Court, Middlesex, Great Britain. *Great Britain Scott 1461 (1992)*.



Goethe, Johann Wolfgang von (1749–1832).

German writer, pictorial artist, biologist, theoretical physicist, and polymath. He is considered the supreme genius of modern German literature. His works span the fields of poetry, drama, prose, philosophy, and science. His poem *Faust* has been called the greatest long poem of modern European literature. Such notables as Gounod, Liszt, Massenet, Schubert, Schumann and other composers have set his works to music. Lodge Amalia, Weimar, Germany. *Germany Scott 351* (1926-27).



Gomes, Carlos Alberto (1836–1896). Brazilian

composer. He was the first “New World” composer whose work was accepted in Europe. Interested in composing an opera which dealt with a truly Brazilian subject, he chose as the theme of his work, *Il Guarany* (1870), the romance novel *O Guarani* by Brazilian writer José de Alencar. The King of Italy, Victor Emmanuel II, decorated Gomes for the creation of his opera, which was presented in all major European capitals. When Gomes returned to Brazil, he organized the premiere of *Il Guarany* in Rio de Janeiro. The opera achieved the same success Gomes had experienced in Italy. Anizade Lodge, Sao Paulo, Brazil. *Brazil Scott 2596* (1996).



Gonzaga, Luiz do Nascimento, Sr. (1912–1989).

Prominent Brazilian musician, folk singer, songwriter, and poet. Born in the countryside of Pernambuco, he is considered to be responsible for the promotion of northeastern music throughout the rest of the country. He is also known as the “king of baião” and “Gonzagão.”



The son of a peasant and accordion player, Gonzaga was attracted to the 8-bass accordion at a very early age, but at that time he used to accompany his father by playing the zabumba (type of bass drum) and singing at parties and religious celebrations. He left home in 1930 to join the army, and toured Brazil with an army band until 1939. Gonzaga decided to remain in

Rio de Janeiro with a recently purchased accordion. He used to perform in the streets and in bars, playing boleros, waltzes, and tangos.

After noticing that the northeastern immigrants missed the music from their hometowns, he started to give listeners the sort of music they craved to hear: xaxados, baiões, chamegos, and cocos. At Ary Barroso's talent show, Luiz Gonzaga played his chamego, "Vira e Mexe," and was acclaimed by the audience and by the dreaded host, who gave him the highest score. After discovering this niche in the market, Gonzaga became a regular at radio shows and started making records. His greatest achievement within the Masonic Order was composing (1981) a song, "Acacia Amarela," dedicated to Freemasonry and its symbolism. Paranapuan Symbolic Lodge No. 1477, East Ilha do Governador, Rio de Janeiro. *Brazil, no listing in Scott (2012).*

Gretry, André Ernest Modeste (1741–1813). Belgian composer from the Prince-Bishopric of Liège (present-day Belgium). He worked from 1767 onwards in France and took French nationality. He is most famous for his opéras comiques. He is listed as a Freemason in Maurice Cook's *Dictionnaire Maconnique* published in Brussels, Belgium. *Belgium Scott 383 (1948).*



Grofe, Ferde (1892-1972). American composer and pianist. He studied music under his mother and brother. He played viola for the Los Angeles Philharmonic orchestra, conducted a concert of his works at Carnegie Hall, and won an Academy Award for his film score *Minstrel Man* (1944). He composed 20 orchestral tone poems (*Grand Canyon Suite*), ballets, film scores, and chamber music. Silver Trowel Lodge No. 414, Los Angeles, California, USA. *United States Scott 3163 (1997).*



Hampton, Lionel Leo (1908–2002). American orchestra leader, composer, jazz vibraphonist, pianist, percussionist, and actor. Hampton was one of the first jazz vibraphone players. He ranks among the great names in jazz history, having worked with a "who's

who” of jazz musicians, from Benny Goodman and Buddy Rich to Charlie Parker and Quincy Jones. As a composer and arranger, Hampton wrote more than 200 works, including the jazz standards “Flying Home,” “Evil Gal Blues,” and “Midnight Sun.” He also composed the major symphonic work, *King David Suite*. Hampton performed in the Royal Festival Hall, London, in 1957, and played at the White House for President Carter in 1978; during the same year he formed his own record label, Who’s Who in Jazz, to issue mainstream recordings. In the mid 1980s his band continued to draw capacity crowds throughout the world. Hampton was honored as alumnus of the year by the University of Southern California in 1983. Prince Hall Freemason; 33° Scottish Rite Mason, Valley of New York. *Mali Scott 622 (1994)*.



Handy, William Christopher (1883–1983). Trumpet player and blues composer. He is widely known as the “Father of the Blues.” He remains among the most influential of American songwriters. Although he was one of many musicians who played the distinctively American blues music, he is credited with giving it its contemporary form. While Handy was not the first to publish music in the blues form, he took the blues from a regional music style with a limited audience to one of the dominant national forces in American music. Hiram Lodge No. 4 (Prince Hall), New York City, New York, USA. *United States Scott 1372 (1969)*.



Hardy, Oliver Norvell (1892–1957). American cabaret and vaudeville singer. In 1910, a movie theater opened in Hardy’s home town of Milledgeville, Georgia, and he became the projectionist, ticket taker, janitor, and manager. He soon became obsessed with the new motion picture industry, and was convinced that he could do a better job than the actors he saw on the screen. A friend suggested that he move to Jacksonville, Florida, where some films were being made. In 1913, he did just that, and worked there as a cabaret and vaudeville singer at night,



and at the Lubin Manufacturing Company during the day. Oliver Norvell “Babe” Hardy made his first movie, *Outwitting Dad*, in 1914. In 1917 he played a bit part in *Lucky Dog*, starring his future comedy partner, Stan Laurel. They did not work together again for several years. In the making of the movie, *Sugar Daddies* (released in 1927), they formed their partnership that lasted to *Utopia*, released in 1951. Hardy’s screen character was noted for his genteel pomposity, his tie twiddle, long suffering look while dealing with Stan’s character, and his well-meaning but ultimately frustrating on-screen antics. Hardy was a member of Solomon Lodge No. 20, Jacksonville, Florida. His ashes were interred in the Masonic Garden of Valhalla Memorial Park, North Hollywood, California. *United States Scott 2562 (1994)*.

Haydn, Franz Joseph (1732–1809). Austrian composer. He was one of the most prolific and prominent composers of the classical period. He is often called the “Father of the Symphony” and “Father of the String Quartet” because of his important contributions to these forms. He was also instrumental in the development of the piano trio and in the evolution of the sonata form. Lodge Zur Warhen Eintrach, Wien, Austria. *Germany Scott 804d (1959)*.



Heine, Christian Johann Heinrich (1797–1856). German poet, journalist, essayist, and literary critic. He is best known outside Germany for his early lyric poetry work, “Book of Songs,” which was set to music in the form of “lieder” (art songs) by composers such as Robert Schumann and Franz Schubert. Heine’s later verse and prose is distinguished by its satirical wit and irony. His radical political views led to many of his works being banned by German authorities. Heine spent the last 25 years of his life as an expatriate in Paris. Lodge Les Trinosphes, Paris, France. *Germany Scott 740 (1956)*.



Ives, Burl Icle Ivanhoe (1909–1995). American actor, writer, and folk music singer. As an actor, his work included comedies, dramas, and voice work in theater, television, and motion pictures. Music critic

John Rockwell said, “Ives’ voice... had the sheen and finesse of opera without its latter-day Puccinian vulgarities and without the pretensions of operatic ritual. It was genteel in expressive impact without being genteel in social conformity. And it moved people.” Ives had a long-standing relationship with the Boy Scouts of America. He was a Lone Scout before that group merged with the Boy Scouts of America in 1924. The collection of his papers at the New York Library for the Performing Arts includes a photograph of Ives being inducted into the Boy Scouts in 1966. Ives received the organization’s Silver Buffalo Award, its highest honor. The certificate for the award is hanging on the wall of the Scouting Museum in Valley Forge, Pennsylvania, USA. Magnolia Lodge No. 242, Santa Barbara, California, USA. *Guyana Scott 3078 (1996).*



Järnefelt, Armas (1869–1958). Finnish composer and conductor. He was the first Finnish composer to conduct Richard Wagner’s operas in Finland. Armas became director of the Helsinki Institute of Music, conductor of the Helsinki Symphony, and conductor of the National Opera of Finland. He enjoyed a close relationship with Jean Sibelius, who was married to Järnefelt’s sister, Aino. St. Eric Lodge, Stockholm, Sweden. *Finland Scott 484 (1969).*



Jolson, Al (1885–1950). American singer, comedian and actor. In the 1930s, he was America’s most famous and highest paid entertainer. Between 1911 and 1928, Jolson had nine sell-out New York City Winter Garden shows in a row, more than 80 hit records, and 16 national and international tours. Although he is best remembered today as the star in the first full length talking movie, *The Jazz Singer* (1927), he later starred in a series of successful musical films. St. Cecil Lodge No. 568, New York City, New York, USA. *United States Scott 2849 (1994).*



Kern, Jerome David (1885–1945). American composer and song-writer. He was known as the “King of the American Musical Stage.” One of the most important American theatre composers of the early 20th century, he wrote over 700 songs used in numerous stage works including such classics as “Ol’ Man River,” “Can’t Help Lovin’ Dat Man,” “A Fine Romance,” “Smoke Gets in Your Eyes,” “All the Things You Are,” “The Way You Look Tonight,” “Long Ago and Far Away,” and “Who?”. Gramatan Lodge No. 927, Bronxville, New York, USA. *United States Scott 2110 (1985).*



Kipling, Rudyard (1865–1936). English short-story writer, poet, novelist, composer and lyricist. It is mentioned that he wrote material for Gilbert and Sullivan operas. He was awarded the Nobel prize for literature in 1907. He is chiefly remembered for his tales and poems of British soldiers in India, and his tales for children. Born in Bombay India, and taken by his family to England when he was five years old, Kipling is best known for his works of fiction, including *The Jungle Book* (1894), *Just So Stories* (1902), *Kim* (1901), and many short stories, including *The Man Who Would Be King* (1888), which has Masonic content. Also, he is noted for his poems, including “Mandalay” (1890), “Gunga Din” (1890), “The White Man’s Burden” (1899) and “If—” (1910). He is regarded as a major innovator in the art of the short story. His children’s books are enduring classics of children’s literature; and his best works are said to exhibit a versatile and luminous narrative gift. Kipling received not only the three degrees of Craft Masonry, but also the side degrees of Mark Master Mason and Royal Ark Mariner. Kipling so loved his Masonic experience that he memorialized its ideals in his famous poem, “The Mother Lodge.” Hope and Perseverance Lodge No. 782, Lahore, Punjab, India. *Sweden Scott 770 (1967).*



Klemperer, Otto (1885–1973). German conductor and composer. He is widely regarded as one of the leading conductors of the 20th century. He was born in Breslau, Silesia Province, then in Germany (now Wrocław, Poland). He studied music first at the Hoch Conservatory in Frankfurt, and later at the Stern Conservatory in Berlin, under James Kwast and Hans Pfitzner. He followed Kwast to three institutions and credited him with the whole basis of his musical development. In 1905 he met Gustav Mahler while conducting the off-stage brass at a performance of Mahler's *Symphony No. 2, Resurrection*. The two men became friends, and Klemperer became conductor at the German Opera in Prague in 1907 on Mahler's recommendation. In 1910, Klemperer assisted Mahler in the premiere of his *Symphony No. 8: Symphony of a Thousand*. Klemperer went on to hold a number of important music/opera-related positions (Hamburg, Barmen, Strasbourg, Cologne, Wiesbaden and Berlin). Ancient Lodge Le Mount Sinai, Paris, France. *Germany Scott 9N502 (1985)*.



Langenhoven, Cornelius Jacobus (1873–1932). South African musician, playwright, poet, journalist, author, and politician. Langenhoven wrote South Africa's anthem, "Die Stem van Suid-Afrika" (1918). Furthermore, he wrote the first detective novel in Afrikaans, *Donker Spore* (1926); the first translation into Afrikaans of Omar Khayyam's *Rubáiyát*; and retold stories from the Bible in Afrikaans. His autobiography, *U dienswillige dienaar*, was published in 1932. A collection of his essays was published posthumously in the South African newspaper, *Die Burger* (1941). It was published under the title, *Aan Stille Waters*. Langenhoven's *Versamelde werke*, was published first in 14 volumes (Cape Town, 1933–1937) and later in 16 volumes (from 1949). Langenhoven was instrumental in the movement for the acceptance of Afrikaans as a language, in general, and as the first language in schools instead of Dutch. This culminated in the language officially being used in parliament in 1925, and by 1927 it was recognized as an official language of South Africa, together with English. C. J. Langenhoven Lodge No. 93, Belville, South Africa. *South Africa Scott 396 (1973)*.



Liszt, Franz (1811–1886). Hungarian composer, piano virtuoso, conductor, and teacher; perhaps the greatest pianist of all time. Liszt became renowned throughout Europe during the nineteenth century for his great skill as a performer. He wrote symphonies, oratorios, rhapsodies, and piano pieces. His fame as a composer was somewhat overshadowed by his fame as a pianist. His Hungarian Rhapsodies for the piano are perhaps his best known works. Lodge Zur Einigkeit at Frankfort-on-the-Main, Germany. *Hungary Scott 486* (1934).



Lortzing, Gustav Albert (1801–1851). German composer, actor and singer. He is considered to be the main representative of the German “spieloper,” a form similar to the French opéra comique, which grew out of the “singspiel” (light opera). His first opera, *Ali Pascha von Janina*, appeared in 1824, but his fame as a musician rests chiefly upon the two operas, *Zar und Zimmermann* (1837) and *Der Wildschütz* (1842). The former was his first comic opera appearance and it premiered in Leipzig on December 22, 1837. Lortzing sang the role of Peter Iwanow, but the opera did not make a major breakthrough until its Berlin performances in 1839, where it was much praised. Lortzing was popular in Berlin and after his death a memorial statue was erected in the Tiergarten in that city. Baldwin zur Linde Lodge, Leipzig, Germany. *Germany Scott 9N69* (1951).



Méhul, Etienne Nicolas (1763–1817). French composer. Méhul found an ideal collaborator in the librettist François-Benoît Hoffman, who provided the words to *Euphrosine*, the first of Méhul’s operas to be performed. Its premiere in 1790 was an immense success and marked the composer as a new talent. It was also the start of his long relationship with the Comédie Italienne theatre (soon to be renamed the Opéra-Comique). Prior to this production (June 1789) the Académie royale de musique (the Paris Opéra) put one of Méhul’s works, titled *Alonzo et Cora*, into rehearsals. However, the rehearsals were aban-



done on August 8, probably because the Opéra had been suffering severe financial difficulties throughout the 1780s. Consequently, this opera was not premiered until 1791. Unfortunately it was a failure, and his next work *Adrien*, which premiered in 1792, was banned for political reasons. In spite of these setbacks, Méhul consolidated his reputation with successful works such as *Stratonice* and *Mélidore et Phrosine*. During the French Revolution, Méhul composed many patriotic songs and propaganda pieces, the most famous of which is the “Chant du départ.” He was rewarded by becoming the first composer named to the newly founded Institut de France (1795). He also held a post as one of the five inspectors of the Conservatoire de Paris. Mehul was on friendly terms with Napoleon and became one of the first Frenchmen to receive the Légion d’honneur. In spite of his friendship with Napoleon, Méhul’s public standing survived the transition to the Bourbon Restoration. Lodge Olympique de la Parfaite Estime, Paris, France. *France Scott B371 (1963).*

Melchior, Lauritz (1896-1973). Danish-American tenor, later baritone. He studied at the Royal Opera School in Copenhagen, and made his debut in 1913 as Silvo in *I Pagliacci*. He continued studying in a tenor role and became the outstanding Wagnerian tenor of his days. He sang “Tristan” over 200 times. St. John’s Lodge, Copenhagen, Denmark. *Nicaragua Scott #965 (1975).*



Mozart, Wolfgang Amadeus (1756–1791). Austrian musician and composer. He was a performer of unrivaled precocity. When Wolfgang was three years old, his father, Leopold, himself a musician and composer of note, discovered his son’s talent. At the age of eight Wolfgang appeared in Vienna, Paris and London. His most famous operas include *Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute*, which is considered to be a Masonic opera. Lodge Zur Warhen Eintrach, Vienna, Austria, the same Lodge as his father. *Belgium Scott 2128 (2006).*



Palm, Rudolf Theodorus, “Dodo” (1880–1950). Curaçaoan musician and composer. He was the grandson of Jan Gerard Palm (1831–1906) who is often referred to as the “father of Curaçao classical music.” At the age of seven, Rudolf started to take lessons in music from his grandfather. Rudolf played several musical instruments such as piano, organ, saxophone, clarinet, and flute. At the age of 19 he was appointed sergeant bandmaster of the urban militia. As an organist, he played for many years in the Jewish synagogues Emanu-El and Mikvé Israel. He also played in the Protestant Fort Church, Lodge Igualdad, and Lodge Perseverance, all in Curaçao. In 1901 he founded his own music ensemble, Los Dispuestos, an orchestra consisting of about 20 musicians. Some years later he founded a sextet, called Los Seis. Palm also played flute in the Curaçao Philharmonic Orchestra. As a composer, he wrote about 90 pieces for piano, consisting of 61 waltzes, 8 marches, 5 danzas, 8 tumbas, 2 mazurkas, 1 polka, 4 danzons, 1 paso doble and also the music for some songs. Several of his compositions were recorded on long-play records and later on compact discs. Lodge Igualdad No. 653, Willemstad, Curaçao, under the jurisdiction of the United Grand Lodge of England, *Netherlands Antilles Scott 463* (1981).



Pedro I, Dom Antonio Pedro de Alcantara Bourbon (1798–1834). Brazilian Emperor and King of Portugal (became Pedro IV in that country). Dom Pedro was a talented musician. As a prince, he studied music under the guidance of Marcos Portugal and became an able composer. He had a good singing voice, and was proficient with the flute, trombone, harpsichord, bassoon, violin and guitar—often using the latter to play popular songs and dances such as the lundu, modinha, and fado. He wrote and composed a Brazilian anthem and is credited with writing the Portuguese “Hymn to the Constitutional Charter.” He was initiated into the Masonic Order in Rio de Janeiro in 1821. He was at once elected Grand Master of the Grand Orient of Brazil. However, he suppressed Freemasonry in 1832. *Brazil Scott 3044a* (2008).



Philidor, François-André Danican (1726–1795).

French composer and chess master, often referred to as André Danican Philidor. He contributed to the early development of the opéra comique. For a time, he was among the leading opera composers in France, and during his musical career produced over 20 opéras comiques and two tragédies-lyriques. He also wrote secular cantatas and motets. Furthermore, he was regarded as the best chess player of his age. His book, *Analyse du jeu des Échecs*, was considered a standard chess manual for at least a century, and a well-known opening and checkmate method are both named after him. Philidor was stranded in England when the French Revolution broke out. Because of his many social connections, the Revolutionary Government put him on its “banned” list. He died on August 31, 1795, in London and was buried in that city (St. James Church, Piccadilly Street). Lodge L’Olympique de la Parfait Estime, Versailles, France. *Guinea-Bissau Scott 734 (1988)*.



Piccinni, Niccolò (1728–1800). Italian com-

poser of symphonies, sacred music, chamber music, and opera. Although he is somewhat obscure, to many music lovers Piccinni was one of the most popular composers of opera—particularly the Neapolitan opera buffa—of his day. Historically, he had the misfortune of falling between the generations of his great predecessors, such as Pergolesi, and the greats who came after him, including Domenico Cimarosa and Mozart. Piccinni produced over eighty operas, but although his later work shows the influence of the French and German stage, he belongs to the conventional Italian school of the 18th century. Lodge of Nine Sisters, Paris, France. *Italy Scott 2348 (2000)*.



Pijper, Willem (1894–1947). Dutch composer. He was editor of *Die Muziek*, Holland’s most important music journal. His compositions include symphonies, string quartets, piano trios, chamber

music, and choral works. Lodge De Drie Kolommen, Rotterdam, Netherlands. He believed that good music during lodge initiation ceremonies was of great value and for that purpose composed his “Sic Adagios.” *Netherlands Scott B265 (1994).*



Pleyel, Ignace Joseph (1757–1831). Austrian-born French composer and piano builder of the classical period. Attracted to the benefits associated with an organist position, Pleyel moved to Strasbourg, France, in 1783 to work at the Strasbourg Cathedral. While he was the assistant maître de chapelle at the Cathedral, he wrote more works than during any other period in his musical career. Zum Goldenen Rad Lodge, Ebareu, Austria. *Austria Scott 2110 (2007).*



Pottier, Eugène Edme (1816–1887). French song-writer, poet, revolutionary socialist, and transport worker. He was born in Paris and at age 14 composed his first song, “Long Live Liberty!” In 1848 he was a fighter on the barricades in the workers’ great battle against the bourgeoisie. He was born into a poor family, and all his life remained a poor man—a proletarian—earning his bread as a packer and later by tracing patterns on fabrics. From 1840 onwards, he responded to all great events in the life of France with militant songs—awakening the consciousness of the backward, calling on the workers to unite, and castigating the bourgeoisie and the bourgeois governments of France. In the days of the short-lived Paris Commune (March 28 to May 28, 1871) Pottier was elected a member. Of the 3,600 votes cast, he received 3,352. He took part in all the activities of the Commune—the first proletarian government. The fall of the Commune in May 1871 forced Pottier to flee to England, and then to America. His famous song, “L’ Internationale,” was written in June 1871 (after the bloody defeat of the Commune).



Although the Commune had been crushed, Pottier's "L' Internationale" spread its ideas throughout the world. It became the International Workingmen's Association (1871–1876) anthem during its final years, and has been used by most socialist and leftist political "internationals" since that time. In 1876, Pottier (still in exile) wrote a poem, "The Workingmen of America to the Workingmen of France." In it he described the life of workers under the yoke of capitalism—their poverty, their back-breaking toil, their exploitation, and their firm confidence in the coming victory of their cause to improve their lot. In 1880 Pottier returned to France, where he at once joined the Workers' Party. The first volume of his verses was published in 1884; the second volume entitled, *Revolutionary Songs*, came out in 1887. A number of other songs by the worker-poet were published after his death. Lodge Les Egalitaires, New York City, New York, USA. (Lodge of the exiles of the Paris Commune, under the Grand Orient of France.) *German Democratic Rep. Scott 967 (1967).*

Powell, "Dick" Richard D. (1904-1963). American musician, actor, director, and film producer. Born in Mountain View, Arkansas, he sang with the local orchestra and choir, forming his own band, Peter Pan, by the age of seventeen. Shortly after, Powell and his band went on the road, appearing in various states including Ohio, Kentucky, and Indiana, while he learned to play the coronet, clarinet, saxophone, and piano. He became the master of ceremonies at the Stanley Theater in Pittsburgh. Warner Bros. owned the Pennsylvania theater, and studio executives, aware of his talents, offered Powell a part in the musical *Blessed Event* (1933). Delighted with his performance, the studio presented him with a long-term contract. Powell starred in many of Warner Bros. most renowned musical productions including *42nd Street* and *Footlight Parade*. Powell's transition to film noir roles in the 1940s revamped his career and established him as a multifaceted actor, especially adept at playing tough heroes. Starting in the late 1950s, Powell focused his career on television production and direction with his own production company, Four Star Television, owning several network



shows. Member of Ascot Lodge No. 538, Los Angeles, California, USA. *Benin, no listing in Scott (2009).*

Rodgers, Jimmie (1897–1933). American musician and vocalist. He was among the first country music superstars and pioneers. He was known as The Singing Brakeman, The Blue Yodeler, and The Father of Country Music. He was the first person inducted into the Country Music Hall of Fame. Blue Bonnet Lodge No. 1219, San Antonio, Texas, USA. *United States Scott 1755 (1978).*



Rogers, Roy (born Leonard Franklin Slye) (1911–1998). American musician, vocalist, and cowboy actor; namesake of the Roy Rogers Restaurants chain. He and his wife Dale Evans, his golden palomino, Trigger, and his German Shepherd dog, Bullet, were featured in more than 100 movies and The Roy Rogers Show television series (1951–1957). Rogers' nickname was "King of the Cowboys," and Evans' was "Queen of the West." Hollywood Lodge No. 355, Hollywood, California, USA. *United States Scott 4446 (2010).*



Rouget de Lisle, Claude Joseph (1760–1836). Musically talented French Army officer of the Revolutionary Wars. He is known for writing the words and music of the "Chant de guerre pour l'armée du Rhin" in 1792, which would later be known as "La Marseillaise" and become the French national anthem. Lodge Les Freres Discrets, Charleville, France. *France Scott 309 (1936).*



Roy, Rene (1891–1954). Australian singer. He was born in Adelaide, South Australia, the fourth of seven children. Named Henry van de Sluice (later spelt variously "van der Sluys"), he

received a sketchy education at the Dominican Convent, a Christian Brothers school, and Grote Street Public School. At age 10 he won a singing competition at an Adelaide market. In about 1905 the Sluice family moved to Melbourne, and Henry (nicknamed Harry) was briefly an apprentice jockey. Thereafter, he maintained a keen interest in horse racing. In about that same year, he appeared professionally in the pantomime, *Sinbad the Sailor*, at the Theatre Royal. Later he performed at the Tivoli in a black face singing and dancing act. Despite his father's opposition, in July 1908 Henry's boy-soprano voice earned him a job with James Brennan's vaudeville at the Gaiety Theatre. Most of Henry's spare time was spent studying the famous English music-hall comedians at Harry Rickards' Opera House, Melbourne, where Henry later performed. Unsuccessful in Melbourne, he appeared at Brennan's National Amphitheater, Sydney in 1910 and had now adopted the new stage name, Rene Roy (Rene after a famous French clown). Later he joined J. C. Bain's suburban vaudeville in Sydney and toured New South Wales with bush companies. A 1927 recording of Rene and Nat Phillips performing as Stiffy and Mo, called "The Sailors," was added to the National Film and Sound Archive of Australia (Sounds of Australia Registry) in 2011. Thespian Lodge No. 256, New South Wales, Australia. *Australia Scott 1142 (1977)*.



Rydberg, Abraham Victor (1828–1895). Swedish philosopher, prolific lyricist, poet and novelist; member of the Royal Swedish Academy of Sciences. A symphonic suite entitled, *The Complete Norse Mythology Set to Music*, is based on Rydberg's work, *Fädernas*. Primarily a classical idealist, Rydberg has been described as Sweden's last Romantic, and by 1859 was, generally regarded in the first rank of Swedish novelists. In 1876 he completed his translation of part one of J.W. von Goethe's, *Faust*. In 1877 he wrote, *Romerska dagar* (Roman Days), in which his interest in classical antiquity finds its most mature expression (he had visited Rome in



1874). He displayed outstanding talent as a lyricist and poet; his collection *Dikter* (Poems) completed in 1882 established him as Sweden's foremost lyrical poet since Esaias Tegnér and Erik Stagnelius. St. John's Lodge, Salomon, Gothenburg, Sweden. *Sweden Scott 363* (1943).

Santa Ana Abelardo, Nicanor (1893–1934).

Filipino composer. He composed over a hundred Kundiman songs (a genre of traditional Filipino love songs). He was born in San Miguel de Mayumo, Bulacan Province. His mother belonged to the Hensons, a family of artists in Guagua (municipality in the province of Pampanga). He was introduced to music at age five when his father taught him the solfeggio and the banduria. At age 8, he was able to compose his first work, a waltz entitled “Ang Unang Buko,” which was dedicated to his grandmother. At age 13, he was already playing at saloons and cabarets in Manila. At age 15, he was already teaching in barrio schools in San Ildefonso and San Miguel Bulacan. All of these events occurred before young Santa Ana Abelardo finally took up courses under Guy F. Harrison and Robert Schofield at the University of the Philippines (UP) Conservatory of Music in 1916. In 1921 he received a teacher's certificate in science and composition and in 1924 was appointed head of the composition department at the conservatory. Years later, he ran a boarding school for young musicians, and among his students were the national known artists Antonino Buenaventura, Alfredo Lozano, and Lucino Sacramento. In the field of composition Santa Ana Abelardo is well known for his redefinition of the Kundiman, bringing the genre to art-song status. Among his works were “Nasaan Ka Irog,” “Magbalik Ka Hiram,” and “Himutok.” As a composition major at UP, he also composed the melody for the university's official anthem, “U.P. Naming Mahal.” Upon his death, he left a collection of more than 140 works. Masonically, In 1930 he composed “Himno Masonica” which won first prize in a contest sponsored by the Grand Lodge of the Philippines. He then composed “March Triunfal” which he dedicated to his Mother Lodge. Lodge Isla de Luzon No. 57, Luzon Island, Phillipines. *Philippines Scott 2240a* (1993).



Sibelius, Jean (1865–1957). Finnish composer of the later Romantic period. His music played an important role in the formation of the Finnish national identity. His mastery of the orchestra has been described as “prodigious.” His tone poem “Finlandia” and his Opera *The Swan of Tounella* secured his popularity in the Americas. Suomi Lodge No. 1, Helsinki, Finland. Sibelius was the Grand Organist of the Grand Lodge of Finland and composed Masonic ritual music. *Finland Scott 249* (1945).



Skelton, Richard Bernard, “Red” (1913–1997). American actor, entertainer, musical composer, and artist. He composed many songs and symphonies. He has two stars on the Hollywood Walk of fame, one for radio and the other television. He is best known for being a national radio and television comedian between 1937 and 1971. He began his show business career in his teens as a circus clown and continued in vaudeville, on Broadway, and in films, radio, television, nightclubs, and casinos—all while he pursued an entirely separate career as an artist. In 1969 he performed a self-written monologue about the US Pledge of Allegiance. In the speech, he commented on the meaning of each phrase of the Pledge. CBS received 200,000 requests for copies; the company subsequently released the monologue as a single recording by Columbia Records. One of his best known compositions was “Red’s, White and Blue March.” He was quoted as saying, “I just want to be known as a clown, because to me that’s the height of my profession. It means you can do everything—sing, dance and above all, make people laugh.” Vincennes Lodge No. 1, Vincennes, Indiana. He was a member of both the Scottish Rite and York Rite. He was a recipient of the Gold Medal for Distinguished Service in the Arts and Sciences, conferred by the General Grand Chapter, Royal Arch Masons. In 1969 he received the honorary 33° in the Scottish Rite, and was a Gourgas Medal recipient in 1995 (most distinguished honor conferred by the Scottish Rite Supreme Council). *United States Scott 4414c* (2009).



Solomos, Dionysios (1798–1857). Greek poet and hymn composer from Zakynthos. Solomos was exposed to the cultural and political ferment of the enlightenment and the ideas of the French Revolution. He identified with Italian national sentiments for unification and liberation from the Habsburgs. He is best known for writing the “Hymn to Liberty” in 1823, the first two stanzas of which, set to music by Nikolaos Mantzaros, became the Greek national anthem in 1865. This work salutes the War of Greek Independence (started in 1821) by invoking the personified image of Liberty, reborn and renewed out of “the sacred bones of the Greeks.” Solomos was the central figure of the Heptanese School of poetry, and is considered the national poet of Greece—not only because he wrote the national anthem, but also because he contributed to the preservation of earlier poetic tradition and highlighted its usefulness to modern literature. Communications from the United Grand Lodge of England stated that Solomos was a Freemason and it is believed that he was a member of Venizelos Athena Lodge, probably Athens, Greece. *Greece Scott 602 (1957)*.



Sousa, John Philip (1854–1972). American composer and bandmaster. He was known as the “March King.” He became bandmaster of the United States Marine Corps Band at the age of 26 and held that post for 12 years. He then organized his own band, which became famous through his own compositions. In addition to his famous marches he also composed waltzes and light operas, *The Queen of Hearts* being the best known. Hiram Lodge No. 10, Washington, D.C., USA. *United States Scott 880 (1940)*.



Spohr, Ludwig or Louis (1784–1859). German violinist, composer and conductor. His operas *Faust* (1816), *Zemire und Azor* (1819), and *Jessonda* (1823) remained in the popular repertoire through the 19th century and well



into the 20th when *Jessonda* was banned by the Nazis because it depicted a European hero in love with an Indian princess. Spohr also wrote dozens of songs, many of them collected as “Deutsche Lieder” (German Songs), as well as a mass and other choral works. His oratorios—particularly *Die letzten Dinge* (*The Last Judgement*)—composed during 1825 and 1826 were greatly admired during the 19th century. During the Victorian era Gilbert and Sullivan mentioned him in Act 2 of *The Mikado* in a song by the title character. Lodge Ernst zum Compatz, Gotha, Germany. *Germany* Scott 804 (1959).

Spontini, Gaspare Luigi Pacifico (1774–1851).

Italian opera composer and conductor. As a youth, Spontini studied at the Conservatorio della Pietà de’ Turchini in Naples. In 1803, he went to Paris, where he was appointed court composer in 1805. In 1807, he wrote *La vestale*, his best known work. Written with the encouragement of Empress Joséphine, its premiere at the Opéra in Paris established Spontini as one of the greatest Italian composers of his age. His contemporaries Cherubini and Meyerbeer considered it a masterpiece, and later composers like Berlioz and Wagner admired it. During the Peninsular War, Napoleon promoted works such as Spontini’s *Fernand Cortez* (1809), which concerned the Spanish conquest of Mexico under the reign of Charles V. Spontini’s later opera *Olimpie* (1819, revised 1820, 1826) met with indifference, leading him to leave Paris for Prussia, where he became Kapellmeister (director) and chief conductor at the Berlin Hofoper (opera). Lodge L’Age d’Or, Paragia, Italy. *Italy* Scott 1206 (1975).



Sullivan, Sir Arthur Seymour (1842–1900).

English composer. He is best known for his internationally successful series of 14 operatic collaborations with the dramatist W. S. Gilbert, including such enduring works as *H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado*. Apart from his Savoy operas with Gilbert, Sullivan is best known for some



of his hymns and parlor songs, including “Onward Christian Soldiers.” Harmony Lodge No. 255, Hampton Court, Middlesex, Great Britain. *Great Britain Scott 1458* (1992).

Thomas, Danny (born Amos Muzyad Yakhoob Kairouz) (1912–1991). American nightclub singer, comedian, and actor. He became a television and film actor and producer whose career spanned five decades. He began his musical career in 1934, singing on the radio as Amos Jacobs. In 1936 he changed his name to Danny Thomas and made his first movie, *Unfinished Dance*. In 1952 he began his television career with *The Four Star Review*. He continued in films, including *The Jazz Singer*, in 1953. Thomas was perhaps best known for starring in the television sitcom *Make Room for Daddy* (1953–1957), also known as *The Danny Thomas Show*. Thomas made recordings for MGM and RCA Victor. He was the founder of St. Jude Children’s Research Hospital, Memphis, Tennessee. Danny Thomas was a member of Gothic Lodge No. 270, Hamilton Square, New Jersey, USA, and a dual member of Palisades Lodge No. 637, Santa Monica, California, USA. He also was a member of the Scottish Rite and the Shrine. *United States Scott 4628* (2013).



Tilzer, Albert von (1878–1956). American songwriter and song publisher. He was born in Indianapolis, where he and his brother (also a songwriter) formed a publishing company and published their own songs and those of other people. Albert wrote the music to many hit songs, including most notably “Take Me Out to the Ball Game.” St. Cecil Lodge No. 568, New York City, New York, USA. *United States 4341* (2008). *Note: This stamp recognizes his famous baseball song.*



Truman, Harry (1884–1972). Accomplished American amateur pianist who became the 33rd President of the United States (1945–1953). In his early life, he considered pursuing a career as a concert pianist. Although he never played piano professionally, he

was highly recognized for his talent. He appeared on television playing the piano accompanying his daughter, Margaret, singing. Belton Lodge No. 450, Grandview, Missouri, USA. In 1911, he helped establish Grandview Lodge, No. 618, in the same city and served as its first Worshipful Master. In 1940 he was elected the 97th Grand Master of the Masons of Missouri. In 1945 he was made a 33° Sovereign Grand Inspector General and an Honorary Member of the supreme council at the Supreme Council A.A.S.R. Southern Jurisdiction headquarters in Washington, D.C., USA. *United States Scott 1499 (1973).*



Tucker, Richard (1913–1975). American tenor. He studied privately and made his debut in 1943 with the Salmaggi Company in New York; his Metropolitan Opera debut was in 1945. His association with the Metropolitan continued for the rest of his life. He specialized in the Italian repertory and performed as many as 30 roles. He appeared abroad in Vienna, Milan, Florence, London, and Buenos Aires. Perfect Ashler Lodge No. 414, New York City, New York, USA. *United States Scott 3155 (1997).*



Vianna, Alfredo da Rocha, Jr., “Pixinguinha” (1897–1973). Brazilian composer, arranger, flutist, and saxophonist. He is considered one of the greatest Brazilian composers of popular music, particularly within the genre of music known as choro. By integrating the music of the older choro composers of the 19th century with contemporary jazz-like harmonies, Afro-Brazilian rhythms, and sophisticated arrangements, he introduced choro to a new audience and helped to popularize it as a uniquely Brazilian genre. He was also one of the first Brazilian musicians and composers to take advantage of the new professional opportunities offered to musi-



cians by the then new technologies of radio broadcasting and studio recording. He composed dozens of choros, including some of the most well-known works in the genre such as *Carinhoso*, *Glória*, *Lamento*, and *Um a Zero*. Lodge Comercio e Artes Rio de Janeiro, Brazil. *Brazil Scott 2657*(1997).

Vieuxtemps, Henri, F. J. (1820–1881). Belgian composer and violinist. He learned to play violin from his father, he made a concert tour at age of 8 with Lecoux, and then studied in Brussels, Vienna, and Paris. He appeared with the London Philharmonic in 1834 and was hailed as one of the greatest violinists of his time. He taught at St. Petersburg Conservatory and Brussels Conservatory. He composed 7 violin concertos, 2 cello concertos, and violin pieces. He occupies an important place in the history of the violin as a prominent exponent of the Franco-Belgian violin school during the mid-19th century. Lodge Les Vrais Amis de l'Union, Brussels, Belgium. *Belgium Scott B916* (1974). *Note: Vieuxtemps is shown on the left.*



Whiteman, Paul Samuel (1890–1967). American bandleader and orchestral director. Leader of the most popular dance bands in the United States during the 1920s. Whiteman's recordings were immensely successful, and press notices often referred to him as the “King of Jazz.” Using a large ensemble and exploring many styles of music, he is perhaps best known for his blending of symphonic music and jazz, as typified by his 1924 commissioning and debut of George Gershwin's jazz-influenced “Rhapsody In Blue.” Whiteman recorded many jazz and pop standards during his career, including “Wang Wang Blues,” “Mississippi Mud,” “Rhapsody in Blue,” “Wonderful One,” “Hot Lips,” “Mississippi Suite,” and “Grand Canyon Suite.” His popularity faded in the swing music era of the 1930s, and by the 1940s he had semi-retired from music. St. Cecile Lodge No. 568, New York City, New York, USA. *Congo Democratic Republic, no listing in Scott* (2003).



Wilde, Oscar Fingal O'Flahertie (1856–1900). British (Irish) poet, wit, novelist, and playwright. His works have been the basis of a considerable number of musical arrangements by noted composers. In classical genres, these include operas, ballets, incidental music, symphonic poems, orchestral suites and single pieces, cantatas, and songs and song cycles. Of more recent times, some have been the subject of musicals and film scores. Some are direct settings of Wilde's words or libretti based on them, and some are wordless settings inspired by his writings. Many of his plays, especially *The Importance of Being Earnest* and *Lady Windermere's Fan*, are still in continual performance. Perhaps Wilde's most famous poem, "The Ballad of Reading Gaol" (1898), was inspired by his experiences in jail in 1895. Apollo University Lodge 357, Oxford, England. *Ireland Scott 1232 (2000)*.



Zinnen, Jean Antoine (1827–1898). Luxembourgian (Grand Duchy of Luxembourg) conductor and composer; best known for his country's national anthem "Ons Hémécht." In 1851 he became the first director of the Diekirch Choral Society, Sangerbond. In 1852 he was appointed Luxembourg City's director of music, and soon after director of the city conservatoire. In 1863 he was appointed the director of the newly founded Allgemeiner Luxemburger Musikverein (ALM) which, in 1947, was renamed Union Grand-Duc Adolphe, the national umbrella organisation for music societies, bands, choirs and orchestras. Lodge Les Enfants de la Concorde Fortifiée No. 2, Luxembourg City, Luxembourg. *Luxembourg Scott B162 (1950)*.



All Subjects – Alphabetical Order

Acuff, Roy Claxton (1903-1992), United States Scott 3812 (2003)
Autry, Gene (1907-1998), United States Scott 4449 (2010)
Baker, Josephine (1906-1975), United States Scott 4338 (2008)
Basie, William James, "Count" (1904-1989), United States Scott 3096 (1996)
Beery, Wallace Fitzgerald (1885-1949), Mali Scott 723d (1995)
Benda, Jir, or Georg Anto (1722-1795), Czechoslovakia Scott 752 (1956)
Berlin, Irving (1888-1989), United States Scott 3669 (2002)
Blake, James Hubert, "Eubie" (1883-1983), United States Scott 2988 (1995)
Bortniansky, Dmitry (1751-1825), Ukraine Scott 436 (2001)
Bretón, Tomas (1850-1923), Spain Scott 2288 (1982)
Bull, Ole (1810-1880), Norway Scott 1604 (2010)
Burns, Robert (1759-1796), Great Britain Scott 2625b (2009)
Cantor, Eddie (1892-1964), Benin (n.l. in Scott)
Cherubini, Luigi (1760-1842), Guinea-Bissau Scott 6358 (1985)
Cohan, George M. (1878-1942), United States Scott 1756 (1978)
Cole, Nathaniel "King" Adams (1919-1965), United States Scott 2852 (1994)
Crisp, Donald (1882-1974), Tonga Scott 607b (1985)
Edward VIII (1894-1972), Canada Scott 214 (1935)
Ellington, Edward Kennedy, "Duke" (1899-1974), United States Scott 2211 (1986)
Elsner, Jozef (1769-1854), Poland, Occupation, Scott NB22 (1942)
Fall, Leopold (1873-1925), Austria Scott 1021 (1975)
Formby, George (1904-1961), Isle of Man Scott 1044 (2003)
Franklin, Benjamin (1706-1790), United States Scott 1030 (1955)
Frederick II (Frederick the Great) (1712-1786), Germany Scott 355 (1926-27)
Gilbert, Sir William Schwenck (1836-1911), Great Britain Scott 1461 (1992)
Goethe, Johann Wolfgang von (1749-1832), Germany Scott 351 (1926-27)
Gomes, Carlos Alberto (1836-1896), Brazil Scott 2596 (1996)
Gonzaga, Luiz do Nascimento, Sr. (1912-1989), Brazil Scott n.l. (new issue)
Gretry, Andre Ernest Modeste (1741-1813), Belgium Scott 383 (1948)
Grofe, Ferde (1892-1972), United States Scott 3163 (1997)
Hampton, Lionel Leo (1908-2002), Mali Scott 622 (1994)
Handy, William Christopher (1883-1983), United States Scott 1372 (1969)
Hardy, Oliver Norvell (1892-1957), United States Scott 2562 (1994)
Haydn, Franz Joseph (1732-1809), Germany Scott 804d (1959)
Heine, Christian Johann Heinrich (1797-1856), Germany Scott 740 (1956)
Ives, Burl Isle Ivanhoe (1909-1995), Guyana Scott 3078 (1996)
Järnefelt, Armas (1869-1958), Finland Scott 484 (1969)
Jolson, Al (1885-1950), United States Scott 2849 (1994)

Kern, Jerome David (1885-1945), United States Scott 2110 (1985)
 Kipling, Rudyard (1865-1936), Sweden Scott 770 (1967)
 Klemperer, Otto (1885-1973), Germany, Berlin Scott 9N502 (1985)
 Langenhoven, Cornelius Jacobus (1873-1932), South Africa Scott 396 (1973)
 Liszt, Franz (1811-1886), Hungary Scott 486 (1934)
 Lortzing, Gustav Albert (1801-1851), Germany, Berlin 9N69 (1951)
 Méhul, Etienne Nicolas (1763-1817), France Scott B371 (1963)
 Melchior, Lauritz (1896-1973), Nicaragua Scott 965 (1975)
 Mozart, Wolfgang Amadeus (1756-1791), Belgium Scott 2128 (2006)
 Palm, Rudolf Theodorus, "Dodo" (1880-1950), Netherlands Antilles 463 (1981)
 Pedro I (1798-1834), Brazil Scott 3044a (2008)
 Philidor, François-André Danican (1726-1795), Guinea-Bissau Scott 734 (1988)
 Piccinni, Niccolò (1728-1800), Italy Scott 2348 (2000)
 Pijper, Willem (1894-1947), Netherlands Scott B265 (1994)
 Pleyel, Ignace Joseph (1757-1831), Austria Scott 2110 (2007)
 Pottier, Eugene Edme (1816-1887), German Democratic Rep. Scott 967 (1967)
 Powell, "Dick" Richard D. (1904-1963), Benin (n.l. in Scott) (2009)
 Rodgers, Jimmie (1897-1933), United States Scott 1755 (1978)
 Rogers, Roy (1911-1998), United States Scott 4446 (2010)
 Rouget de Lisle, Claude Joseph (1760-1836), France Scott 309 (1936)
 Roy, Rene (1891-1954), Australia Scott 1142 (1977)
 Rydberg, Abraham Victor (1828-1895), Sweden Scott 363 (1943)
 Santa Ana Abelardo, Nicanor (1893-1934), Philippines Scott 2240a (1993)
 Sibelius, Jean (1865-1957), Finland Scott 249 (1945)
 Skelton, Richard Bernard, "Red" (1913-1997), United States Scott 4414c (2009)
 Solomos, Dionysios (1798-1857), Greece Scott 602 (1957)
 Sousa, John Philip (1854-1972), United States Scott 880 (1940)
 Spohr, Ludwig or Louis (1784-1859), Germany Scott 804 (1959)
 Spontini , Gaspare Luigi Pacifico (1774-1851), Italy Scott 1206 (1975)
 Sullivan, Sir Arthur Seymour (1842-1900), Great Britain Scott 1458 (1992)
 Thomas, Danny (1912-1991), United States Scott 4628 (2013)
 Tilzer, Albert von (1878-1956), United States Scott 4341 (2008)
 Truman, Harry (1884-1972), United States Scott 1499 (1973)
 Tucker, Richard (1913-1975), United States Scott 3155 (1997)
 Vianna, Alfredo da Rocha, Jr., "Pixinguinha" (1897-1973), Brazil Scott 2658 (1997)
 Vieuxtemps, Henri, F. J. (1820-1881), Belgium Scott B916 (1974)
 Whiteman, Paul Samuel (1890-1967), Congo Democratic Republic (n.l. in Scott)
 Wilde, Oscar Fingal O'Flahertie (1856-1900), Ireland Scott 1232 (2000)
 Zinnen, Jean Antoine (1827-1898), Luxembourg Scott B162 (1950)

The Masonic Order in Brief

Although the Masonic Order has evolved into a rather complex organization, it is essentially very basic. When we strip away all the trimmings it is simply a fraternal organization that promotes Brotherly Love, Relief, and Truth.

There are only three degrees in Freemasonry: Entered Apprentice, Fellowcraft, and Master Mason. Once the third degree is attained, that is the highest honor that can be conferred upon a member. It is that degree that binds all members of the Order. If a member elects to do so, he (or she) may join other bodies associated with Freemasonry and obtain further degrees. However, the attainment of such degrees is totally ancillary. They do not increase Masonic honor. The same applies to Masonic awards. Nothing that can be conferred upon a member tops attainment of the Master Mason Degree.

The same reasoning applies to progression within a lodge or a Masonic jurisdiction. One can advance in a lodge through a number of elected positions and become the Master of the Lodge. By the same token, one can advance in what is termed the Grand Lodge—the body that comprises all of the lodges in a jurisdiction. In this case, one can become a Grand Master. In both cases, this progression is political in nature. It does not, and cannot, increase the honor that a member received upon attainment of the third degree. Everything that is Freemasonry is provided in this degree.

The history of the Order is also basically very simple. It obviously took root in medieval times with the stone masons of that period. These were the individuals who built the magnificent cathedrals, churches, and other grand edifices. Their ability to construct such buildings made them held in considerable esteem. They naturally got together and formed their own little societies. They were originally controlled by the Church (almost everything was) as to what they could work on, and where they could work. These restrictions were eventually removed and they became “free stone masons” or more simply, “free masons.”

As time went on, the societies of now free masons amalgamated here and there, and by their organization, apparent devotion, and enjoyment in each other’s company caught the attention of men (particularly intellectuals) who were not stone masons. These men

asked to join the free mason societies, and after much deliberation, were accepted. The memberships consequently became comprised of free and accepted masons.

In the latter part of the 1700s, a number of society members in England “got it together” and formed what we now call the official Order of Ancient Free and Accepted Masons—more simply, the Masonic Order. They established the formal ground rules, as it were, and standardized things.

In time all of the Free and Accepted Masons world-wide became connected. There were, and continue to be, great differences in opinions on various issues; however, a Master Mason holds things in common with every Master Mason who has walked on the face of the earth over at least the last 200 years. It is this affinity that attracts Freemasons to research high-profile members of the Order—in particular those depicted on postage stamps. Naturally, if such a member has what are termed the advanced degrees, or has progressed in the Order, the affinity is strengthened for those with a similar experience. However, as previously stated, the Master Mason degree overrides everything. It is the experience and lessons of this degree that rush to mind when a person of note is found to have been (or is) a Freemason, and no matter how high the distinction, all Master Masons meet “on the level.”

The history provided here is greatly simplified. A full account fills volumes, and is a matter of on-going research.



A Singing Craft

by

Charles H. Johnson, PhD

Grand Master of New York, 1930–1932

Grand Secretary, 1932–47

Member of the Collectors Club

(Originally published in *One Common Purpose*,

Gettinger Press, New York, 1937)

Ours was a singing Craft back in the early days. All the records left to us of those ancient Lodges testify to the important place occupied by group singing. Some of the most impressive passages in our ritual extolling the virtues of music bear witness to the reverence in which the art was held by the builders of our Fraternity. Further evidence is to be found on any shelf of old Masonic literature.

We look back with admiration upon those hardy Masonic forebears of ours; upon the devotion that kept them true to Masonic principles in the face of abuse, falsehood, and every physical violence—but always they went on singing, and their singing was the secret of the staunchness of their faith. Our Brethren had not yet delegated lodge music to organists, quartets, and orchestras. Singing was one of the ways of giving expression to their Masonic faith and hope, and they would as soon have delegated attendance at a Lodge to a Brother as to ask someone else to sing for them. “Sing, Brother, Sing” is the theme of a modern song; in those days no Brother had to be told to sing; singing was spontaneous in the practice of his Masonry.

The musical equipment of modern Lodges has tended to make us forget that we are a singing Craft. It has robbed us of the one feature of the work of the ritual in which every member may be an active participant; all save our officers and the candidate sit silent on the sidelines and observe the work performed to the accompaniment of music, which it should be our privilege to provide, but which we have no part in.

Even within the memory of many of us this was not true in some Lodges. My own entrance into the Lodge-room in which I was brought to light was to the accompaniment of a singing Lodge. It was not an event that merely a class of candidates and the Lodge

officers were taking part in, but the entire Lodge, every man. To the initiate becoming a Mason was a solemn and impressive experience, but no less so to the members there on the sidelines, who literally sang the candidates into Masonry.

Music organizations have their place, and a most important place, in our Masonic life; not a Lodge possessing a quartet, orchestra, or organ should dispense with it for a moment, but the Lodge whose members delegate to such an organization the business of helping to confer the Degrees is losing an inexhaustible source of inspiration.

The refreshment period in other times was a time for song; too often today song and member alike disappear from the Lodge-room, the member to find himself in the ante-room and the song to become another “lost chord.” Brothers in many Lodges can bear witness to the fact that no ante-room activity during refreshment can compare with lusty community singing in the Lodge-room, with the popular ballads of every age and people to draw from.

If I were to make a suggestion to a Master whose members were not coming out to Lodge it would be, “Get your Lodge to singing!” If he complained of lack of Masonic enthusiasm among his members, I would reply, “Get your Lodge to singing!” To members who asked me how they could contribute most to their Lodge and to Masonry I would say, “Sing.” A Fraternity that marches on its way singing will go ever forward to new achievements and new conquests.

There are great possibilities of inspiration and unification in song. The longshoremen sang as they carried their loads aboard the ships of commerce, the sailors sang their chanteys as they pulled on the ropes, the children of Israel in their exile were comforted by singing the songs of Zion. As Lodges and individuals we need this inspiration. “Without a song the road will never end.” It is a pity to neglect this inspirational force. Singing in our Lodges, singing in our hearts, will help us individually and collectively over the hard spots.

Note: Brother Johnson’s book, *One Common Purpose*, was at one time standard reading in the Grand Lodge of New York reading course for newly made Masons. Brother Johnson was a founding member of the Masonic Stamp Club of New York.

The Masonic Stamp Club of New York, Inc.

Overview

The Masonic Stamp Club of New York is a non-profit club for those interested in collecting postage stamps that are, or may be, associated with the Masonic Order. This includes government-issued postage stamps that were issued for a specific Masonic purpose, people depicted on postage stamps who were Freemasons, and five other categories of applicability. The club has a quarterly printed publication, *The Masonic Philatelist* (6-inch by 9-inch booklet), which contains articles on postage stamps and stamp collecting. The booklet is sent to all club members as part of their annual dues. Any club member may submit an article for possible publication. There are no restrictions for membership in the club.

History

On January 13, 1934, a group of Freemasons gathered in the Grand Lodge Library and Museum on 23rd Street in New York City. However, it was not for Masonry alone that they had assembled, all had another interest in common—they were philatelic enthusiasts.

Dr. Charles H. Johnson, Past Grand Master of New York, current Grand Secretary, and member of The Collectors Club, was in the Chair. Over 40 brethren were in attendance.

It wasn't long before the original group was joined by many more Brethren, and the Masonic Stamp Club of New York was well on its way. The club meetings were for the purpose of friendly discussions on the subject of postage stamp collecting and postal history. Of particular interest to all was the fact that many eminent Freemasons were (and continue to be) depicted on postage stamps. It certainly did not go without notice that the first two postage stamps issued by the United States showed Benjamin Franklin and George Washington, both highly distinguished Freemasons. Furthermore,



America's first two postage stamps.
United States Scott 1 & 2 (1847).

numerous other stamps could be considered Masonic-related, as they showed works created by a Freemason, or celebrated events in which Freemasons played a major role.

An informal communication to members on philatelic subjects and club activities found its way to lodges in the United States, Canada, and other countries, resulting in membership requests beyond New York City. One request was from President Franklin Delano Roosevelt, a noted Freemason, ardent stamp collector, and even a stamp designer.

Late in 1938, the club petitioned President Roosevelt to issue a commemorative stamp honoring the 150th anniversary of the inauguration of George Washington as the first President of the



Washington Inauguration issue petitioned by the club. *United States Scott 854* (1939)



George Washington Masonic Shrine at Tappan, New York.

United States. The following year the stamp (shown on the right) was issued.

When it became known that the stamp would be released, the club prepared a special first day cover envelope as a Masonic souvenir. On the day of issue, April 30, 1939, the covers were sold to club members all over the world for the sum of ten cents each. The proceeds of this initiative were contributed for the

support the George Washington Masonic Shrine (old dwelling seen on the left) at Tappan, New York. The quaint little house was built in 1700 and it was often visited and occupied during the Revolutionary War by our distinguished Brother, George Washington. The Grand Lodge of New York maintains the shrine.

In time, the club outgrew various meeting rooms at the Grand Lodge of New York building on 23rd Street. As a result, in 1944 it asked the Collectors Club on 35th Street (seen on the right, next page) for accommodations. This request was granted and meetings were held there through the courtesy of the Collectors Club, and continued to be held at this location up to the present time.

During the early 1940s, many famous men depicted on postage stamps were determined by club members to have been

Freemasons. It was this condition that led to the term “Masonic Philately.” Indeed, finding new stamps of this nature was (and still is) very gratifying. We need to keep in mind that it would be some 18 years (1958) before William Denslow would complete his epic tome *10,000 Famous Freemasons*, so determining Masonic memberships was a bit of a chore for our early stamp collecting brethren.

In March 1944 publication of *The Masonic Philatelist*, a monthly journal, commenced. This journal is now a quarterly periodical which is highly respected in the field of philately and enjoyed by club members all over the world.

The first Masonic topical stamp collection to win a major prize was the Masonic Philately Exhibit provided at the May 1947 Centenary International Philatelic Exhibit (CIPEX) held in New York City.

Interest in the Masonic area of philately has grown to the extent that Masonic Philately is now a fully recognized stamp specialty by the American Topical Association, American Philatelic Society, and the British Thematic Association. Masonic-related collections are exhibited at many major stamp shows. The Masonic Stamp Club of New York continues its long-standing practice of participating in the major American Stamp Dealers Association events in New York City.

Over the years the club has sponsored many first day covers, as well as other cachets honoring Freemasons and Masonic events. Some of the most popular cachet issues were: George Washington, Fiorello La Guardia, Harry S Truman, and the St. John’s Lodge No. 1 (New York City) Bible—used at George Washington’s inauguration. Many of these attractive mementos are given away and serve to develop a positive interest in Freemasonry. All proceeds from the donations received are directed to charitable organizations.

The club has encouraged the formation of other Masonic stamp clubs, and a source of club pride was the establishment of George Washington Chapter No. 1 (Washington D.C.), now the George Washington Masonic Stamp Club.

The address for the Masonic Stamp Club of New York is 22 East 35th Street, New York, NY, 10016-3806, USA.



The Collectors Club, New York City.

The Masonic Philatelist – Special Edition

Musicians and music on postage stamps have long been a popular stamp topic. This Special Edition of the *Masonic Philatelist* takes the subject to another level by presenting some of the world's most famous and celebrated Freemason musicians depicted on, or associated with government-issued postage stamps.

Members of the Masonic Order created what is termed Masonic Philately in the early 1930s, and *Masonic Musicians* is a branch of that stamp collecting discipline.

Although the work is of particular interest to Freemasons, it is an intriguing study for anyone interested in music-related topical stamp collecting.

The authors, all members of the Masonic Order, have compiled this work after intensive study of Masonic records on a global basis. Freemason stamp collectors in many countries contributed to the work, resulting in a highly authoritative presentation.

